



DEPARTMENT OF ARTS EDUCATION

INSTITUTION-LED
REVIEW

MARCH 2015

FOREWORD

The following review report describes the Department of Arts Education, one of five departments of the Iceland Academy of the Arts (IAA). The Department of arts Education self-evaluation work took place during the spring 2015. It was conducted on the occasion of the five-year cycle of the Icelandic Quality Enhancement Framework, established by the Quality Board for Icelandic Higher Education, created by the national Quality Board in 2011.

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

Kristín Valsdóttir, Dean of the Department Review Committee Chairman.

Vigdís Jakobsdóttir, Adjunkt & Programme Director of performing arts education.

Rita L. Irwin, Professor of Art Education in the Department of Curriculum and Pedagogy, and Associate Dean of Teacher Education, at the University of British Columbia in Vancouver, British Columbia, Canada.

The report was written following numerous meetings with programme directors, faculty and part-time teachers as well as students, alumni and stakeholders during the 2015 spring semester during which every facet of the department discussed and evaluated. The review committee convened between March 5th–6th, in Iceland, where the international expert was present.

SEE APPENDIX 1A. REVIEW VISIT MEETING PROGRAMME

The contributors:

Faculty members and administration personnel:

Ásthildur B. Jónsdóttir, programme director, visual art education.

Vigdís Jakobsdóttir, programme director, theatre Education.

Gunnþís Finnbogadóttir, adjunkt, department coordinator.

Fríða Björk Ingvarsdóttir, rector.

Rebekka Silvía Ragnarsdóttir, Director of Quality Assurance and Enhancement.

Ólöf Gerður Sigfúsdóttir, director of research service center.

Sóley Björt Guðmundsdóttir, director of human resources.

Ingibjörg Þórisdóttir, director of academic affairs.

Magnús Loftsson, managing director.

Alma Ragnarsdóttir, head of international office

Sara Stef. Hildardóttir, director of library and information services

Björg Jóna Birgisdóttir, director of student affairs

Part time lecturer:

Ingimar Waage, part time lecturer.

Guðbjörg R. Jóhannesdóttir, part time lecturer.

Ellen Gunnarsdóttir, part time lecturer.

Stakeholders:

Sigurjón Mýrdal, head of Department of Education and Science at the Ministry of Education, Science and Culture.

Elísabet Siemsen, assistant headmaster of FG (upper secondary school).

Sigrún Grendal, head of the Association of Music Teachers.

Jóna Guðrún Jónsdóttir, chairperson FLISS (Association for Theatre in Schools)

Ásdís Spanó, from; The Association of Design and Art Teachers - upper secondary school.

Jóna Hlíf Halldórsdóttir, artist, chairperson of the Association of Visual Artists in Iceland.

Former and enrolled students:

Halldóra Gestsdóttir, fashion design, 2nd year student.

Ragna Skinner, music, 1st year student.

Auður Ragnarsdóttir, dancer, 1st year student.

Ólafur Jens Sigurðsson, theatre artist, 1st year student.

Vigdís Gunnarsdóttir, actress, teacher in upper secondary and primary school.

Benedikt H. Hermannsson, musician, teaches in a primary school.

Hanna Ólafsdóttir, artist, teaches at the Iceland University.

Rakel McMahon, artist, teaches in upper secondary school.

INDEX

1. INTRODUCTION	1
THE DEPARTMENT OF ARTS EDUCATION	2
2. EDUCATIONAL PROCESS	10
CONTENT AND STRUCTURE OF STUDY	10
OPEN ARTS ACADEMY – LIFELONG LEARNING	15
LEARNING CULTURE – PEER LEARNING	16
LANGUAGE - LANGUAGE POLICY	16
INTERNATIONAL PERSPECTIVES	16
NETWORKS AND AWARDS	17
LEARNING OUTCOMES	18
3. STUDENT QUALIFICATION	21
ENTRANCE QUALIFICATIONS	21
INFORMATION FOR PROSPECTIVE STUDENTS	22
EQUAL OPPORTUNITY	22
ALUMNI	22
ALUMNI SURVEYS	23
4. ACADEMIC FACULTY AND RESEARCH	25
ARTISTIC AND SCHOLARLY QUALIFICATIONS	25
FACULTY RESEARCH AND INNOVATION	25
RESEARCH SERVICE CENTER	25
ARTS EDUCATION RESEARCH CENTRE	26
SIZE AND COMPOSITION OF THE FACULTY	26
STAFF DEVELOPMENT	27
INTERNAL FUNDING AND SUPPORT	28
5. RESOURCES AND ORGANISING STRUCTURE	29
FACILITIES	29
THE ARTS EDUCATION LIBRARY, ASSOCIATED EQUIPMENT AND SERVICE	30
FINANCIAL RESOURCES	30
6. QUALITY ASSURANCE SYSTEM	33
ORGANISATION AND DECISION MAKING	33
DEPARTMENTAL MEETINGS	33
DEPARTMENT COUNCIL	34
THE ACADEMIC COUNCIL	34
MANAGEMENT COUNCIL	34
VARIOUS COUNCILS	34
STUDENT ASSOCIATIONS	35
THE IAA STUDENT COUNCIL	35
DECISION-MAKING PROCESSES FOR CURRICULAR AFFAIRS	35
GUIDELINES FOR FACULTY AND STUDENTS	35
7. PUBLIC INTERACTION	37
INFLUENCE ON CULTURAL LIFE	37
THE DEPARTMENT OF ARTS EDUCATION'S MAIN COLLABORATIVE PROJECTS	37
THE CONSULTANT ROLE OF THE DEPARTMENT	39
NETWORKS	40
8. SUMMARY	42
APPENDIX	45

1. INTRODUCTION

The Iceland Academy of the Arts (IAA) was established on the grounds of separate arts colleges with a vision to create a single umbrella for all the fields of the arts, constituted with an official charter in 1998 and officially founded in 1999. It is a self-governing institution and as the only higher arts education institution (HEI) on a national level the IAA holds a distinct and unequivocal place in Iceland's cultural and educational landscape.



Figure 1 Organisation chart

Fifteen years after its foundation the Academy has developed into a dynamic and manifold institution, running 18 study programmes in the five departments of arts education, design and architecture, fine art, music and performing arts. As shown in figure 2, it offers a total of 18 study programmes, thereof five on the graduate level. On the undergraduate level the Academy offers three-year 180 EC point programmes leading to BA- or BMus-degrees, and on the graduate level two-year 120 EC point programmes leading to an MA-, MMus- or MArtEd- degrees, or a one-year 60 ECTS programme

leading to a diploma. Figure 1 provides an overview of programme development within the Academy.

SEE APPENDIX A. CHARTER FOR THE ICELAND ACADEMY OF THE ARTS

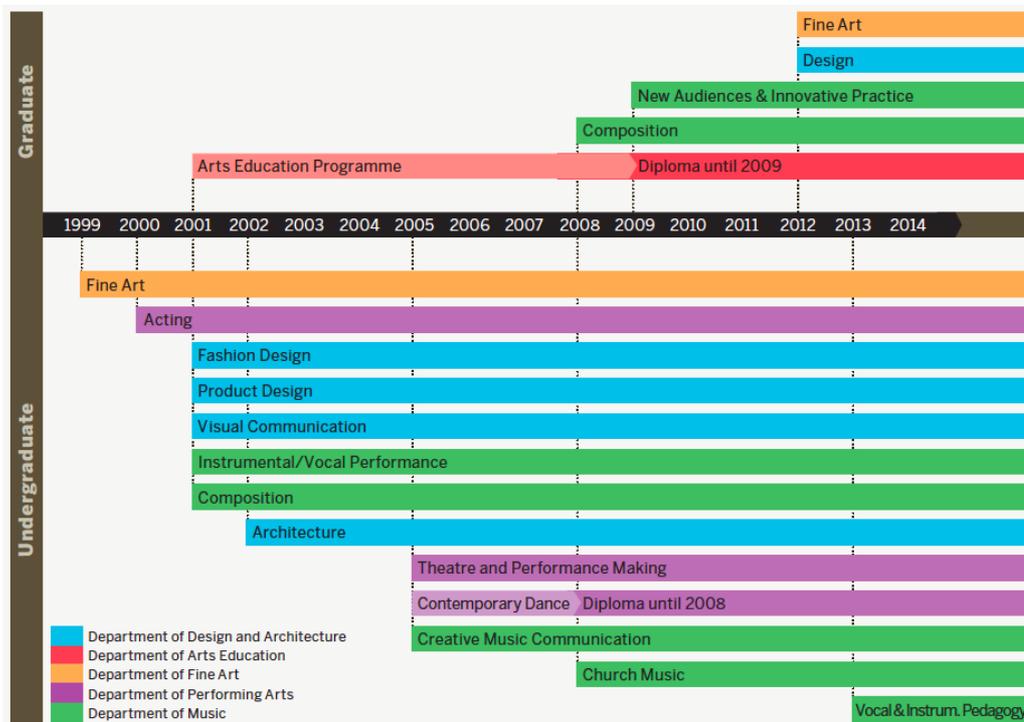


Figure 2 Study programme development

THE DEPARTMENT OF ARTS EDUCATION

The Department of Arts Education was founded in 2009 and organized according to the new Icelandic legislation on teacher training. Prior to that date (2001-2009) the IAA offered a one-year teaching diploma for artists, first mainly in visual arts, but it soon developed courses of study for musicians, actors and dancers.

