

Self-Evaluation Report

Department of Performing Arts

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

December 2019

Foreword

This self-evaluation report (SER) is the result of an internal evaluation process within the Department of Performing Arts (DoPA) 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.

Self-Evaluation Committee

Ville Sandquist, Vice-Dean TEAK, External Expert.

Steinunn Knútsdóttir, Dean of Department, Committee Chair.

Alexander G. Roberts, Programme Director for MFA in Performing Arts.

Sean O'Brian, MA student.

Assa Borg Snævarr Þórðardóttir, BA Student in Theatre and Performance Making.

Ólöf Gerður Sigfúsdóttir, Director of Division of Quality, Teaching and Research (QTR) worked closely with the committee throughout the process.

Self-Evaluation Process

The evaluation process took place in the period between August – November 2019, and the report was completed in December 2019. During this process, the committee had a series of consultation meetings with staff and students, part time teachers, alumni and representatives from the professional field. In addition, two meetings were organised with external stakeholders on the occasion of this self-evaluation process; one on the topic of inclusivity and accessibility, the other on environmental challenges (see list of meetings and participants in Appendix AD). The process was led by a set of key questions reflecting the Department's vision and mission (listed in chapter 3). Reflections on the strengths, challenges and opportunities of the Department have been gathered from discussions with all those convened in the making of this report. These reflections focus particularly on the action-plan described as part of this report, which is framed by the Departmental Agenda.

The five-year action plan was finalised after the committee members, including the external expert, staff, students, alumni, and stakeholders, convened for two days, on the 12th and 13th of November 2019. The committee received feedback and comments from the external expert that are included in the report. Numerous Statistics in this report refer to the school year 2018-19 unless otherwise stated.

Acronyms

AC	Academic Council
DoPA	Department of Performing Arts
IUA	Iceland University of the Arts
MC	Management Council
MESC	Ministry of Education, Science and Culture
PD	Programme Director
QEF	Quality Enhancement Framework
QTR	Division of Quality, Teaching and Research
SER	Self-Evaluation Report

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1. Former Review – Lessons learned from QEF1

The self-evaluation process in autumn 2014 was an important instrument in structural and cultural changes, resulting in a detailed action plan 2014-2018.

Learning & Teaching	Implement new ways in teaching theory that enhances student interactivity	Ongoing
	Development of the timetable to allow more flexibility within different programmes of the Department	In Place
	Support innovative teaching methods that can enrich the performance practice	Ongoing
	Work on the course and teacher evaluation – create a forum within each course for direct evaluation	Ongoing
	Change the grading system from numerical grading to pass/fail	In place 2018
	Start an MA Programme in Performing Arts	In place 2015
	Strengthen the staff/teacher training	Ongoing
	Workshops for faculty and part time teachers about assessment methods and feedback	In place 2018
Research	Organise evenings on artistic research in collaboration with the professional unions and guilds	In place
	Organise workshops for faculty on academic research methods in collaboration with the research services	In place
	Voice practice research 2014-2016	Ongoing
	Encourage further specialisation and in-depth research within the field of performing arts in Iceland	Ongoing
	Start an MA programme based on research	In place 2016
Departmental Organisation	Strengthening the community of teachers within the Department	Ongoing
	Create a framework for documentation of student work in the Student Theatre	In place 2015
	Clarifying the processes involved in student presentations in the Student Theatre	Ongoing
	Publish a new manifesto in spring 2015	In place 2016
	Create a platform for further collaborations between the programmes of the Department	Ongoing
International Relations	Ensure active international relations by participating in collaborative projects, encouraging student and teacher exchanges	Ongoing
	Open the BA programme in Contemporary Dance to international students	In place 2016
	Strengthen international collaborations with KHIO in Oslo, Ernst Busch in Berlin by creating formal projects	In place 2018
Relations to Society and the Professional Field	Strengthen the relation to the province: Find opportunity to place shorter workshops in different towns and or present student work	Ongoing
	Instigate a mentor programme within the field in collaboration with the institutions and the independent theatres	Started 2015 and aborted 2016
	Create formal agreements with Lokal, RDF 2015-2016	In place 2016
	Work on the image of the Student Theatre and promote the work of students	Ongoing
Communications and PR	Create a Facebook and Twitter page for the Department	In place 2015
	Produce a promotional video for each programme and publish on the web	In place
Institution	To be united with the other Departments of the IUA in specially designed housing	Pending
	Initiate a forum for programme directors across the University to give space for more cross-disciplinary collaborations within the IUA.	In place 2016

2. Department Profile: Goals and Context

2.1. Institutional Context

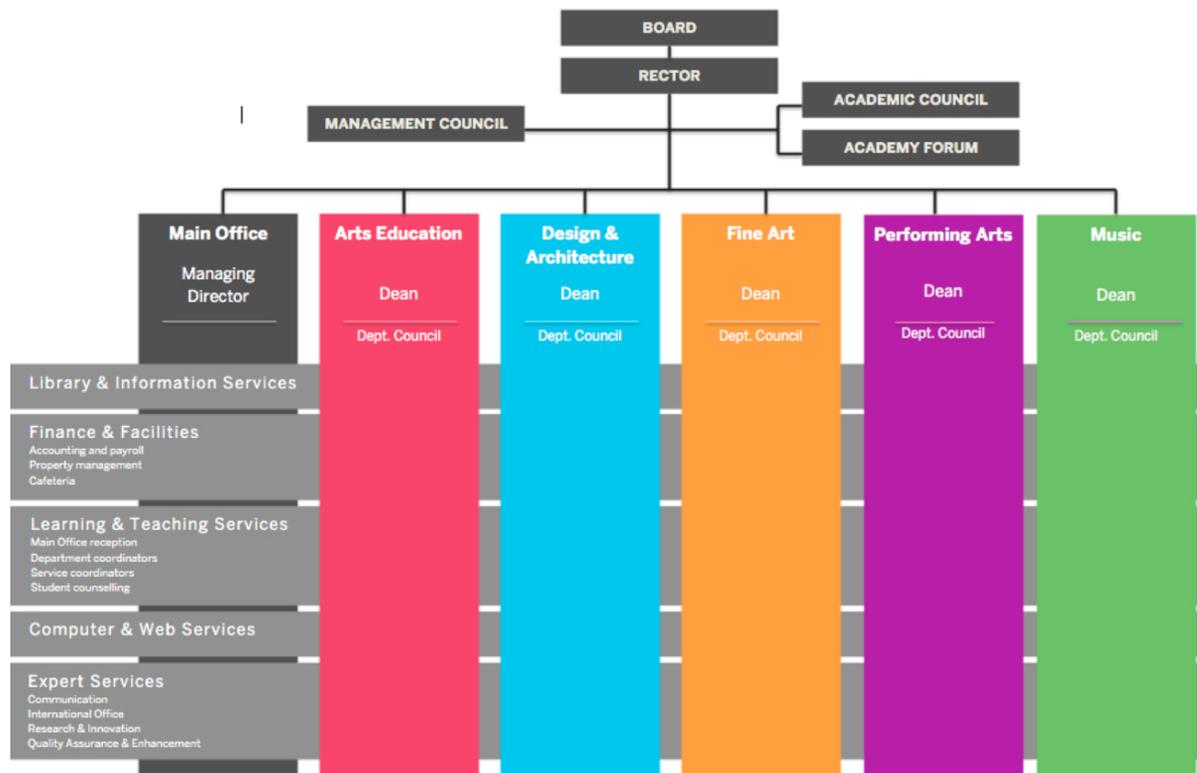


Figure 1 IUA Organisational Chart

The Iceland University of the Arts (IUA) is the only higher education institution in the field of the arts in Iceland, and thus responsible for education, research, and policy making in that sector of Icelandic society. The IUA is conscious of the responsibilities of being at the forefront of knowledge enhancement and innovation in the field of the arts in Iceland; The University 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 art universities in the Nordic Region (Norway, Sweden, and Finland) by participating in Nordic and Nordic-Baltic networks at the subject level, as well as 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, Science and Culture (MESK) in 1998, leading to its legal status as a higher arts education institution a year later with the admission of the first student cohort. Two decades later, the IUA has developed into a dynamic and diverse institution, running five departments, and preparing for the sixth (Department of Film). Currently, the IUA offers a total of 24 study programmes, eight of which are at the graduate level. In the current academic year, a total of 506 students are enrolled, thereof 134 at the graduate level. A total of 125 permanent staff members are employed, filling 92 full-time positions (thereof 48 full-time academic positions). Each year, around 400 part-time and guest lecturers contribute to the institution.

Supporting Documents

Appendix A: Institutional Strategic Plan 2019-2023

Appendix B: IUA Rules 2019-2020

Management Council

The Management Council (MC) is the main decision-making platform within the University. In its weekly meetings, the Council discusses issues shared by all departments and support services, quality assurance and the general organisation of the University's operations, including 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 (AC) is a cross-departmental consultation and information-sharing platform for the IUA administrators, lecturers, and students on academic affairs. The AC discusses the University's professional objectives, performance and quality, and provides leadership for administrators in academic affairs. The AC takes the initiative on formulating its agenda, while also addressing issues from the rector and the MC, departmental councils, and the institutional committees. The AC consist of the rector, one dean, one faculty representative from each department (a total of five), two representatives of part-time lecturers, and two student representatives, one from the undergraduate programme and another from the graduate programme. The AC elects a chair from the group of faculty representatives for one year at a time. The chair calls meetings, prepares agendas, and chairs meetings. The council meets at least once a month throughout the academic year.

The AC supervises the operations of its sub-committees; the Teaching Committee and Research Committee. The sub-committees operate with the support and guidance of administrative staff from the Division of Quality, Teaching and Research (QTR). The committees are represented by an academic faculty member from each department and a student representative. Each committee elects a chair, who reports to the AC once a semester. The committees meet once a month.

2.2. The Department of Performing Arts

The Department of Performing Arts, originally called the Department of Theatre, was established in 2000 offering a four-year BFA in acting. Now 19 years later, the Department offers three 180 ECTS study programmes at the undergraduate level and one 90 ECTS study programme at the graduate level. In November 2019, 75 full time students were enrolled, with 17 staff members. The Department educates artists for the field of performing arts in Iceland and beyond. Graduated students find work in the established and independent dance, theatre and performance arts institutions, groups, and collectives, in addition to participating, to different capacities, in a cutting-edge independent live arts scene.

Study Programme	Students (headcount)	Female students	International students
Acting BA	20	50%	None
Contemporary Dance Practices BA	22	95%	41%
Theatre and Performance Making BA	24	63%	4%
Performing Arts MFA	11	73%	45%
TOTAL	77	70%	30%

Table 1 Current Study Programmes and Student Profiles by Gender and Internationalisation

The Department has recently moved from rundown housing in the city centre of Reykjavik to a renovated former factory building in Laugarnes that also houses the Department of Fine Art and the Department of Arts Education. The building provides students with custom designed space for workshops and physical training, lecture and seminar rooms, an in-house black box theatre, and performance spaces. While construction work and relocation still is in process at the Laugarnes location, the Department uses a dance studio at the university campus in the city centre. Since its inception in 1999, the IUA has been in temporary housing.

Department Development

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

	Theatre and Performance Making BA	Acting BA	Performing Arts MFA	Int. Cont. Dance Practices BA	ContemporaryDance BA	Total	Female	Male
2015	21	19			17	57	39	18
2016	19	20	6		12	57	37	20
2017	24	20	7	9	3	63	33	20
2018	24	20	11	22		77	54	23

Table 2 Enrolled Students 2015-2019 (Autumn Semester)

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

In 2016, the DoPA launched an international MFA programme open for applicants from different artistic backgrounds with a focus on the Performing Arts. The programme is a 12-month intensive study programme concentrating on artistic research. Awareness of the importance of research within the programme of Theatre and Performance Making was raised and influenced the perspectives of the BA education within the Department. The following year a revision of the study programme in Contemporary Dance Practices commenced, and in 2018 a new programme with a focus on artistic research was launched, aimed at international students. Auditions for both international programmes were held in Scandinavia and Berlin. With these two international programmes, the DoPA is now rooted in an international context that inevitably affects the study culture and brings international awareness and new perspectives to the Department.

