

# **Self-Evaluation Report**

## **Department of Music**

Submitted for Subject-Level Review according to the  
Quality Enhancement Framework for Icelandic Higher  
Education

December 2018

## Table of Contents

1. Foreword .....	1
2. Former review.....	2
3. Department profile: goals and context.....	8
3.1. Institutional context.....	8
3.2. Department overview .....	9
3.3. Department mission and goals with prioritisation .....	11
4. Department organisation and decision-making .....	13
4.1. Organisational structure .....	13
4.2. Decision-making processes .....	13
4.3. Internal quality management .....	14
5. Study programmes .....	17
5.1. Curriculum and study structure .....	17
5.2. Delivery .....	25
5.3. Study environment .....	27
5.4. International collaboration .....	30
5.5. Interactions with the professional field .....	34
5.6. Relations between teaching and research .....	36
6. Student trajectory .....	38
6.1. Recruitment .....	38
6.2. Admission process and entrance qualification .....	39
6.3. Enrolment and orientation .....	40
6.4. Relations to the professional field .....	43
7. Facilities, resources, and support.....	44
7.1. Housing and facilities .....	44
7.2. Financial resources .....	46
7.3. Student support and counselling .....	47
8. Academic staff.....	50
8.1. Size and composition of academic staff .....	50
8.2. Academic staff support.....	54
9. Research .....	57
9.1. Institutional context.....	57
9.2. Departmental research organisation and research culture .....	58
10. Summary and main conclusions.....	60
11. Action Plan.....	62
12. Supporting documents .....	64

# 1. Foreword

This self-evaluation report (SER) is the result of an internal evaluation process within the Department of Music at the Iceland University of the Arts. The process was conducted as part of an internal quality procedure in accordance with the Quality Enhancement Framework for Icelandic Higher Education 2017-2024.

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Hulda Stefánsdóttir, Director of Division of Quality, Teaching, and Research worked with the committee throughout the process.

The evaluation period began in August 2018 and the committee met one to two times a week until mid-October. The committee consulted the department's staff in department council meetings, and they consulted students, part-time lecturers, alumni, and stakeholders in focus groups. An emphasis was placed on including the voices of these groups in the SER to ensure that the evaluation process was inclusive and various perspectives were represented. On October 23<sup>rd</sup>-24<sup>th</sup> Gustav Djupsjöbacka, the external expert, met with thirteen different constellations of staff members, students, alumni, and stakeholders to discuss aspects of the department based on an earlier version of this SER. During the visit, Djupsjöbacka relayed his reflections and feedback to the committee members and sent his personal report the following week. This feedback was incorporated into the final SER, but his report is also included as Appendix XXVI.

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## 2. Former review

The following is a list of recommendations put forward in the report from the AEC Institutional Review Team in 2012, when the Department of Music last went through a self-evaluation process. This is followed by a short description of reactions and the current status of tasks.

Suggestion	Responses	Result
<b>1. Strategic planning</b>		
<b>The written version of the mission and vision of the institution does not capture the energy and positive direction communicated by the rector and deans.</b>	IUA's mission and vision statements were revised in the Strategic Plan of 2013–2017. A second revision is now underway for the Strategic Plan of 2019.	<b>Mission, role, values and strategic objectives emphasize the university's unique role in Icelandic society, underpinning the university's core values with the motto: Curiosity, understanding and courage.</b>
<b>The international strategy of the university is still to be fully realized.</b>	IUA's international strategy is described in the Strategic Plan of 2013 – 2017. Current revision calls for a more direct implementation of these aspects into the academic components of teaching, learning, and research.	<b>The university has formulated and implemented an international strategy. Further development will take place in accordance with IUA's Strategic Plan of 2019 (see chapter 5.4 on international perspectives).</b>
<b>In the current context of five departments across three locations, access to the strategic planning process needs to be improved by being opened up to middle management and/ programme heads on a more regular basis.</b>	The senior management of the IUA, represented by the five deans, the rector, and the managing director have meetings every week. They are responsible for the strategic planning of the institution as a whole. The deans are responsible for the departmental strategies developed with their academic faculty. The Academic Council convenes on a monthly basis, as do directors at the University Office. Programme directors of all departments meet once a semester.	<b>The quality management system of the IUA has improved considerably in recent years through a thorough reorganization and formalization of procedures, heightened transparency, and accountability. However, the correlation between the university strategy and the departmental strategies still needs to be improved (see chapter 4.3 on internal quality management).</b>
<b>2. Research</b>		
<b>The role of research in the culture of the department needs to be defined more fully. The role of research</b>	A departmental research policy was developed in 2015-16. Since research culture in the department is	<b>The role of research both in teaching and learning has increased as the research culture</b>

<p><b>in the BA programmes needs to be defined: there should be a closer dialogue between research and the undergraduate curriculum, and the music department should ensure mechanisms for research feeding back into the curriculum.</b></p>	<p>still being developed, most emphasis has been on encouraging research and establishing ways to disseminate it. The university has created various platforms, incentives, and mechanisms for encouraging and evaluating research (see chapter 9.1 on research). Formal mechanisms to ensure that research feeds into the curriculum have not been created.</p>	<p><b>of the department has matured. This is still bound up in the practice of individual academic staff (see chapter 5.6 on relations between teaching and research and chapter 9 on research).</b></p>
<p><b>Evaluative procedures connected to research awards and research outcomes need to be clarified.</b></p>	<p>A new quality framework for research in the arts was presented in 2014. Rules on sabbatical were implemented in 2015. A Publication Fund was established in 2015. A Research Fund will be launched this autumn.</p>	<p><b>A formal internal evaluation of research output underwent a trial test in 2016 and 2017. The framework will be fully implemented this fall of 2018. The framework is expected to have an impact on faculty progression, applications for sabbaticals and applications for the IUA Research Fund (see chapter 9.1 on research).</b></p>
<p><b>The music department is encouraged to continue its present efforts to demonstrate its eligibility for research funding. It is also encouraged to explore the area of knowledge exchange (both within and outside the institution).</b></p>	<p>Faculty members have applied for various research grants (hosted by Rannís), and have been supported by the research services at the IUA. Several platforms have been developed for knowledge exchange, both at the department (Þræðir, RíT, lunch time lectures) and at an institutional level (Hugarflug). The IUA has successfully lobbied to include a specialist in the arts on the Icelandic Research Council (Rannís).</p>	<p><b>Academic staff have been successful in getting grants from the Icelandic Student Innovation Fund and has applied to the Icelandic Research Fund. Alumni received a large grant from the Technology Development Fund for a project which was developed at the department (see chapter 9.2 on research).</b></p>
<p><b>3. Curriculum</b></p>		
<p><b>Assessment scales should be examined for anomalies: they should ideally map across each other and across other disciplines as well.</b></p>	<p>Assessment scales have been examined and compared to other departments and revised as a result. In the department, there is an ongoing discussion about the impact of grades and</p>	<p><b>More emphasis is now placed on informative assessment (see chapter 5.1 – assessment methods). New assessment scale is now in use (see appendix IX).</b></p>

	feedback and of informative assessment and summative assessment.	
<b>The balance between composition and performance needs to be monitored in order to resolve some critical mass issues which impact on the teaching and uniform course offerings.</b>	Emphasis has been placed on increasing student numbers in performance and pedagogy/communication to ensure a more balanced department.	<b>A higher number of students are now enrolled at the department (see Fig. 3.3), and students now have more diverse musical backgrounds.</b>
<b>There are many modules with small course credit ratings; the music department is encouraged to explore course groupings linked to higher amounts of credits in order to widen the interdisciplinary potential of courses within the curriculum.</b>	An attempt to group theory courses together was made (see chapter 5.3).  Due to the small size of the DoM, it is not possible to create interdisciplinary courses for specific subjects/instruments, as courses need to be open for many study programmes.	<b>There is a high number of courses with small credit ratings. There are more elective courses and fewer compulsory courses. This is further reflected on in chapters 3.3 and 5.1.</b>
<b>The Review Team agrees that the number one priority in curriculum development is the MA in Instrumental/vocal teaching. The Review Team would like to encourage the department to start a dialogue with the general teaching council in Iceland in order to solve the contradiction between MA requirements in classroom teacher training and BA requirements in instrumental/vocal teachers training.</b>	MA/M.Mus.Ed in Instrumental/Vocal Education began in autumn 2016. A B.Mus.Ed in rhythmic instrumental/vocal teaching began in autumn 2018 (see chapter 5.1).  Collaboration with the Icelandic Teachers Union for developing it as a legally protected professional designation has begun.	<b>Stronger pedagogy study programmes have been developed.</b>  <b>A good relationship has been established with the Icelandic Teachers Union.</b>
<b>The Review Team strongly feels that all music teachers should receive a major part of their specialist training at the music department, given the importance of performance in the classroom setting.</b>	The IUA's policy is to unite all the education programmes in the arts (for the classroom setting) at the Department of Art Education (at master's level).	<b>A collaboration between the Department of Art Education and the Department of Music is in place for the MA in Instrumental/Vocal Education (chapter 5.1).</b>
<b>4. Facilities</b>		
<b>Though space utilization is excellent, space is limited, and access to better concert spaces is needed.</b>	The department has moved to a new (temporary) building. This has increased space, but	<b>The department has been collaborating or renting concert facilities in various venues,</b>

<p><b>Given that the Five Schools/One Estate Masterplan was overtaken by the financial crisis, there is a need to explore partnerships with other organisations who have spaces that need to be animated by the work of your students</b></p>	<p>it lacks concert facilities (see blue prints in appendix XV).</p>	<p><b>including museums, galleries, and churches. This has become part of the outreach strategy of the department as this ensures that the department is visible in various venues across the capital area (see chapters 5.5 and 7.1).</b></p>
<p><b>5. Communication</b></p>		
<p><b>The current spread of the university over three locations requires that measures are taken in order to safeguard communication across the three sites. The university may wish to explore allocating weekly office hours in all three locations for the centralized services and setting-up cross-university liaison committees, which would involve members of the music department.</b></p>	<p>Based on experience, the central administrative staff has not found it beneficial to divide their weekly office hours between the three locations. Staff responsible for technical support divide the weekly work hours between IUA's three main locations.</p> <p>Mapping of team work possibilities across support services and departments was done as a follow up to the institution-wide review in 2015.</p>	<p><b>Support staff have regular meetings with departmental staff (e.g. project directors). Cross departmental meetings rotate between the locations.</b></p> <p><b>It is one of the main issues of the institutional quality enhancement system to ensure meetings with regular bodies, academic staff, and students in order to create an inclusive and vibrant bottom-up culture of communication.</b></p> <p><b>IUA's "one building" ambition remains.</b></p>
<p><b>6. Strategy for public engagement/links with the community/profession</b></p>		
<p><b>Given the enthusiasm shown by the various representatives of the profession met by the Review Team, memorandums of understanding with the various arts educators and stakeholders (e.g. symphony orchestra, radio, and music schools) should be explored in order to formalize and increase the department's cooperation with the professions. This will</b></p>	<p>The department has been actively seeking collaborations with various institutions.</p>	<p><b>The department has developed formal contracts / collaborations with various institutions and ensembles. Informal collaborations have also increased (see further chapters 5.5 and 6.5)</b></p>

<b>achieve synergetic effects within limited resources.</b>		
<b>The music department is also encouraged to pursue its efforts to cooperate with the geographically adjacent concert hall Harpa and to explore solutions towards closer partnership with them. This will support visions of creativity in music making that are so essential for both partners. The music department was directed towards the example of the Guildhall School/Barbican/LSO partnership model.</b>	A formal contract was made with Harpa for a biannual composition festival. This has since been abandoned due to Harpa's financial constraints.	<b>For a few years a successful collaboration was in place. However, there is still room for further collaboration.</b>  This summer there was a student organised concert series in an open space in Harpa, and the department has similarly held concerts in the open spaces there.
<b>The Icelandic music/music education sector is fragmented. The music department is encouraged to work on bringing this sector together in order to increase trust, coherence, and cohesion through eliminating duplication and filling gaps.</b>	Emphasis has been placed on creating a dialogue with the music schools around the country. Collaborations have been initiated with music schools.	<b>An increased awareness of the department can be found in the music education sector. The new study programme of Rhythmic instrumental/Vocal Education was developed with the support of MiT.</b>  See chapter 5.1 for further discussion.
<b>7. Length of employment contract for staff members</b>		
<b>Time-based recruitment of staff within the Department of Music (i.e. for a maximum tenure of eight years) and the reasons for this inflexible approach need to be analysed. Annual career review and consequent performance management could be explored as an antidote to a one-size fits-all solution across the university.</b>	<b>The university underwent a thorough revision of the framework for the appointment, progression, and continuing education of academic staff, approved by its Board in August 2015.</b>	<b>Specific qualification criteria for each academic position is now in place.</b>  Rules of limited tenure of academic staff remain, but have been extended by two years (4+4+2), with the possibility of a re-appointment at the end of the tenure period on a competitive basis. The same limited appointment period of max. 10 years (5+5) applies to the positions of deans and the rector.

		<p><b>A framework for progression is now in place, where faculty members can apply for promotion at the end of each hiring period (see appendix XX).</b></p> <p><b>See chapter 8.1 – <i>academic appointments</i> for further discussion.</b></p>
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### 3. Department profile: goals and context

#### 3.1. Institutional context

The Iceland University of the Arts (IUA) is the only higher education institution in the field of the arts in Iceland, and it is thus responsible for education, research, and policy making in the arts sector of Icelandic society. The IUA is most conscious of the responsibilities of being at the forefront of knowledge enhancement and innovation in the field of the arts in Iceland; it seeks to communicate knowledge and expertise and to promote professionalism in the arts nationwide. It is a self-governing institution providing education in fine arts, performing arts (theatre and dance), music, design, architecture, and art education. The IUA benchmarks itself against other arts universities in the Nordic Region (Norway, Sweden and Finland) by participating in Nordic and Nordic-Baltic networks at the subject level and by being a member of ELIA and the annual Nordic Rectors' Conference.

The Charter for the IUA was signed by representatives from the Federation of Icelandic Artists and the Ministry of Education and Science in (MESCS) in 1998. This led to its legal status as a higher arts education institution (HEI) with the admission of the first student cohort a year later.

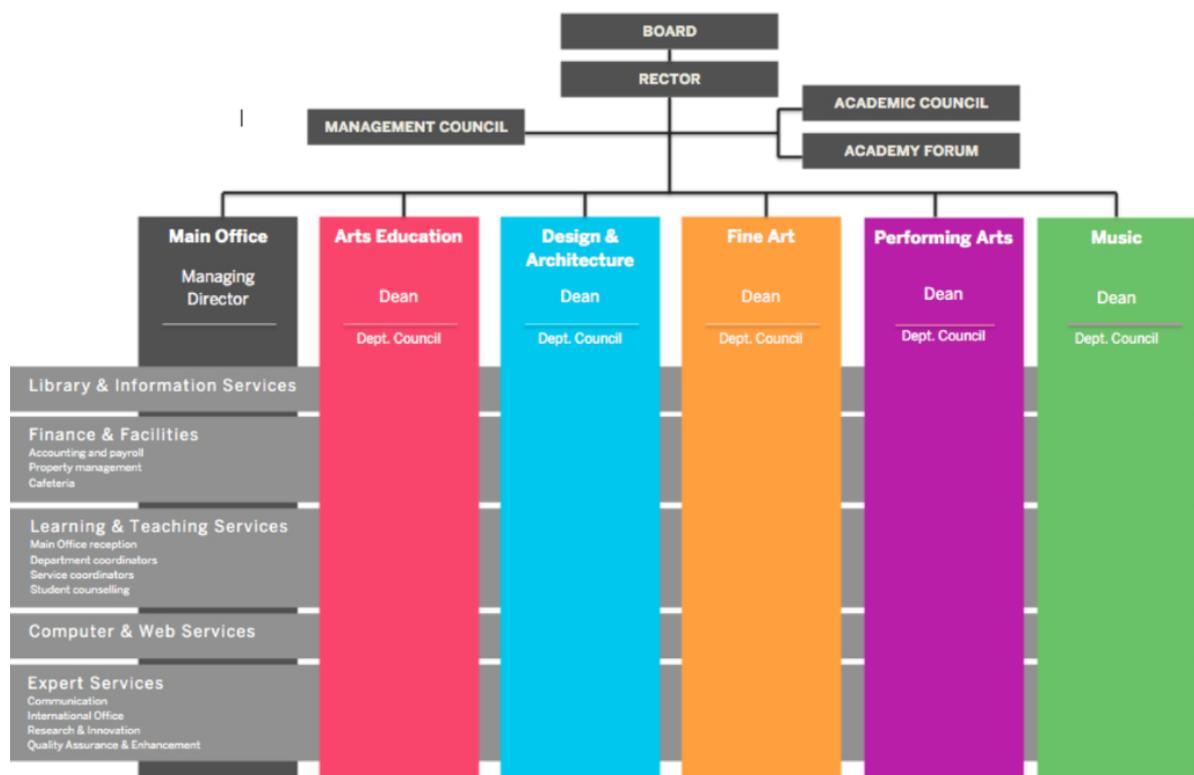


Figure 3.1 - IUA Organisational Chart<sup>1</sup>

Two decades later, the university has developed into a dynamic institution with five departments. It offers a total of 22 study programmes, eight of which are at the graduate level. In 2017 – 2018, 437 students were enrolled, 90 of which were at the graduate level. A total of 124 permanent staff were employed, filling 86,9 full-time positions (of which 46,7 were full-time academic positions). A total of 400 part-time instructors and guest lecturers contributed to the institution during that time, which is equivalent to 23 full-time positions on an annual basis.

<sup>1</sup> A new organisational chart will be introduced with the new IUA strategy in early 2019. Some details have changed in the organisational structure which do not appear on the current chart.

### *Management council*

The Management Council (MC) is the main decision-making platform within the university. In their weekly meetings, the council discusses issues shared by all departments and support services including quality assurance, the general organisation of the university's operations, and teaching and research management. The MC consists of the rector (chair), the managing director, and the deans of departments. Members of support services and central administration occasionally participate in MC meetings.

### *Academic Council and sub-committees*

The Academic Council is a trans-departmental consultation and information-sharing platform on academic affairs for the University's administrators, lecturers, and students. The council discusses the University's professional objectives, performance and quality, and provides leadership for administrators in academic affairs. The Academic Council takes the initiative on formulating its agenda, while also addressing issues from the rector and the Management Council, departmental councils, and the University's committees.