In January 2015, 43 students were enrolled in the department, 36 women and 7 men, and the faculty counts four people sharing 2.8 full time equivalent units. Part-time lecturers (17), field work teachers (24) and supervisors for final projects (15) share 2 full-time equivalent units.

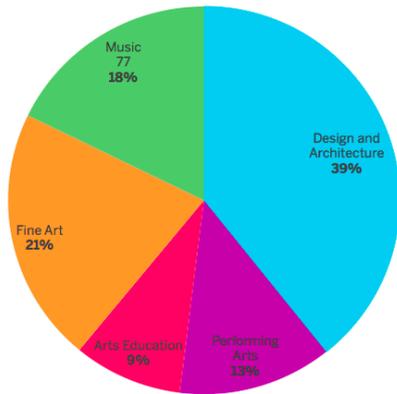


Figure 3 Overview of departments in IAA

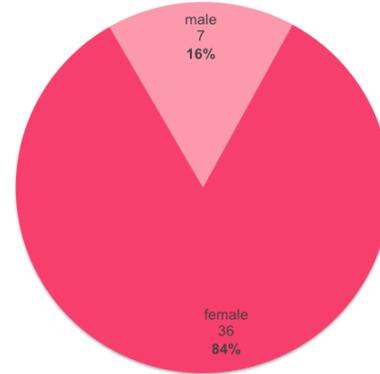


Figure 4 Students' gender 2010-15

As can be seen in figure 3 the Department of Arts Education is the smallest within the IAA. There are fewer students this year than in previous years¹. There is also a discernible gender gap this year compared to the previous three years. There are now fewer men than in the last three years.

The Department of Arts Education shares a building on Laugarnesvegur 91 with the Department of Fine Art. The departments share resources, support staff, equipment, libraries, and other facilities. This excludes workshop facilities which serve the Departments of Fine Art and Design and Architecture only; photography and image Studio, metal and wood Workshop and printmaking workshop. All the departments of the IAA are run from the main office under one central administration. The central office is based in Þverholt. Support services are generally small in capacity, and some offices or divisions are the responsibility of only one person who also acts as director.

ROLE, MISSION AND VISION

The Department of Arts Education aims to provide a high standard teacher education for artists. One of the main aims of the programme is to meet individual needs and connect the learning to the student's former experience while providing a strong focus on contemporary issues and social context. The department considers it an important aim to provide its students with a learning environment that helps them to become critical and more aware of their practical and artistic knowledge, and to facilitate combination with new knowledge.

The mission of the department is to educate artists to become excellent and enterprising arts teachers, equipped with a range of tools to transmit their art form in an educational setting. During their studies they get opportunities to strengthen their academic skills. This provides them with a new platform from which to communicate their knowledge and lead artistic projects, inside and outside the formal education system.

MANIFESTO

The Iceland Academy of the Arts' Department of Arts Education graduates independent arts educators who:

¹ This can partly be attributed to uncertainty around teachers' collective pay agreements. In

- Are pioneers in their field and possess solid knowledge of the arts and the Icelandic educational environment.
- Are prepared to engage with teaching in a modern society in a responsible, critical and creative manner.
- Can read and interpret the diverse forms of contemporary media and use their knowledge when facilitating artistic learning experiences with a novel and fresh perspective.
- Have the potential to be leading in artistic education for sustainability,
- are cultural producers and persuasive advocates for the arts in schools and society.
- Appreciate the significance of lifelong learning.
- Are able to use research to enhance their practice.

With this study programme, the IAA aims to ensure that innovation in the arts and arts education extends to all levels of the school system and that artists' approaches to artistic formation be respected.

DEVELOPMENT OF THE TEACHER EDUCATION PROGRAMMES

During the last decade, considerable changes have taken place in higher education in general, and in the education of artists and art teachers in Iceland. These changes are rooted in legislation on higher education (Law nr.63/2006), and connected with the implementation of the Bologna declaration and new laws for teacher education degrees from 2008. The establishment of the department in 2009 had its roots in the new legislation on teacher education, requiring master degrees for all teachers in elementary and high schools.

The University of Iceland's School of Education and the University of Akureyri graduate the majority of elementary school teachers in Iceland, with most teachers going through five-year study programmes. Both universities also offer two-year teacher education programmes for upper secondary school teachers, designed for people with a BA degree from different disciplines similar to that offered by the Department of Arts Education. Their study programmes, however, are mostly distance learning with a general focus on pedagogy. At the IAA, on the other hand, we offer on-site proximate learning, exclusively for artists.

The majority of the department's students have come from the visual arts. The overall figures of graduated students reveal that 75% of graduated students have undergraduate degrees in the visual arts and design fields, 16% in the field of the performing arts, and 12% in music.

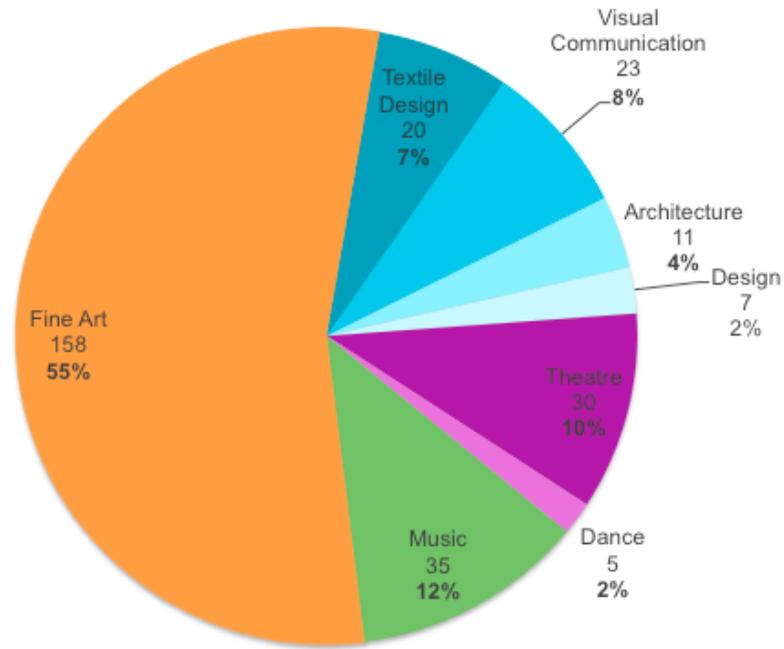


Figure 5 Art education graduates 2002 – 2014 by fields of undergraduate degrees

The department's members of staff have been very conscious of this fact and have made efforts to attract artists from other fields. The department is gradually succeeding in this, as, with the market saturated, there are also fewer applications from people in the visual arts field.