	Theatre and Perf. Making BA	Acting BA	Performing Arts MFA	Cont. Dance Practices BA	Total
2015	8	11		7	26
2016	11	8		9	28
2017		1	6	2	9
2018	10	8	5	6	29
2019	9	10	7	3	29

Table 3 Number of Graduates by Study Programme 2015-2019

2.3. Role, Mission & Vision

Role

As the only institution offering higher education in performing arts in Iceland, the IUA's role with the Department of Performing Arts is to contribute to maintaining professional standards within the performing arts scene in Iceland and beyond. Equally, its role is to rise to global and local challenges of sustainability and social engagement, and to create an environment of inclusion within the field of performing arts, opening the studies up to broader student and teacher groups. With two international study programmes, the Department places itself in an

international context and aims to create an environment within its walls and beyond that promotes curiosity, understanding, and courage – the three core values of the IUA.

Mission

The DoPA's mission is to educate resourceful, creative and caring performing artists who possess necessary skills, courage and confidence to make their mark on the everchanging landscape of the performing arts field and to act ethically in a complex world of different needs and perspectives.

At the undergraduate level, the Department seeks to provide students with comprehensive knowledge and training in performing arts, not only a technical and methodological foundation but also to broaden students' minds and widen the scope of the performing arts practice, in addition to encouraging innovation and crossover with other disciplines.

At the graduate level the students are supported to develop their individual artistic practices through both research and artistic creation, as well as deepening their capacity to situate their work in broader artistic, professional and social contexts.

The DoPA maintains an ambitious level of teaching and training with focus on formative assessment, dynamic feedback approaches along with peer and self-assessment. The intimate learning environment encourages self-discipline, care and artistic courage. Even though the Department offers specified study programmes in core subjects it conducts cross-disciplinary workshops throughout the studies and aims to give room for some flexibility within the curriculum to meet the needs of each study group. Importance is placed on intertwining theoretical components and critical thinking within the practical work.

The proximity of the DoPA with other art disciplines at the IUA creates possibilities of formal and informal cooperation. The Department values collaboration with the professional performing arts field, which has created a range of cooperative projects with institutions, artists, independent groups and festivals. The Department seeks to expand the learning environment beyond the walls of the University into the local community, into urban and natural landscapes, and internationally.

The recent addition of the Master studies in Performing Arts has strengthened the emphasis on artistic research placing the Department at the centre for artistic research and knowledge sharing within the field of Performing Arts in Iceland.

Vision

There is an enhanced focus within the DoPA on the role of the institution and arts in general towards societal and environmental challenges of the present day. The Department's vision is led by questions that not only aim to affect the departmental learning culture but also the art form itself, its conditions, place and purpose in society. The following critical questions permeate our work at all levels, including learning and teaching, research, organisation and outreach.

How can we as a community:

- create a learning culture that fosters inclusivity, care and understanding?
- address the global and local environmental challenges?
- encourage artistic research within the field of performing arts in Iceland?
- support teaching strategies that enhance ethical working methods within the professional field?
- develop a curriculum that accounts for diversity, equality and inclusion?
- strengthen the community of teachers within the Department?
- strengthen the relations to the professional field?
- strengthen the relations to the local community?
- strengthen international relations?
- strengthen the cross-disciplinary work within IUA?

A detailed action plan for the next five years (2019-2024) has been developed responding to these questions, operating in line with current priorities, challenges and opportunities (see chapter 11).

3. Department Organisation and Decision-Making

3.1. Organisational Structure

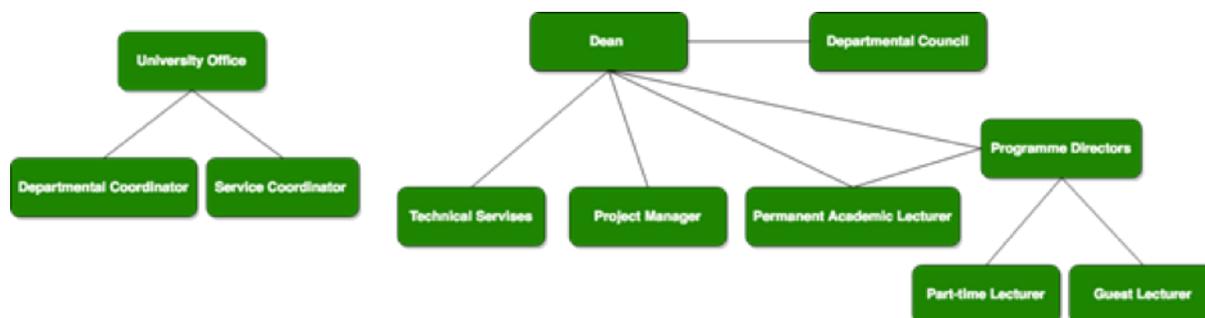


Figure 2 Flow Chart of Organisational Structure

Academic faculty and the project manager are members of the dean’s staff. The departmental co-ordinator is part of the centralised University Office. Within this structure, the dean and the dean’s staff manage part-time staff, lectures and supervisors, admissions, student affairs (alongside the IUA director of student affairs), events and departmental finances. Other affairs, such as housing, IT, research administration and international relations are managed in collaboration with the University Office and Division of QTR.

The dean leads the development of strategy, vision, and action plan, and answers to the rector. The dean attends weekly meetings of the IUA Management Council along with other deans, the rector and the managing director. Programme directors are responsible for curriculum development within their respective fields. The dean and the academic staff are appointed to various departmental and cross-departmental committees. Temporary committees are formed according to need, i.e. the Self-Evaluation Committee.

3.2. Decision Making Processes

Department Council

The Department Council 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, academic faculty, in addition to two student representatives (first and second-year students 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 four times a year on average.

Programme Directors’ Meeting

The weekly Programme Directors’ Meeting is a forum where the policymaking starts and where questions on curricular development and the Department’s stand on current affairs are discussed. The meeting is a platform for day to day problem solving and long-term issues of each programme, the Department and the University in general.

Departmental Meeting

The dean calls Departmental Meetings during which all permanent faculty discuss the daily tasks and general policy making. This platform serves to elect representatives for the Academic Council, and its two sub-committees; The Research Committee and the Teaching Committee, as well as other institutional committees. Since autumn 2017 the Departmental Meetings are held every week as a part of a cultural change

towards increased information flow and quality social encounters. The meetings are an important platform for sharing individual practises and experiences.

Departmental Social Gatherings

Once a month the whole Department, students and staff meet for a social gathering to share highlights and exchanging perspectives. These gatherings are a reaction to a new situation within the Department in the new campus where the distance between students and staff is physically long.

Programme Meetings

Each study programme at the BA level has a minimum of two meetings per semester where student development, pedagogical issues, long-term visions and strategies of the programme are presented and debated. All teachers of the programme are present including part-time teachers.

Student Association

The DoPA Student Association is currently inactive and under revision. The student representative from DoPA has a seat on the IUA Student Council, comprised of the chairs of all five student associations within the IUA. Representatives of the DoPA student group have a seat on the Department Council and present proposals and concerns from the student body. The representatives and the dean relay information back to the student body, following up on procedures and action taken due to concerns raised. The aim of the Student Association is to ensure students' interest within the Department and in the larger institutional context. It also organises social events.

3.3. 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 steps include: i) formalisation of working procedures and general administration, followed by a heightened transparency and accountability, ii) higher level of student engagement and participation in academic decision making and administration, and iii) development of a formal and all-inclusive quality management system. The quality system is enhancement-driven and has been developed in alignment with the national quality framework for Icelandic higher education (QEF2), and is designed in line with external benchmarking, such as European Standards and Guidelines 2015 (ESG) and National University Law.

A new administrative body was established in autumn 2016, Division of Quality, Teaching and Research (Division of QTR), whose role is to oversee central administration in the relation to these three components of the institution's workings, i.e. collection of official data and key statistics, teaching evaluation, survey among graduating students, alumni survey, management and evaluation of research output, dissemination of curriculum, monitoring of LOs and study programmes, publication of internal quality procedures (this is not yet reflected in the IUA organisational chart).

Approval of New Programmes and Periodic Review of Existing Programmes

New study programmes are developed to meet the needs of society and in line with institutional strategy developments, the interest and specialities of faculty and from student's propositions. These needs are carefully considered and discussed both on the Department Council and during the staff week, attended by all permanent faculty every semester. The formal procedure requires the initial permission from the rector to commence the development process, guided by institutional benchmarking and the national quality framework for Icelandic higher education. The design of the working procedure emphasises student and alumni participation as well as consultation with the respective professional fields, with extended consultation processes with internal decision-making bodies, such as the Division of QTR, The MC and AC. The rector presents a complete proposal for a new study programme to the Academic Board for final approval. Systematic monitoring of

programmes is expected to take place every three years, also with emphasis on student and alumni participation in addition to representatives from the professional field.

Supporting Documents

Appendix C: Periodic Review of Programmes

Appendix D: Design and Approval of Programmes

Teaching Evaluation

At the end of each course, students participate in electronic teaching evaluation in MySchool (the IUA intranet). In spring 2019, 47% of all students in IUA participated in the evaluation, with 38% participation in the DoPA. 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 feed-back 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. The review is confidential, enhancement-led process and is linked to staff development.

Survey Among Graduating Students

A survey among graduating students at the IUA has been conducted annually since 2013. In this online survey students are asked about several factors of their studies in general, i.e. the programme structure, the quality of teaching, the facilities and atmosphere in the departments. In 2019, 8 of 51 graduates (16%) from DoPA participated in the survey.

Results from 2019 show that the majority of the participants (63%-100%) were satisfied with quality of teaching, programme structure and atmosphere in the Department. Regarding facilities, access to workshops, other specialised areas and library service participants were less satisfied (50%-88%) and 25% of those who answered were unsatisfied with student work facilities in the Department. In 2019, 100% of the participants would recommend IUA.

Alumni Survey

The IUA General Alumni Survey has been conducted among the alumni community graduating between 2003-2015. In the survey participants are asked about how the studies benefited them in the professional field, about IUA as an educational and cultural institution, and about their salary and employment. The survey is sent by email every three years, with the most recent one sent out in 2017 to the graduating classes of 2012 and 2015. In this last survey, the sample size for the DoPA turned out too low to be reliable, or 12%. In general, there is a lack of participation in this survey, which is a matter of concern at the institutional level.

4. Department Learning Culture

The learning culture in the DoPA fosters caretaking, self-discipline and acceptance. Students have a strong voice and are empowered to contribute to decision making and curricular development. The learning culture has been in a steady development over the last five years towards increased student responsibility affecting the power dynamics within the Department. Characteristic to the learning culture is the high student-teacher ratio, or less than six students per academic positions on average. This high student-teacher ratio should be noted as one of the characteristics that lies at the heart of all IUA practice.

Accelerated by the #MeToo movement in 2017, the atmosphere within the Department was given further reason to finalise some of the structural changes that were already in the making; changes that would permanently affect education, research and faculty culture. In late 2017, the Department revisited its Code of Ethics and Equality Vision, resulting in a distinctive change in the learning culture. New pedagogical approaches were put in place,

and a fundamental change was made in the Department's pedagogical strategy. The empowerment of students led to increased learner responsibility reflected in assessment and feedback methods that to a high degree rely on students' self-reflection. These guidelines for educators and mentors serve as a guiding light for communication within the Department and future developments of the learning culture.