The Academic Council consist of the rector, a representative of the deans of the departments, five representatives from permanent faculty, one from each department, two representatives of part-time lecturers, and two student representatives, one from the undergraduate programme and another from the graduate programme. The Academic Council elects a chair from the group of permanent faculty for one year at a time. The chair calls meetings, prepares agendas, and leads the meetings. The Council meets at least once a month throughout the academic year.

The Council supervises the operations of the Teaching and Research Committees. The sub-committees' operations are guided and supported by staff of the Division of Quality, Teaching and Research. The committees are represented by an academic faculty member from each department and a student representative. Each committee elects a chair, who report to the AC once a semester. The committees meet once a month.

## **3.2. Department overview**

The Department of Music (DoM) was founded in 2001 and is the only HEI in music in Iceland. The department has been located in Skipholt 31, 105 Reykjavík since autumn 2017. The facilities include performance/workshop spaces, lecture rooms, practice rooms, studios, and work and leisure spaces for students and staff.

Today the department offers seven study programmes at the bachelor's level (Figure 3.2): Instrumental Performance (from 2001), Vocal Performance (from 2001), Composition (from 2001), Creative Music Communication (from 2005), Church Music in cooperation with the Iceland Church Music School (from 2008), and Vocal/Instrumental Education (from 2013) all of which are three-year 180 ECTS programmes. Three study programmes are offered at master's level: New Audiences and Innovative Practice (NAIP) (from 2009), Composition (from 2008), and Vocal/Instrumental Education (from 2016). These are 120 ECTS and are two years in duration.

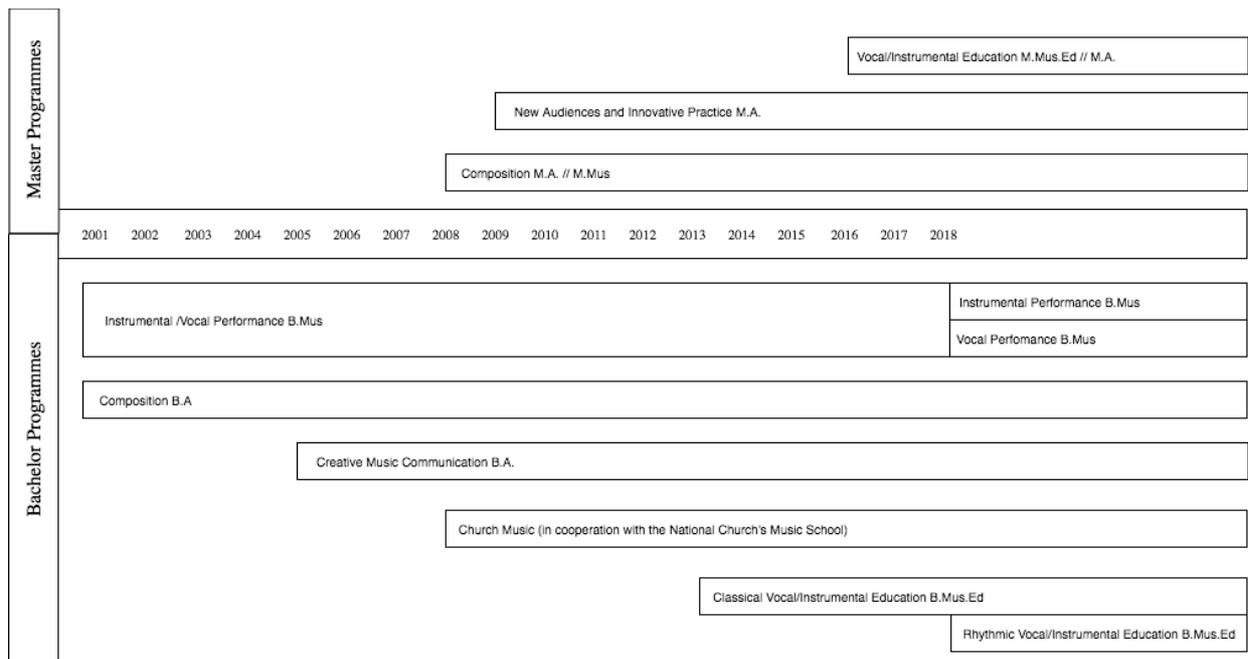


Figure 3.2 - Development of study programmes.

During the academic year of 2017-2018, 113 students were enrolled in the department, 22 academic staff were employed (equivalent to 16,5 full positions), and 149 part-time teachers and visiting lecturers were also employed (equivalent to 6,8 full positions). The student numbers at the department have increased over the last few years, or by 45% since 2012 (see Figure 3.3).

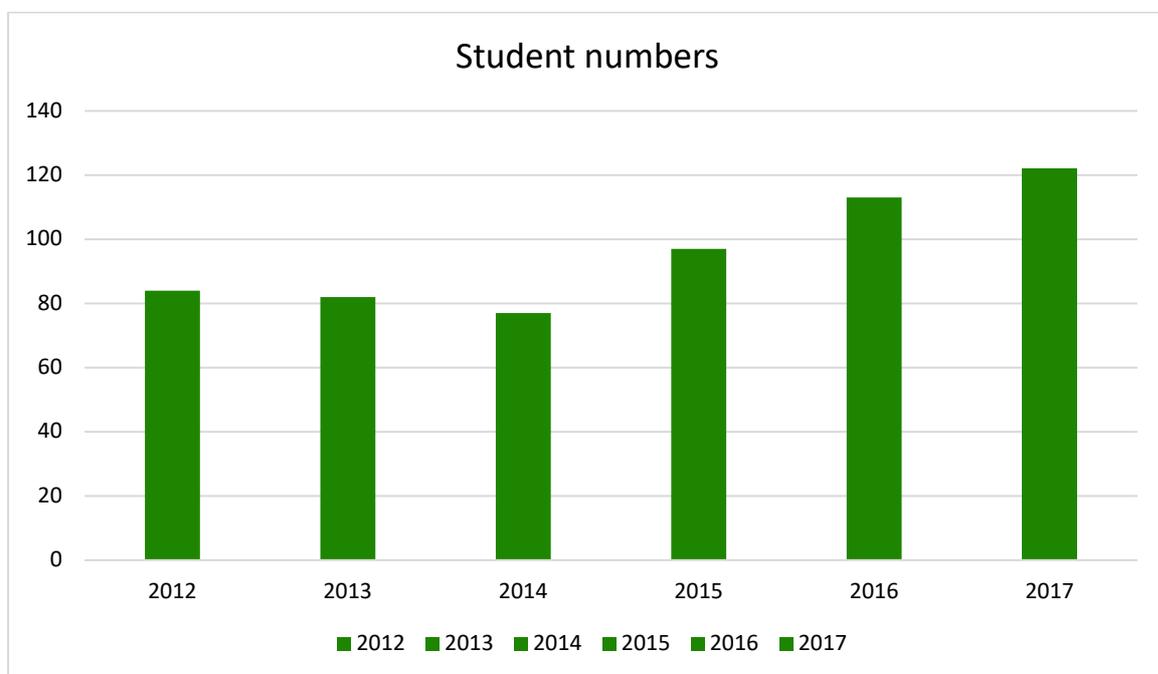


Figure 3.3 - Number of students at the DoM 2012-2017.

### **3.3. Department mission and goals with prioritisation**

The DoM aims to offer students progressive and comprehensive training and education in music. It aims to promote the development and autonomy of students so that they have a strong sense of innovation, community and collaboration. The department's goal is to support each student's individual development as a well-rounded musician and autonomous learner with a strong artistic identity, solid technique, knowledge, and skills. It aims to broaden students' horizons and introduce them to possibilities within their field and in other disciplines. There is a strong emphasis on promoting critical thinking and providing students with the knowledge and skills needed to succeed in further studies. Upon graduation, students should meet the requirements of the complex and everchanging music scene and society in Iceland and abroad. Both local and international communities call on a new generation of strong musicians, who, to an ever-increasing degree, will work equally as performers, creators, teachers, and communicators of various types.

The department recognizes the opportunities and responsibilities that come from being the only higher education institution in the field of music in Iceland. As such, it must offer variety and flexibility in order to serve the various needs and demands of the society as it remains in dialogue with the music scene. Furthermore, it has to offer students graduating from the same programme individual pathways to ensure a range of perspectives and specialisation in the graduating cohorts.

This has three practical implications:

Firstly, the department has ten study programmes, which might seem superfluous for such a small institute (around 120 students), and some of the programmes have very few students. We feel it is important to offer these programmes, as the graduates can have a strong impact on Iceland's music life.

Secondly, the department offers a high number of varied courses to ensure that the students can fulfil their personal needs as well as the society's professional needs. This is also done to attract students with diverse musical backgrounds and ambitions and to ensure a minimum number of students. These higher student numbers create a more attractive study environment.

Thirdly, many of the courses offered are small in credit rating. This is done because they need to be accessible to as many students as possible and often across study programmes. In addition, many compulsory courses in one study programme are open as electives for other programmes and there is not room for large elective course in the curriculum (see further chapter 5).

The main focus points of the department's future vision are to:

- Restructure study programmes
- Improve and promote the instrumental performance studies
- Strengthening collaborations between study programmes, departments at the IUA and other institutions
- Develop new study paths / specialisation on bachelor's level
- Integrate part-time teachers better to the study environment and learning culture of the department
- Place special emphasis on supporting the research policy and create an incentive for faculty to do research
- Emphasizing intersectionality at every level of the department

Reflection:

- Mission, progress, aims, and overall development of the department undergo regular review and are the subject of ongoing dialogue at departmental meetings and at department council meetings. Once the new strategy of the IUA is published in early 2019, and following this self-evaluation process, the department's mission and strategies will formally be reviewed.
- The core members of academic staff are acutely aware of the important role the department has for Icelandic music life, and they take the role of serving the society seriously. The dean has placed emphasis on listening and being responsive to the various needs of both students and the immediate musical environment (music industry). For example, the department responded to a clear need and call for the Instrumental/Vocal Education study programme from the music schools and The Association of Music School Teachers.
- Since the department is the only higher education institution in music in Iceland, it has to serve the entire country. It has to educate students who intend to take on jobs in various sectors of the music scene around the country, as well as those aiming towards further education abroad.
- The DoM aims to bring the music scene together in a dialogue about needs of the society and the development of music education in the country.

## 4. Department organisation and decision-making

### 4.1. Organisational structure

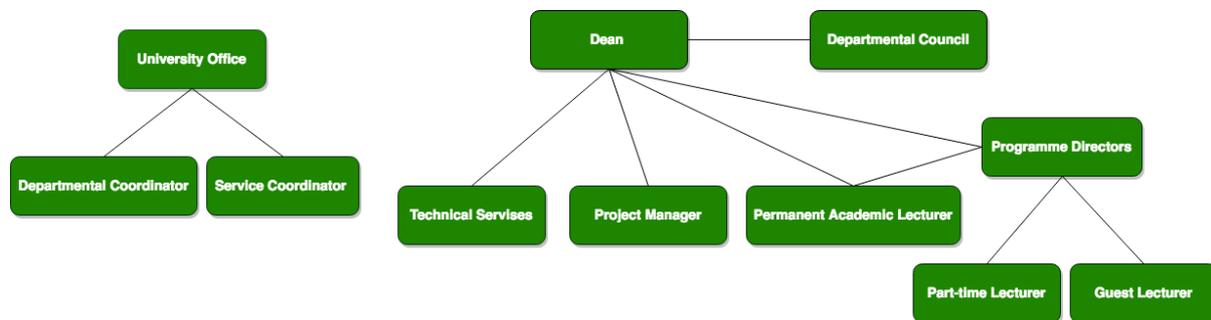


Figure 4.1 - Flow chart of organizational structure in the Department of Music

In the DoM, all academic staff, the project manager, and the technical director are members of the dean's staff. The department coordinator and service administrator are part of the centralised University Office's staff, along with all other support staff. Within this structure, the dean line manages the artistic staff, admissions, student affairs, concerts and events, and departmental finances. However, other affairs, such as housing, IT, research framework, and external relations, including international relations, are managed in collaboration with the University Office.

The dean leads the development of strategy, vision and action planning for the department and is responsible to the rector. The dean attends weekly meetings of the IUA management council along with other IUA deans, the rector, and the managing director. The department's programme directors are responsible for each of the study programmes. The dean and academic staff are appointed to various departmental and interdepartmental committees (see Appendix I for an overview of departmental and university committees and councils). Temporary committees are formed according to need (e.g. the Self-evaluation Committee). Communication is otherwise informal but active.

### 4.2. Decision-making processes

#### *Department Council*

The department has a council that serves as a reflective decision-making platform within the department and advises the dean on academic issues. The council consists of the dean, programme directors and other academic staff (who have undergone formal assessment of qualification and ranking), and two student representatives (one bachelor and one master's student, nominated by the Student Council). The department coordinator and project manager have an observatory role (the latter serves as the council's secretary). The dean directs the council's activities and serves as its chair. Meetings are held every fortnight on average.

#### *Departmental meeting*

The dean convenes departmental meetings during which all permanent academic staff discuss the department's daily tasks and general policy making. This group selects their representatives on the Academic Committee, Research Committee, and Teaching and

Learning Committee. Representatives for other committees are appointed by the dean. These meetings are held four times a year.

#### *Student Council*

The Student Council in the DoM currently consists of nine people, which includes a representative for each year group. The chair of the council has a seat on the IUA Student Union Board, which is comprised of the chairs of all five student councils working within the IUA. Representatives of the Student Council (one bachelor student and one master's student) have a seat on the Department Council and present proposals and concerns from the student body. The representatives and dean relay information back to the Student Council and follow up on procedures and action taken due to concerns raised. The aim of the council is to ensure the students' interests are represented within the department and in a larger institutional context. The Student Council also organises social events.

### **4.3. Internal quality management**

During the last few years, the IUA has been developing its internal quality system with emphasis on formalisation and enhancement. The main stepping stones include the i) formalisation of working procedures and general administration, followed by heightened transparency and accountability, ii) a higher level of student engagement and participation in academic decision making and administration, and iii) the development of a formal and all-inclusive quality management system. The quality system is being developed in alignment with the national quality framework for Icelandic higher education (QEF), and this is designed in line with external benchmarking, such as European Standards and Guidelines 2015 (ESG) and National University Law.

In Autumn 2016, a new administrative body, the Division of Quality, Teaching and Research (Division of QTR), was established to oversee the central administration of these three components of the institution's workings. This includes collecting official data and key statistics, teaching evaluations, surveys among graduating students, and the alumni survey, as well as managing and evaluating research output, dissemination of curriculum, monitoring of LOs and study programmes, and the publication of internal quality procedures (this is not yet reflected in the IUA organizational chart due to the ongoing development of the new Strategic Plan, to be published in early 2019). Two fundamental working procedures were recently implemented in accordance to ESG 1.2 Design and Approval of Programmes, and ESG 1.9 On-Going Monitoring and Period Review of Programmes (see appendices II and III).

#### *Approval of new programmes and periodic review of existing programmes*

New study programmes have been developed to meet the needs of the society, to align with interest and specialisation of staff, and to respond to student propositions. These needs are carefully considered and discussed both on the departmental council and during the biannual staff weeks, which all permanent academic staff attend. Upon reviewing a proposal, the departmental council permits new study programmes a formal development procedure, guided by the institutional benchmarking. The design of the working procedure emphasises student and alumni participation as well as consultation with the respective professional fields and with internal decision-making bodies, such as the Division of QTR, The MC and AC. Systematic monitoring of programmes is expected to take place every three years, and emphasis is placed on student and alumni participation as well as representation from the professional field.

Reflection:

- The new institutional procedures for new programmes and periodic review of existing programmes came into effect in autumn 2017, and therefore the department has limited experience with these procedures. The Composition programme was reviewed in autumn 2017, and the results of this process were beneficial, as this entailed a self-review of the study programme. The time and effort spent on this process was more than expected, however. As the department has many study programmes, it is foreseen that each year at least three programmes need to be reviewed.

### *Teaching evaluation*

At the end of each course, students participate in electronic teaching evaluation in MySchool (the IUA intranet). The evaluation is in two parts where students are asked to answer questions about the course and about teacher performance.

At the end of each semester, when students have received all their grades, a project manager in the Division of QTR makes the results accessible to the teachers of the corresponding courses. The project manager reviews the results for the whole institution and shares them with the deans and programme directors of each department. The review is a confidential enhancement-led process. The dean and programme directors take appropriate action for resolution of problems that may arise, and the dean gives feedback to students on how improvements will be made. Finally, the rector reviews the results and is informed about the meetings with the deans and the programme directors.

Teaching evaluation for private lessons in the department is currently being developed. Teachers in the performance programmes were asked to come up with questions they would benefit getting answers to for their teaching. Students were asked to review the questions and suggest arrangement for the evaluation. These were then reviewed by the (acting) dean and project manager in the Division of QTR, resulting in a draft of a questionnaire. That draft is currently being revised by teachers and programme directors before being implemented in the spring of 2019.

In autumn 2017 56% of all students in IUA participated in teaching evaluation, with a 54% participation rate in the Department of Music.

### Reflections:

- This evaluation is an important part of the quality enhancement mechanisms that the department can use, and this is considered a vital part of teaching assessment.
- The dean reviews the comments carefully. If issues arise, they are discussed with the relevant programme director and the individual teacher and they receive appropriate support. In the last few years, the main conclusions to be drawn from the teaching evaluation is that students seem happy with the content of courses, teaching methods and the teachers, but the organisation within courses could be improved in some cases.
- Participation in the evaluation could be increased in order to receive sufficient numbers. In some cases, participation does not reach the required minimum and is not processed further. It has been suggested that a time slot in the students' timetable could be allocated for this.
- Alongside the formal electronic evaluation, students and teachers are encouraged to keep an ongoing dialogue about the teaching and learning aspects of each course and an open evaluation at the end of each course. The dean and programme directors also receive feedback directly from students.
- The students who took part in this QEF evaluation process explained that there were several reasons why participation is sometimes low. Firstly, students forgot to do the

evaluation, and they suggested that teachers could discuss the importance of this with students to encourage participation. Secondly, they felt that due to the closeness of the community, some of the most valuable feedback took place in the classroom in an open dialogue with fellow students and the teacher, and they did not feel the need to then also do the online evaluation. Thirdly, due to the small size of some classes, students felt that their anonymity could not be ensured, and this discouraged them from participation.