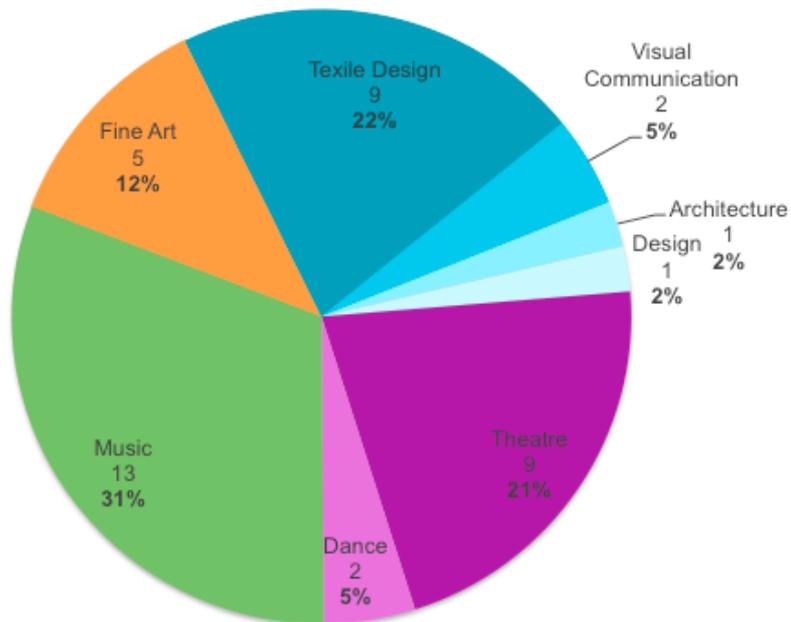


Figure 6 Current arts education student by fields of undergraduate degrees

As can be seen in figure 5, currently 43% of students have undergraduate degrees in the fields of visual arts and design, 26% in the performing arts and 31% in music.²

THE PROGRAMME

Since 2009, the department has offered three programmes at the master's level:

- A 120 ECTS teacher education programme for artists. The admission requirement is a BA degree or its equivalent in the arts (i.e. fine art, design, architecture, theatre, dance or music). The programme can be concluded either with an MArtEd or an MA (research-based) degree.
- A 60 ECTS diploma programme. The programme is only offered to students who have completed a master's degree in their artistic field (Iceland Academy of the Arts, 2014).
- 60 ECTS programme for an MArtEd or an MA degree offered to artists who have already obtained a teaching diploma.

Students finishing a master's degree either graduate with a practice-based MArtEd degree or a research-based MA degree. All study programmes embrace teaching practice in alternative as well as traditional settings and provide students with a licence to teach at primary and secondary level in the Icelandic school system. Since June 2014 all institutions that graduate elementary teachers in Iceland issue licence certificates. Until that date this was in the hands of the Ministry of Education, Science and Culture.

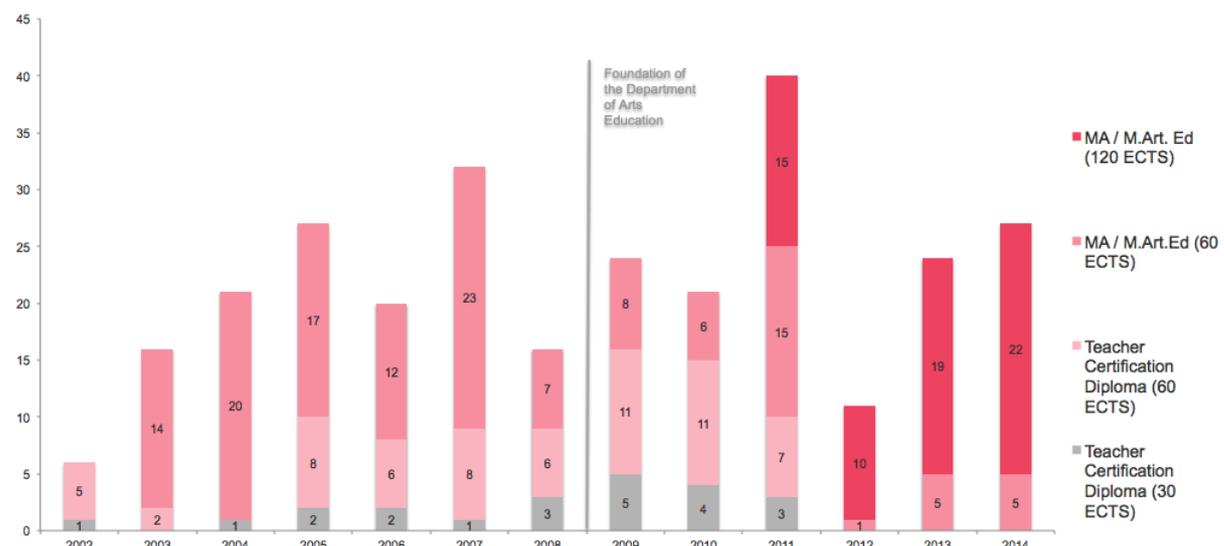


Figure 7 Graduates by degrees

As shown in figure 6 the first students with a master's degree were graduated in 2011. The high number of graduates in 2011 is due to the new law on teacher education from 2008. Spring 2011 was the last chance to finish a teacher education without a master degree, since as of July 1st 2011 every teacher in nursery, elementary and secondary school has had to complete a master's (MA) degree to get licensed.

² Unfortunately the proportion of music and performing arts applications for this spring semester (2015) has decreased. The good news, however, is that the market demand for visual arts teachers is not yet satiated.

STUDENTS

Students within the Department of Arts Education come from all fields of the arts, sharing the department's aim of learning about and developing new methods in arts education, with the widest possible social and ideological reference. Aside from other experiences, the majority of students have been working for years as artists and/or as art teachers in various settings. Only one student is under 25 years of age and 6 are over 50 (see figure 7) while the average age of an arts teacher student in spring semester 2015 is 38 years.

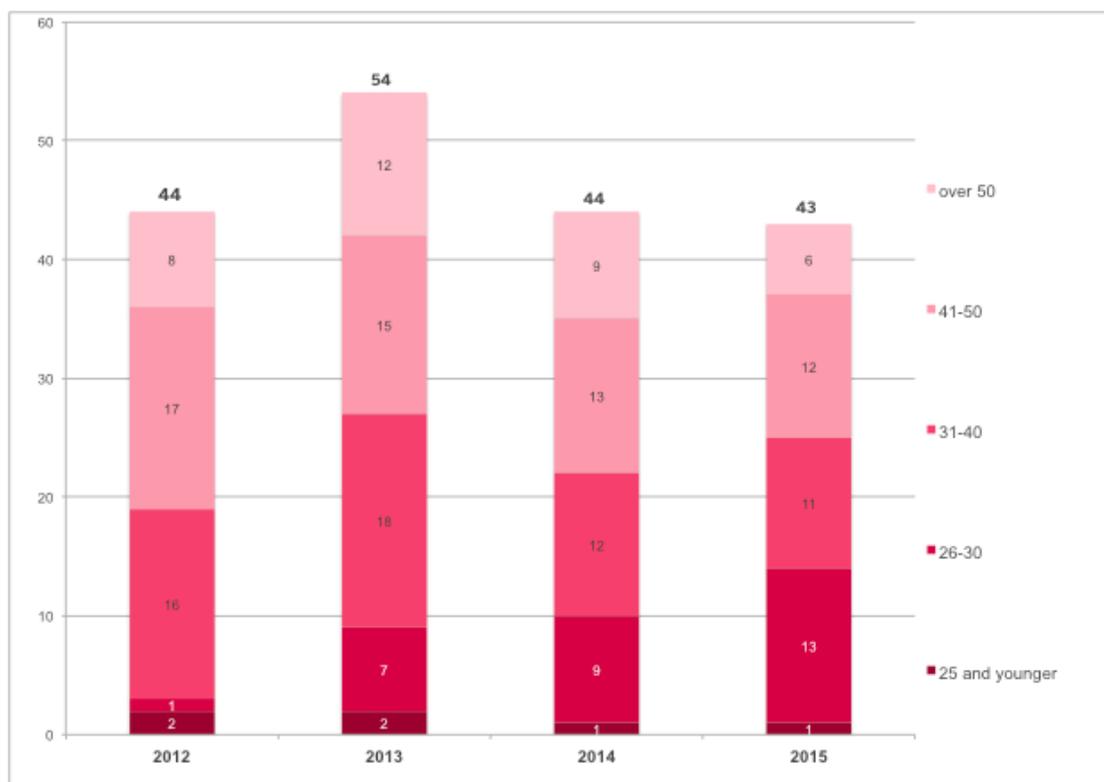


Figure 8 Students by age - age distribution

CORRESPONDENCE BETWEEN MISSION AND EDUCATIONAL PROGRAMMES

The Department of Arts Education emphasises a critical and creative approach. Students are encouraged to take initiative and use their time of study to expand their horizons within their field and beyond. The department actively supports students' personal development within an environment where both students and faculty work together towards this goal. Among other things, student driven initiatives are encouraged as well as community-connected final projects.

Since few schools employ more than one art teacher in each art form, most art educators in Iceland work in isolation within the schools. The programme thus needs to prepare students to be independent and resourceful leaders in their area of work and establish a culture of arts education where teachers are able and prepared to work together across artistic boundaries.