Supporting Documents

Appendix E: Departmental Code of Ethics

Appendix F: Departmental Equality Vision

4.1. Manifesto

We approach art with both respect and humility

We have courage to deal with the present

We use history as a springboard into the future

We are curious, broadminded and progressive

We take risks

We celebrate humanity

As part of the establishment of the DoPA in 2000 a formal manifesto was made. The manifesto runs at the core of all departmental operations and working ethos. The current manifesto was revised after the Department review in 2014 and is likely to be revised again as a result of the current review process.

4.2. Learning situations

Learning situations in the DoPA are approached as platforms for training, exploring, creating and sharing. The types of approaches include creative workshops, residencies, masterclasses, individual teaching and tutoring, field work, technical training and rehearsal settings, lectures, feedback sessions, group discussions, artistic talks, seminars, discourse platforms, open classes, work-in-progress sharing and student work presentations in the school and in the professional field. Workshops generally take place between 8:30 and 17:00. A general rule is that creative workshops take place in the afternoons. Performances and public sharing are mainly in the evenings.

Each semester counts 17 weeks with 15 weeks of coursework. The semester starts with two-week elective courses across the Department or the IUA. Mid-semester, there is one week allotted to independent projects and assignments with no formal coursework. There is a strong emphasis on integrating critical thinking and theoretical awareness into performance practice. The last week of the semester is used for presentations, assignments and exams. Student projects are either presented within the Department in an open class situation for students and staff or presented in a public forum. Significant emphasis is placed on collaborative learning throughout a student's study. Students across different programmes work together in both formal and informal arrangements in both learning situations and artistic projects. This approach results in collaborations that continue beyond graduation.

Where Learning Happens

The learning takes place in different settings. Inside the IUA learning takes place in specially designed studios for performance and dance, black box studios, white box studios and in lecture rooms. Learning also stretches outdoors to the natural landscape across the country and into the urban landscape. The local community is an emerging platform for learning. Learning and sharing takes place for example in cafes, swimming-pools, libraries, galleries, hospitals, playschools, retirement homes etc. An important part of the learning also takes place within the cultural field, in collaborative projects with institutions and individual artists.

Students on all programmes have flexibility during their studies to study abroad for shorter or longer time. In Contemporary Dance Practices and Theatre and Performance Making

students can take an internship in Iceland or abroad during the studies. BA and MA students are supported to make use of the Erasmus grant system that enables up to a whole year of multiple international traineeship within the field of performing arts prolonging their education by a whole year.

Learning with the City

The city has been used on the MA level to and experimented with as a crucial collaborator in the research and learning – experimenting with formats for opening the city up to its curricula activities and equally experimenting with how the curriculum can be opened up to the city. In practice, this means learning situations and the sharing of works in all kinds of public and private non-art settings (coffeeshops, hot tubs, office spaces, apartments, etc.). But equally it means collaborations and engagements with venues, galleries and art platforms.

Considerations

Acting and contemporary dance studies require an intensive daily schedule and strict attendance. The number of taught hours by far exceeds the average university practice and tends to strain the limit of work hours per ECTS. This has resulted in a heavy daily workload on students, giving them limited time to attend to homework and rest. Different measures have been taken to secure ample free time, i.e. by making timetables more compact. The nature of these disciplines differ from the other programmes in the Department where the learning does not rely as much on training technical skills under supervision.

The Department moved to a new location in 2018 and is still waiting for a second dance studio to be built. This has called for compromise across the whole Department with needs for spaces still unmet, despite considerable improvements. Temporary solutions have involved booking spaces outside the University, modify the curriculum and bringing classes together.

To respond to an increased distance between the students and faculty in a new building the Department set in monthly meetings with students and staff and is making strategies to strengthen the sense of community within the Department.

Supporting Documents

Appendix G: Timetable Example

4.3. Assessment

In 2015, the Department ceased giving numerical grades and changed the model for assessment to Pass/Fail. This change was a three-year pilot project within IUA that was monitored by the division of QTR. The assessment methods were developed over those three years. The Department mainly uses formative assessment methods that focus on the individual student's progress. The assessment is conducted in various setups from a dialogue with the student that is founded on self-assessment or through group discussions or peer feedback systems, such as Das Arts model and Liz Lerman's Critical Feedback. Written feedback from teachers or mentors is used on special occasions and in the final stages of the educational process. The final project is assessed by an external committee, which, before writing a summative assessment, gets the students' perspective through dialogue. Upon graduation all students receive written testimony signed by the programme director. The testimony is feedback on the students' overall performance during the studies and covers artistic development, the students' ability to contextualise, and overall commitment.

Supporting Documents

Appendix H: Example of Testimony

Appendix I: Assessment Criteria

4.4. International Dimension

The IUA actively participates in international collaboration. Through the Nordplus and the Erasmus+ programmes for education, students and staff are able to be mobile

internationally, both within Europe and further afield. International collaborations are developed through the Erasmus+ Strategic Partnership framework. This enables 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 higher education institutes abroad, covering the field of art, design, architecture, music and performing arts, as well as arts education. Additionally, the IUA has been offering internship grants for graduates since 2007, first within the Leonardo programme and then within Erasmus+ as of 2014. Being a small institution in a small country, it is necessary to reinforce and develop connections and networks that allow both students and faculty to experience their work in a wider context. Exchanges and partnerships are therefore encouraged.

Encouraging and supporting mobility of students is in line with the IUA strategy to prepare students for the professional world, which is becoming increasingly global rather than local. Active participation of staff in international collaboration is similarly promoted and is considered an important tool towards development of curricula and teaching methods. The IUA has been a forerunner nationally when it comes to mobility of students and staff. It has been awarded a quality prize for its participation in the Erasmus+ programme several times. Through years of sharing and guidance, students and staff are now well aware of the many opportunities available for training and studying abroad. The International Office arranges introductory meetings for students to inform them about support and opportunities, and in which returned students share their experiences of their time abroad. Staff also shares knowledge and experiences from visits to partner academies abroad.

The DoPA is an active member of Nordplus networks such as Nortecas and participates in Nordic and international collaborative projects funded either by Nordplus or Erasmus+. Example of projects are Nordplus Horizon Project on Digital Solutions in the Performing Arts; Alexandria Nova; an Erasmus+ Strategic Partnership on innovative approaches to theatre direction; and DAMA – a Nordplus network concerned with cross disciplinary approaches. Between 2016 and 2019, the dean of the Department was the chair of Nortecas and was at the forefront of a two-year artistic and pedagogical project about sustainability that offered multiple exchange opportunities for both students and staff. During this period of leadership, the International Office at IUA hosted the secretary of the Nortecas network. This entails applying for funding for the network to the Nordplus programme, allocation of mobility grants and planning of Nortecas annual events and mobility. This is a clear indicator of the commitment the University holds towards international relations and of how it seeks to promote these. It is also an indicator of the trust and strong profile that the University has gained through its active participation in international relations for the past decade or more.

Since the last self-evaluation process in 2014, trips to significant international performing arts platforms have been informally organised. Teaching staff and students have travelled together to festivals and platforms such as Berlin Festspiele, Santarcangelo Festival in Italy and JAMD in Jerusalem and Suzanne Dellal Center's School of Dance in Tel Aviv, Israel.

Furthermore, the DoPA connects with international artists and professionals through flexible national networks and collaborations with local institutions. Due to the small scale and connectivity in the Icelandic art scene, international artists that share their work in local institutions are often invited as guests, and the programmes greatly benefit from the willingness of artists to engage with students.

International Student Groups

The Department has one international undergraduate programme in Contemporary Dance Practices and one international graduate programme in Performing Arts. Both are taught in English.

APPLICATIONS			
	Icelandic	International	Total
2015	193	33	226
2016	3	22	25
2017	201	66	267
2018	193	56	249
ADMISSIONS			
	Icelandic	International	Total
2015	28	5	33
2016	1	10	11
2017	28	25	53
2018	37	16	53

Figure 3 Applications and Admissions, International vs Icelandic

As seen in the figures above, the ratio of admitted non-Icelandic speaking (not including exchange students) students is considerably higher at the MA-level, where English is the teaching language. Each year, some international students are admitted to the BA Programmes, where the principal language of instruction is Icelandic.

To improve integration between international and Icelandic students extra focus has been given to initiatives that allow international students to develop stronger local networks of friends and professional contacts. Local students are signed up to 'buddy systems' that ensure international students are assigned with a student-level support for any questions or concerns they might have. Regular social events are organised to create more opportunities for students to connect with each other. Since 2018 optional courses in Icelandic are offered as part of the curriculum.

Student Mobility

During 2018-2019, the DoPA received four exchange students in total and enabled nine to go out, five for an exchange and four on a full-term internship abroad. The number of applications exceeded the number of available study places by far. The selection of incoming students is based on the portfolio and motivation as well as partnership agreements and staff resources.

On average, the Department sends around four students abroad for semester exchanges each year (out-going) and receives a similar number of exchange students in return (in-coming). Additionally, 16 DoPA graduates took part in a traineeship abroad with an artist or cultural organisation in Europe between September 2018 and August 2019. The Department receives many guest teachers from abroad each year through its international relations. In 2018-2019, seven academic faculty members received Erasmus+ and Nortecas mobility grants for teaching or training abroad. Additionally, the Department self-funded several trips in support of international staff exchange, including a Department-wide trip to Malmö in 2019 to participate in a Nortecas symposium on teaching and research. In 2018, all students in the second year of their BA study were financed to travel to either Lithuania or the Netherlands to participate in week-long study activities. Over the last academic year, the DoPA received 25 international teaching staff visitors from the professional field.

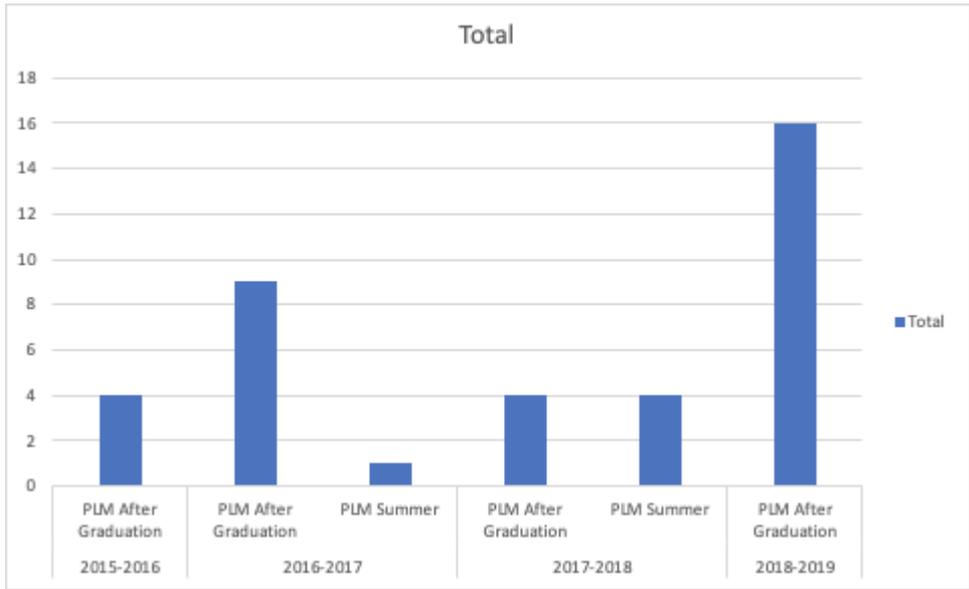


Figure 4 Student funded traineeships during 2015-2019 (PLM=placement)