### *Survey among graduating students*

A survey among graduating students from the IUA has been conducted annually since 2013. In this email survey, students are asked about several general factors of their studies, including the programme structure, the quality of teaching, the facilities, and the atmosphere in the designated departments.

Results from 2018 show that the majority of the participants (88%-100%) were satisfied with the quality of teaching, the programme structure, and the atmosphere in the department. Participants were less satisfied (59%-76%) with the facilities, access to workshops, other specialised areas, and library services. 76% of those who answered were unsatisfied with student work facilities in the department. In 2018, 88% of the participants would recommend IUA. Participation of graduating students from the Department of Music in spring 2018 was 22% (17 students).

### Reflection:

- The survey is useful as it confirms what we already know and demonstrates that we are in close dialogue with students.
- The results on the quality of teaching, programme structure, and atmosphere are very positive and indicate that the department is serving students well.
- The low participation rate is a concern and a discussion about how to raise it has been ongoing. It has been suggested that a time slot in student's timetable could be allocated for this.
- To raise the participation rate, it has been suggested that the survey be made obligatory in order to graduate.

### *Alumni Survey*

The IUA General Alumni Survey has been conducted among the alumni community who graduated between 2003-2015. In 2017 an email survey was sent to graduation years 2012 and 2015, but the sample size for the music department was too low to be reliable. This low participation rate in the survey for graduates from the department is concerning.

## 5. Study programmes

### 5.1. Curriculum and study structure

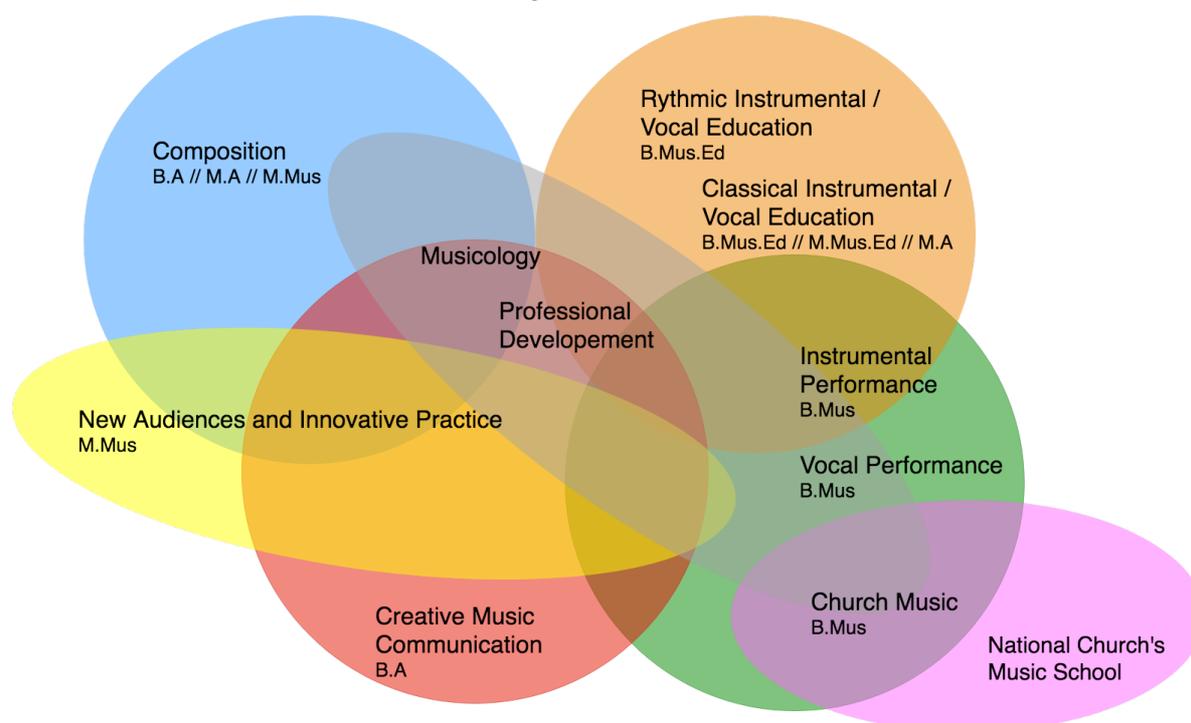


Figure 5.1 - Overview of the study programmes and structure.

#### *Bachelor's programmes*

At the bachelor's level, the department offers seven programmes of study: Instrumental Performance, Vocal Performance, Church Music (in cooperation with the National Church Music School), Classical Instrumental/Vocal Education, Rhythmic Instrumental/Vocal Education (commenced autumn 2018), Creative Music Communication, and Composition. The programmes are three years in length and require completion of 180 ECTS, concluding with a Bachelor of Arts (BA), Bachelor of Music (BMus) or Bachelor of Music Education (BMus.Ed.). In addition, there is an option to conclude performance studies with a diploma for special circumstances.

#### **Performance (BMus)**

When the performance programme was founded, both instrumental and vocal studies were part of the same study programme. In 2016, however, a special programme director was appointed for vocal studies. Since then the two strands have diverged and, as of autumn 2018, are now two separate study programmes. There are still strong connections and collaborations between the programmes.

The **Instrumental Performance** programme is a classical instrumental study. Students receive a broad technical foundation to ensure that they are able to build repertoire and perform music from various time periods. Students are encouraged to develop their own individual pathway, with a possibility of a specialization. At the core of the programme are one-to-one lessons with the principle instrument teacher, lessons with an accompanist, ensemble work, and master classes where both local and international musicians are invited to work with students. Students also participate in larger ensembles, sinfoniettas, wind bands, string orchestras and symphony orchestras in collaboration with other institutions.

Students perform in various concerts throughout the semester, which are open to the general public, including solo, chamber music, and works by composition students from the department. In addition to the principal study, students also take courses such as early music, contemporary music, stage presence, sight reading, improvisation, and the fundamentals of instrumental teaching.

Reflection:

- As the IUA does not have its own orchestra, the department relies on collaboration with ensembles and orchestras outside the institution. This means that the DoM does not retain artistic or educational control over these projects, but these collaborations are largely built on staff connections and knowledge of music life in Iceland. The ensembles range from amateur wind bands to professional institutions like the Iceland Symphony Orchestra. A key benefit of these collaborations is the connections they offer students to the professional field.
- The instability of the number of instrumental students, especially on orchestral instruments, makes organisation of chamber music difficult, and it is impossible to offer large chamber ensembles on a regular basis. This also makes it difficult to create a strong community amongst the few instrumental students. This problem seems self-perpetuating because the low enrolment numbers are unattractive to potential new students, resulting in a consistently low number of enrolled students. This is mainly an issue with students on orchestral instruments. The DoM has tried to resolve this issue with increased promotion within the music school system and by building more direct connections with the largest music schools in the area.
- The overall fluctuation in student numbers has also prevented the DoM from hiring permanent instrumental teachers, which means that most instrumental teachers are employed part-time and do not develop close ties and investment in the department. This issue is discussed further in chapter 8.

In the **Vocal Performance** programme, singers build their repertoire and work on their vocal technique and interpretation skills in a variety of settings. The programme offers one-to-one lessons, group-lessons, and performance classes. Collaborative teaching gives the singers an opportunity to study with a team of voice teachers who work in tandem. Core skills in musicianship are the same as with other BMus programmes, but the singers also receive movement, diction, and drama classes. The programme offers diverse performance opportunities. The singers take part in chamber music, opera scenes, and choir work according to their own interest and emphasis.

Reflection:

- The collaborative approach in the voice department is a research project run by the programme director, Þóra Einarsdóttir. It is a good example of how action research and reflective practice from teachers can positively influence the learning environment. A direct influence of this project is seen in increased applications for vocal performance studies. See appendix IV for the change of student numbers in the vocal program and further description of the project. This is still in development and it is expected for students to take some time to adjust to this new practice.

The **Diploma in Performance** is designed to meet the needs of highly skilled students who do not fit into the bachelor programme for various reasons. One example of this is students who are still in upper secondary school but satisfy the DoM's requirements concerning musical knowledge and skills. Another example is students who have been formally accepted to another HMEI before completing their bachelor's-level studies at the IUA. The third example is students who have a bachelor's degree in another subject and have a high level of proficiency in their primary instrument/singing, but who want to strengthen specific aspects of their training before commencing their studies at master's level. Diploma students

usually graduate with 60-120 ECTS. To receive the diploma, students perform a public recital.

Reflection:

- Originally the diploma was only for advanced students who were still in upper secondary school, but it is now offered to students who transferred into other HMEI before graduating from the IUA. The department wanted to acknowledge the time, effort, and contribution to the department by offering these students the option of the diploma. This was also a response to the fact that students who transferred were categorised as 'dropouts', even though they were outstanding students who were continuing their studies with a considerable amount of ECTS completed at the IUA.

### **Church Music (BA)**

The Church Music programme is run in cooperation with the National Church Music School, (NCMS). It was developed because of the need for church musicians within the Icelandic state church, and it is specifically designed with the aim of graduating church music directors. Students must complete the Cantor course of the NCMS (or equivalent) prior to applying to the IUA. The programme major comprises organ lessons, choir conducting, and liturgical organ performance courses. Voice study, hymnology, and organ history are also important components of the programme. This is a small study programme with four students having enrolled in the programme over the past ten years.

Reflection:

- As the Church Music Programme is taught in collaboration with the NCMS, it is of concern that 59 ECTS of the courses are taught at the NCMS without much input from the DoM. This will be addressed when the Church Music programme goes through the next regular systematic review.

### **Instrumental/Vocal Education (B.Mus.Ed.)**

The Instrumental/Vocal Education programme is intended for those wishing to enter the music teaching profession. The programme is closely related to the BMus programmes in vocal and instrumental performance, but it places more emphasis on communication, ensemble leadership, conducting, arranging, and secondary instrumental study. Specialised instrument pedagogy and field training are emphasised to prepare students to become instrumental teachers of youth across Iceland.

Reflection:

- Although there was a strong request from the music community for the education programme, the department has not received many applications since the programme was opened. We believe that there is a need for this programme, and last year we prioritised introducing this study programme in music schools, which will continue this year. This study programme will be reviewed next academic year.
- Students have pointed out that there is little difference between the performance programme and the education programme. The department's policy has been to provide bachelor students with a broad educational foundation. This includes, among other things, emphasis on instrumental-specific pedagogy for performance students and on performance skills for education students.
- From autumn 2018, a second track in rhythmic instrumental/vocal education has commenced. It was developed in collaboration with the FÍH music school which taught rhythmic instrumental/vocal education as a two-year diploma study from 1997-2016. The curriculum of that study programme was used as the foundation and was then developed and updated to meet the DoM requirements. This is seen as the first

step towards teaching rhythmic music across the department which is aimed to commence in 2021/22.

### **Creative Music Communication (BA)**

The Creative Music Communication programme is focused on the various needs of the artistic and cultural scene and the larger community. It is conceived as an avenue for versatile, creative musicians who wish to use their musical abilities to help others to develop their own musical talents and to participate in wide-ranging musical creation and performance. Students have the option of choosing training in instrumental and/or vocal performance of both rhythmic music and classical and contemporary music, or in composition with singer-songwriter, new media, and instrumental composition as options. The course of study is structured to be useful to those with a wide range of abilities, interests, and experience, and to train them in any type of musical communication and creation. Some students in the programme have also studied composition and orchestral or choral conducting. Ensemble playing and singing, musical creation in a group, and creative music workshops based on cooperation with schools and other institutions play a large role in the programme.

Reflection:

- The number of students enrolled in this study programme has been dropping in recent years. The reasons for this are unclear, although the new study programmes (rhythmic education and new media composition) and increased flexibility in other programmes might have played a role in this. Furthermore, the study programme needs a stronger outward profile, which sends clear signals to potential applicants on what the main emphases are. As a response, the programme director is leading a review of the programme, which will include an investigation into this issue.
- Alumni report that they are happy with the tools acquired during their studies and the diversity and flexibility of the programme. However, due to this flexibility, mentors are especially important to support students.

### **Composition (BA)**

In the Composition programme in composition, students can study instrumental composition or new-media, where emphasis is placed on the use of electronic and computer technology to create music. Students also have the option of combining the two tracks and taking elective courses in film music, theatre music, and recording engineering.

The programme emphasises providing students with broad-based knowledge of music composition and giving them the tools needed to succeed in this area. Students who focus on writing for instruments have the opportunity to compose for various combinations of conventional instruments and voices. They learn to use digital media for music creation and to combine conventional and experimental performance practices. The new media track focuses on studies in sound design, acoustics, music programming, interactive music, and the integration of art/video and music.

Students have the possibility of working on projects in collaboration with the IUA Theatre Department, the Icelandic Film School, the Ungfónía youth orchestra, Hljómeyki choir, members of the Caput Chamber Ensemble, and various smaller chamber groups as needed (Elektra Ensemble, Duo Harpwerk, Ensemble Adapter).

Reflection:

- In the autumn of 2017 a committee was formed to review the composition programme. The committee decided that in order to attract more applicants to the new-media track, the curriculum would be revised and conventional notation practices, music theory and history would be removed. The curriculum now emphasises electro/acoustic music technology, electronic music compositional

methods, graphic notation, and experimental performance practices with opportunities for students to design their own paths. This had an immediate effect in the application process. At the beginning of the current academic year we had a drastic increase in enrolments with eight students in conventional composition and seven students in new media. Last year we accepted seven students into the composition programme, and no one applied for the new media track.

- There are twice as many male students as female students in the composition programme and not many women apply. This gender imbalance is also present in the academic staff, where the majority of teachers are male. This is on par with traditional gender roles within music, but the department seeks to change this. Symposiums on music and gender have been organised, and the department wishes to engage the larger music society in this debate. Despite this, the foundation of this study programme has drastically increased the portion of female composers in Iceland.

#### *Other study areas at bachelor level*

#### **Music theory and musicology**

Currently, musicology is not a specific study programme, but it feeds into all studies at the department. The theory and musicology courses are designed for students across the department, and students attend the same course regardless of their principal study. In the last two years, the music theory and musicology curriculum at bachelor level has gone through substantial changes. Firstly, as a response to a more diverse student cohort, popular music course offerings have increased. Secondly, as more emphasis has been placed on student led learning, the musicology courses have been made elective, with the requirement that students complete a certain number of ECTS over the study period. Special requirements can be found in individual study programmes (see the study structures of the programmes using this link: <https://www.lhi.is/en/node/11519>). Thirdly, general music history courses are compulsory for those who have not completed music history prior to their admission to DoM to ensure that all students graduate with at least some basic knowledge of music history. Finally, most students are now only required to take two music theory courses and one analysis course, with all other courses being elective. This is supplemented by a lecture series with visiting scholars and artists and with classes of practical aural training.

#### Reflections:

- We are continually seeking a balance between the artistic/creative and the academic/theoretical elements of the studies in our study programmes. It is a challenge to do so within a three-year programme, but it is not impossible. We aim to graduate students with strong personal and artistic skills who are also apt at thinking critically and able to engage in academic discourse about music. We want students to be able to find support in theory and research in their professional development and growth as musicians. To do so we need to keep listening and monitoring their individual needs as well as maintaining a high standard of education. The changes described above were made to ensure more flexibility with the parts of our curriculum that have allowed us to respond to our students' needs. We are finding balance in the proportions of the content through these ongoing developments.

#### **Professional development**

All students take compulsory courses titled Professional Development I & II that aim to prepare them in managing their professional careers. Students are introduced to musicians' work environment and gain insight into the challenges and opportunities it brings. They learn the fundamentals of teamwork and operation of a sole proprietor business, and they receive

training in diction. Students are introduced to the fundamentals of project management and receive training in copywriting, financing, and the preparation of applications and budget estimates. Students develop their own ideas for projects, learn to use key project management tools, and gain insight into marketing and promotional work.

In addition, performance students take pedagogy courses focused on their principal instrument, as it is likely that all instrumental/vocal students will teach at some point in their career. All students partake in a week-long music workshop course, where they work on improvisation, group compositions, and leadership skills. There are further optional courses that can strengthen the professional development of students, such as choral and orchestral conducting, workshop skills, and projects in external community settings.

Reflection:

- Alumni reported that the courses Professional Development I & II had been useful, and some provided examples of successful grant applications that resulted from this course. All practical courses were also considered useful.
- Alumni suggested that more practical projects could be useful, such as auditions with representatives from the Iceland Symphony Orchestra and the Icelandic Opera, or an open call for composition. The DoM will explore options to develop this.

### **Interdisciplinary studies**

The IUA was founded to unite all the arts under one banner and to provide a place where students could explore and engage in interdisciplinary studies in the arts. Every department offers courses that are open to all students. The Department of Music offered 11 such courses in 2017-18. A list of all the courses which were available to all students at the university, regardless of department, can be found in Appendix V.

There is a tradition of composition students collaborating with, and creating music and soundscapes for, the Student Theatre and other Performing Arts Department projects. There is also one interdisciplinary course, Dialogue, which is organised across all departments. During the last academic year, teachers from all departments contributed to a course on stories and staging which will be repeated this year.

Reflection:

- Although there are many courses open for students across the university, students continue to ask for more integration between departments and complain about an overall lack of inter-departmental interaction. Issues of housing and conflicting timetables between the departments have impeded opportunities for students to enrol in courses across departments.

A description of final projects at the bachelor level can be found in Appendix VI.

### *Master's programmes*

The DoM offers three master's-level programmes: MMus in New Audiences and Innovative Practice (NAIP), MA/M.Mus.Ed. in Vocal and Instrumental Education, and MA/MMus in Composition.

### **New Audiences and Innovative Practice (NAIP) (MMus)**

The NAIP programme provides future professional musicians with the knowledge and skills to become artistically flexible practitioners, who are able to adjust to a wide range of societal contexts. The programme is for students with high-level musical skills (performance, composition, or production) who are interested in reaching new audiences by learning to develop and lead creative projects in diverse artistic, community, and cross-sectoral

settings. As a result, students develop their leadership skills and collaborative practice in a variety of contexts. The curriculum, study content, and approaches have been developed with various international partners through the Erasmus+ Strategic Partnership funding. Frequent student and staff mobilities have taken place from the foundation of this programme.