The programme also prepares students for a wide range of possibilities within the field of arts education outside the formal school system. It takes into consideration the broader

employment opportunities and various professional possibilities that are available for art educators in a modern society.

Throughout their studies, students are encouraged to develop their personal theory of practice and consider ways of pursuing their continuous education and development after graduation.

LONG TERM MISSION AND STRATEGIC PLAN

The Department of Arts Education's strategic plan evolves in close connection with the IAA's strategic plan. This is done through regular meetings of management staff, dialogue with permanent and part-time faculty and dialogue with the governing board. The arts education department leads developmental projects through both students' master projects and teachers' developmental projects. In the future, the department aims to connect those projects to our newly founded Art Education Research center. That kind of orientation would bring acquisition of new knowledge and strengthen the technology and social foundation of the projects. This would also create possibilities for cooperating with community and governmental institutions.

The following points are strategic priorities for the Department of Arts Education:

- Ensure that the department meets Icelandic needs as well as international standards for teacher education.
- Enhance the department's identity within the sector and local community.
- Run an active research centre for arts education (founded in 2014) in close contact with the field of arts education.
- Participate actively in relevant associations, unions, conferences, societal projects, both in Iceland and overseas.
- Develop closer connections with art educators in public and private schools in Iceland through active involvement in the department's research centre.
- Formalize and enhance collaboration with the arts sector, various stakeholders and alumni.
- Enhance the research profile of the department.
- To develop its work further, in cooperation with other departments at the IAA, and initiate new study programmes.
- Continue to develop programmes for the open university, including credit and noncredit courses.
- To increase collaboration with other MA courses on offer within the IAA.
- To keep encouraging students to develop leadership skills and to become an artistic force as well as catapults for change during and after their studies.
- To increase emphasis on research and publication.
- Focus on sustainability and green initiatives.

SEE APPENDIX B. THE ICELAND ACADEMY OF THE ARTS STRATEGIC PLAN 2013-17.

REFLECTIONS

The Department of Arts Education is the only department within the IAA which is in direct competition with other universities in Iceland. In spite of this, students opt to apply for our programme, knowing that they will have to pay almost seven times more for their studies here than at the University of Iceland or the University of Akureyri. Unfortunately, however, we know of some examples, where potential and current students have had to withdraw their applications or leave the programme because they could not afford to pay their fees.

We need to find ways to highlight further the uniqueness of our teacher education programme, which emphasises artistic ways of working and offers artists a learning environment where they can explore new fields and areas of work and still feel 'at home,' so to speak. The kinship within our student groups is a valuable support for a good learning environment and it is something we need to safeguard in the future.

In interviews conducted with students, some mentioned what a pleasant surprise and bonus it was to their studies to extend their network of fellow artists and one student spoke about the unique opportunity the programme has given him to enter into a community of artists as a 'carte blanche' and re-evaluate his ways of communication and working.

In the past, the majority of our students have come from visual arts with only a few, even down to a couple, from music and theatre in each year-group. Today the visual artists have reduced in number at the same time as we have seen an increase in applications from musicians and theatre artists. We consider this a positive development, especially since there is a shortage of teachers in the fields of music and theatre in Iceland.

Research profile

A stronger research profile is critical to the future development of the department and we need to find ways to encourage research by any means possible. Our newly founded research centre can play a critical role in these matters. Finding ways to make the research compliment the teaching can be a good and productive way for faculty to maximise their research output.

Promotion

We would like to find more efficient ways to publicise the final projects of our students within the field of arts education and in the media. This also goes for interesting projects by our alumni. We regret not having a PR manager at the IAA devoted full time to strengthening the image of our university since we believe this can not only be positive for recruitment of new students, but also reflect positively back into the IAA. A simple measure we would like to implement is to produce short videos with manifestos from our students and alumni to put on our website. This issue also came up among students as they feel that the department needs to advocate for arts education.

Mobility of students and staff

Even though our programme is taught in Icelandic and our students are mature, there are still opportunities to explore in regard to international mobility, both for our students and staff.

2. EDUCATIONAL PROCESS

The learning outcomes for the Department of Arts Education correspond to the second cycle, according to the Icelandic Quality Enhancement framework (Published in May 2011). The curriculum has been revised every year since 2009, strengthening the structure of the programme. This has been done in close relation to teaching evaluation and consultation with students. The programme is not divided into separate study tracks; instead it is partially sectioned depending on emphases within each field (music, dance and the visual arts) and whether they finish with an MArtEd (practice-based) or MA (research-based) degree. Before commencing their studies, students should have completed a minimum of 180 credits in a field of the arts. The IAA's MA/Diploma programme therefore focuses on providing students with understanding and knowledge of the teaching profession, educational theories, both from theoretical and practical perspectives.

In accordance with IAA rules, the Department of Arts Education requires students' full attendance. In order to pass a course, students need to demonstrate at least 80% attendance. Exceptions to this rule are made in consultation with the teacher of the relevant course and the dean. According to the Academy's rules students are responsible for their academic progress. Full time study requires 60 ECTS per school year and a full time BA student is required to finish 48 ECTS in an academic year to be allowed to advance to the next year.

To accommodate arts education students, who are older than in most other departments and tend to take the course parallel to other work, general rules on study-progress do not apply. Students are free to take a 120 ECTS master's in four years and many even take 1-2 courses at the Open Art Academy and sign up for a year of full-time study to complete the degree.

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

Special emphasis is placed on the students getting hands-on experience with various teaching and assessment methods since it is an important part of their education and future work as teachers.

Since the arts have a role in all areas of society, both teaching and communication are explored in a broader context and students are encouraged to present their own vision and ideas on arts education and the educational possibilities on offer within the community. Students are therefore encouraged to develop individual projects in collaboration with institutions and companies as well as projects within certified educational institutions.

SEE APPENDIX C. IAA RULES 2014-2015, APPENDIX D. CURRICULUM OVERVIEW 2014-16 AND 2015-17, APPENDIX E. CURRICULUM 2014-15, APPENDIX F. THE IAA GRADING SCALE AND SCORING RUBRIC, APPENDIX G. DEPARTMENT OF ARTS EDUCATION GRADING SCALE, APPENDIX H. LEARNING OUTCOMES – COURSES.

CONTENT AND STRUCTURE OF STUDY

The study programme in art education is a practice-based academic programme where artists learn to become arts educators. It consists of courses on pedagogy, psychology, philosophy, and theories of art education, as well as practical teacher training, arts mediation, and practical workshops. Teaching and communication require social skills

and creative thinking and therefore the programme focuses on students' communication skills and their ability to transmit subject matter in a diverse and clear manner. Because of our diverse group of students, coming from different art forms, with varied undergraduate degrees and of different ages, quite a few courses are offered which focus on strengthening their academic skills. The emphasis on academic support has grown since the launch of the programme. The call for more support has come both from students themselves and the academic staff. Some students come well prepared academically from their undergraduate studies whereas others have less to stand on in that respect. According to our faculty, this has more to do with the type of undergraduate degree our students have than for example their age or art form.

The total amount of mandatory units is 68, whereof 6 ECTS are granted for field training, 3 credits at the primary level and 3 at the secondary level. Final projects are mandatory, but may be accredited at between 10 and 30 ECTS.

Regulatory electives vary between 28 – 52 ECTS depending on the final projects' size and encompass courses that are related to final projects.³

In addition to the core curriculum, students can select courses based on their area of interest. While elective courses relate to different disciplines within the arts they are open to everyone and the subject matter is placed in the context of teaching and communication.