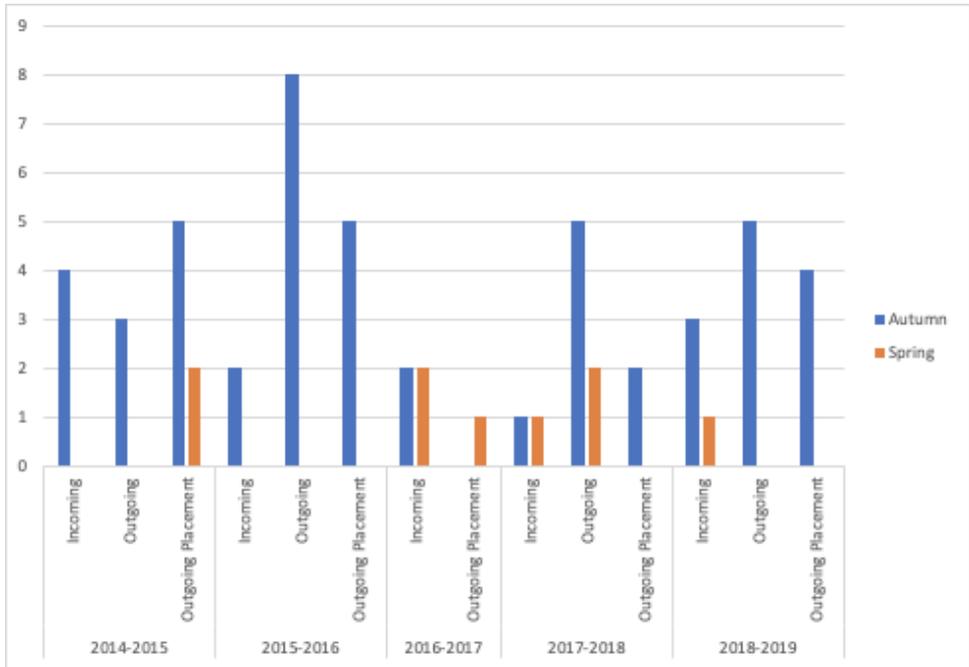


Figure 5 Student Mobility across the Department

Staff Mobility

Teachers are generally very active in international collaboration, and many have developed regular partnerships with academic staff and/or Universities. The Department has encouraged members of the faculty to make use of international networks, such as Erasmus and Nordplus, to visit partner institutions in Europe, and an informal strategy has been developed, which aims to provide such opportunities for every member of faculty on a regular basis.

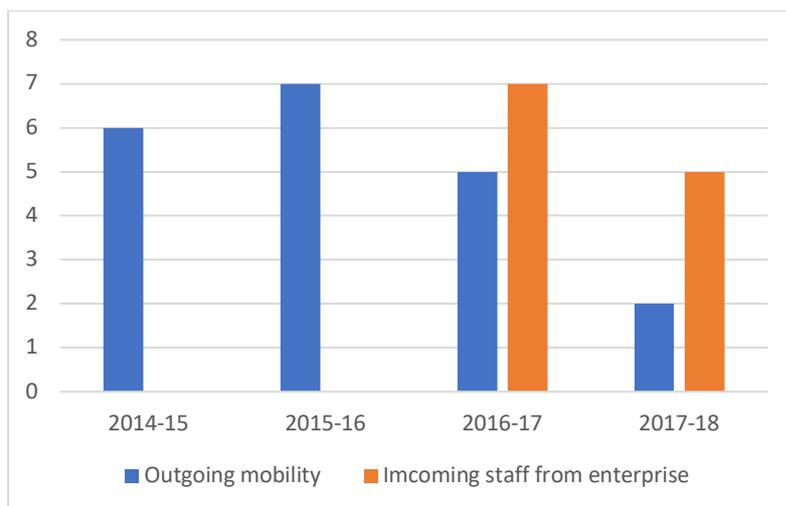


Figure 6 Staff mobility across the Department

The Department's goal is to diversify and raise the number of educators coming from abroad. As can be seen in the figures above, there has been a significant rise in the number of international teachers since the establishment of the two international programmes. Most of these teachers are still mostly brought in from Europe and the Nordic region due to funding streams.

Year	Total	Female	Male
2015	15	11	4
2016	17	8	9
2017	10	7	3
2018	15	9	6
2019*	10	7	3

Table 4 Number of International Guest Teachers. *Spring 2019

Language

The IUA has an official language policy. While the learning environment within IUA is mainly Icelandic there are two international programmes within DoPA. This means that the sharing of information, majority of events, elective workshops, artists' talks and general meetings within the Department are conducted in English. Each semester, the two Icelandic-language programmes receive international guest teachers and exchange students, and in those instances the language of instruction is English. Exchange students are required to have good proficiency in English. Special arrangements are made to allow them to benefit from the BA programme on an individual basis. A minimum of two BA level theory courses in English are offered each semester at an institutional level. Within this international context, the Department is even more aware of its role in developing professional terminology in the Icelandic language and to maintain and implement the use of Icelandic in the professional context.

Supporting Material

Appendix J: IUA Language Policy

International Curriculum

The Department of Performing Arts receives students and educators from all over the world. Their presence provides the Department with a responsibility, as well as an opportunity, to review the curricula. Western art history, as well as Western approaches and methodologies in acting, dancing, and performance making have served as the basis for what is taught in the Department. There is opportunity to challenge Western centrism, because of our increasingly diverse and international staff and student base. Students and educators are actively supported to reflect on their work through histories of art and ideas that are not

beholden to Western-centric narratives. Educators are invited from increasingly diverse cultural backgrounds and increasing attention is being placed on unworking assumptions regarding the lineage of the work and research that they are sharing within the Department.

An International Department

The Department of Performing Arts regards international exchange and international thinking of all forms as highly valuable. It is an integral part of academic development. It supports the University, the Department, as well its staff and students to reach larger networks of people, ideas, approaches and exposure. It brings the learning, research and art making into conversation with complex and intersectional international contexts. This in turn broadens student and staff professional and artistic horizons. It increases communication and cultural skills of staff and students. And challenges the Department, its students and staff, to maintain internationally relevant practices of the highest standard.

Strengths

Student exchange to and from the Department is a constant source of positive injection that enriches the programmes.

The faculty is strongly anchored in the professional field in Iceland and abroad making collaborations and bridges between the Department and the field open and dynamic. Every programme has significant openings in the curriculum for collaborations with the professional field.

Questions

How can the Department maintain and strengthen the use of Icelandic performing arts terminology and language?

How can the Department further the internationalisation of the curriculum and continue to challenge Western-centric narratives?

Considerations

The Department considers it beneficial to practice use of both Icelandic and English in the delivery of courses, although this can at times cause complications as both students and staff struggle for vocabulary.

Considering the fact that English is the language most commonly used in the field internationally, especially in dance, it is necessary for Icelandic students to become acquainted with professional terms in English, while at the same time, it is extremely important to safeguard and maintain the use of professional terms in the Icelandic language through high quality translations and adaptations. The knowledge and expertise that the Department draws from in Iceland (as well as its proximity to Europe and North America) results in its primary reference points being Western.

Language can be a barrier at a University-wide level and IUA has to clarify its policy in this regard.

International students require more support from IUA than local students which can put an extra strain on programme directors of international programmes.

4.5. Interaction with the Professional Field

Since its foundation, the general policy of the IUA has been to forge, emphasise, and strengthen the connection with the various sectors of society. This is further emphasised in the strategy 2019-2024 where it says that one of the main goals of is to: *Expand areas of contact with the community and develop a variety of ways to mediate art and research.*

The DoPA contributes to the cultural life in Reykjavik and beyond by collaborating with all the major cultural organisations and institutions. The nature of our collaboration with professional performing arts platforms around the country range from internships, artistic collaborations, and presentations in different venues. Further to that, professional performing arts organisations partner with DoPA to facilitate a wide variety of learning and research situations from artist talks to symposia and workshops.

The Department collaborates with all the major unions and organisations within the field of the performing arts in Iceland on different trade and professional related issues. Actors' and directors' unions offer students special memberships while studying at the Department and all the unions and organisations in the field participate in an obligatory course preparing the students for the field of performing arts.

Supporting Material

Appendix K: List of Collaborators

4.6. Inclusivity and Accessibility

Since 2014, the Department has been giving increasing attention to questions of inclusivity and accessibility. Certain measures have been taken over the last five years to improve the Department's inclusivity and accessibility agenda. For example, improving wheelchair access in the Department's building, adapting the language aptitude criteria on the Theatre and Performance Making BA programme, writing an equality vision for the Department and touring student work and workshops around Iceland to give access to wider communities in Iceland to the Department's activities. There is however a lot of work still to be done.

Questions

How can the Department's learning culture be more inclusive?

How can the Department improve the inclusivity in its curricula?

How can the Department continue to promote and amplify marginal voices within the Department?

How can the Department be more inviting to an increasingly diverse community of students and teachers?

How can audition and admission processes be reviewed to improve the Department's inclusivity?

How can the Department provide training to its faculty and guest teachers in relation to inclusivity?

How can the Department broaden who is represented on the stage?

How can the Department support a more inclusive audience culture?

How can the Department improve how it monitors diversity, inclusivity and accessibility standards?

4.7. Environmental Challenges

There is a rising focus within DoPA regarding how to react to the current environmental emergency. Questions on carbon footprint, ethical and sustainable working methods are receiving attention in all aspects of the work within the Department calling for increased awareness and action. Between 2017-2019, DoPA was at the forefront of a two-year Nordic and Baltic pedagogical and artistic project on sustainability within the performing arts that opened ways of making art without leaving a substantial carbon footprint and exhaust natural resources. The project opened new questions on how an artist can rise to the environmental challenge and how the Department can respond in an intelligent, resourceful and responsible way, changing the core values and approaches accordingly.

Questions

How will the Department create an action plan that addresses the environmental emergency?

Examples of questions that could be addressed:

How can the Department adapt to ethical and environmentally friendly working methods in staging?

How can the Department adapt the international audition procedures?

How can the Department deal with 'flying in and out' of teachers?

How can the Department change its curricula narratives around the 'hyper-mobility' and 'globalisation' of the artists?

5. Programme Descriptions

	Acting BA	Performing Arts MFA	Contemporary Dance Practices BA	Theatre and Performance Making BA	Total
2015	11		7	8	26
2016	8		9	11	28
2017	1	6	2		9
2018	8	5	6	10	29
2019	10	7	3	9	29

Table 5 Number of Graduates by Programme 2015-2019

5.1. Learning Outcomes

Learning outcomes (LO) correspond to the National Qualification Framework, published by the Ministry of Education, Science and Culture. LO for the BA degrees are aligned with European Qualifications Framework (EQF) level 6, and the LO for the MA degrees are aligned with EQF level 7. The general learning outcomes for the study programmes are available. LOs are accessible in MySchool, the IUA online learning management system, in addition to syllabus, information on assessment and timetables for each course. At the start of each course students are introduced to the syllabus and made aware of the learning outcomes.

Supporting Material

Appendix L: Departmental Learning Outcomes

5.2. Acting (BA)

The Programme in Acting is for students looking to develop as creative, broad minded actors, performers and co-creators within the performing arts field in Iceland and beyond. The programme offers rigorous technical training and creative challenges that prepare students to participate with confidence in the contemporary performing arts scene or continue their education on MA level. At the core of the programme is an appreciation of the creative power of the performer that transcends content and method. There are three key components to the studies, Acting/creating, Technique for actors and Theory. The aim of the programme is that students graduate with their individual handbook for acting that enables them to become the performing artists they choose to be. The programme is due to be reviewed in spring 2020.