Reflection:

- Taking part in the NAIP strategic partnership has influenced the department in many ways. It has influenced how we envision the musician of the future, taking into account the many possibilities for the role of music in society in both the present and the future. As a result, programmes traditionally aimed for specialisation offer more opportunities for collaborative music making and connecting with new audiences. These projects increasingly require the musician to take on the role of an entrepreneur. Taking part in the NAIP curriculum development has contributed to the academic staff's professional development and reflective practice. It has raised awareness of how to create a student-centred learning environment with the development of feedback methods and mentoring.
- In 2017, IUA received the Erasmus+ Quality Award in Iceland for the Strategic Partnership *NAIP - Innovation in Higher Music Education* and was selected as a 'good-practice example' by the EU Commission's Erasmus+ Project Results Platform.

### **Instrumental / Vocal Education (M.Mus.Ed. / MA)**

The Instrumental / Vocal Education programme trains vocalists and instrumentalists as teachers and enhances their theoretical background and proficiency in sharing their knowledge in a variety of settings. The programme is intended for those who have completed a bachelor degree, or comparable education in music, as well as for practicing vocal and instrumental teachers who want to enhance their knowledge and skills. The programme is focused on pedagogical courses in the student's concentration, alongside on-site training and coaching. Emphasis is placed on enhancing student understanding and knowledge of the vocal and instrumental teaching profession, and on developing and designing new teaching practises.

The programme is organised in collaboration with the Department of Arts Education, and students have access to a wide variety of elective courses during their study period. This means that students engage in a conversation about teaching practices with education students with various art backgrounds. Our programme prepares individuals for careers in music schools, whereas students in the Department of Arts Education programme work towards attaining teacher's licenses in primary and secondary schools and on communicating arts in broader contexts.

Reflection:

- Currently there are no qualification requirements for vocal and instrumental teaching in music schools in Iceland. This study programme can be seen as the first step towards establishing such requirements. Furthermore, the programme sends a strong signal to the music scene that it is preferable for music teachers to have a higher level of education in order to strengthen the profession and create a desirable learning environment.
- This study programme also increases the development of pedagogical knowledge and research and expertise within this field.

### **Composition (MA/M.Mus)**

The Composition programme supports students to develop their artistic projects by offering the theoretical and practical courses needed. Students develop their own field of

specialisation and receive intellectual stimuli and practical challenges essential for that development. The curriculum can be personalised to a large extent, depending on the student's requirements. Different courses in musicology, music theory, electro-acoustics, instrumental and orchestral writing, and interdisciplinary studies can be chosen to support the student's specialisation. The students can also choose courses in entrepreneurship, project management, and courses from other IUA departments. The programme offers a choice of three final degrees, depending on the importance of the theoretical component in the curriculum.

During the study period, students have frequent opportunities to collaborate with professional performers on their compositions. Since 2015, the Caput Chamber Ensemble has been the ensemble in residence for the study programme.

- During this process, students expressed a wish for a doctoral programme in composition. This was also encouraged by the external expert and is in line with the new IUA strategy. The DoM will follow the development of the IUA, but the composition programme would be the department's best candidate for this development.

A description of final projects at the master's level can be found in Appendix VII.

Reflection:

- There are many teachers who teach both at the bachelor's and master's level, and the department has to ensure that students who study at both levels experience different perspectives in their studies. There are currently different programme directors for the different levels (except in the education programme).
- There are other distinctions between the bachelor's and master's offerings. This includes more independence, specialisation, and research required at the master's level compared to the broader foundation and higher number of courses and classes required each week for bachelor level students.
- The NAIP and composition at the master's level are taught in English which has resulted in higher numbers of students coming from abroad. These programmes are also open to students with a more diverse background than the bachelor programmes (students come with bachelor's degrees in other disciplines) as long as they demonstrate that their project is suitable for these programmes. The Music Education programme has attracted many practicing music teachers who are part-time students whilst continuing to teach.
- The master's students have a very diverse background (e.g. age, professional experience, and education). Some have been in the professional field for a long time, whereas others have just graduated from bachelor studies. There are many international students who come from a different educational system and cultural environment. The teaching and the learning environment have to accommodate these different needs. Emphasis has also been on peer-support as this diverse student cohort has multiple strengths which can be communicated across the study programmes and students can use each other's experiences and knowledge.
- Students are expected to be independent throughout their studies, but during this self-evaluation process students noted that a clearer message about this from the staff was needed at the beginning to ensure that everyone was aware of their own responsibilities.
- In spring 2018 a conversation began about uniting the composition and NAIP study programmes into a single MA/MMus in Music. This would simplify the structure of the master's programmes and create more collaboration between the fields, while allowing students to specialise in their preferred study areas. This would enable the department to introduce new areas of specialisation, such as experimental music or musicology, without having to create new study programmes. However, there is a

concern that each discipline and the specialisations' needs would suffer. A working group was appointed for academic year 2018-19 to explore these options further.

### *Interdisciplinary and theory studies*

All master's students take part in Dealing, an interdisciplinary course which is delivered across all departments in the institution. All students in the department are enrolled in research training and can choose from various courses on theory and musicology from within the DoM and from other departments.

An overview of the study-structure for every study programme can be found online through: <https://www.lhi.is/en/node/11519>, and the curriculum or 2018-19 is available online at the bottom of the page: <https://www.lhi.is/en/study-structure-9>

## **5.2. Delivery**

### *Learning outcomes*

Learning outcomes (LO) correspond to the National Qualification Framework, published by the Ministry of Education, Science and Culture. LO for the bachelor's degrees are aligned with European Qualifications Framework (EQF) level 6 and the LO for the master's degrees are aligned with EQF level 7. The general learning outcomes for the study programmes are available (see Appendix VIII, Learning Outcomes).

LOs are accessible in MySchool, the IUA online learning management system, in addition to the syllabus, assessment, and timetables for each course. At the start of each course students are introduced to the syllabus and made aware of learning outcomes.

### Reflection:

- During the review process it became clear that the use of the LO vary between teachers/courses and study programmes. In some instances, students conduct self-evaluation on the bases of the LO, but in other instances teachers do not use them productively.
- Although the programme directors place emphasis on the LO, this was not the case with part-time teachers who took part in this evaluation process. Some of them were not aware of their existence. However, the objectives of courses are reportedly clear to students (according to the focus groups), and in some instances it is only the terminology which is seems to be the main issue.
- The student focus group reported that students don't always realise that they need to set their own goals (in collaboration with their teacher) in one-to-one lessons, as the LO for these courses cannot be flexible to the individual needs. Part-time teachers could be better supported by the DoM to help students with this.

### *Teaching methods*

Close collaborations between students and easy access to the academic staff are fundamental to the teaching methods. A variety of approaches are used to deliver the curriculum depending on the specific subject. A large part of the studies take place in workshops or one-to-one lessons, where academic staff share their professional knowledge and skills in an interactive dialogue with students.

### **One-to-one and subject specific courses**

All students receive private lessons on their principal instrument/voice or in composition. Most of these activities culminate in a public performance. Composition students have had the option of studying with two teachers simultaneously for the last eight years and that has been successful. Vocal students have the opportunity to study with all four vocal teachers at

the department. Building on that experience and success, students on other instruments are able to work with multiple teachers, and students can participate in masterclasses several times throughout the semester with several academic staff across various instruments. In addition, all students attend lectures and seminars in subjects related to their principal study.

Reflection:

- The focus group reported that students are happy with the one-to-one teaching and feel that this is one of the main strengths of the department and a key to their development. They feel that teachers are in tune with their study progress and their needs.

### **Group classes**

Group classes in theory, musicology, aural training, and in subjects related to students' principal studies are delivered through a mixture of lectures, workshops, and interactive seminars.

Reflection:

- Since the groups are most often small, it is easy to engage students and participation is encouraged. In this sense, the small size of these groups is one of the strengths of the department.
- The focus group reported that students appreciate how interactive the group classes are and feel that their voice is heard.

### **Field studies**

Students experience working in the professional field in a variety of ways, including workshops, orchestral rehearsals, school class rooms, and as tutors in private lessons. Once back at the department, students receive critical feedback and discuss their projects in group discussions.

Reflection:

- Recently, emphasis has been placed on student-centred learning and student empowerment in regard to teaching methods.
- We discuss issues related to the high number of part-time lecturers and the difficulty in exposing them to changing teaching methods at the department in chapter 8.1.

### *Assessment methods*

The principal study areas (instrumental, vocal, and composition) rely primarily on continuous assessment throughout each student's private lessons and master classes. In addition to continuous assessment, end-of-semester and graduation recitals, as well as ensemble performances, and compositions are assessed.

In group classes, such as theory or musicology, a mixture of various assessments is employed. These include written assignments such as essays, presentations, and examinations. In more practical courses, including pedagogical and communication courses, assessments include contributions to group activities, quality of participation in events, and written and aural reflections in relation to the experience. There is compulsory attendance at the IUA, but in some courses participation is part of the assessment.

Assessment criteria and final project examination processes can be found in Appendix IX.

Reflection

- There has recently been a discussion to drop the numerical grading system of 0-10 in the final projects, and some study programmes would like to drop grades

completely from the principal study. The reason for this is that research shows that students benefit more from formative assessment methods and verbal and/or written feedback than from receiving grades. This new approach to grading requires training for the staff and support in various formative assessment methods. The department is planning a workshop for teachers for this purpose. There is some worry that students will need their grades when applying for further studies abroad, as it is known that some institutions abroad equate “pass” with the grade 5. It is necessary that the graduation diploma explains the grading process in detail. From its establishment, the NAIP study programme has only given pass/fail without any issues. The discussion with the alumni focus group confirmed this further.

- In vocal performance studies, formative assessment includes student reflections and self-assessment, peer assessment, and assessment interviews where study goals and objectives are evaluated. Plans are also made for further study.
- The students who have taken part in this evaluation process explained that the student cohort generally agrees that numerical grades should not be given in practical/artistic courses. However, some students and academic staff feel that numerical grades can be helpful in theory courses, as it gives a clear indicator of what is sufficient and what needs more work. Students do not want only the theory courses to be listed on the graduation diploma with a numerical grade, as that would not present an accurate picture of their studies. They suggest that we provide a way to present students with an accurate measurement of their development without giving final grades.
- The composition staff use collaborative assessment method for the principal studies. All the staff members listen to and discuss the students' compositions.
- The performance programmes are currently reflecting on the way assessment is carried out. This is partly due to the increased emphasis on formative assessment. There may be a need to add an outside examiner to the mid-study evaluation (see chapter 6.3).

### **5.3. Study environment**

Students and academic staff are familiar with each other across the department due to the low student/teacher ratio, small student cohorts in each study programme, and collaborations between study programmes. We have increasingly emphasised student empowerment and active participation in the development of the department in recent years. Examples of this participation include students meetings with programme directors and the dean to discuss the programmes, teaching methods, and study environment, and to make suggestions for improvement. The DoM strives to be a community of learners where everyone (at all levels) contributes and benefits from dialogue that encourages life-long learning. This is a practice which should continue to benefit students' continuing learning and artistic and personal development after they have graduated from the department.

Reflection:

- The student focus group reported that students are appreciative of their learning environment in general. They enjoy the intimacy of the department and feel that it is easy to get to know, and collaborate with, students from different study programmes. Each semester there are compulsory courses with different study programmes. Some students, however, feel that their study programmes have placed more emphasis on developing an internal community, leaving it a little isolated from the rest of the department.
- The student focus group also reported happiness with the diverse projects they get to work on and the interdisciplinary options available. As a result, they gain diverse experiences throughout their studies.

- The student focus group reported that the students would like to be better informed of when they are expected to be independent and manage projects themselves, and when projects are to be organised by the department. Students find it difficult to organise rehearsals due to scheduling issues, but this can also be a valuable learning opportunity if it is presented as part of the course.
- There is an ongoing discussion amongst the academic staff about whether students are receiving too much service and support due to the familiarity and closeness of staff and students. Communication is informal (and sometimes takes place via social media) and students have come to expect instant replies to their queries, making it more difficult for staff to set boundaries between work and personal life. There is a discussion about whether the department should introduce guidelines about office hours and means of communication. The IUA has made a formal decision that Facebook and other social media should not be used in teaching.
- Another result of the closeness of the study environment is that academic staff place more emphasis on individual support. In some instances, this can result in exceptions from the department's work procedures or increased flexibility with deadlines.
- Alumni focus group reported that too much flexibility and exceptions from deadlines or procedures does not benefit students in the long run, as this does not extend to the professional field. As such, it would be better for students to learn to meet deadlines and /or other requirements when they are due. They also suggested that the department should encourage teachers to return assignments with feedback sooner. The department is aware of this issue and is in the process of addressing this.

#### *Student numbers and student/teacher ratio.*

In the academic year 2017-2018, 113 students were enrolled in the department. There were 24 permanent members of the academic staff contributing to 16,5 full positions. Part-time staff contribute to 6,8 full positions. This translates to the student/teacher ratio of 5,5 students per full time position. This is partly due to the high number of one-to-one lessons and specialisation within each study programme. Some study programmes (church music and education) have only a few students enrolled each year, and therefore small student numbers in courses are unavoidable. To increase student numbers, sometimes compulsory courses are only taught every other year, which does not always best suit students. Elective courses are often taught every other year. Sometimes the minimum student numbers are not met and course are cancelled as a result (the minimum number of students is five in most courses).

#### *Reflection:*

- The low student/teacher ratio allows for a more individualised approach, and students are required to be more active and responsible as it is not possible to hide behind a large class. Theory courses at bachelor level often have 10-15 students which is a desirable size for student engagement and group discussion. The master's level has far fewer students with the number of students ranging from three to ten.

#### *Diversity*

The students at the DoM have somewhat homogeneous backgrounds. Although more international students have enrolled at the department (Figure 5.5), not many Icelandic students with immigrant background have attended the department. Up until now, due to the entrance requirements, most students at the DoM have gone through the national music school system, which requires a certain financial affluence. It seems that the typical gender roles of men as composers and women as teachers are still apparent. As Figure 5.2 shows,

the majority of students in composition are men and all students who have been on the music education programme are women. 49% of the male student cohort overall are composition students.

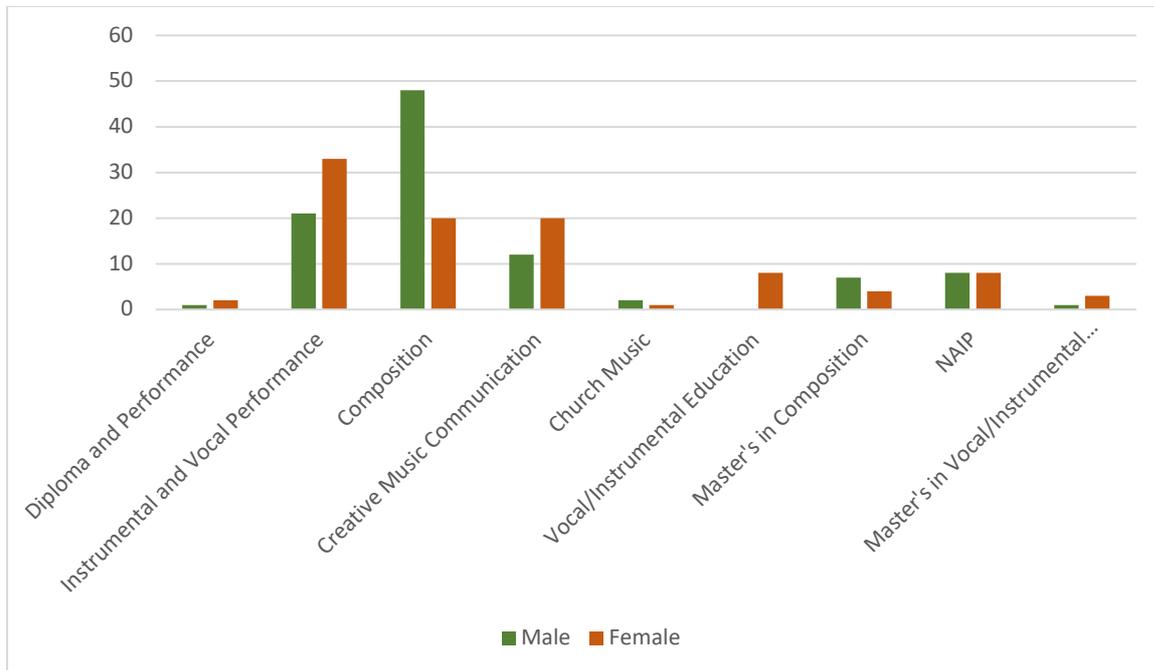


Figure 5.2 - Shows the average gender division of each study programme between 2012-2018.

#### Reflection:

- The department is aware of the lack of diversity within the student cohort and intends to address this along with other issues regarding intersectionality throughout the department. We would like to be more diverse as a group and will explore options to attract a wider audience and initiate a conversation with stakeholders about these issues.
- The revised new-media track in composition does not require students to have an education from a music school, which was an important step in increasing diversity.
- The department has successfully attracted students from all around the country.
- A growing number of international students in the last few years has added to the diversity of the department.

#### General reflections about the DoM

- The department emphasises being in tune with the needs of students and the wider society. This has led to substantial developments and the introduction of new study programmes. These changes have resulted in a more diverse student cohort and academic staff. This further promotes cross-fertilization between genres, which is one of the characteristics of the department. This impacts students' identities as the small size of the department ensures communication between different study programmes. Although the department has always been open to different styles and genres, this is becoming more apparent with these new programmes.
- In the attempt to be responsive to changing times and the evolving needs of students, the department prides itself on progressive reactions. In some instances, however, the changes would have benefited from a longer digestive period and more extensive preparation time. As it is, these changes have sometimes caused problems with organisation and the ability to deliver information to both students and academic staff.