**Department of Arts Education 2014-2016
MA Program in Arts Education 120 ECTS**

	1. semester autumn	ECTS	2. semester spring	ECTS	3. semester autumn	ECTS	4. semester spring	ECTS
MANDATORY:	The Hot Tub I	4	Pedagogy of dance I	10	Pedagogy of Dance II	10	Final Project	10 /30
	The Teaching Profession I	6	Pedagogy of Drama I		Pedagogy of Drama II		0	
	Research training	10	Pedagogy of Visual Arts I	Pedagogy of Visual Arts II				
	Project Management	6	Pedagogy of Music I	Pedagogy of Music II				
			The Hot Tub II	Seminar I	0			
		Philosophy of Education	Academic Essay Writing	2				
		Psychology	Literacy and digital media in teaching	6				
TOTAL – ECTS: 78 / 98		26		24		18		10 /30
ELECTIVES:	(autumn 2014)		(spring 2015)		(autumn 2015)		(spring 2016)	
	Art and Culture**	6	Artistic Research II	6	Arts education for students with special	6	Art and multiculturalism **	6
Arts and Sustainability**	6	Theatre Direction with young people	4	Developing Educational Materials*	4	Cultural management	6	
Developing Educational Materials*	4	Music Methodology in Teaching*	2	Art and sustainability **	6	Drama Methodology in Teaching*	4	
Creative Writing *	4	The Supervising Teacher	2	Body percussion**	2	Fab-lab as educational settings	4	
Art Therapy	4	Community Based Arts**	4 /6	Shadow theater	2	Youth Choir	2	
Hostpital Clowning	2	Dance, Forms and Creative ways**	2	Artbooks**	2	Making musical instruments	2	
Model Making	2	Working with Colours in 3D	2	Creative writing in the classroom	4	Textiles as artworks	2	
Artistic Research I	2	Textual Art	2	Art therapy ** (post)	6	Electric music and recordings	2	
Reading group	2	The Art of Stage Combat	2	Voice – improvisation – expression	2	Exhibition - performance	2	
Voice – improvisation – expression	2	Exhibition - performance	2	Funding applications	2	Independent project	2 /6	
Ukulele	2	Independent Project	2 /6	Exhibition and/or conference	2			
Exhibition - performance	2	Leadership Skills: The Teacher's	2	Independent project	2 /6			
Exhibition - conference	2	Drama Therapy	2					
Independent Project	2 / 6	Page to Stage	2					
		The Art of Lecturing: Voice, Audien	2					
		From studio to classroom *	2					
		Improvisation in music education	2					
		Aesthetics, perception and learning	6					
		Human Rights and Visual Art Educa	5					
TOTAL – ECTS:		40 /48		53 / 65		36 /38		32 /34
FULL TIME STUDY		30		30		30		30

* Regulatory electives for different art disciplines or mandatory for certain types of final projects.
** Courses taught every other year.

Figure 9 Overview of a 120 ECTS master's programme

FIRST YEAR

In the first semester the focus is on students reviewing and practising academic procedures. They are introduced to qualitative research methods and procedure i.e. interviews, action research and artistic research. They are encouraged to focus on their final project from the beginning, whether it is research or a project, form a research question, and their exercises and assignments evolve around their field of interest. There is also emphasis on the teacher's position, different roles, field of work, and tool kit, in addition to the importance of developing individual work theories. Students are

³ For example, those who design teaching materials take a course in making teaching materials and those who do research are obligated to add extra research method courses to their study.

introduced to different educational theories, teaching methods, and cross-disciplinary arts teaching. With the guidance of an IAA instructor students develop their teaching and personal skills by teaching elementary school pupils in courses at the IAA and through practical work in a course called *The Hot Tub*.

In the second semester, the focus is on the student and communication within the classroom. Particular emphasis is placed on pedagogy at the elementary school level, in addition to the educational theories of each art form. Students do field training in their individual art form and receive guidance and teaching experience at the appropriate educational level. Students also enhance their knowledge of educational theory in courses on the philosophy of education.

SECOND YEAR

By the beginning of the second year students should have developed a vision of their final projects. The course *Academic Writing* systematically focuses on honing students' skills in structuring and forming the academic and practical premises of the final project. The third semester focuses on the educational theories of the different art forms at the upper secondary level, with organised field trips at that educational level.

During the fourth semester the students mainly focus on their master's projects. Students working toward a 10 or 20 ECTS project have substantial flexibility with regard to electives. Some courses are offered late in the spring semester, such as *Community Based Arts*, which students can attend after handing in their final projects.

In both years students can choose between elective courses, both within the department and in other departments of the Academy. Each academic year students can choose from several inter-departmental courses at the MA and BA levels. Students in arts education can attend these courses and do so by registering with the departmental coordinator. Students taking a two-year programme may take a maximum of 6 ECTS at the BA level. MA students receive half of the ECTS awarded at the BA level. The departmental coordinator announces the inter-departmental electives at the beginning of each semester.

In the one year 60 ECTS programme for an MArtEd or an MA degree offered to artists that have finished a teacher training diploma, mandatory courses count for 24 ECTS plus 10-30 ESTC in final projects (see figure 9).

Department of Arts Education 2014-2015

1 year MA Program (60 ECTS) for students that have finished a diploma degree towards teachers qualifications.

		1. semester	ECTS	2. semester	ECTS
MANDATORY:		Research training	10	Final Project	10 /30
		Project Management	6	Seminar II	2
		Seminar I	2		
TOTAL – ECTS: 39			18		12 /32
ELECTIVES:		Art and Culture**	6	Artistic Research II	6
		Arts and Sustainability**	6	Theatre Direction with young people**	4
		Developing Educational Materials*	4	Music Methodology in Teaching*	2
		Creative Writing *	4	The Supervising Teacher	2
		Art Therapy	4	Community Based Arts**	4 /6
		Hospital Clowning	2	Dance, Forms and Creative ways**	2
		Model Making	2	Working with Colours in 3D	2
		Artistic Research I	2	Textual Art	2
		Reading group	2	The Art of Stage Combat	2
		Voice – improvisation – expression	2	Exhibition - performance	2
		Ukulele	2	Independent Project	2 /6
		Exhibition - performance	2	Leadership Skills: The Teacher's	2
		Exhibition - conference	2	Drama Therapy	2
		Independent Project	2 /6	Page to Stage	2
				The Art of Lecturing: Voice, Audience and From studio to classroom *	2
				Improvisation in music education	2
				Aesthetics, perception and learning	6
				Human Rights and Visual Art Education	5
TOTAL – ECTS:			42 /48		48 /54
FULL TIME STUDY			30		30

* Regulatory electives for different art disciplines or mandatory for certain types of final projects.

** Courses thought every other year.

Figure 10 Overview of a 60 ECTS master's programme

THE DIPLOMA PROGRAM

As mentioned above, the 60 ECTS diploma is only available for students who have completed a master's degree in their art. Since courses are collective, the programme is very similar to the master's programme. Nevertheless, diploma students are neither required to do research training nor a final thesis and compulsory courses amount to 48 of 60 ECTS; an appropriate ratio for such a short work-related study programme (see picture).

Department of Arts Education 2014-2015

1 year Diploma Programme in Arts Education (60 ECTS) towards teachers qualifications for artist with a masters degree in their field.

		1. semester	ECTS	2. semester	ECTS
MANDATORY:	Pedagogy of Dance II		10	Pedagogy of dance I	10
	Pedagogy of Drama II			Pedagogy of Drama I	
	Pedagogy of Visual Arts II			Pedagogy of Visual Arts I	
	Pedagogy of Music II			Pedagogy of Music I	
	The Hot Tub I	4	Philosophy of Education	6	
The Teaching Profession I	6	Psychology	6		
	Project Management	6			
TOTAL – ECTS: 49			26		22
ELECTIVES:	Art and Culture**	6	Artistic Research II	6	
	Arts and Sustainability**	6	Theatre Direction with young people**	4	
	Developing Educational Materials*	4	Music Methodology in Teaching*	2	
	Creative Writing *	4	The Supervising Teacher	2	
	Art Therapy	4	Community Based Arts**	4 /6	
	Hostpital Clowning	2	Dance, Forms and Creative ways**	2	
	Model Making	2	Working with Colours in 3D	2	
	Artistic Research I	2	Textual Art	2	
	Reading group	2	The Art of Stage Combat	2	
	Voice – improvisation – expression	2	Exhibition - performance	2	
	Ukulele	2	Independant Project	2 /6	
	Exhibition - performance	2	Leadership Skills: The Teacher's	2	
	Exhibition - conference	2	Drama Therapy	2	
	Independant Project	2 / 6	Page to Stage	2	
			The Art of Lecturing: Voice, Audience and	2	
			From studio to classroom *	2	
			Improvisation in music education	2	
			Aesthetics, perception and learning	6	
			Human Rights and Visual Art Education	5	
	TOTAL – ECTS:			42 /46	
FULL TIME STUDY			30		30

* Regulatory electives for different art disciplines or mandatory for certain types of final projects.

** Courses taught every other year.

Figure 11 Overview of a one year diploma

FIELD STUDIES

At the Department of Arts Education field studies are connected to the pedagogical approaches of each discipline (music, theatre, dance, and visual arts). The *Pedagogy of Art I* discusses education and teaching at the primary school level and *The Pedagogy of Art II* refers to the secondary level. As the programme aims to graduate students qualified to apply for teaching credentials at the primary and secondary levels, students will receive field training at these levels in connection with the above mentioned courses.