Supporting Material

Appendix M: Learning outcomes and Curriculum for Acting BA Study Programme

First year: Encounters with the Creative Power of the Actor

At the core of the first year is the creative power of the actor. Anchored in a physical approach the students are introduced to acting technique through playfulness, imagination and creative investment. The students are introduced to neutral mask and clowning, to Michael Chekov acting technique, viewpoint and Suzuki training. The year evolves around the actor as a source of creation culminating in a devised children performance. The students are offered a comprehensive technical training in movement, voice, text and singing closely connected to the artistic practice. Movement and voice offer different methods and Complete Vocal Technique is predominant in singing. With theory, analyses and psychology, the programme offers an intellectual platform and a place for reflection and contextualising. Elective courses for all programmes in the Department are an important part of the spring semester.

Second Year: Encounters with the Material

During the second year the actors are challenged with different dramatic texts and material that creates a training ground for specific methods and approaches and combines their technical skills and creative abilities. The students get the opportunity to work with films and

other media and deal with both ancient and contemporary texts. The year culminates in a staging of a dramatic text. Elective courses play a large part in the studies at this point offering two periods of two weeks where student can choose up to four workshops of own choice, offering cross disciplinary approaches or more in-depth exploration within their practice.

Third year: Encounters with the Audience

The third year provides opportunities for the students to enhance their level of craft, professional integrity and their creative abilities through series of creative projects. Throughout the year the technical subjects gradually merge with the creative practises and the year culminates in a graduation performance placed in a professional environment. The programme provides the students with opportunity to train their performance skills and endurance through regular meeting with an audience. The scale and range of the creative projects include individual project, devised performance, staging of a contemporary play text and dealing with new writing in a radio theatre piece. The graduation project is a full-scale production on a professional stage in collaboration with professional theatre. Students write critical reflection about the graduation performance. A committee led by an external examiner from the professional field assesses the graduation performance.

Strengths

The focus on the creative powers of the actor

The focus on the students' ownership of their methods/toolbox

The learning environment is caring and supportive towards students

The students are critically reflective in both theory and practice

Questions

How could the programme create more opportunities for international exchange during the study?

How can we strengthen the artistic sustainability of graduating students?

How can the programme provide increased curricula flexibility in order to meet different individual needs of the students?

How can the programme work with Stanislavski legacy in a contemporary performance context?

Considerations

The dense and somewhat rigid curriculum of the acting programme limits the possibilities of longer student exchange. The only exchange opportunities for actor students are short time exchanges operated by the Nortea network of Nordic and Baltic theatre schools.

The programme receives many guest teachers contributing to longer study modules. This requires special attention to the course flow, student workload and continuity of learning.

5.3. Theatre and Performance Making (BA)

The Theatre and Performance Making is for students that are looking to develop a unique voice, vision and tools for authorship within the broad spectrum of contemporary theatre and performance. The programme offers a comprehensive introduction to the methods of diverse professions that deal with authorship within the field of performing arts and a platform to explore and deepen these practices. The programme provides preparation for further specialisation on a higher education level in subjects such as performance making, directing, dramaturgy or playwriting. The studies consist of theoretical studies and analysis on the one hand, and practical training and stage production on the other hand that combined enable the student to realise, contextualise and position their own work within the professional field and the society. The programme is due to be reviewed in spring 2020.

Supporting Material

Appendix N: Learning Outcomes and Curriculum for Theatre and Performance Making BA Study Programme.

First year: Positioning

The objective for the first year is laying a sound theoretical and terminological foundation through questioning ideas, methods, aesthetics and cultural heritage. An emphasis is on contemporary performing art theories and history of ideas from the late 20th century until the present day. The medium for theatre and performance is dissected and each aspect is given focus through different theoretical and practical assignments. The students explore the interrelation of ideas, space, body, text and time from artistic, theoretical and historical perspective through practice. While creating the foundation the students mainly work in groups gradually working towards an individual approach ending the school year with an individual assignment.

Second & third year: Exploring, Creating & Reflecting

In the second and third years, the focus is on the creative work of students based on the teachings and methods taught in the first year. Students develop their own artistic vision and approach to the medium through different type of performance practice such as devising, directing and writing. Elective courses and self-organised studies play a large part in the studies at this point offering cross disciplinary approaches, In-depth exploration within their practice or exchange studies or internship.

In the 4th or 5th semester, students can make an Erasmus or Nordplus exchange with partner institutions or work as interns with companies, institutions or artists in the performing arts field in Iceland or abroad.

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

A committee led by an external examiner from the professional field assesses the graduation project.

Strengths

The broad range and strong individual approach seen in graduation work

The visibility of alumni in the performing arts field both in the institutions and in the independent scene

The balance between teaching, mentoring, and facilitating individual learning pathways

Questions

How should the programme position itself within the broad spectrum of the performing arts field?

How can the programme create a common curricula foundation regarding the performing arts that still accounts for diverse perspectives?

How can the programme nurture students' capacity to narrate, reflect and unworking assumptions?

How can the programme further support individual pathways and specificity?

How can the programme remain attentive towards emerging trends and methods?

5.4. Contemporary Dance Practices (BA)

The Programme in Contemporary Dance Practices is for students looking to develop a unique voice and capacity to sustain a career within the contemporary dance scene internationally or to continue their studies on at MA level. Theory, technique, choreography and artistic expressions are explored individually and in collaborations for the student to develop a personal approach to movement, methods, choreography, creative process, staging and production. The programme gives emphasis to technique, theory and creative process. Each of the three years operates on its own thematic. Year one is *Explore* and gives students space to 'find their body and their choreography'. Year two is *Expand* and gives students space to 'find their context and their mission'. Year three is *Connect* and

gives space to students to 'find their path' and 'find their art'. At the end of the third year, students choose whether to write their final critical reflection on their graduating Ensemble Work or their Individual Project, allowing them to lend special focus to their work as a dancer and performer, or as a maker. Technique classes and Creative Process workshops take place every day and are taught in blocks, where each teacher brings in her/his individual approach. Theory classes take place twice a week and the students will also participate in a week-long workshop.

Supporting material

Appendix O: Learning outcomes and Curriculum for Contemporary Dance BA study programme

First year: Expand

During the first year, students explore their physical potential and start to contextualise their own practice. The emphasis is on building a strong technical foundation, heightened body awareness and improvement of physical health. The students will explore different improvisation and choreographical techniques with the aim of expanding their movement vocabulary. They work with leading local and international choreographers expanded their practice. In relation to their own training students will explore theories on the performative body and its diverse ideas and discourses in the first semester, moving onto methods, ideas and discourses of choreography in the second semester. Students will start to develop their skills and tools for discussing their practices, works and methods verbally and in writing in relation to technique, creative process and theory. The year will conclude with a solo project.

Second year: Explore

During the second year, the students will explore new territories and collaborative practices. The focus is on expanding the students' artistic capacities, exposing them to different art forms and alternative techniques such as singing, film making, voice & text, visual composition and site-specific work. Students also participate in workshops with leading local and international choreographers where those methods are expanded further. The technique classes aim at supporting the creative practices by deepening the training and enhancing mental and physical stamina. In theory, the focus will be on ideas, ideologies and discourses in theory in 20th and 21st century, and how dancing and choreography can carry a political potential. Students will continue to develop their skills and tools for discussing their practices, works and methods verbally and in writing in relation to technique, creative process and theory. During the second year, students will work on series of collective work and ensemble pieces.

Third year: Connect

During the third year, students find their own path and take their first steps towards specialisation, through independent choices and self-organization. The aim is also to broaden the students' horizon, to encourage them to establish networks and to strengthen them as independent artists. Students should now have adopted skills and tools for discussing their practices, works and methods verbally and in writing in relation to technique, creative process and theory. The creative projects in the last semester will reflect the individual student's ability as a dance artist. In the final semester, students will work on two large productions and an extensive critical reflection. The first one, the individual project, is based on the students' own sphere of interest and the second one, the ensemble piece, will be created by a professional choreographer in collaboration with the students. The students choose which project will serve as their graduation piece, which they will write an extensive critical reflection on. A committee led by an external examiner from the professional field assesses the graduation project.

Strengths

The programme places emphasis on 'the sustainability of the artist'

The emphasis on question-led learning culture and individual exploration

The presence of practical theory in the dance studio

There is a flexibility in each module to meet different needs and interests of different student group

Questions

How can the programme create a common curricula foundation at the level of theory and technique that still accounts for diverse perspectives?

How can the programme account for knowledge in dance, for example hip-hop or folk dance within the frame of contemporary dance?

How can the programme support students to bring dance into more contact with the wider society?

Considerations

The programme receives many guest teachers contributing to longer study modules, especially in technique. This requires special attention to the course flow, student workload and continuity of learning.

5.5. Performing Arts (MFA)

The Master's MA in Performing Arts provides an intensive twelve-month international learning platform for artists working with performing arts practices to deepen and extend their individual practice, professionalism and thinking capacity as artists – as well as their knowledge of the international performing arts as a field. The programme is artist and question-led, and as such practitioners enrol with a project – or focus area. The programme positions itself as a rigorous and critical thinking partner; as an intersection of performing arts-centred knowledge and expertise; as a porous platform that encourages and nurtures dialogues between the specificity of each student's work and the specificity of Reykjavik and Iceland as a locality. As a question-led and research-focused programme with students and educators from a diverse range of artistic, social, cultural and disciplinary backgrounds, it provides an opportunity to renegotiate what is considered the centre and the limits of the international performing arts as a field. The programme is concerned with unworking grand narratives, canonical positions, and hierarchies of knowledge, renegotiating what is and isn't possible and who is and isn't included in the 'international performing arts field'. The programme is focused on nurturing artistic vision, curiosity and courage, as well as resourcefulness, ethical sensibility and critical rigour.

Supporting material

Appendix P: Learning outcomes and Curriculum for MFA Performing Arts Study Programme

First Semester: Why, what, and with whom?

During the first semester, the students' focus is on defining what question(s) they want to be dealing with during the course of their study. The focus is on the speculative positioning and mapping of the research with experimental excursions into the artist's proposition (the why, the what and the with whom). By the end of the first three months students should be arriving at a 'situated question' or situated set of questions. The students are supported to become more precise in terms of what they want to give focus to, which artistic procedures and approaches will be researched and experimented with, which spaces, localities and entities (human and non-human) might be engaged with, what kinds of artistic, social and theoretical contexts could be important, as well as what kind of ethical considerations should be taken into account. Towards this goal, students are given mentoring support and time to do their independent work. Students have access to a diversity of workspaces (black boxes, white cubes and alternative spaces), as well as (upon request) to video, wood, metal, sound, print and photo ateliers, and a range of different light and sound equipment. The independent work time is supported through mentoring, studio visits, mentor-led residency situations, work sharing and rigorous peer-to-peer feedback. In support of that students have

artist and curator-led workshops, labs morning classes, and seminars that give guest educators and students space to introduce and critically engage in each other's work, questions and perspectives. They are given access to a wide range of elective cross-Department theory modules that deal with different art histories, as well as art's current and historical relation to philosophy, ethics and politics. During the first semester students explore and experiment with different verbal, written and performance-based methods and formats for producing discourse and critical reflection upon their own work. Students are supported to think about discourse production for both artistic and professional arenas (artistic research platforms, marketing, funding, etc.).

Second Semester: How?

The second semester, experiments with emphasis on the 'how'. The students research with more commitment and depth at the level of artistic practice, but equally at the level of its associated theoretical and artistic discourses, and the written and verbal formats mediating the critically reflected discourses. Further attention is given in the workshops, labs, seminars and mentor situations to questions of dramaturgy, spectatorship, collaboration and participation. There are extra opportunities in the second semester for engaging in specific training-based learning and mentorship, such as somatic approaches, writing techniques, sound production, video editing, printmaking, carpentry or welding. By the end of the second semester, the student should have gained more depth and breadth in terms of their vision and sensibility of themselves and their practice, be in the process of situating the work within its relevant artistic, social and theoretical contexts, as well as further in the process of understanding how they can place their work and themselves professionally in ways that create future possibilities to continue working.