- As discussed in chapter 3.3, there are many small courses (with 1-3 ECTS) at the department. There are many reasons for this, with some of them organisational. For example, many study programmes share subjects, but need to be worth various amounts of ECTS. If subjects were grouped together for larger courses, it would be difficult to share courses across programmes. The small courses also allow for more flexibility, as students can design their own pathway through the elective courses. In the last subject review the department was encouraged to create larger courses by grouping subjects together. This was tried in music theory (where all study programmes at the bachelor's level took the same courses) leading to music theory, literature, and aural training all being grouped into one 10 ECTS course. The result was that both students and staff were confused about course content, the timetable, and when which subject was being taught. This also revealed an issue when students failed one part of the course and therefore did not receive any of the ECTS. This impacted their student loans and progression between years, as most courses are only taught once every academic year. However, these small (and therefore numerous) courses are very time consuming for support staff who have to register the courses into the intranet. One way of reducing the number of courses and making some of them larger is to group together all principal-study courses. This is being explored by programme directors.
- A few years ago, the ECTS were determined by how many hours students spent on each course (1 ECTS = 25 - 30 hours). All courses were reviewed with this in mind, and it seems that small courses became too work-heavy for students. Students reported discrepancies in work-load between principal studies of study programmes, and this needs to be investigated.
- There is an ongoing conversation about how to ensure that students acquire certain knowledge and skills through self-study and without having to design a course for everything. This would reduce course load and would encourage independent processing and reflection.

#### **5.4. International collaboration**

The Iceland University of the Arts actively participates in international collaboration. Through the Nordplus and the Erasmus+ programmes for education, students, and academic staff of the Department of Music are able to be mobile internationally within Europe (KA103) and outside of Europe (KA107). We also develop study programmes in international collaborations through the Erasmus+ Strategic Partnership grant. This enables students and staff to share new skills and knowledge, compare different methods and approaches, and gain new perspectives. Combined, these two programmes offer mobility grants for regular student exchanges, short term student exchanges, staff and teacher exchanges, and student internships abroad. To facilitate these exchanges, the IUA has made bilateral agreements with close to 200 academies abroad covering the fields of art, design, architecture, music, performing arts, and arts education. Being a small institution in a small country, it is necessary to reinforce and develop connections and networks that allow both students and academic staff to experience their work in a wider context. Exchanges and partnerships are therefore encouraged.

Reflection:

- The department has emphasised a bottom-up approach to its international strategy and academic staff are encouraged to engage in international collaboration. However, the department could develop its strategy further by identifying its main objectives in international collaboration and the value it brings to the DoM.

### Student mobility

Students are encouraged to participate in Erasmus and Nordplus mobility programs. This includes regular student exchanges where students study at a partner institution for one semester, and short-term mobility where a group of students participates in an intensive course hosted by a partner institution. The department accepts exchange students in accordance with its capacity, which can vary between years due to programme and instrumental limitations. There is no correlation between the number of outgoing and incoming students (see Figure 5.3 for the development), and there is no official policy regarding the limit of incoming exchange students. The DoM has also received students from abroad and hosted a number of open intensive courses.

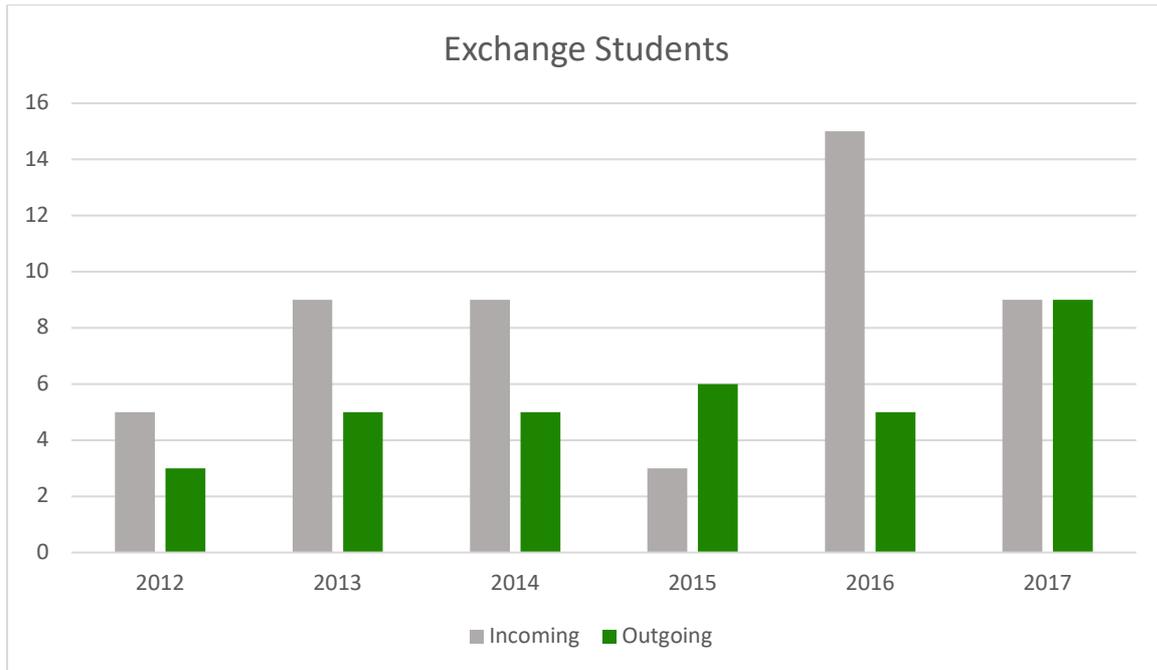


Figure 5.3 - Incoming and outgoing exchange students.

#### Reflection:

- The option of exchange for our students is an important part of the study environment. Through these opportunities our students develop networks and connections to teachers who they would potentially like to study with in the future. Through their experience, they often see the department in a different light and offer us a comparison with various international institutions.
- The short-term mobility is an important option for students to benefit from a specific course available at partner institutions. Some students are unable to go on an exchange for a whole semester, and this opens up mobility options for them.
- Incoming exchange students are an asset for the department and can contribute to it in various ways. In some instances, they play instruments that support the overall composition of the department. They also offer bench marking to our students, which is important in such a small community. In most cases, they are dynamic and take an active part in the community and add to the diversity of students.
- Some incoming exchange students have transferred to the department permanently, which offers another kind of bench marking for the department. However, this is also the case for our students who go on exchange abroad.

The IUA has offered internship grants for graduates since 2007, first within the Leonardo programme and then within Erasmus+ as of 2014.

Table 5.1 - Number of students who have received internships grants from the Erasmus+ scheme.

Academic Year	2015-16	2016-17	2017-18
Number of students in internships	6	7	5

The internship scheme supplements the exchange options that students have and opens up further possibilities for students to enhance their inter-cultural skills and gain experience in the field. This enables them test knowledge and skills acquired during their study.

### Staff mobility

Teachers are generally active, and many have developed regular exchange partnerships. Outgoing staff exchange is an important part of staff development as it allows teachers to develop their personal and professional skills by sharing ideas, methods, and best practices with their colleagues abroad. There has been an increase in outgoing staff exchange over the last few years (Figure 5.4).

Visiting lecturers mainly come to the department through the Erasmus or Nordplus schemes. The visiting lecturers offer new perspectives and specialisations that sometimes do not exist in Iceland.

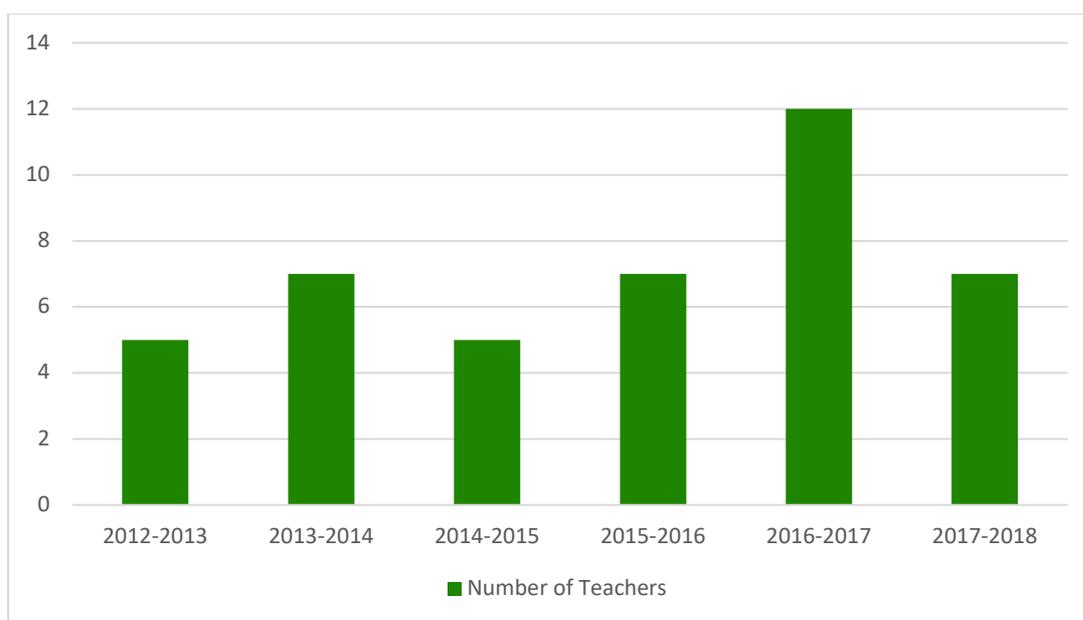


Figure 5.4 - Staff Exchange using Erasmus or Nordplus grants from the department

- Students have experienced a positive impact on courses with guest teacher contribution.
- DoM staff benefit from these visits as the visiting lecturers offer new perspectives, methods, and approaches.
- There are always more requests by visiting lecturers than we can accommodate, and perhaps the department needs to be more strategic in which offers are accepted. There has even been a discussion about whether there are too many guests at the department, as they take up time from both students and staff and sometimes become an interruption instead of a benefit to the department. A different strategy on this is needed.

Appendix X shows the guest lecturers at the department in the academic year 2017-18 who came either through the exchange programmes or pro bono.

#### *International networks and memberships*

The DoM is a member of AEC and ANMA and the University is a member of ELIA. Academic staff are also members of various international associations and music/research networks.

#### Reflection:

These memberships ensure that the department engages in international conversations about higher education in music and provides bench marking with music universities/academies of international prestige. Participation in these networks allows us to take part in discussions about teaching methods, assessment methods, and learning outcomes at conferences. We also receive papers published by AEC and the dissemination of current research projects in the field of music education.

#### *International home students*

The number of international students in the department has increased rapidly in the last few years (Figure 5.5). This group of students has diverse backgrounds and come from different educational and cultural environments. As a result, this group sometimes needs different support than the Icelandic students. Furthermore, these students sometimes become socially isolated. Last year a working group at the institutional level was formed to identify needs and develop support for international students.

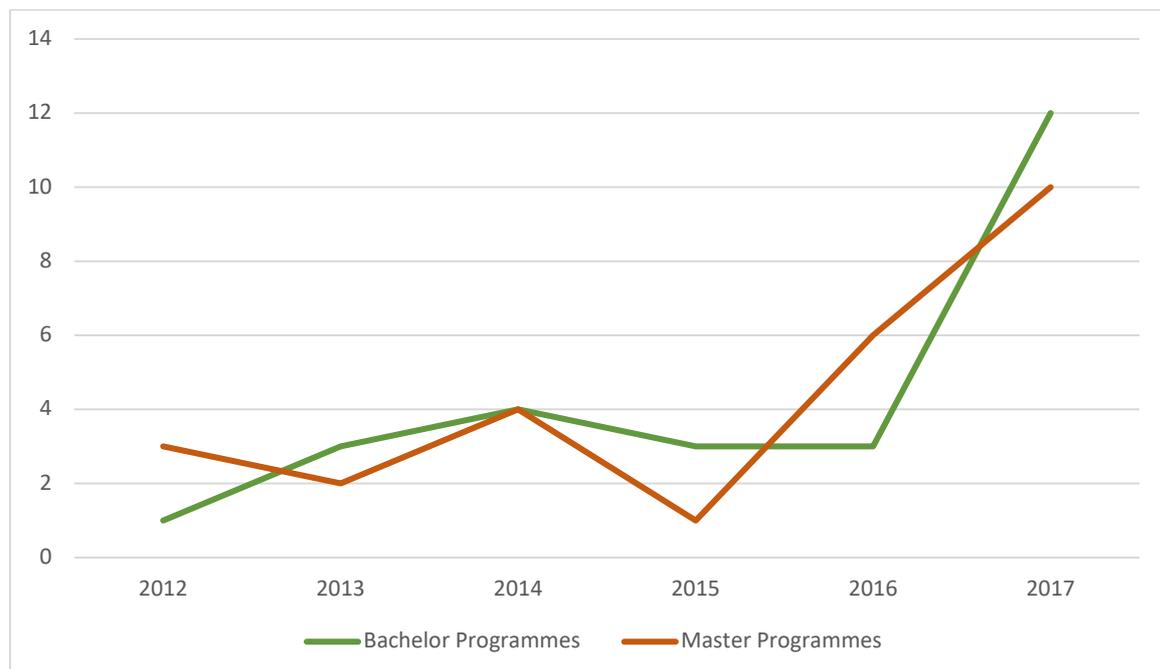


Figure 5.5 – International home students enrolled from 2012-2017.

#### Reflections:

- Both academic staff and student focus groups report that international students need additional support when beginning their studies to orient themselves in the learning environment at the department. This has been addressed at the institutional level, but the department needs to provide them with further support, which is currently being developed.

- The focus groups also reported that since many projects are student-led (for example, composition students have to find people to perform their pieces), international students often find this difficult as they do not have the same networks as the Icelandic students.
- The study of music in Europe has traditionally focused on Western music and the department's curriculum also has that focus. Thanks to an increasingly critical approach, this has slowly begun to change in some subject areas. With increased numbers of international students at the department, and a general call for an increased global awareness and responsibility, the department needs to investigate its options for internationalization. It needs to adapt further to ensure that it stays relevant in an international context, and remains open to diverse perspectives while offering support for different needs.

### *Language*

The IUA has a public language policy (see Appendix XI). As the IUA is the only higher education institution in music in Iceland, the department is acutely aware of its role in safeguarding the formulations and translations of terminology in the field into the Icelandic language, and to maintaining and strengthening the use of Icelandic in the professional context. The language of instruction at the bachelor's level is Icelandic, and the majority of students are Icelandic (although this has changed in recent years – see Fig. 5.5). Non-Icelandic speaking students must be prepared to meet this challenge. English is also commonly used, and most of the teachers, students, and staff have a good level of English. The department receives a number of guest teachers from abroad every semester, in which case the language of instruction is English, and exams and final projects can usually be submitted in English. International students are expected to have a good level of English. The NAIP and the composition master's programme are taught in English.

This academic year (2018 – 2019), an Icelandic language class is offered for the first time. This will support students who are enrolled in study programmes that teach in Icelandic to learn the language, and it offers all non-Icelandic speaking students and staff the opportunity to learn Icelandic for free.

#### Reflection:

- Since the teaching language at the bachelor's level is Icelandic, it becomes problematic when students who do not speak the language are admitted to the programmes. Teachers have to figure out how to address this on an individual basis. In some cases, non-Icelandic speaking students are accommodated by special arrangements. In other cases the teacher chooses to teach in English, and sometimes there is a mixture of both languages. This adds to the workload of teachers and is uncomfortable for the teachers and students. Non-Icelandic speaking students might feel uncomfortable that the course is changed specifically because of them, as this could possibly disadvantage all the other students as a result.
- The student focus group found that non-Icelandic speaking students had missed out on important information because e-mails were only in Icelandic. There is a communication policy at the university level, but it needs to be followed more carefully and all staff across the university should be reminded of this.

## **5.5. Interactions with the professional field**

The Department of Music interacts closely with the professional field in Iceland. Most of the collaborations within the department are informal and based on mutual trust and respect. Some formal collaborations have been made, however, which are listed below with detail. The Iceland Symphony Orchestra collaboration includes:

- An annual soloist competition (Ungir einleikarar) that is open to music students at the bachelor's level, both those who are studying in Iceland and Icelandic nationals studying abroad. This takes place in Harpa.
- A course in orchestral playing for string players that includes sit-in-rehearsals with the orchestra.
- Open rehearsals for the students of the DoM.
- Inviting soloists and conductors to the department (if possible).

The chamber choir Hljómeyki collaboration includes:

- A workshop of students' assignments in the course "Instrumental Theory VI - The human voice".
- Performance of pieces by composition students in their graduation concert.

The Caput Chamber Ensemble:

- Conducts workshops for MA students in composition.
- Performs their graduation pieces.
- Invites advanced performance students to play with the ensemble during the workshops.

The Friends of Arts Society in Hallgrímskirkja:

- Programmes three student concerts in the church as a part of the concert series
- Offers the composition students to write for their big Klais-organ (which has unique MIDI options).

Primary Schools:

- The Creative Music Communication programme collaborates regularly with various primary schools where students offer music workshops to school pupils.

Treatment and rehabilitation centres:

- The NAIP programme collaborates with Fríðuhús, a daycare center for people with dementia.
- The Creative Music Communication programme collaborates regularly with Stuðlar, which is an addiction treatment centre for teenagers, and Landspítali Grensárs physical rehabilitation centre.

Music Schools:

- Students in the Education programme receive their practical training in collaboration with Tónskóli Sigursveins D. Kristinssonar where they both observe lessons and teach students under supervision from the school's staff.
- The Vocal Performance programme has collaborated on various courses and performance classes with the Sigurður Dementz Music School and Reykjavík Academy of Singing and Vocal Arts.
- There is active collaboration with MÍT on performance classes and subject specific courses in instrumental and vocal performance. For example, there was a Bartok festival in 2018, and there will be a Grieg festival in 2019.

Venues:

- Salurinn Concert Hall provides the venue for graduation concerts.
- Mengi hosts students' experimental nights.

See Appendix XII for a list of collaborators.

Reflection:

- The collaboration with the professional field increases study options for students. The department is not able to provide as many ensemble options, materials, instruments, and (site specific) facilities as larger departments abroad. These collaborations also increase students' networks, and they experience working in a professional context and perhaps step outside of their comfort zone (which the department has become

for some). This also offers a break in the daily routine at the department and makes the studies more enjoyable.

- This collaboration is also part of the DoM outreach policy, as it ensures that the department communicates with the professional field and extends into the music scene and society.
- The DoM has been trying to collaborate with Harpa since it opened and has had success in the past. However, Harpa is going through financial difficulties, which has resulted in high prices of hall rentals and little financial flexibility, which limits the DoM possibilities to use the venue (and the same goes for the music scene in general).