Field studies account for three weeks of work at each level of the education system and students are expected to observe and teach a minimum of 15 hours each week, or a total of 45 hours. Supervising teachers are paid to direct students for a total of 15 V hours per student.

In recent years, the Department of Arts Education has enjoyed a fruitful collaboration with many primary and secondary school art teachers who have been both effective and dedicated to their task. While the cost incurred during field studies is quite high for such a small department the importance of these payments has never been questioned. Some discussion, however, has focused on ways to lower these costs.

Many courses also focus on projects in the field. In the autumn semester, students from the Laugarnes primary school attend a weekly art workshop led by students from the Department of Arts Education under the supervision of their teacher. Students from the department have also worked on teaching and workshop projects with other primary

schools, the Directorate of Labour, Art without Borders, the Botanical Gardens, the National Gallery, and Reykjavik Energy, among others.

On completing the programme students are issued a teaching diploma professional licence as primary school teachers, which legally enables them to apply for a professional qualification as a secondary or college teacher at the Ministry of Education.

FINAL PROJECTS

All students write a final thesis as part of the programme. According to Icelandic law a distinction is made between a research-based and practical final project with respective degree titles, i.e. MA and M.Art.Ed. Final projects are 10–30 ECTS in scope, and can be produced in the form of new learning materials, organizing an art event, as well as the student's own work of art or artistic practice for which the methods of artistic research or other research methods are applied. The projects all relate to teaching and dissemination in one way or another. The assessment of the final project is in the hands of an external examiner. The focus is on independent, professional working methods, a creative approach, critical thinking, contemplation of one's own performance and the formation of individual working tenets.

It is the aim of the department to connect students' work to projects outside the Academy. Graduation projects, for example, have been completed in collaboration with Reykjavik Energy, the National Gallery of Iceland, The Role Center, Hafnarborg (The Hafnarfjordur Centre of Culture and Fine Art), and others. The department also collaborates with festivals organised by the City of Reykjavik, the Winter Lights Festival and the Reykjavik Children's Culture Festival, and has been engaged in various other projects there.

Students present their final projects in seminars open to all students and the general public. The seminars are promoted specifically to professional associations of art teachers and artists. However, all projects/ theses, practical or research-based have to be thoroughly grounded in educational theories disseminated through a report or a thesis. They are available digitally through the National Library.

SEE APPENDIX I. MASTERS DEGREE FINAL PROJECT INSTRUCTIONS,

SEE APPENDIX J. MA FINAL PROJECT- RESEARCH OUTLINE

SEE APPENDIX K. CONTRACT - FINAL PROJECT

THE ROLE OF RESEARCH IN THE CURRICULUM

Students receive training in research methods through various theoretical courses. As part of the theory programme, students receive guidance and tutorials in academic writing and are introduced to different research techniques using academic methods. The final projects/ theses and projects from the programme have already made a valuable contribution to writing on new ideas, research and development in arts education for all school levels.

ASSESSMENT

Assessment is based on written and practical assignments as well as teaching performance within and outside of a school setting. Importance is placed on acquainting students with a diverse range of assessment methods, such as continuous assessment, supervisory assessment, peer evaluation, and self-assessment. Students' progress and performance in each course is graded and reviewed by the supervising teacher. The IAA publishes a comparative scale as a reference for teachers. For courses that deliver 6 ECTS or below, the dean can permit a simple failed or passed grade.

In 2010, assessment criteria was developed within the department for various assignments i.e. theses, performances and presentations, that has now been adapted and applied in other departments. This assessment criteria is now under revision led by the department's programme directors and the external examiner.

In connection with their field studies, all students are invited to an individual interview with the programme director. During the interview students reflect on their progress and achievements, put their studies into a wider perspective and set goals for the remaining study period. Emphasis is also placed on self-assessment and self-assessment methods within the Academy and the department with the aim of using these with the external examiner's and supervisor's assessments to achieve a final assessment result for master's projects.

SEE APPENDIX G. DEPARTMENT OF ARTS EDUCATION GRADING SCALE

THE NEW EDUCATIONAL POLICY AND STUDIES IN ARTS EDUCATION

Icelandic educational policy, set forth in a new curriculum between 2011-2013, is based on six cornerstones: literacy, sustainability, democracy, equality, health and well-being, and creativity. All courses at the Department of Arts Education relate to creative work and great emphasis is placed on creative work processes and students' implementation. Almost all mandatory courses connect their themes to the new educational policy and work on related projects that allow students to reflect and present their own critical vision of the new policy and how it is embodied, both in project-based work and teaching. The principle of equality in education is emphasized as well as the importance of creating a learning environment and providing tasks that suit each individual student, irrespective of background, field of interest or perspective on life. This approach to equality and mutual responsibility creates both mental and physical well-being, which benefits education and good communication.

Almost without exception, artists have been trained to carefully scrutinise accepted ideas and stereotypes within their community, and to take a stand on the ethical issues that come up in this context. Students continue to receive encouragement to look closely at, and form opinions on, the interaction between man, culture, nature and well-being, and to develop the habit of critical thinking and formulate opinions on sustainability. A critical discourse on social issues can effect a change in values that, in turn, can lead to a more sustainable lifestyle.

It is part of the nature of arts education that it not only focuses on strengthening students' sense of Icelandic, both written and oral, but also cultivates literacy in the broad sense. Students who bring with them skills to create and recreate the world on their own terms continue to practice their literacy with regard to words, musical notes, movement, images, and emotions, all of which can provide strengths when it comes to interaction and communication.

All these elements must be in place to enable students, if needed, to exit their comfort zone to engage with future tasks in a democratic manner by using critical and creative work processes.

OPEN ARTS ACADEMY – LIFELONG LEARNING

In addition to formal study the department offers some courses to teachers and artists as a life-long learning opportunity (under the name of Open Art Academy). These courses are a part of the formal programme and can be taken with or without ECTS units. This has been offered since autumn 2011 and has developed rapidly since then. Over 120 practicing artists and teachers have taken courses through the Open Art Academy.

The individuals entering the open courses mostly take them with units, and some see it as an opportunity to enter the master's programme while still fully employed, keeping open the possibility of finishing the degree if they are satisfied with the studies. The benefits of this arrangement are multiple: it makes it possible for such a small department to offer diversity in courses; it offers practicing teachers and artists opportunities for life-long learning and networking; and it expands the experience of both formal and informal students within the department. In a sense, the open courses are the fastest growing part of the department. Their importance is not least in the networking opportunities they provide for the Academy's community. Working teachers can add to their knowledge what they learn from students' debates, while students learn from the experience of working teachers.

LEARNING CULTURE – PEER LEARNING

The students at the Department of Arts Education are appreciative of their learning environment in general. They enjoy studying alongside and with fellow artists and consider this a big and important part of their learning experience at the IAA. The teachers within the department also agree that they learn a lot from the students. A few courses rely to a great extent on group work, which in spite of being time consuming and logistically more complicated to do, is of value to our students. In the discussion we had with our students they pointed out that there is not enough opportunity for the two year groups to interact and the social life of the department suffers somewhat on this account. This stems not least from the fact that their teaching hours never coincide. This, in turn, on the departments' behalf, is done to accommodate students so that they may take selective courses across the two years

LANGUAGE - LANGUAGE POLICY

One of the main purposes of the Department of Arts Education is to educate good arts teachers for Icelandic schools. The language of instruction is therefore Icelandic. Foreign students who apply must be prepared to meet this challenge, being able to understand and communicate orally in Icelandic although they have been allowed to do written assignments in English. Each semester, the department receives some guest teachers from abroad, and in those instances the language of instruction is English. The language affects collaboration with other master courses offered at the IAA as they are taught in English. For the same reason no exchange students have been at the department.

The IAA recently published a language policy in accordance with which special emphasis is placed on supporting students at the Department of Arts Education to cultivate both written and oral language skills so that they may become role models within the Icelandic school system. Entry requirements at the Academy include a solid grasp of the Icelandic language.

SEE APPENDIX L. LANGUAGE POLICY

INTERNATIONAL PERSPECTIVES

The Iceland Academy of the Arts actively participates in international collaboration. Through the Nordplus and the Erasmus+ programmes for education, students and staff of the Department of Arts Education are able to be mobile internationally. This enables them to acquire 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 traineeships abroad. To facilitate these exchanges the IAA has made bilateral agreements with close to 200 academies abroad, covering the field of art, design, architecture, music and performing arts as well as arts education.