Third Semester: Positioning

The final semester is the students' opportunity to fully engage in their own research, to engineer working conditions specific to their needs and to give special attention to how they want to situate the general public, as well as specialised artistic communities, in conversation with their work. Students are supported through mentoring, studio visits, workspaces, ateliers, venues for presentation, marketing and communication support, feedback situations and a production budget and expected to develop and present an artistic proposition for the performing arts context. This artistic proposition should take the shape of an artwork, a public text introducing and contextualising that work to the public, a situated artistic statement that positions the questions, practices and artistic choices of the work in relevant artistic, social and other theoretical contexts, a public artist talk and an evaluation interview. A committee led by an external examiner from the professional field assesses the graduation project.

Strengths

The programme is highly responsive the learning needs of the students

The disciplinary and cultural diversity of the student and teaching community

The programme's experimentation in relation to learning with the city

The programme's approach to feedback provides the whole curriculum with a frame for thinking about and discussing work

Questions

How can the programme create more public presentations throughout the study?

How can the learning with the city model be further integrated into the Department and the institution?

How to improve the institutional support provided for the summer semester?

6. Student Trajectory

6.1. Communication and Outreach Policy

The Department of Performing Arts seeks talented and creative individuals with a solid basic education and some experience of the performing arts. The communicative canals are various, i.e. open lectures, student performances open to public, active involvement in international networks/exchange and open seminars are an important part of the Department's outreach policy. MFA and BA graduation performances that some take place in public venues are the most important PR events for future applicants. The Department uses the IUA website for sharing information about activities, additionally using social media (Facebook and shared IUA Instagram and Snapchat accounts) to share information and insights into the studies and Department's activities. Limited printed material is produced due to budget cuts but booklets with general information are available. The Department communicates with alumni via social media and the Alumni association.

6.2. Recruitment

The IUA website contains general information about the institution 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 complete curriculum became available online, with detailed information on study structure and learning outcomes for each programme. The Department participates in the IUA Open Day in autumn and a national Open University Day in spring. These events are advertised in local media, newspapers, and radio. Selected upper secondary schools nationwide are visited by Department staff, the director of communications, and a student. The international recruitment is challenging especially in terms of PR where the main focus is on online formal and informal strategies.

Promotional videos were produced and channelled via social media and our website. We had a speed date with our master students to promote the course, where we invited interested applicants to meet with current students and staff.

6.3. Admission Process and Entrance Qualification

IUA employs a standard electronic application form. All applicants to the DoPA, who meet the entrance qualifications, are invited to an audition. Generally, admissions committees consist of two to three members of academic staff, one external assessor, and one student observer. The dean heads the admissions committees. The process of admission differs between the programmes of the Department.

APPLICATIONS				
	Female	Male	Other	Total
2015	133	86	7	226
2016	16	9		25
2017	174	79	14	267
2018	170	77	2	249
ADMISSIONS				
	Female	Male	Other	Total
2015	23	9	1	33
2016	7	4		11
2017	41	9	3	53
2018	38	14	1	53

Figure 7 Applications and Admissions 2015-2019

Entrance Qualification

The percentage of admitted students versus applicants in the DoPA is only 20%, which is the lowest ratio of admission across the IUA. To qualify as candidates, the applicants must meet both general and specific requirements. The Department policy is to admit new students for two consecutive years and skipping all admissions the third year. Applicants for BA studies are required to have finished Matriculation Exam or comparable education, and it is preferable that they have finished secondary stage in dance or comparable education. By exceptions, the IUA is allowed to accept students into the school that have knowledge and experience that is considered adequate preparation for BA studies. However, students are expected to have finished no less than 105 ECTS from the older system of the upper secondary school system or 150 ECTS according to the new system.

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

Applicants for MA studies apply with a defined project or research question within the field of the performing arts. Applicants will have completed a BA degree in performing arts or related fields of art and theory. Those applicants that do not have a BA degree in performing arts may be admitted to the programme provided they demonstrate a knowledge of performing arts, its principles and mediums. Furthermore, applicants should have a career as artists within the performing arts and provide as a basis for their application defined subjects, methods or research questions that they intend to investigate further through their art practices and study.

Admission Process – Acting

- The application deadline is in December.
- The auditions, consisting of three rounds, are held in January.
- The admissions committee is appointed by the dean. The committee consists of the dean and the programme director coupled with a teacher from the programme, a theatre artist from the professional field, and a student representative observer. An additional external member joins the committee in the third round. It has become a tradition that the additional external member should come from the film industry.
- All applicants who meet the required qualifications are called in for the first round, which consist of a two-hour physical workshop and a delivery of two to three solo pieces/monologues.
- The result is published on a secure online list.
- Approximately 40 applicants are invited to the second round: a half-day workshop with improvisations, acting tasks and a monologue with feedback and tutoring.
- Results are emailed to the remaining applicants.
- Twenty applicants are invited to the third round: a three-day workshop including scene work with a theatre director, physical workshops, improvisation, voice and singing tests and an interview.
- Results are mailed to applicants no later than a week after the end of the auditions.
- Eighth to ten people are admitted, preferably equal numbers of male and female. Applicants have four weeks to accept the offer of admission and are then invited to an introductory meeting with the committee and members of the faculty.

Admission Process – Contemporary Dance Practices

- The application deadline is in January.
- The auditions are held internationally in February and in Reykjavik in April.
- The admissions committee is appointed by the dean. The committee consists of the dean or a substitute, the programme director coupled with a teacher from the programme, a dance artist from the professional field, and a student representative in an observer role.

- The audition consists of two rounds. All applicants who meet the required qualifications are called in for the first round, which consists of a two-hour technical workshop and a solo piece.
- A list of applicants invited to the second round is pinned up in front of the studio.
- Results are mailed to applicants no later than a week after the auditions.
- Applicants have four weeks to accept the offer of admission and are then invited to an introductory meeting with the committee and members of the faculty.

Admission Process – Theatre and Performance Making

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

Admission Process – MFA Performing Arts

- There are two application deadlines. The first is in January and the second is in March.
- The interviews are conducted in February and April.
- The admissions committee is appointed by the dean. The committee consists of the dean and the programme directors, coupled with an artist from the professional field.
- The portfolios, research proposal and motivation letter are reviewed.
- All applicants who meet the required qualifications are called in for an interview. The interview is giving opportunity to prospective students to demonstrate 'intrinsic motivation' for future study and research in a performing arts context; capacity and interest in being in group learning situations and a clear sense of perspective regarding this specific programme and what they hope to get from it. The assessment panel review this interview within the context of their experience as an artist.
- Results are mailed to applicants no later than six weeks after the application deadline.
- Applicants have four weeks to accept the offer of admission and are then invited to an introductory meeting with the committee and members of the faculty.

Code of conduct

A code of conduct for the audition processes, valid across the Department on the BA level, is sent to the applicants together with other information prior to the auditions and made visible during the auditions. The guidelines are also presented verbally to all the applicants on arrival. The intensity of the auditions, especially in acting, can place applicants in precarious situations. A note in the code of conduct stating the responsibility of the applicant to set boundaries has proven to be necessary.

6.4. Enrolment and Orientation

Students who accept the invitation to study, are enrolled in May/June and receive a welcome letter from the rector. Early in August, students receive more detailed information with the course programme for their first semester and a login to MySchool, the IUA online learning management system. The first day of the semester is allocated to orientation of the Department and the IUA infrastructure and support services.

6.5. Student Support and Counselling

The goal of student counselling services is to enhance the students' awareness of their position, interests, and talents for optimal results in their studies. The main tasks of the services are to offer interview sessions, as well as answering 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 provide support for students with special needs such as dyslexia or other learning disabilities. It is the student's responsibility to inform the student counsellor of his/her disability when commencing studies at the IUA.

When students are faced with a challenge regarding their studies, they turn to their teachers or programme director who act as students' tutor, or to the Departmental Coordinator. They provide assistance and information regarding the curriculum and the progression of studies.

Considerations

The need for psychological support has increased so discussion on a wide institutional level to improve services was instigated. The student counsellor has in some cases offered sessions with a psychologist to students in need at cost of the institution.

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, they serve as channels for student claims. The formal channel for complaints is the Grievance Committee on Student Rights. Student complaints are also reflected in the teaching evaluation. In addition, the IUA has published an ethical code, intended for students and staff as a reference guide in all its activities. It engages with three main issues: general communication within the University, with the society and the environment and in regard to art practice, teaching and research. This code was reviewed and republished in January 2019.

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 institution as a whole in reaction to #MeToo, autumn 2017. The IUA has an Equal Rights Council that addresses, and processes matters that come up. Recently a change in the definition of gender has been made.

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. The aim is to ensure that the dean is informed about subject specific issues that might not come across through the teaching evaluation, and it gives students a possibility to discuss issues related to their studies as a whole.

Annual Rector's Meetings

The rector and the director of student affairs meet with all students in each year group once a year. At these meetings, educational issues of concern to students are discussed. These include the organisation and content of study programmes, instruction received and experiences of the courses on offer, facilities and services, social activities and 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 faculty members and students of the departments. 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.

Mid-Study Meeting

When BA students are midway through their studies, at the end of the third semester, they are invited to an individual meeting with the dean and the programme director. During the

interview, the students reflect on their progress and achievements, put their studies into a wider perspective and set goals for the remaining study period and even further.

Student Equality

The IUA has an Equal Rights Policy that aims to ensure the equal rights of students (and staff) within the academic community through specific actions and by encouraging active debate about equal rights in all areas of the University operations.

Drop-Out

Drop-out rate is very low at the IUA in general and comes close to zero at the DoPA. The high teacher-student ratio together with student-led learning plays a big part in low drop-out rates.

Supporting material

Appendix Q: IUA Code of Ethics

Appendix R: IUA Procedure for Addressing Gender-Related and Sexual Harassment and Violence

Appendix S: IUA Equal Rights Policy

Appendix T: IUA Procedures on Bullying

Appendix U: Grievance Committee on Student Rights

6.6. Alumni

The IUA Alumni Association was established as an organisation 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, support networking and discourse on education and research in the field of art.

The DoPA invites former students to an informal graduation ceremony at the Department, held prior to the IUA's main graduation. This is a tradition from the days of the Iceland Drama School when the field welcomed the graduates to the world of theatre. The graduation classes that celebrate graduation anniversaries (5, 10, 15, 20, 25, 30 years) from IUA Acting Programme, the Iceland Drama School and previous actors' educational programmes, as well as all the graduates of Contemporary Dance and Theatre and Performance Making are invited to celebrate and welcome the graduates to the professional field. Former students have a central place in the ceremony and speak to the graduation classes with wise words and good wishes. This ceremony has an important role in the culture of the Department and the field. Former students also receive news from the Department and invitations to events. In the last few years, annual surveys have been conducted among the IUA alumni community.

The Master programme creates openings in the curriculum throughout the year. Former students are invited to join workshops, morning classes and seminars, as well as invited to share their research as artists. This has resulted in significant collaboration taking place between current and former students, as well as cross-semination of different researches.

7. Facilities and Resources

7.1. Facilities

The IUA is located in four buildings in different parts of Reykjavik. The DoPA shares facilities at Laugarnesvegur in Reykjavik with the Department of Fine Art and the Department of Arts Education. The house was planned and built (never finished) as a meat processing factory and suffice to say it is not the ideal housing for these Departments. It is however more spacious than the other buildings utilised by the IUA. The building provides students with specially designed spaces for workshops and physical training, lecture and seminar rooms, in-house black box theatre and performance spaces.