## 5.6. Relations between teaching and research

All academic staff are actively engaged in their music and research practice, which ensures a strong connection between current developments in the field and the learning environment at the department.

Specific research projects have impacted the teaching culture at the department. One example of this is Þóra Einarsdóttir's previously mentioned co-teaching research project that challenges the traditional 'master' and 'disciple' relationship of instrumental and vocal teaching, as it aims to empower students to control their own learning development. Other research projects have manifested as new courses or new approaches and the following are examples of that: Hróðmar Sigurbjörnsson has researched music theory teaching, and as a result has developed new approaches to music theory and analysis teaching; Berglind María Tómasdóttir's research on experimental music and performance has fed into her work with the department's ensemble *Skerpla*, where students perform and compose new works under her direction; the course Research on Icelandic Music has been a platform for staff members to present their research projects to master's students, which includes Þorbjörg Daphne Hall's research on contemporary popular music in Iceland and on the reception of jazz in Iceland, Páll Ragnar Pálsson's folk song research, and Hróðmar Sigurbjörnsson's research on Þorkell Sigurbjörnsson.

All students are exposed to research throughout their studies. All first-year bachelor's students learn about academic writing and the purpose of research, as well as diverse approaches to the study of music. In various theory courses students engage with music research and navigate through different traditions of scholarship as appropriate for each course and assignments. In the final year, students write short theses on a topic of their own choosing. Students are not required to conduct original research, although many do, but they are required to show proficiency in analysing scholarship and in constructing their own arguments by drawing on other people's research. Composition and creative music communication students are required to deliver a critical reflection of their final project. Master's students engage with research throughout their studies. In the first year they learn academic writing and research methods, where artistic research is at the forefront. They develop their final project during their second year, which is in many cases an artistic research project. MA students in composition can choose to work on theses that are separate from their composition projects, and such theses are often musicological in nature. Students have also participated in staff research projects, often through the Rannís Icelandic Student Innovation Fund, such as be research on Þorkell Sigurbjörnsson, the idea of 'Icelandic sound', and the reception of Icelandic jazz.

Additionally, guests regularly give lunch time lectures on their research projects and the RÍT (Research Centre in Music) organises seminars, workshops, and lectures that are open to all students. The annual IUA Hugarflug conference is also open to students, and there are no classes that day to encourage student attendance.

Reflection:

- Emphasis has been placed on reflective practice in research at the IUA (discussed further in chapter 9.1). This influences how staff members think about their own practices and the teaching methods and content they employ. This impacts the learning culture and encourages students to reflect as well, as they see the importance of this for artistic development.

## 6. Student trajectory

### 6.1. Recruitment

The IUA website contains general information about the university and the individual departments. It is the main channel for information on the application process, entry requirements, the study structure, and other practical information for prospective students. In 2017, the whole curriculum became available online. We visit music schools and selected upper secondary schools nationwide that focus on music and the creative fields to some extent, and the department welcomes groups on introductory visits throughout the year. Students take an active part in this process. In recent years, the department has emphasised a dialogue with music schools and their teachers to discuss expectations and requirements with regard to the application process. This relationship is currently in further development for the joint benefit of the two educational levels. The performance study programme has also opened up its master classes to students from the neighbouring music schools, and there are shared courses that introduce potential students to the activities of the department. DoM academic staff are also invited to give master classes at music schools, which has a similar effect.

Public lectures and open seminars, student concerts, which are open to public, and active involvement in international networks/exchange are an important part of the department's outreach policy. The department uses the IUA website and social media for sharing information about its activities. We produce limited printed material due to budget cuts and changes with P.R. and communication strategies at the university, but booklets with general information are available.

Reflection:

- Since potential students have mostly gone through the music school system, it is a priority to keep a good relationship with the music schools and to ensure that the teachers there know enough about the DoM to be able to recommend it to their students. This has been an obstacle in the past, as there was little interest in the DoM at the music school level, and some schools (even though they were not universities) felt that the establishment of the DoM would compete with them for students. This tension has mostly dissolved over the past few years.
- The student focus group reports that most students learned about the DoM before applying either from their teachers at music schools or from current/former students at the DoM. They indicated that the 'word-of-mouth' aspect to outreach was very important.
- Stakeholders suggested that the DoM could identify advanced students in music schools as potential applicants and place special emphasis on reaching both them and their teachers. A poster in music schools about the study programmes at the DoM was also suggested.
- Since the DoM heavily depends on the music school system to educate potential students, stakeholders encouraged us to initiate a conversation about music education in the country and to lead a discussion to advance and unify the entire field. Initiating this conversation and building good relationship with the music schools could increase numbers of high-quality applicants.
- Some students remain at the music schools even after passing their 'advanced exam'. This is something that the department needs to explore, but we know that there are lower tuition fees in music schools than at the IUA.

## 6.2. Admission process and entrance qualification

The Department of Music seeks skilled and creative individuals in the field of music. To qualify for consideration of admission, applicants must meet both general and specific requirements.

In the application process, the artistic, technical, and academic capacities of the applicant are assessed. Primary emphasis is placed on the applicant's ability to develop and mature within the environment that the DoM provides within the timeframe of a three-year bachelor's programme. (For the performance applicants, especially young vocal study applicants, the admission committee will allow for the possibility that it might take four years to complete the Bachelor programme satisfactorily). See Art. 15.1 about Student Admissions in the University Rules - Appendix XIII).

### *Entrance requirements*

#### **Bachelor's degree**

Applicants must meet requirements with regard to their knowledge of music. The entrance requirements vary between study programmes, but performance applicants should have completed the advanced exam (framhaldspróf) according to the Icelandic Music School Examination Board's curriculum guide or equivalent. Applicants for the Education and Music Communication programmes should have completed the intermediate exam (miðpróf). Composition applicants are evaluated on their portfolio, as composition is not offered as a principal subject in the music school curriculum.

In addition to this background knowledge of music, applicants must meet the basic qualification for acceptance into the IUA, which is an upper secondary school exam (Icelandic stúdentspróf) or completion of an equivalent program. Applicants who do not fully meet these general requirements may be validated through a real-competences procedure.

#### **Master's degree**

A bachelor's degree in music or comparable education as assessed by the admission committee is required for admission to a Master's programme.

All applicants go through entrance exams, which vary between study programmes. A detailed overview of the admission process and requirements can be found in appendix XIV.

*Table 6.1 - Average admission rate in the department 2012-2017.*

<b>Year</b>	<b>Admission %</b>	<b>Applications</b>	<b>Admission</b>
2012	63%	59	37
2013	64%	53	34
2014	66%	50	33
2015	60%	68	41
2016	70%	64	45
2017	74%	50	37
<b>Average</b>	<b>66%</b>		

Reflection:

- As Table 6.1 shows, the admission rate is increasing. This is partly due to the fact that we have been receiving higher quality applications. It is especially rare to receive applicants for performance who do not meet the requirements of the department.

This is due to clear entry requirements, but it also indicates that the department is getting better established and applicants know what the department demands.

- An application fee was recently included in the application process which resulted in fewer but better applications.
- Tuition fees at the DoM are high (compared to music schools and state universities in Iceland). Stakeholders, alumni, students, academic staff, and the external expert suggested that this as a major hindrance to recruiting students and the overall development of music education at the university level in Iceland.

Table 6.2 – Admission percentage and total applicant numbers for each study programme from 2012-2017

Study Programme	Average	Total applicants
Diploma	75%	10
Bachelor's Performance	76%	71
Bachelor's Music Education (from 2013)	80%	16
Bachelor's Church Music	100%	2
Bachelor's Creative Music Communication	77%	42
Bachelor's Composition	56%	128
Master's Composition	45%	36
Master's NAIP	81%	31
Master's Music Education (from 2017)	60%	5

As Table 6.2 shows, there is a wide range in the admittance percentage with the lowest in composition (both bachelor's and master's levels) and the highest in performance (both the diploma and bachelor programme). Church music is exceptional, as there were only two applicants and they were both admitted. The composition programme has been popular for many years, and not all qualified applicants can be admitted. In the performance programme, however, the number of students is low, and most applicants have met the entrance requirements and been admitted.

### 6.3. Enrolment and orientation

Students who accept the invitation to study are enrolled in May/June and receive a welcome letter from the rector. In early August, students receive more detailed information with the course programme for their first semester and a login to the IUA intranet, MySchool. The first day of the semester is an orientation to the department, the IUA infrastructure, and support offices.

#### *Student progression*

The curriculum presents a structure for each study programme (and specialisations within them) that guides and monitors the progress of students through their three years of study. Given this, there is a certain amount of flexibility for students to design their own pathway, especially when they are planning on an exchange or participating in a project abroad. Students are responsible for their own progression and the completion of compulsory courses. At the beginning of their fourth semester, when students are half way through their studies, individual interviews are scheduled with the dean, their programme director, and the programme director of musicology where each student's progress and achievement is

assessed and discussed. This seems to be an appropriate point in the study programme, as it provides time for students and teachers to react.

### Dropout

Table 6.3 – Dropout rate and number of students who have dropped out of the department of the students who were admitted to the department from 2007-2014.

<b>Bachelor students admitted 2007-2014</b>		
	<b>Dropout rate</b>	<b>Dropout number</b>
Performance	26%	15 of 57 enrolled
Composition	12%	11 of 89 enrolled
Creative Music Communication	10%	3 of 29 enrolled
Church Music	50%	2 of 4 enrolled
Music Education (2014 only)	0%	0 of 5 (one student still enrolled)
Diploma	21%	3 of 14 enrolled
<b>Average 20%</b>		
<b>Master students admitted 2012-2014</b>		
	<b>Dropout rate</b>	<b>Dropout number</b>
NAIP	7%	1 of 13 enrolled
Composition	0%	0 of 7 (1 student still enrolled)
<b>Average 7%</b>		
<b>Overall average 13.5%</b>		

### Reflection:

- The highest dropout rates are in performance and church music, but since only four students have enrolled in the latter programme, this is not statistically viable. In performance there are only a few, if any, students studying on each instrument, and therefore it is difficult to create a desirable learning environment for those students. This element of the instrumental performance programme was discussed in chapter 5.1. Many of the students who leave the department have gained entrance to performance programmes abroad, and the department supports these decisions, as students are likely to benefit from larger student cohorts specialising in their instrument. We offer these students the possibility to graduate with a diploma to show our support for such moves (as discussed in chapter 5.1 on diploma in performance).
- In recent years, we have noticed more dropouts due to stress and anxiety. This is in accordance with a report recently published by the Euro Student Project (eurostudents.eu) showing that Icelandic university students have relatively high levels of stress and anxiety due to financial and family reasons.
- The growing dropout rate in creative music communication has been noted. This is being investigated as part of the regular review that the programme is currently undergoing.

Table 6.4 - Number of students who have dropped out from 2007-2014.

All study programmes admission	Dropout numbers
2007	8
2008	2
2009	1
2010	5
2011	2
2012	8
2013	5
2014	4
<b>Average</b>	<b>4.4</b>

As Table 6.4 shows, the average dropout rate has not changed much since 2007 and is on average about four to five students a year.

### Graduation

IUA graduates students three times during the academic year: in autumn, winter, and spring. Most students graduate in the spring after completing their final projects. The department graduated 183 students between 2012-2018: 33 with a master's degree, 143 with a bachelor's degree, and seven with a diploma. (See Table 6.1 for detailed information).

Table 6.5 - Graduations from DoM 2012-2018

	2012	2013	2014	2015	2016	2017	2018	Total
<b>Diploma</b>	0	1	2	0	2	2	0	7
<b>Bachelor</b>	19	19	19	18	20	26	22	143
<b>Master</b>	1	5	7	1	3	5	11	33
<b>Total</b>	<b>20</b>	<b>25</b>	<b>28</b>	<b>19</b>	<b>25</b>	<b>33</b>	<b>33</b>	<b>183</b>

### Alumni

The Iceland University of the Arts Alumni Association was established in 2015. All graduated students automatically become a member of the Alumni Association. The association's agenda is to enhance the connection between IUA and its alumni, and to support networking and discourse on education and research in the field of art.

### Reflection:

- Alumni report that graduated students go into a variety of fields within, and related to, music. Therefore the various projects and opportunities experienced at the department were highly beneficial. The freedom and flexibility between study programmes and the collaborations between students were reported to mirror the reality of the music scene, and this was seen as positive.
- Alumni explained that the networks that students develop during their studies (with other students, staff, and members from the professional community) were important for them once they graduated and entered the professional field.

## 6.4. Relations to the professional field

Most academic staff and part-time lecturers are active in the local music life, and they occasionally offer students the possibility to participate in projects within the professional field as a part of their studies. This allows them to build connections and to experience professional settings whilst still being in the protected environment of the department. This strengthens the relationship between the DoM and the local music life and its institutions. Students have had the opportunity to work with the Iceland Symphony Orchestra, Icelandic Opera, the National Theatre, the Reykjavík City Theatre, and various music festivals, including Cycle, Tectonics, Nordic Music Days, and Dark Music Days.

### Reflection

- The Department of Music has not felt the need to formalise these projects as it operates in a very small society where communication pathways are short and usually informal, and projects are usually realised through teacher-student relationships. If opportunities present themselves, the department is quick to take advantage of them.
- The DoM experiences support and goodwill from the professional field and has a good relationship with various music institutions, groups and individuals.

### *Lifelong learning*

The DoM is aware of the importance of lifelong learning and continuing professional development for musicians and music teachers, and the Open University offers a platform for such people to take courses at the department. The Open University is a response to the needs of the artistic community for lifelong learning. The DoM also offers open lectures and masterclasses for musicians and the general public. This is also a way to engage with our alumni.

## 7. Facilities, resources, and support

### 7.1. Housing and facilities

The Department of Music moved to new temporary housing in August 2017. This is located in Skipholt 31, which is 750 m away from the main office in Pverholt. Since this was originally built as an office building, it lacks sound insulation, although some work has been done to insulate spaces. The department was previously housed in an old factory building with the Department of Drama and Dance, but one of the most pressing issues for the IUA is to acquire adequate permanent facilities where all the departments are housed together.

The Department of Music has seven instrumental classrooms and workshop spaces, five lecture rooms, eight designated practice rooms, and two electronic studios (around 600 m<sup>2</sup> each). Students are able to book the instrumental classrooms or lecture rooms for practice when not in use, and teachers can similarly book the practice rooms for teaching if necessary. All spaces are multipurpose.

A blue print of the building can be found in appendix XV.

Reflections:

- There are no concert facilities at the department, which means that all concerts have to be outsourced. The organization of this is costly and time consuming, and it is inconvenient for both students and staff. The positive side of this, however, is that it is possible to choose a venue best suited for the music being performed, and there are ample opportunities to experience various venues. This also means that the work of the department is more visible in the music scene and offers the general public various access.
- The students currently have a very large lounge and open work space, but there is a demand for larger/more quiet work spaces. We are looking into this.
- Both student and part-time lecturer focus groups suggested an online platform for booking rooms at the department. Room bookings are currently done through the intranet myschool, but only selected personnel have this option.
- Students reported that they feel that other buildings and the facilities there are unavailable to them, as they are not familiar with the environment in Laugarnes and Pverholt. This could be amended with increased collaboration.

#### *Instruments and other equipment*

The department is reasonably well equipped with various instruments and equipment to support the learning and teaching. Appendix XXV shows a list of the instruments and equipment at the department. The department needs to add instruments and equipment to facilitate the new rhythmic and new-media study programmes. Students and academic staff have access to equipment rental. There are a variety of microphones, cables, and portable video and/or sound recorders that need to be registered before renting.

Reflection:

- The service coordinator is working on cataloguing all the equipment that belongs to the department. The aim is to create a system for the rental equipment that ensures that items needed at the department for teaching or learning are not lent out.
- The student focus group reported that the equipment rental is limited since the service coordinator is only part time. The equipment is also not always returned on time, resulting in issues for the next person who has requested it. Students also commented that equipment in Laugarnes was unavailable to them.

### *Computing and other technological facilities in supporting the curriculum/programmes*

The department has two multipurpose recording studios. One studio is mainly used for music recording, and the other studio focuses on electronic music production. Both are equipped with high-end digital audio workstations aimed at audio recording, electronic music production, advanced sound design, surround sound spatialization and music notation. The studios both have powerful computers, professional audio interfaces and preamps, network and digital connectivity for future expansion via MADi etc, as well as other standard equipment required for music production. Students also have access to two computers and a printer/scanner.

### *Reflection*

- There is a plan to open up a small workshop equipped with a basic tool kit and soldering station to allow students and academic staff to repair cables or clean and fix musical equipment that needs minor adjustments.
- The department has about 20 studio monitors on hand, and the plan is to install a loudspeaker array for ambisonic sound reproduction in one of the studios. Technology for 3D sound spatialization, ambisonic audio, and virtual/augmented reality is developing rapidly at the moment, and we want to provide students with the opportunity to work with a wide variety of immersive sound technologies.
- The department aspires to augment electronic music, sound design, and music production capabilities through future investments in top shelf audio equipment. This includes a Kyma system, a Buchla modular synthesizer, and System 500 outboard effects processors and preamps.
- There are new requirements for facilities and equipment brought on by rapid changes in the curriculum and new study, and these will be addressed as funding allows.

### *Library and information services*

The IUA library operates in two locations: Þverholt and Laugarnesvegur. The library serves the university students and staff as well as the general public. Materials relating to the music department are housed in Þverholt.

The library collection is constantly under development, and purchasing is done in close cooperation with programme directors and academic staff. The purchasing goes through the programme director of musicology who collects suggestions from other programme directors (and they collect suggestions from their staff and students). Purchasing for the department is further bolstered by an annual grant from the Halldór Hansen memorial fund, which is used to purchase books on music, sheet music, and other music-related items. In addition to the physical library, users have access to a selection of electronic databases and e-journals through the Iceland Consortium (IC). 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. We also cater to students and staff of all departments by providing access to expert databases and e-journals within each discipline. The IUA library is open Monday to Friday.

*Table 7.1 - Overview of the IUA Library content*

<b>Type of material</b>	<b>Number of copies</b>
Books classified as DDC 780-790	2400
Sheet music	14.678
Audio/Video recordings	4277

Relevant journal titles in special subscription	7
Journal titles available through IC	22.000

Reflection:

- The library is open 9 am to 4 pm weekdays but students feel that this opening time is not adequate, as they have classes in another building at this time.
- Students feel that staff with specialised knowledge about the library's music section and its organisation would be very helpful in navigating the library and all of its sources.