Relatively few students in the Department of Arts Education choose to study abroad. Many students have showed interest in shorter courses offered in connection with the Universities in Raovaniemi and Kautokeino and fewer have had the opportunity to attend then wanted. This is partly due to the fact that the average age of students is higher than in other departments of the IAA, and also because of the fact that the studies as such focus on the local educational system. Field work and training in Icelandic schools/community is a mandatory part of the programme, which is why the arts education students may be less motivated to go abroad, or they might not find a mobility window as easily as students in other departments of the IAA. The students who do choose to go abroad, most commonly do so on internships following their graduation. The IAA has been offering internship grants for graduates since 2007, first within the Leonardo programme and then within Erasmus+ as of 2014.

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

NETWORKS AND AWARDS

The IAA was awarded the Erasmus Quality Award in 2012. The Erasmus Quality Award stands for accomplishment in the Erasmus programme. This award is a European recognised “kite mark” of best practice and innovation, which is given to institutions that are successful in supporting, monitoring and promoting student and staff mobility on a high level. Additionally, the Academy received the Leonardo Quality Award in 2012. This is a best-practice award with regard to placements, but between 2007-14, the Academy carried out five placement projects offering forty graduates scholarships for studying abroad within their specialised area of study.

The department recently became a member of EDDA Norden, a Nordic-Baltic network for visual art education. This network is an important platform for discussions and exchange of knowledge on arts education, and a tool to develop further this field of education within in the Nordic and the Baltic area of education. It furthermore promotes and supports teacher and student exchanges between its partner institutions, and organizes international intensive courses. In summer 2015, the IAA will host an intensive course on *Human Rights and Arts Education*.

The Iceland Academy of the Arts recently became a member of the University of the Arctic. It is a cooperative network of universities, colleges, research institutes and other organizations concerned with education and research in the North.

UArctic builds and strengthens collective resources and collaborative infrastructure that enables member institutions to better serve their constituents and their regions. The department has been active through cooperation in the network ASAD (Arctic Sustainable Arts and design) creating joint courses, exhibitions and publications.

LEARNING OUTCOMES

The learning outcomes for the department are fashioned in accordance with the National Qualification Framework for Higher Education in Iceland and based on knowledge, skills and competence. After collating the learning outcomes with the learning outcome of each course they were condensed in the following way⁴:

The student possesses knowledge in the field of arts education, this means that the student can:

- Communicate the theories, frameworks, concepts and methods of arts education, both in oral and written expression.
- Complete lesson and project plans appropriate to each situation and current educational policy and support their implementation with scholarly arguments.
- Transpose her professional, artistic knowledge to the context of educational theory and use it in the field.
- Professionally approach questions and concerns that arise during the preparation and execution of teaching sessions.
- Refer to the most important research methods and studies in the field of arts education.
- Demonstrate personal skill in the creation, development and utilization of ideas in arts education and transmission.
- Reflect on, and evaluate, his own performance from a professional perspective.
- Apply the technology and hands-on knowledge demanded by teaching and learning in this field.
- Document general results, as well as the execution and results of projects and artistic events.
- Transmit her skills, ideas and knowledge in the field of the arts to different groups and in different circumstances.
- Communicate the results of scholarly projects or research within the academic community and to the public at large.
- Initiate and direct projects in the field of arts education and communication and take responsibility for both individual and team work.
- Demonstrate the work habits and study skills required by a research-based arts education course at the graduate or postgraduate level.

⁴ SEE APPENDIX M. OVERVIEW OF LEARNING OUTCOMES VS. COURSES

REFLECTIONS

In the future development of the programme we will continue to seek a balance between the artistic/creative and the academic/theoretical elements of the studies. It is a challenge to do so within a two year programme, but it is not impossible. We aim to graduate students with strong personal and social skills who are also apt at thinking critically and can engage in academic discourse about arts education. We want them to be able to find support in theory and research in their professional development and growth as teachers and as artists. To do so we need to keep listening and monitoring their individual needs as well as maintaining a high standard of education.

Thus far we have been quite flexible with the parts of our curriculum that have allowed us to respond to our students' needs. As we develop further we are finding balance in the proportions of the content. We are working on ways to build flexibility into our structure without affecting the long term organisation.

Although elective courses are open to all, students do ask for more intergration between years and complain about not having a chance to interact between the year groups. One idea to compensate for this would be to offer a mandatory course focused on practical work in the autumn term for both year groups. This idea is now in development.

The faculty and staff need to constantly remind students of the support they are entitled to through the IAA. Although they get all the relevant information in print at the beginning of their studies and it is also readily available on the IAA website, it is clear that this is not always enough. This is especially true for our mature students who sometimes are coming back to university after decades away. As might be expected, it takes more time for them to adapt to student life and ways of working. A mentoring programme within the MA programme might be an option to support these students. This might be especially relevant with regard to IT skills and academic practices. Some teachers are already partly incorporating this into their practice by pairing students together in group work, taking into consideration their individual strengths and weaknesses.

The faculty could make it clearer for themselves and students what sort of research we do and how research is defined. It would be valuable to clarify how and when it feeds into our work - learning and teaching.

Working arts educators in the countryside have called for long distance learning and/or more courses that can be completed during short working sessions on location or working on projects in their own localities. Within the department the will is there to experiment with long distance learning. A spring semester course on aesthetics was offered for long-distance learning and this autumn semester the course *Arts and Sustainability* will be offered as a pilot long-distance course as well as an on-site course. This autumn, one of the department's fixed elective courses will also be available to teachers in the Eastern Fjords in collaboration with the Fljótshérað Cultural Center. These are all indicators of the department's future vision of better service to teachers working in rural areas.

Headmasters and teachers who host our students during their field studies very often express how happy they are with the contribution our students bring to their schools, both artistically and to the learning environment. Field studies are thus not just important for our students, but also for the field of arts education in general.

To encourage our students to further explore international mobility during their studies, a suggestion has been made to build a visit of the head of the IAA's International Office into one of our courses. Uptil now we have scheduled this visit outside of regular teaching hours. There is plenty of funding and our international office is active and efficient. We could make even better use of it.

Many of our students struggle with taking the step into academic writing. The cause seems to lie in their lack of self-confidence more than anything else. They don't see themselves as academics. We need to continue to develop ways of supporting our students further on this path of exploration, and help them make the connection between their creative artistic selves and their equally creative academic selves, as a form of creative academic practice.

Temporary lecturers are happy with the department's teaching practices which differ from practices in most universities in the sense that they are more democratic and conducted on an equal basis. In conversations with Rita Irwin students also described how they experienced themselves as equals to the staff.

Both alumni and present students emphasized the need to improve students' working areas, both for written and artistic assignments. Both groups have a sense of the department as something of an outsider within the Academy – both literally and when it comes to the community's mindset. Alumni students spoke of a separation in this context. As things stand today very little can be done to improve the situation, but when the time comes to overhaul the Academy's housing situation it is important to keep this in mind.

There is an ongoing discussion within the departments and the institution as a whole on whether we should change fully from grades to pass/fail. This issue will be taken up next schoolyear and discussed thoroughly.

3. STUDENT QUALIFICATION

ENTRANCE QUALIFICATIONS

Admission requirements for the master's programme in arts education are final examinations (BA) in one of the disciplines of the arts or equivalent. Students graduate with an MA or MArtEd. degree or a diploma at the master's level.

In response to a severe shortage of teachers in the field of theatre, music and dance in Iceland, the Department of Arts Education decided to change the admission requirements for those art forms. Applicants with completed B.Ed. degrees or an equivalent 180 credit study programme from a certified university, and who have substantial educational experiences in the areas of either drama, music or dance are now able to apply. A substantial educational experience may, for example, be an accredited study programme in local or international independent schools. In every instance, the applicant's experience in the areas of art, arts education and communication is considered. In addition to an interview, the applicant may be required to demonstrate his/her skills, for example by presenting a portfolio or with a live performance, as applicable.

Individuals with an MA degree in one of the disciplines of art (cycle 2, level 2) are able to apply for a 60 ECTS one year teacher training diploma.

A 60 ECTS programme for an MArtEd or an MA degree is offered to artists that have already obtained a teacher training diploma.

Admission is based on clauses of the 'Act on Legal Protection of Professional Title and Qualifications of Primary/Secondary School and College Teachers' and 'School Principles' from 2008, as well as Icelandic regulations on 'Legal Protection of Professional Title and Qualifications of Primary/Secondary School and College Teachers.'