Library and Information Services

The performing arts collection is in constant development and purchasing is conducted in close collaboration with programme directors and faculty. In addition to the physical library,

users have access to a selection of electronic databases and e-journals through the Iceland Consortium (IC) made available online at www.leitir.is. The IC is a service agreement between the National and University Library of Iceland and the Ministry of Education, Science and Culture that provides academic and scholarly content to anyone online with an Icelandic Service Provider and an Icelandic IP number. The IUA is a participating institution in this service, and also caters to students and faculty of all Departments by providing access to expert databases and e-journals within each discipline.

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

The IUA library operates in two locations: Þverholt and Laugarnesvegur – serving the entire academic community as well as the public. Access to a computer for dyslexic people is available at the library in Laugarnes.

Learning Management System

MySchool, the IUA online learning management system is an important source for input and output about the courses and each individual's progress. The system is under constant development and construction but can be rather complicated to navigate.

Programme directors and other department staff spend much time serving the system and assisting part time lecturers using the system.

Internal Communication and Filing Systems

Currently the institution uses email for internal communication. Students and staff receive all information that does not fall under the learning management system through email. With recent changes to its meeting culture, the faculty now has weekly meetings and social gathering every month with the entire Department, these additions to formal meetings and online communication have proven valuable for both staff and students. Official documents such as curriculum, school rules and protocols are stored on outlook One Drive system that does not offer permanent archiving and does come with limitations. Recently IUA bought access to a filing system, Core Data, which is still to be put in use.

PR and Communication

The Department of Performing Arts has a vision for publicity and promotion in order to strengthen the Department's visibility and to reach out to prospective students and make an impact on the cultural life in Reykjavik. A project manager in a 50% position is responsible for PR for the Department. Therefore, the workload shared with academic staff that already has numerous administrative tasks within the Department. IUA central PR office consists of one person who works in collaboration with the departmental project managers and operates on a slim budget. Much of the Department's PR is conducted via social media, IUA's digital newsletter, and online advertisements. The IUA's website has a complicated interface and is scheduled to be renewed in the coming years

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 institution, 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 been run within its allocated operation budget in recent years. It receives 81% of its funding from the Ministry and 17% from student fees in 2019. The contract allows for a minimum of 385 students and a maximum of 600 students.

The number of students is a calculated number from two years prior to the funded year. The number of full-time students (one student = 60 ECTS) funded in 2019 is calculated as such: 50% of full-time students 2017 + 50% of full-time students 2018. This method acts as a

buffer for the number of students funded each year. For the calendar year 2019, the total number is 440 students.

The number of students in the DoPA in the budget for 2019 is a total of 56 students; 19 students in Acting, 18 students in Contemporary Dance and 19 students in Performance Making. The IUA has not received any funds for students in the MFA programme. However, the school did not lose funds when there were only 10 dance students during the school year of 2018-2019.

In 2019, funds from the Ministry are 1.266 million ISK. Contribution per student is 1.2 million ISK to 4.2 million ISK, depending on the study programme, the Art Education programme being the lowest and the Acting programme the highest. Extra funds are then added for each graduated student. The Ministry is revising the calculations behind the contribution to universities in Iceland and new rules are expected to apply after the release of the budget for 2021.

The 2019 budget also lists a 33 million ISK special contribution for the preparation of launching a Film Department at IUA in fall 2020.

IUA student fees (tuition) in 2019 will be 270 million ISK compared to 230 million ISK the year before. The rise in tuition is mostly due to more students admitted to the Arts Ed programme, as well as a whole new class of dance students. Some of the increase stems from higher tuition fees (adjusted to 3% inflation).

The IUA budget is made in a cooperative effort of the deans, the financial manager, the managing director overseeing the support services, and the rector – and is finally approved by the Board.

	2018	2019
Salary and wages	124.041.750	138.000.000
Office and administrative costs	2.799.682	2.500.000
Tools and equipment	15.000.000	5.000.000
Other operating costs (travel, materials, student costs)	10.376.826	10.000.000
Extra housing costs (National theatre for graduation show etc.)	3.310.626	1.250.000
Costs total	155.528.884	156.750.000

Table 6 Departmental costs for 2018, ISK and estimate 2019

In addition to these costs the Department contributes to other operating costs of the University, mainly housing and support services. This cost is calculated by number of students as a percentage of the whole, i.e. 13%, or 90 million ISK.

Total costs of the Department for 2019 will be **247 million ISK**.

Income 2019

In 2019 the contribution from the Ministry of Education towards Performing Arts students ranged from 1.6 to 4.2 million ISK depending on the study programme. The total number of students in the Ministry's budget was 56 students so the contribution was 155 million ISK plus 4 million for graduated students. Income from tuition fees was 43 million ISK. The Department's income from the governmental contribution and tuition was therefore 202 million ISK. The Department's income from grants are 2.5 million ISK.

Total income of the Department for 2019 will be **237 million ISK**.

Considerations

The internal communication within the school is affected by an overflow of information and diverse platforms that staff and students use to communicate. Students express confusion in where to turn to and are not comfortable using email as the main communication tool. Part-time teachers and collaborators also express a lack of information about the activities of the school. The strategies that the Department has been using in internal communication need to be re-evaluated.

The PR strategy is challenged due to lack of finances and manpower.

The archiving and filing of IUA is compromised due to lack of finances to finish the implementation of Core Data System.

In Iceland students can access all study fields in higher education in one of the state Universities except for the arts. The state universities offer education free of charge while the IUA as the only university that offers studies in arts is obliged to claim tuition fees. This discriminates against academic education in the arts in this country.

The fact that the IUA is under financed affects the infrastructure of the school. Areas that are mainly affected are PR and publication, project management, archiving and filing systems, student services and carrier development.

8. Academic Faculty

8.1. Faculty Culture

At the core of the Department is the active link between the field of performing arts and the academic environment. The core team represents a breadth of artistic approaches and disciplines as well as a variety in terms of age and gender. Faculty members are mainly practicing artists within the professional field, working part of the school year at the IUA and the other part in the professional field. After moving between locations in August 2019 the faculty decided to merge all departmental offices into one communal office space. This harmonised with a change in power structures and decision-making processes that had been in development. The changes are reflected in increased information flow within the faculty, shared responsibility, increased teamwork, strategic caretaking and mutual understanding.

In Spring 2019, 17 people were working in the DoPA sharing 12,33 positions.

8.2. Size and Composition of Academic Faculty

The faculty members' academic positions are seven adjuncts, five assistant professors and two professors. One full time faculty member in theory is currently employed for both the MA and the BA level, one full-time programme director for the MA, and six people who share three full-time position on the BA level, oscillating between semesters. The role of the programme director is to co-operate in developing the programme, tend to its operations, hire visiting faculty, and ensuring quality. As a part of a culture change within the DoPA, the power structures and decision-making strategies have been altered in formal and informal ways. Consequently, the role of the programme directors is now shared between two academic teachers on the three BA programmes to ensure democratic decision making and give room for different viewpoints to be considered.

A large part of the programme's courses is led by visiting artists or part-time teachers of a high professional level who have become associated with the programme either for a longer period or occasional visits. The high number of qualified visitors to the Department is essential to ensuring a dynamic relationship to as many and diverse contemporary practices as possible, from the local to the international field of performing arts and art in general.

DoPA Teaching positions in total	8,9
Part time teachers. Hours =6500/1595	4,10
Student number	75
Student per teacher ratio	5,77

Table 7 Student-Teacher Ratio

Part-time Teachers

Each year, over 100 part-time teachers and visiting lecturers teach at the Department, filling up almost half of total academic positions. The hiring process is informal and educators are often handpicked within the professional community. The selection of educators reflects the expertise required in relation to specific course content, and in relation to the practice output the Department is aiming for. The hiring of part-time lecturers is therefore first and foremost based on their artistic practice, research activity and the overall quality of their work.

8.3. Qualification as Educators

Institutional procedure for academic appointment and progression underwent significant changes in 2014-15, together with the revision of core documents describing division of responsibilities and working procedures among academic staff. 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 limited to 4+4+2 years, or a total of 10 years. Within each period, academic staff can apply for progression, based on their teaching and research output. Total appointment period for deans is 5+5 years, accommodating one sabbatical within each of the five-year periods (non-competitive). Finally, annual working plans were developed as a management tool at the departmental level, where each faculty member lays out their hours and timing for teaching and research in relation to their formal duties and titles. Administration is now inclusive in each of the two working components (teaching and research), except for programme directors, who have a defined number of hours for administration. The working plan is also a way for faculty members and deans to oversee and control the high level of workload.

Rules on appointments specify the advertisements, application process, committee evaluation procedures, and final decision protocols for all academic staff. Programme directors are assigned by the dean from the faculty cohort. They supervise a specific study programme and serve a key purpose in structuring and shaping the curriculum and delivery of the study programme. They attend departmental meetings and have a seat in the Department Council, as well as other councils and committees, as appropriate. Among the programme directors' main tasks is providing students with guidance and supervising their learning progress, ensuring follow-up on teaching evaluation results, supervising part-time teachers, selecting external examiners, and sitting on admissions committees, supervising final projects and final theses, overseeing promotional tasks and outreach, in addition to supervising relations to the professional field.

Institutional procedure for academic appointments and progression underwent significant changes in 2014-15, together with the revision of core documents describing division of responsibilities and working procedures among academic staff. 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 (from eight years). Between the periods, academic staff can apply for progression, based on their teaching, research and artistic output. Total appointment period for deans is 5+5 years, accommodating one sabbatical within each of the five-year periods (non-competitive). One of the main purposes

of this framework is to increase equality and transparency throughout the institution. This framework is currently under revision.

Rules on appointments at the IUA specify the advertisements, application process, committee evaluation procedures, and final decision protocols for all academic staff.

Considerations

There is an ongoing challenge to build a committed group of part-time teachers. The IUA salary is low and practicing artists choose better paid jobs over teaching at the DoPA.

The structural changes in the departmental culture with shared responsibility and co-directing of study programmes calls for clarity and special attention to communication and decision making within the Department.

Questions

How can the Department sustain long term relations with part-time teachers and strengthen the community of practitioners connected to the Department?

How can the Department strengthen part-time teacher pedagogical support?

How can the Department further develop and improve the co-direction system of study programmes?

Supporting material

Appendix V: Rules on Academic Appointments

Appendix W: Academic Positions and Working Procedures

8.4. Faculty Support

Introduction and Orientation for New Faculty Members

There is a formal procedure for deans to follow when welcoming a new faculty member. In the Department, the induction and orientation for new faculty members also happens in conversation with the dean and other members of staff, and staff members learn as they go about departmental work methods and procedures.

Annual Staff Interviews

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

When the curriculum for the next academic year have been finalised, each faculty member goes over the next academic year with the dean and the hours and timing for teaching and research are discussed.

Human Resources

A new human resources policy was implemented in autumn 2016. This entailed a formal set up of the annual working plans of academic staff and a framework for support staff developments and enhancement of the follow up procedures on decision making within the Management Council. More emphasis is placed on improving the working environment, with focus on health awareness, increased academic support (through centralised administrative services) and equality. The teacher's handbook, last issued in 2012, will be re-issued online in autumn 2019. The handbook contains various information for academic staff about the working environment, support on offer and educational resources on academic matters.

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. Less so for workload, salaries, and housing. With recent changes in housing, satisfaction has increased in that

regard. More detailed information is gathered through the annual staff interviews offered by the deans, which are 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, Research Fund, and the Support Staff Development Fund.