## 7.2. Financial resources

The IUA is a self-governing institution that operates on a contract with the Ministry of Education, Science and Culture. The IUA, as well as the rest of the university sector in Iceland, has been underfunded since the financial crisis in 2008. The HEIs in Iceland receive considerably less than the OECD average, and an even smaller percentage of the Nordic average from the state budget. Nonetheless, the IUA has run within its allocated operation budget in recent years. It receives 80% of its funding from the Ministry and 20% from student fees. The contract allows for a minimum of 385 students and a maximum of 600 students to be enrolled. The number of students is calculated two years prior to the funded year. As an example of this calculation, the number of full-time students funded in 2017 was equivalent to 50% of full-time students in 2015 plus 50% of full-time students in 2016. This method acts as a buffer for the number of students funded each year. For the academic year of 2017-18, the calculated numbers of students were 371 bachelor's students, five diploma students, and 71 master's students.

In 2018, funds from the Ministry were 1.162.000.000 ISK. Contribution per student was ISK 1.183,000 to ISK 4,205,000, depending on the study programme. The Art Education programme had the lowest rate of funding, and the Acting program had the highest. Extra funds are then added for each graduated student. The 2018 budget also lists a 40 million ISK support budget from the Ministry to improve research and the success of the IUA in being awarded money from nationally competitive funds. This also included an extra 40 million ISK to improve housing in Laugarnes for the Department of Performance Arts. Student fees (tuition) in 2018 are estimated at 230.000.000 ISK. The IUA budget is made in a cooperative effort by the deans, the financial manager, the managing director who oversees the support services, and the rector. Final approval comes from the board.

In recent years, the rate of income versus expenses has varied within the departments, but the Departments of Fine Art, Design and Architecture and Performance Art are usually run with a surplus that goes towards running the Departments of Art Education and Department of Music. The Department of Music moved to a new building in August 2017 and it was financially very costly. The costs were assigned to the housing budget of the IUA, not the department.

Table 7.2 - Department of Music operating costs for 2017, ISK

Salary and wages	178.000.000
Office and administrative costs	2.495.000
Tools, special housing costs and equipment	2.490.000
Other operating costs (travel costs, materials, student costs)	3.500.000
<b>Total Costs</b>	<b>186.485.000</b>

### *Income 2017*

In 2017 the contribution from the Ministry of Education towards each music department student was 2,4 million ISK. The total number of students in the Ministry's budget was 88 students. In 2017 there were 107 students enrolled in the department, but the contribution was for 88 students based on the formula stated earlier. Income from tuition fees was 57 million ISK. The department's income from the governmental contribution and tuition was 270 million ISK, and the department's share of other income from grants and sales were 25 million ISK. Total income of the department was therefore 295 million ISK.

### *Expenses 2017*

The department's direct expenses (salaries and operational costs) were 186 million ISK, and its share of costs for support services, running costs and housing was 136 million ISK. Total expenses of the department were therefore 322 million ISK.

### Reflection

- The IUA is underfunded and this impacts how the DoM operates. 95% of the department's budget is used on salary and wages, and there is little left to spend on equipment, instruments and travel cost, as in the other HEIs in Iceland. The dean has to prioritise the small amount available to spend on these additional costs. This has resulted in some dissatisfaction from academic staff and the equipment is sometimes in unacceptable condition. It should be easier to prioritize the distribution of funds as the flow of information between the dean and the financial manager improves and new methods of doing the budget, with more accurate cost breakdown, are established.

## **7.3. Student support and counselling**

### *Processes for student claims and ethical issues*

Students have a seat on all major institutional and departmental councils and committees. Students have regular meetings with their supervisors and the programme directors that serve as channels for student claims. The formal channel for complaints is the Grievance Committee on Student Rights (see Appendix XVI). Student complaints are also reflected in teaching evaluations. In addition, the IUA has published an ethical code, intended for students and staff as a reference guide for all activities. It engages with three main issues: general communication within the university, society and the environment, and art practice, teaching and research. This code is being reviewed and will be republished in fall 2018. (See Appendix XVII).

The university wants to ensure that its human resources - the talents of its employees and its students - thrive as well as possible. Guidelines for procedures in matters of sexual assault, harassment and bullying have been reviewed across the university as a whole in reaction to the #metoo movement in autumn 2017 (Appendix XIX). The IUA has an Equal Rights Council that addresses and processes matters that come up; for example, we are currently in the process of changing how the university defines gender.

### Reflection:

- There was an incident last academic year that demonstrated how useful these protocols are, and how important it is to follow them to ensure that matters are dealt with transparently and professionally.

### *Annual dean's meetings*

The dean meets with students from each study programme every academic year, to discuss course content, development of the programme, and other issues that students want to discuss. This aims to ensure that the dean is informed about subject specific issues which might not come across in teaching evaluations, and it gives students the possibility to discuss issues related to their studies as a whole.

### *Rector's meetings*

The rector and the director of student affairs meet annually with all students in their year groups. Educational issues of concern to students are discussed at these meetings, such as the organisation and content of study programmes, instruction received, experiences with the courses on offer, facilities and services, social activities, and the interaction between students, teachers, and administration in general. Minutes from these meetings are shared with the dean and the rector before being sent to all academic staff and students of the department. The main purpose of the meetings is to guarantee that the teaching and services comply with students' needs, in addition to ensuring students' direct access to the central administrative team.

### *Student support and counselling services*

When students are faced with a challenge regarding their studies, they turn to their teachers, programme director, or the departmental coordinator. These individuals provide assistance and information regarding the curriculum and the progression of studies.

The goal of student counselling services is to enhance student awareness of their position, interests, and talents for optimal results in their studies. The main tasks of the services are to offer interview sessions, and to answer daily emails and telephone calls from students. Furthermore, it is a venue for students to address educational and personal matters with the support of a student counsellor who acts as their confidant.

The student counselling services also provides support for students with special needs such as dyslexia or other learning disabilities. It is each student's responsibility to inform the student counsellor of any disability when commencing studies at the IUA. We have noticed an increased need for psychological support and we have discussed university-wide efforts to improve these services. The student counsellor has in some cases offered psychological sessions to students in need at the cost of the university.

### Reflection:

- Student focus groups reported that students turn to the departmental office for all issues that arise, even when these issues should be taken to the University Office. In some cases, students know that there is support offered, but they do not know who to turn to, and as a result they do not seek help. Students explain that it feels less of a hinderance if the support is offered in house.
- Student focus group also reported that notifications about student counselling in Skipholt have been sent out with short notice, and they feel that the department lacks the facilities needed to host these sensitive conversations. There was a student counsellor in Skipholt last academic year, but this services was not used and was subsequently cancelled.
- Students reported that they feel adequately supported during their studies.

### *Student equality*

The IUA has an Equal Rights Policy (see Appendix XVIII) that aims to ensure the equal rights of students (and staff) within the academic community and to encourage active debate about equal rights in all areas of the university operations.

## 8. Academic staff

### 8.1. Size and composition of academic staff

#### *Academic appointments*

University procedure for academic appointment and progression underwent significant changes in 2014-15, and core documents describing division of responsibilities and working procedures among academic staff were also revised. Distinct qualification criteria were defined for each academic position (assistant professor, associate professor, professor), sabbaticals were introduced on a competitive basis, and appointment periods were extended to 4+4+2 years, or a total of 10 years (up from 8 years). Academic staff can apply for progression, based on their teaching, research, and artistic output after each four year period of appointment. The total appointment period for deans is 5+5 years, accommodating one non-competitive sabbatical within each of the five-year periods. One of the main purposes of this framework is to increase equality and transparency throughout the university.

Rules on Appointments at the IUA specify the advertisements, application process, committee evaluation procedures, and final decision protocols for all academic staff (See Appendix XX, Rules on Academic Appointments).

#### Reflection:

- The institutional rules about contract length for academic staff impacts the department. These rules were implemented when the university was founded with the idea that artists, who were at the forefront of their scene, would temporarily step into academia to share their knowledge. After their period of appointment, artists were expected to return to their 'field' and carry on in artistic practice. There are several negative aspects to this rule. Many of the academic staff members have little or no prior experience teaching at the university level, and it takes time to learn about the department's way of approaching teaching. The research approach also takes time to develop and the ten-year contracts feel too short. The lack of job security at the IUA means that we potentially lose good staff members and we cannot compete with equivalent universities abroad. A positive aspect of this policy is that it ensures that new staff members are routinely brought on board. This policy might be more suitable for other departments at the IUA, as a ten year 'sabbatical' from musical performance is not realistic if the intension is to retain a high quality. These arrangements are not known in any of the music departments which the DoM benchmarks itself on. Since the department has only had two staff members leave due to their contract expiring (one of whom had reached retirement), this has not yet become a pressing issue. We note that the ten-year appointment policy for the deans is seen as appropriate for those positions.
- The rules on progression from adjunct to higher positions are unclear for academic staff. It is unclear if it is possible to request such progression, who is responsible for making such requests, and whether a formal advertisement process is required. The rules state that the university can hire academic staff (assistant professor, associate professor, and professor) without a previous call for applications (advertisements), as long as a formal and valid assessment of qualifications exists.
- The protocol for this is now being revised at the university level.
- This framework, which was introduced in 2015, has had positive impact on the hiring process, as it made the procedure more transparent for applicants and others involved in the process.

### Composition of academic staff

In the academic year 2017-18, the academic staff at the DoM consisted of 22 people who were employed on a permanent contract, which equalled 16,5 full time positions, and there were 14 men and eight women (see table 8.1 below). The average age of our permanent academic staff is 53 years. There were 149 part-time lecturers and visiting lecturers (84 men and 65 women), which accounted for 29% of the total work of staff members and was equivalent to 6,8 full-time positions. All of the individuals who teach or research at the department have diverse backgrounds within music and related areas.

The support staff consisted of two people (both women): a departmental and service coordinator in a 100% position, and a project manager in a 50% position. In autumn 2018, a new service coordinator was added to the team with a 75% position, raising the number of support staff positions up to 2,25 full-time positions.

Table 8.1 - Staff of the DoM 2017-2018

Position	Specialization	Gender	Position	Teaching	Admin	Research
<b>Academic staff</b>						
Dean		Male	100%	0	50%	50%*
Professor, programme director	Performance - instrument	Male	100%	54%	16%	30%
Professor, programme director	NAIP	Male	100%	48%	22%	30%
Professor	Composition	Male	78%	64%	6%	30%
Associate Professor, programme director	Composition and theory	Male	100%	47%	28%	25%
Associate Professor	Contemporary Music Performance	Female	100%	60%	15%	25%
Assistant Professor, programme director	Musicology	Female	100%	29%	51%**	20%
Adjunct, programme director	Music Education	Female	50%	64%	36%	0%
Adjunct, programme director	Performance - vocal	Female	100%	72%	18%	10%
Adjunct programme director	Creative Music Communication	Male	100%	40%	50%	10%
Adjunct	Composition and theory	Male	81%	81%	9%	10%
Adjunct	Composition and theory	Female	34%	76%	24%	0%
Adjunct	Composition and musicology	Male	62%	80%	10%	10%
Adjunct	Composition, new media	Male	30%	81%	19%	0%
Adjunct	Composition and musicology	Male	80%	78%	12%	10%

Adjunct	Performance - instrument	Female	50%	70%	20%	10%
Adjunct	Piano accompaniment	Female	50%	96%	4%	0%
Adjunct	Piano accompaniment	Male	40%	62%	38%	0%
Adjunct	Piano accompaniment	Female	100%	80%	20%	0%
Adjunct	Piano accompaniment	Male	100%	80%	20%	0%
Adjunct, Technical Director	Sound recording	Male	50%	50%	50%	0%
Guest Professor	Performance - vocal	Male	35%	80%	20%	0%
<b>Average</b>		<b>~1:2 (F:M)</b>	<b>76%</b>	<b>62%</b>	<b>24%</b>	<b>13%</b>
<b>Support staff</b>						
Departmental and Service Coordinator	University Office	Female	100%		100%	
Project Manager	DoM	Female	50%		100%	

\*On research leave spring 2018

\*\*Acting dean spring 2018

#### Reflection:

- The gender balance of the academic staff is an issue. There is approximately one female staff member to every two male staff members, and in some study programmes the majority of teachers are men. The average age of the department is relatively high at 53 years. 15 of the 22 academic staff are fifty years or older. As a result, the academic staff composition of the department is somewhat homogeneous. The department should strive to represent a broader variety of academic staff, as it is the role model for students and the larger music scene in Iceland. That being said, the gender balance in other departments of IUA shows the opposite trend, meaning that the gender balance of academic staff at IUA is relatively equal with 54% women and 46% men.
- The composition study programme has the highest ratio of male staff members in the department, and this has most likely impacted the low application rate of female composition students. This perpetuates the gender imbalance of that study programme.
- The administrative loads for the programme directors vary significantly. This used to be a fixed percentage (26%), but with changes to the academic framework in 2014, the deans could adjust the proportion depending on specific needs. Last spring these were redefined in a conversation between the dean and the programme directors (where PD's self-assessed the need).

#### *Recent academic staff changes*

Since 2013, there have been several changes within the academic staff. A new dean took over in 2014, and a professor in composition finished his term according to the IUA regulations the same year. Six academic appointments have been made since:

- Assistant Professor in Composition (2014), (progressed to Associate Professor in 2017)\*
- Associate Professor in Contemporary Music Performance (2016)
- Professor in Composition (2016)
- Professor in Instrumental Performance (2017)\*
- Professor in NAIP (2017)\*
- Professor in Vocal Performance (began autumn 2018)\*

Four of these appointments (indicated with a star\*) were progressions from adjunct to higher positions without advertisements, which is permitted in exceptional cases following the institutional procedure for academic appointment. These progressions are not actual additions to the academic staff, but changes in title to existing staff members. Each of these individuals had served as a programme director for some time. These progressions were made to adjust the balance between adjuncts and those with higher positions, as there were relatively few in higher positions at the time.

Over the last few years, there has been high turnover of support staff at the department, leaving it understaffed in this area and causing a strain on the organization of the department. In autumn 2018 there was an increase in staff, which should improve this situation.

Reflection:

- As table 8.1 shows, 15 of 22 academic positions are filled by adjuncts, some of whom have been academic staff members since the foundation of the department in 2001. Historically, there has been a reluctance to advertise positions at the department, but in recent years selected academic staff have been granted a progression. Most of the academic staff have progressed from adjunct to full professors, which indicates the high quality of our staff. Most of those who are adjuncts are qualified for more advanced positions, but have not been offered progression. Therefore, the current rank of academic staff members does not accurately reflect the quality and qualifications of our staff.
- The small size of the instrumental performance study programme (and fluctuating numbers of students on each instrument) means that it is difficult to employ instrumental teachers with permanent contracts. The part time teachers have their principal employment elsewhere, which means that some are less invested in the department than the permanent staff and have fewer connections to it (both in terms of teaching culture and general organisational issues).
- The department would like to raise the instrumental performance student numbers, and one idea is to employ permanent instrumental teachers. These positions could vary in full-time equivalency, but would never go under a certain point (e.g. 25%). Good teacher can work as a great magnet for new students.

### *Programme directors*

Programme directors (PD) are selected by the dean from the academic staff. They supervise a specific study programme, and their key purpose is to structure and shape the curriculum and delivery of the study programme. They attend departmental meetings and have a seat on the department council, as well as other councils and committees as appropriate. Among PD's main tasks is to provide students with guidance and to supervise their learning progress. They also follow up on teaching evaluation results, supervise part-time lecturers, select external examiners, sit on admissions committees, supervise final projects and final theses, oversee promotional tasks and outreach, and to supervise relationships with the professional field.

Reflection:

- Programme directors experience a heavy administrative workload. It has been suggested that project managers' position percentages could be increased to better support programme directors, academics, and part-time teachers.
- A university-wide unit has recently revised the role of PDs, and their conclusion was to further elevate the professional leadership but reduce paperwork. Another suggestion has been that the PD role should rotate between the academic staff so the work-load is only temporary for each staff member and is divided across the academic staff.
- The increase in support staff from autumn 2018 at departmental level should help this issue.

### *Part-time lecturers*

In 2017-18, 149 part-time and visiting lecturers taught at the department, representing 6,8 full positions. The hiring process is informal, and teachers are often handpicked within the professional community. The selection of teachers reflects the expertise required for specific course content and the practice output aimed for by the department. The hiring of part-time lecturers is first and foremost based on artistic and/or research activity and the quality of their work.

Reflection:

- The use of part-time lecturers ensures that we can offer specialised courses catering to the needs of our students. The lecturers play a key role in the student-led, flexible learning environment that the department prides itself on.
- It has been difficult to encourage part-time teachers to engage fully in the department's teaching and learning culture, as well as matters at the university level. As a result, these lecturers are not fully versed in the teaching and assessment methods in the department. Part-time lecturers do not feel that this is relevant to them or that the department wants them to participate.
- The part-time lecturer focus group suggested that the department should choose selected meetings for them to attend (which would be compulsory and paid for), which would ensure that they are caught-up on the most pressing issues.
- Part-time lecturers are also less likely to be aware of organisational issues (e.g. special project weeks). Students have had negative experiences when their private teacher has not been fully informed about internal departmental matters. The part-time lecturer focus group suggested that the academic calendar (and other practical information) should be distributed with the contracts that they sign at the beginning of every semester. This would ensure that every part-time lecturer receives the information needed.
- Even though the part-time salary is comparable to the part-time salary at the University of Iceland, it is lower than that at the music schools, which are funded by the city and/or municipalities. Until now, this has not had much impact, but teachers have recently become more vocal about this issue.
- Students are very happy with the high-quality part-time lecturers that the department employs, and they consider it a priority to have these specialists take part in the teaching.

## **8.2. Academic staff support**

### *Induction and orientation for new academic staff.*

There is a formal procedure for deans to follow when welcoming new academic staff. At the departmental level, the induction and orientation for new academic staff also happens in

conversation with the dean and other members of staff. Staff members also learn as they go about departmental work methods and traditions.

Reflection:

- More support is needed for new academic staff, especially those who serve as programme directors due to the higher levels of responsibility. One way to give new PDs more support is to allocate a mentor who is an experienced PD.
- The atmosphere at the department is friendly and staff members meet frequently in shared spaces. It is easy to ask colleagues about issues or queries that might arise.

### *Annual staff interviews*

In the spring semester, the dean offers annual staff interviews to all permanent members of staff. The main focus of these interviews is to discuss individual performance in a formal way. Part of the conversation focuses on the teaching, research, and administrative projects and responsibilities of the staff member. Wellbeing, job satisfaction, communication, and goals are also discussed, and staff development and wishes are discussed. The aim of these conversations is to find ways to support the staff member and to provide positive feedback and encouragement.

In the spring, when the courses for the next academic year have been finalised, each staff member goes over the next academic year with the dean, and the hours and timing for teaching and research are discussed.

Reflection:

- The dean of the DoM is accessible and keeps a good and open relationship with the academic staff. Communication is open and unconstrained.

### *Human resources*

The university's Human Resource Management has recently placed more emphasis on improving the working environment, with a focus on increasing academic support and equality. In recent years, support for academic staff has increased formally and informally, as discussed below. The teacher's handbook, last issued in 2012, will be re-issued online during the 2018-19 academic year. The handbook contains various information for academic staff about the working environment, support on offer, and other educational resources on academic matters. In addition, the new institutional strategy will be introduced in early 2019, and this emphasises further support with a focus on health awareness in the working environment.

An annual survey has been conducted among staff of the IUA since 2013. The most recent survey shows high satisfaction with management, morale, flexibility and independence in the workplace, flow of information, staff development, and equality. There is less satisfaction with work-load, salaries, and housing --- although recent changes in housing have brought greater satisfaction in that area. More detailed information is gathered through the annual staff interviews offered by the dean, which is used to improve the working environment and form further strategies.

### *Staff development*

Erasmus and Nordplus grants are available as part of staff development, as well as several internal funds, such as the Academic Staff Development Fund, Publication Fund, and the Support Staff Development Fund.

**Support with research practice**

To enhance research activity, academic staff have been offered a course on writing as part of work hours in exchange for fewer teaching hours. Formal procedures for sabbaticals were introduced in 2015 (see chapter 9.1).

**Support with pedagogical practice**

Teacher's Café is an informal platform for teachers to discuss various aspects of teaching at the university level, share experiences, and gain support from each other. It is a part of promoting academic work at the university and is intended as support for teachers' career development. Preparatory day in August is a day where scholars in pedagogy deliver lectures and workshops to support teachers' work, present a variety of teaching methods, and encourage innovative approaches to teaching.

## 9. Research

### 9.1. Institutional context

The Iceland University of the Arts values research and promotes and supports academic staff as active participants in the international research community of the arts. We also understand the importance of artistic practice and the variety of forms the exposition this can take both within and between diverse specializations, disciplines, and methods. Despite its undisputed responsibility in terms of research in the field of the arts, institutional funding for research is extremely limited compared to other HEIs in Iceland. As a result, the IUA is forced to reallocate part of the ministry funding for teaching, with limited possibilities of furthering research development without affecting its standard of teaching. The IUA leadership has made considerable efforts to claim more research funding, especially since research is now an institutional priority. The IUA has recently defined formal parameters for artistic research and this has had a significant impact on the IUA research culture, which is now more open and transparent. Recent developments include:

- Last year, there was a trial test for new framework for formal internal evaluation of research output built on a scheme developed in 2014 (see Appendix XXI). Adjustments that resulted from this include deviation from the evaluation scale of output and increased emphasis is now placed on critical reflection. The framework will be fully implemented for the first time in fall 2018. Furthermore, two other suggestions made by the research committee (based on the trial test) are now under consideration by the Management Council. This includes a proposed minimum 50% allocation of research time (with no defined percentage of research time for adjunct positions), and that a certain percentage of work hours be dedicated to networking and career development beyond these designated research hours.
- Rules on sabbatical were implemented in 2015 (see Appendix XXII) with the first staff members going on sabbatical leave in 2016-17. Two staff members at the DoM have been granted sabbatical (out of six in total).
- Every member of academic staff with research time is now annually required to deliver an abstract (critical reflection) on their practice and current projects, regardless of whether this work is complete. Guidelines have been issued, in keeping with the defined assessment criteria, that address the form and content of individual projects. Writing workshops have been organized where academic staff can train and exercise their writing/reflection skills. Other discursive platforms have been organized as part of staff development within each department.
- The deans are responsible for the research activities of their academic staff. They conduct annual meetings as a follow up to individual research reports, in order to offer constructive feedback and to keep with departmental research strategies and encourage the staff's specialised areas of research.
- Research agendas at the departmental level have emerged from within all departments, with action plans being developed respectively.
- A Publication Fund was established in 2015.
- A new Research Fund has been established, to be launched in early 2019.
- The arts have entered the panel of humanities in the Iceland Research Fund (now referred to as The External Panel for Humanities and the Arts), with the first grant being allocated to an artistic research project in spring 2018.

#### *Institutional management of research output*

All academic staff with a research component in their employment contract account for their artistic and scholarly activities within a defined framework of assessment. The newly revised assessment criteria presents a specific quality framework for research management and defines approaches to research at the institutional level (see Appendix XXIII). The

framework embraces research activity, dissemination, impact, and critical reflections by academic staff, in accordance to benchmarking with Nordic HEIs. The framework is expected to have an impact on academic staff progression, applications for sabbaticals, and applications to the IUA Research Fund. Other engagements with the professional field will remain an important factor in the university's policy of involvement with society and contributions to the local culture. Such engagement will be recognized in the context of staff members' career development and networking activities.

## **9.2. Departmental research organisation and research culture**

During the academic year 2017-2018, 12 members of staff had research time as part of their contract, ranging from 10% to 30% depending on their academic position. This translates to 17,5% of the total work load of permanent staff members.

### *Research policy*

Following the emphasis on research at the university level, the DoM has been developing a research culture amongst academic staff and graduate students. The DoM has its own research policy (RP) (found in Appendix XXIV), which was implemented three years ago and is complemented by an action plan (short-term and long-term goals). The short-term goals have all been completed, whereas the long-term goals have not. The research policy emphasises inclusivity, and the DoM seeks to expand methods of dissemination to include all members of staff at the department, regardless of their methods and approaches. However, it does not cover intersectionality, and this will be addressed in the next revision. The connection between research and teaching and learning is part of the research policy and one of the short-term goals is to improve these connections. The relationship between research and teaching at the DoM was discussed in chapter 5.6. The research policy will be revised every third year and the first revision will take place during the Staff Project's Week in November 2018.

### Reflection:

- Within the department, there is a large spectrum of research methods and approaches. This work covers a wide range of musical styles and genres, and the department does not stipulate which areas/subjects/methods are more preferable than others. Many of staff members, however, research Icelandic music.
- The external expert stressed the importance of a bottom-up approach to research subjects and methods, which is the path the department has been on.
- An ongoing dialogue is taking place across the university about artistic research, and that has been the focus of support during the last few years. This is needed, as practicing artists, who had little to no training in research methods during their studies, struggle the most to position their work in a research context. These individuals are now coming to the area of research through their work at the department.
- It is important for staff members to have a clear plan for when to spend time on research, as both teaching and admin have a tendency to take over. This should be discussed with the dean in the annual staff meeting, or in the spring when the next academic year is planned, to ensure that time is realistically allocated for research projects.
- Staff members feel that there is currently no reward linked to quality or high levels of research activity, and there is not enough incentive to take on ambitious projects as they are not recognised.

### *Dissemination*

The institutional research infrastructure and support was discussed above, but the DoM has also developed its own infrastructure with special emphasis on dissemination platforms that supports the research environment. The following are the most important:

- Þræðir (Threads) – The music department’s journal, which is published annually. This can be found on [lhi.is/thraedir](http://lhi.is/thraedir).
- Friday Lecture Series featuring lecturers by academic staff and outside presentations that cover a broad spectrum of music and research.
- CRiM – Centre for Research in Music hosts events such as seminars, workshops, and symposia about twice per semester. International guests are frequently invited to present through these forums.

In addition, the university organises an annual research conference, *Hugarflug*, and we encourage the participation of academic staff, post-graduate students, professionals, and other academics. *Hugarflug* has been an important platform for staff to highlight the research component in their projects, and to bring their ideas to their colleagues and other professionals for discussion. Academic staff also increasingly participate in peer-reviewed international and national conferences within other academic institutions.

### *Impact*

The department uses the institutional framework to evaluate research. As described in chapter 5.6, some research projects have fed into the teaching of staff members, but there is not a framework at department level to ensure that research makes an impact within the department or outside.

#### Reflections:

- More strategic planning on how to integrate research and teaching would be highly beneficial to the research culture within the department. There is deeper understanding of the subject and higher quality teaching when the material has its foundation in staff research. Therefore, it is desirable that the research conducted at the department finds its way to students, in one way or another.
- For the RP to function properly, academic staff need to have a higher portion of their position allocated to research (this is currently at 10-30%). This would make it more realistic for academic staff to be fully active as artists and researchers, as is required of them. In addition to the need for more allocated time, the poor quality of the facilities provided for staff affects their ability to conduct research.
- We believe the research environment is still quite ambiguous and needs more clarification, such as: What is being evaluated and how? And how does staff benefit from being active as researchers and artists?
- We think that a broad understanding of the potential for music and arts research is a key factor for a fruitful environment that encourages aspirational "blue skies" research, or any research for that matter. We feel that this is the case within the department and IUA.
- The DoM feels proud of the state of research within the department, and acknowledges the increased participation of academic staff in research activities in the last few years.

## 10. Summary and main conclusions

Through this self-evaluation process, the DoM underwent a thorough review of its structure, decision-making processes, and its mission and role within Icelandic society. The DoM's place in the larger institutional context of the IUA was examined, as well as its context within the music scene in Iceland. This process included an examination of the study programmes, the curriculum, delivery (teaching and assessment methods), and the study environment in general. The student trajectory and support were analysed, as was the work environment and support provided to academic staff. Finally, the IUA research management and the department's research policy, dissemination, and impact were also investigated. Through this process, we identified areas where further improvement can be implemented. The input from the external expert was both critical and encouraging in this regard. The problem with tuition fees at the IUA was a reoccurring theme throughout this process. Students, alumni, stakeholders, staff members, and the external expert considered tuition fees to be a major hindrance to the department's development. The result of these fees is that music, and the arts in general, are not on equal footing with other disciplines, and this hinders the equality of educational opportunities in Iceland. In spite of this, the external expert values the position of the DoM in the musical field in Iceland, as it is well-rooted and deeply appreciated in the community.

### *Academic staff characteristics*

The mission of the department is to offer students progressive and comprehensive training and education in music. The department recognizes the opportunities and responsibilities that come from being the only higher education institution in the field of music in Iceland. As such, it needs to offer variety and flexibility to serve the needs of the society and to be in dialogue with the music scene. The strengths of the department are inherent in the variety of study paths and the flexibility within each path, and this ensures that the department serves the various needs of students and the music scene in Iceland. It offers progressive study options, but still ensures that students receive comprehensive training that enables them to work in various settings as performers, creators, teachers, and communicators, as this is the only higher education in music offered in the country.

The issue of diversity and inclusion was reoccurring in the process, both in terms of the student cohort and the composition of the academic staff. Both students and staff are somewhat homogeneous, and therefore issues of diversity will need to be addressed at every level of the department.

### *Teaching and learning*

The lack of a critical mass of students in the instrumental performance study programme was identified as a main issue in need of improvement. Another issue revealed in the process pertains to further enhancement of collaborations between study programmes, as well as with other departments within the IUA to make the most of the benefits that the IUA's institutional structure can offer. Although the department offers a wide range of study options, there is a need to add to the study paths and create more options for specialisation. The department has already identified such opportunities and intends to develop these further. It has also been acknowledged that part-time lecturers need to be integrated more efficiently into the department communication structure to ensure a better flow of information and teaching and learning practices.

### *Management of research*

Although the department is proud of its research culture, it intends to continue to emphasise research and to strengthen the connection between teaching and research practices of academic staff.

### *Follow-up processes*

An action plan has been developed based on the results of this report. In this plan the department addresses its principal aims and objectives for the next five years. This plan will be assessed every autumn semester during staff project week and will be re-evaluated at the end of every spring term.

# 11. Action Plan

Departmental Action Plan for the next 5 years.

	<b>DELIVEARABLES</b>	<b>Deadline</b>	<b>Responsible party</b>
<b>ACTION 1</b>	<b>Restructure of study programmes</b>		
	Research possible study structures	April 2019	Working group
	Develop a possible new structure	June 2019	Working group
	Develop major subjects and minor subjects	December 2019	Programme directors and Dean
	Course descriptions, learning outcomes, assessments	Spring 2020	Programme directors
	PR material and admin work	Autumn 2020	Support staff and programme directors
	Instillation of new structure and programmes	Spring 2021	Dean
<b>ACTION 2</b>	<b>Improve and promote the instrumental performance studies</b>		
	Analysis of pros and cons of Internationalising the study programme	June 2019	Programme directors of performance and Dean
	Update descriptions of the programme according to the current practice	June 2019	Programme directors of performance and Dean
	Develop an outreach strategy to boost outreach and strengthen the relationship with music schools in Iceland	June 2019	Programme directors of performance, CMC, Education and Dean
<b>ACTION 3</b>	<b>Strengthening collaborations between study programmes, departments at the IUA and other institutions</b>		
	Develop a strategy to integrate and synthesise courses in primary studies, theory and musicology.	June 2020	Programme directors and Dean
	Analysis of pros and cons of integrating the master's study programmes into one united study programme.	June 2020	Programme directors of masters programmes and Dean
	Explore options of collaborations with other HEI's in regards of strengthening current study programmes and developing new ones (see Action 3)	June 2020	Dean and appropriate Programme Directors
<b>ACTION 4</b>	<b>Develop new study paths / specialisation on bachelor's level</b>		
<b>musicology</b> (opening in fall 2021)	Explore options of collaboration with the University of Iceland in various fields.	Dec 2019	Programme director of musicology and Dean
<b>rhythmic music</b> (opening in fall 2021)	Explore best-practice examples abroad.	Dec 2019	Programme director of Rhythmic music and Dean
<b>singer-song writing</b>	Develop further the courses that exist within the fields. Explore options for specialised study path.	Dec 2021	Programme directors of CMC, Composition (BA) and Dean

<b>music education for primary and secondary schools</b> (opening in fall 2021)	Explore ways of collaboration with the Department of Arts Education, CMC and Instrumental Teachers Education.	Dec 2020	Programme directors of CMC, Education and Dean
<b>opera studies</b> (opening in fall 2021)	Explore options of one year program in opera studies. Pilot projects (possibly in collaboration with Dept. of Perf. Arts as well with other institutions)	Dec 2020	Programme Director of Vocal Performance and Dean
<b>experimental practice</b>	Develop further the courses that exist within the fields and exploring options for specialised study path.	Dec 2020	Associate Prof. of Contemporary Music and Dean
<b>ACTION 5</b>	<b>Integrate part-time teachers better to the study environment and learning culture of the department</b>		
	Improve dissemination of information by including essential information when contracts area distributed	June 2019	Programme directors, Department Coordinator, Service Coordinator, Dean
	Ensure that part-time teachers participate in meetings by paying them	Ongoing	Programme directors and Dean
	Motivate part-time teachers to participate and ensure that these teachers feel that they belong to the community and benefit from it	Ongoing	Programme directors and Dean
	Support programme directors in welcoming part-time teachers to the community	June 2019	Dean
<b>ACTION 6</b>	<b>Place special emphasis on supporting the research policy and create an incentive for faculty to do research</b>		
	Revision of the research policy	Feb 2019	Research committee and Dean
	The progress of the RP's goals will be monitored each semester	Ongoing	
	Raise research time (higher percentage) to make research more effective	June 2020	
	Create a podcast/video series about the research of faculty and graduate students	Dec 2019	
<b>ACTION 7</b>	<b>Emphasizing intersectionality at every level of the department</b>		
	Increase the diversity of both faculty and students by creating a strategy for outreach and recruitment.	June 2022	Programme directors and Dean
	Investigate how the curriculum could be adapted to be more sensitive to issues of intersectionality.	June 2021	
	Carry on with our developments of teaching methods and learning environment to increase inclusivity, including distance-learning	Ongoing	
	Encourage research and open discussion about intersectionality within the department and with the music community	June 2020	
	New official documents will be written simultaneously in English and Icelandic	Ongoing	

## 12. Supporting documents

**Appendix I:** Overview of DoM representatives in departmental and institutional committees and councils (2018)

**Appendix II:** Design and Approval of Programme

**Appendix III:** On-Going Monitoring and Period Review of Programmes

**Appendix IV:** Development of student numbers in the vocal programme 2014-2018 and the changes of the programme.

**Appendix V:** A list of all the courses which were available to all students at the university, regardless of department 2017-2018

**Appendix VI:** Description of final projects at the bachelor's level

**Appendix VII:** Description of final projects at the master's level

**Appendix VIII:** Learning outcomes of study programmes

**Appendix IX:** Assessment criteria and final project examination process

**Appendix X:** Guest lecturers in the academic year 2017-18 who came either through the exchange programmes or pro bono.

**Appendix XI:** IUA's Language Policy

**Appendix XII:** List of Collaborators

**Appendix XIII:** Student Admission (art. 15.1 from the University Rules)

**Appendix XIV:** Detailed Admission Process of the DoM (spring 2018)

**Appendix XV:** Floorplan of Skipholt 31

**Appendix XVI:** Grievance Committee on Student Rights

**Appendix XVII:** IUA's Ethical Code

**Appendix XVIII:** IUA's Equal Rights Policy

**Appendix XIX:** Procedures in matters of sexual assault, harassment and bullying

**Appendix XX:** Rules on Academic Appointments

**Appendix XXI:** Framework for a formal internal evaluation of research output

**Appendix XXII:** Rules on sabbatical

**Appendix XXIII:** Framework for research management

**Appendix XXIV:** Research Policy of the Department of Music

**Appendix XXV:** Instruments and other equipment

**Appendix XXVI:** Personal report from the external expert member, Gustav Djupsjöbacka.

**Appendix XXVII:** The schedule for the meetings with the external expert.