9. Research

9.1. Institutional Context

The IUA values research and promotes and supports academic staff as active participants in the international research community of the arts. The institution also understands the importance of artistic practice and the variety of forms the exposition this can take, both within and between diverse specialisations, 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 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. In regard to the external research environment, some progress has been made over the last few years regarding the acknowledgement of artistic research among public funding bodies. The arts have entered the panel of humanities in the Iceland Research Fund, with the first two grants being allocated to artistic research projects in 2018 and in 2019. In 2019, the rector became a member of the Icelandic Science and Technology Policy Council, chaired by the Prime Minister of Iceland. Recent developments include:

- A framework for a formal internal evaluation of research output was built on a scheme developed in 2014 and activated in 2018 after undergoing trial test in 2017. This work is still in a developmental phase.
- Writing workshops and research workshops have been organised where academic staff can discuss, train and exercise their skills on a cross-departmental level. Other discursive platforms have been organised as part of staff development within each Department.
- The IUA annual conference on research in the arts, *Hugarflug/Imagination*, has proven a fruitful ground for an open dialogue that enhances the relationship between teaching, learning and research across the university.
- Rules on sabbaticals were implemented in 2015, with the first faculty members going on sabbatical leave in 2016-17. On average, two members of faculty have on average been granted a sabbatical leave each year (on application basis). Deans have a contracted sabbatical leave for each of their two five-year contract periods. No faculty member at the DoPA has been granted sabbaticals.
- Research agendas have emerged from within all departments, with action plans and tasks to be carried out.
- An IUA Publication Fund was established in 2015.
- An IUA Research Fund was launched in spring 2019. Among the first grantees was a member of faculty at DoPA.

Institutional Management of Research Output

All faculty members with a research component in their employment contract account for their research activities within a defined framework of assessment. The newly revised assessment criteria present a specific basis of a quality framework for research management and approach to research at the institutional level. The framework embraces research activity, dissemination, impact and critical reflections by faculty, in accordance to

benchmarking with Nordic HEIs. The framework forms the basis for academic staff progression, as well as the evaluation of applications for sabbaticals, the IUA Publication Fund and 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.

Supporting Material

Appendix X: Rules on Sabbatical

Appendix Y: Quality Framework for Research in the Arts

Appendix Z: Research Output Registration Form

9.2. Departmental Research Organisation and Research Culture

Six faculty members are allocated research time within the Department. This amounts up to an average of 20% research investment in total working hours. The Department follows a research agenda developed in 2015. Staff members account for their research projects as part of departmental lecture series, open to all staff, students, and the general public. Furthermore, all academic staff come together with the dean, the rector and rector of QTR, where publications, exhibitions, works in development and research is presented. This meeting is the platform for staff to acquire insight into each other's work. Furthermore, departmental meetings every semester create discursive conditions for staff to share the research work they are currently engaged in with other staff. The DoPA recently launched an online publication platform open to submissions in Icelandic and English that is designed to give further visibility to the research activities of staff and the wider professional field in Iceland. This online platform publishes twice a year. Guests from the arts and beyond are often invited to give talks on their research. These talks are open to the staff and students and are typically connected to research interests of individual staff and to student projects.

Supporting Material

Appendix AA: Departmental Research Agenda

Strengths

There has been increased participation of academic staff in the dissemination of their research in the context of national and international conferences, publications, symposiums and festivals hosted by other institutions.

The University organises an annual research conference, Hugarflug, that members of staff, post-graduate students, professionals, and other academics are encouraged to participate in. Hugarflug has been an important platform for staff to bring out the research component in their projects and to present their ideas and professional developments to their colleagues and other professionals for discussion.

The public lecture format has been helpful in creating increased visibility of staff research within the Department, the University and the city.

Questions

What possibilities are there for creating more space for research to be shared and reflected upon in the Department?

How can the IUA support faculty members to compete for external research funding?

What steps are needed to increase the number of faculty with research degree and PhD?

What steps are needed to establish a PhD programme in the Performing Arts within the IUA?

Considerations

There is currently no staff member in the Department holding a PhD. This is a manifestation of the professional reality of the performing arts in Iceland, where there are very few in the country who hold a PhD, and none who hold a performing-arts related practice-based PhD.

10. Summary

The self-evaluation review has been rewarding for the whole Department. After three months of conversations, review and reflection with faculty, students, staff, part-time lecturers and stakeholders, the implications of this report will be far reaching. The process has been nourishing, reinforcing, encouraging and inspiring. The process has reinforced and energised the Department's belief in its core-values and approaches, while at the same time providing a dynamic platform for looking forward into the future for areas where the Department can continue to improve and develop. The input from an international expert was especially valuable, not only his reflective view of the Department's current practice, but also the number of good practice stories that he shared with the faculty.

The work has already resulted in a strengthened sense of purpose and clearer goals reflected in a number of actions, such as the renewed focus on work the Department can do in relation to inclusivity, accessibility, Department relations to the wider society, as well as its environmental responsibility.

During the self-evaluation process, it became clear that the community surrounding the Department is enthusiastic, honest and reflective. The faculty, part-time teachers and students are eager to develop and improve the programmes, culture and processes – and there is a strong and collective commitment to situate the Department in a constant state of improvement, review and reform. The main strengths of the Department are its small size, its intimate communication across all layers of management and student base, as well as its close proximity to the professional field.

There are three main areas that need attention:

Inclusivity, Accessibility, and Community

The Department is committed to reviewing and reforming its place and role in society. Special emphasis has been placed on the Department's responsibility towards inclusivity, accessibility, and community – with a renewed commitment to fostering a community of teachers, students and audiences that is more reflective of the diverse society that the Department is a part of. There are many measures that can be taken at a programme and department level, but equally the institution's PR and communication support can be improved and significantly impact the relation that the Department has with the wider society.

Faculty and Part-Time teacher Development

The Department has an on-going challenge in strengthening its community of teachers in each programme. There is a need to further support part-time staff in teacher training and elevate the status and visibility of professional in the field that contribute to Department work on a part-time basis. The faculty needs time and space for professional development and less administrative duties.

Environmental Responsibility

The Department needs to improve its environmental policy. The climate crisis is an existential one and the Department takes the attitude that no educational institution, regardless of its field, can shy away from questioning and responding to its environmental responsibilities. Emphasis has been placed on realisable measures that can be implemented at all levels of Department activity, as well as joint initiatives that can be undertaken across the whole institution, as well as the wider professional field.

11. Action Plan

Department of Performing Arts Action plan 2019 – 2024 Draft Version November 2019		
How	When	Who
How can we as a community create a learning culture that fosters inclusivity, care and understanding?		
Create a manifesto on inclusivity	Spring 2020	Departmental Council
Avoid use of dualistic and gender-based language	2020	Faculty and coordinators
Create awareness off stereotypical body types	2020	Programme directors
Change admission criteria	2021	Programme directors
Create language policy that favours both Icelandic and English	2020	Departmental Council
Not to gender label toilets	2020	Management
Make the housing inviting and accessible	2020	Reception – management
How can we as a community address the global and local environmental challenges?		
Create an environmental mission for the Department	Spring 2020	Departmental Council
Review the policy on international travel. More purposeful trips	Spring 2020	Departmental Council
Create a recycle policy for scenography and material use	Spring 2020	Dean and head of technique
Create a carbon offset policy for international travel	Spring 2020	Departmental Council
Enhance environmental awareness in all aspects of day to day activities within the Department	Spring 2020	Faculty and support staff
How can we as a community encourage artistic research within the field of performing arts in Iceland?		
Increase the visibility of research happening within the DoPA.	2021	Dean, project manager
Encourage academic staff with research percentage to mediate through different platforms within and beyond the University	2020	Dean

Use University research platforms to connect research happening within the Department to research happening across the University and across the professional field	2020	Faculty
Revise the function of and extend the idea of <i>Kvika</i> in order to connect it more strongly to research activities happening in the Department	2020	Editors of <i>Kvika</i>
Host a research forum for the field	2020-2021	Dean, programme directors
How can we as a community support teaching strategies that enhance ethical working methods within the professional field?		
Expand the diversity of the teacher group	2020-2024	Dean, programme directors
Create a peer to peer monitoring system for teaching methods	2020	Faculty
Establish formal procedures to deal with complaints and concerns about teaching and communication methods	2020	Departmental Council
Provide teachers with education and training	2020-2024	Dean
How can we as a community develop a curriculum that accounts for diversity, equality and inclusion?		
Stop viewing roles by gender	2020	Programme directors
Inviting artists and educators that do not fit the normal curve	2020	Programme directors
Revise theory curriculum with inclusivity in mind	2020	Director of Theory
Choose reading and performance text by diverse authors	2020	Director of Theory
Create awareness on the use of language	2020-2024	Faculty
Invite experts on inclusion to educate faculty and students	2020	Dean
Revise all programmes descriptions and curriculum with inclusivity in mind	2020	Dean programme directors
How can we as a community strengthen the community of teachers within the Department?		
Create a forum once a semester open to all teaching staff to share their pedagogical approaches	2020	Dean
Raise the profile of part-time teachers through online announcements (newsletters, FB posts...)	2020	Project manager
To ensure more diversity among teachers by increasing curricular flexibility	2020	Programme directors

How can we as a community strengthen the relations to the professional field?		
Look for opportunities within the Open IUA to offer ambitious professional workshops in collaboration with representatives from the field of performing arts in Iceland	2020-2024	Programme directors
Create more collaborative projects with cultural institutions in Reykjavik and beyond	2020-2024	Dean, programme directors
Continue collaboration with creative writing at The University of Iceland on writing for the stage	2020	Dean
How can we as a community strengthen the relations to the local community?		
Create more opportunities for students to tour work and workshops	2020-2024	Dean, Programme directors
Establish online platform for mediating work outside Reykjavik. Explore different ways of sharing work, open classes, on-line learning	2020	Faculty, project manager
Create more opportunities to work with the community, minority groups	2020-2024	Programme directors
Work on the social media profile of the Department	2020	Project manager
Extend the group of audiences for student sharing	2020	Project manager
Strengthen the online presence of the Department	2020	Project manager
How can we as a community strengthen international relations?		
Create opportunities for coursework to happen internationally	2020-2024	Programme directors
Create a culture and special formats for online learning with international artist and contributors	2020	Programme directors
How can we as a community strengthen the cross-disciplinary work within IUA?		
Develop a cross departmental education in Scenography making use of already existing modules	2021	Dean
Create a policy for credits for cross department student collaborations Encourage and support collaborative initiatives	2020	Programme directors, coordinator
Increase elective courses across the IUA	2020	Faculty
Open up the facilities and workshops of the IUA across departments	2020	Faculty
Strengthen opportunities for cross department social activities	2020	Faculty

12. Supporting Documents

Appendix A: Institutional Strategic Plan 2019-2023

Appendix B: IUA Rules 2019-2020.

Appendix C: Periodic Review of Programmes

Appendix D: Design and Approval of Programmes

Appendix E: Departmental Code of Ethics

Appendix F: Departmental Equality Vision

Appendix G: Timetable Example

Appendix H: Example of Testimony

Appendix I: Assessment Criteria

Appendix J: IUA Language Policy

Appendix K: List of Collaborators

Appendix L: Departmental Learning Outcomes

Appendix M: Learning Outcomes and Curriculum for Acting BA Study Programme.

Appendix N: Learning Outcomes and Curriculum for Theatre and Performance Making BA Study Programme

Appendix O: Learning Outcomes and Curriculum for Contemporary Dance BA Study Programme

Appendix P: Learning Outcomes and Curriculum for MFA Performing Arts Study Programme

Appendix Q: IUA Code of Ethics

Appendix R: IUA Procedure for Addressing Gender-Related and Sexual Harassment and Violence

Appendix S: IUA Equal Rights Policy

Appendix T: IUA Procedures on Bullying

Appendix U: Grievance Committee on Students Rights

Appendix V: Rules on Academic Appointments.

Appendix W: Academic Positions and Working Procedures

Appendix X: Rules on Sabbatical

Appendix Y: Quality Framework for Research in the Arts

Appendix Z: Research Output Registration Form

Appendix AA: Departmental Research Agenda

Appendix AB: External Expert Visit Agenda

Appendix AC: External Expert Report

Appendix AD: Timeline and Participants in the Self-Evaluation Process