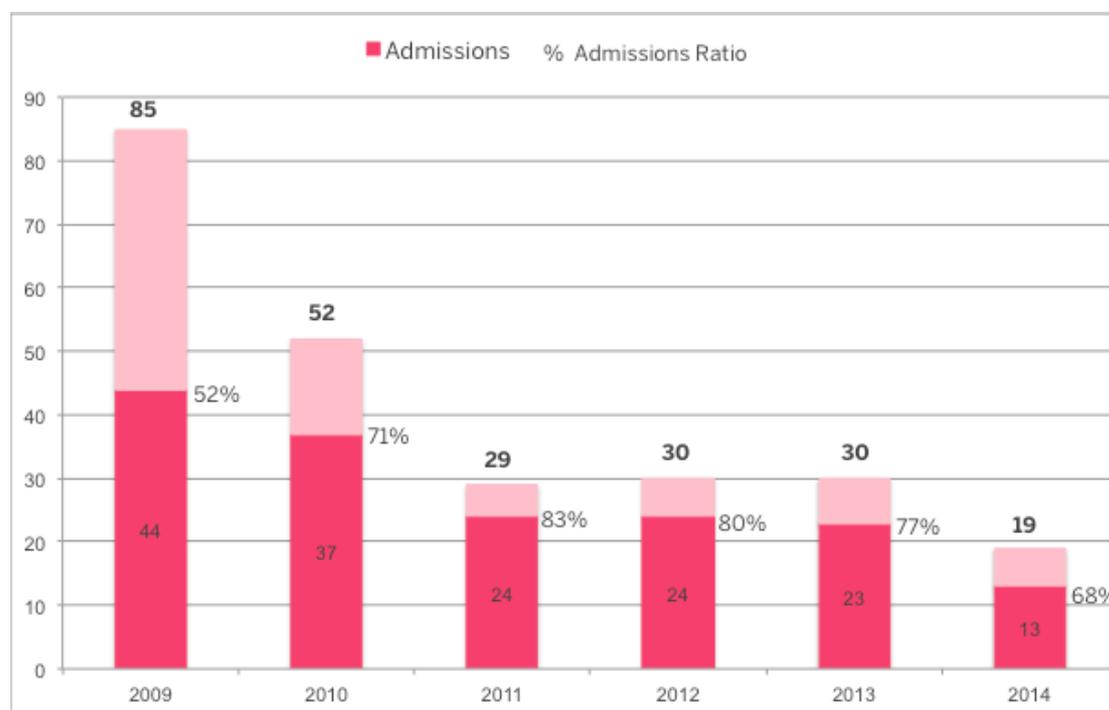


Figure 12 Admission rate

ADMISSION PROCESS

Application is through the IAA website. Applications are sorted by an admissions committee, appointed by the dean. Typically, the admissions committee consists of the dean, the programme directors and the department coordinator. The admissions committee reviews applications based on submitted information and interviews are conducted by the dean and the programme director of each art form. Since there is no programme director for dance education within the department, a specialist from outside the department is asked to evaluate applications from dancers.

SEE APPENDIX N. ART EDUCATION APPLICATION EVALUATION FORMS

SEE APPENDIX O. MAPPING OF APPLICATIONS

INFORMATION FOR PROSPECTIVE STUDENTS

The IAA Open Day is held each semester with the aim of introducing the Academy and its departments to potential students. Although these open days have been popular among potential students they are mostly aimed at BA students as they form the majority of the Academy's students. Online information about the programme and individual courses is regularly sent out to artists and arts teacher associations, the Teachers Union and all arts-, primary- and secondary schools given that all practicing artists and arts teachers are prospective students.

Printed material is published with information for potential students. A brochure about the IAA and its individual departments is published regularly. Printed material and online material is consistent with the educational programmes offered by the department. For financial reasons, printed publications have been reduced at the IAA over the last couple of years.

We experienced a decisive reaction to this issue and were told that we needed to improve our website to enable better access to information for prospective students.

EQUAL OPPORTUNITY

A new equal rights policy for the IAA was put in place in June 2014.

The Academy emphasizes the wellbeing of its students and staff and it wants to be a desirable workplace where every member of staff is ensured the best working conditions in which to grow and flourish in their study and in their work. All communication within the Academy shall be based on mutual respect and equality shall be maintained in all areas. Within the Academy, no one may be discriminated against on the grounds of aspects such as gender, race, sexual orientation, skin colour, age, having children, nationality, social origin, disability, language, religion, political opinion or any other kind of opinion, assets, origin, financial position, parentage, family circumstances or occupational disability.

SEE APPENDIX P. IAA EQUAL RIGHTS POLICY

ALUMNI

In spring 2014, an effort was made on behalf of the department to gather information and update the contact information for the department's alumni. The department hosted an informal social event in May 2014 for alumni and current students. It was a great success

with around 40 people attending, and which we intend to make into an annual event. At the event, we gathered some ideas and suggestions on how the department can support alumni on the one hand, and how our alumni can support the department on the other. We got some valuable input, some of which we have already been able to act on. To name an example, some of our alumni spoke about the reality facing art teachers after graduation, when in many cases they can't get a full time position in their field, but are offered a part time position as art teachers in addition to taking on the role of a class teacher. They felt they were not prepared for this challenge and suggested that we should develop a course within our programme which deals with the role of the class teacher specifically. As a response, in spring term 2015 we are running a small (2 ECTS units) pilot selective course named 'The classroom teacher' (*Umsjónakennarinn*). The course, which is led by an experienced classroom teacher with an artistic background, is open to our students as well as to practicing art teachers.

The department also has a facebook group for alumni (<https://www.facebook.com/groups/254122248080580/>) which has been used to deliver information to former graduates. Yet another way we connect to our alumni is through the field studies/practicum in schools since a growing proportion of our field teachers are alumni.

The department would like to see these connections to alumni strengthen even further and have them more actively involved in the development of the department and recruitment of new students.

The latest development regarding alumni is the formal foundation of the Icelandic Academy of the Arts Alumni Association in May 2015.

ALUMNI SURVEYS

For the last five years, the IAA has surveyed its alumni community. Two graduation cohorts have been surveyed each time, which means that eight cohorts have now already completed the survey. The survey's objective is to gain insight into graduated students' job activities and further study pursuits in order to evaluate education within the IAA. Former students are asked to evaluate their studies at the IAA and describe their situation with regard to employment and further studies. The alumni survey did not provide information about alumni on the departmental level until 2013 when a compilation of results was made for each department and programme based on the responses of graduates from 2009 and 2011. A comparatively good proportion of graduates from the Department of Arts Education took part, or 17% of all responses (75 individuals) from the smallest department. As an example, the survey showed that 96% of graduates from arts education considered their studies "very useful" and the other 4% are impartial. 93% of graduates state, that the study has been "very useful", in regard to their professional carrier and 7% are impartial (neither). When asked how beneficial they find the studies in regard to further education 81% consider the study programme to be "very useful" and 15% say "neither/nor" and 5% "very un-useful". This is a fact the department would like to respond to as we recommend to many of our students that they pursue further education and would like our students to feel fully equipped for it, whether they take that route or not.

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

REFLECTIONS

Admission

Admission is always a challenge and not least under these conditions. It is tempting to accept as many students as possible to raise the department's income and to respond to the need of the field. But even under these demanding conditions, we are aware that we must also think about the quality of the education we offer. Lowering the threshold of intake means more students who need extra support. It also affects the learning environment and the level of discussion and work in the programme.



Once students are accepted to on the programme we do our very best to give them the support they need to get through it . We are relatively strict on attendance policy. Less than 80% attendance means the student has failed the course.

Alumni

The arts education department has started to make connections and reach out to its alumni and we firmly believe these connections will become even more important in the future for the growth and development of the department.

The Department of Arts Education is young (first MA graduates in 2011) but our teacher training programme reaches back to the year 2001 and our group of alumni is therefore relatively big. Some of those who graduated before 2011 have come back to finalise their MA and many others are potential candidates for the MA here and/or continuing education through the Open Arts Academy. To strengthen bonds with our alumni can thus also be a productive way of recruiting new students.

We need to make an effort to formalise our relationship with alumni. The annual social gathering is a step in that direction. Our mailing list and Facebook page also support these bonds, but we are aware of the need to attend even more to this issue.

Recruitment

Prospective students are of different ages and from all art forms. They are not a homogenous group and therefore it is a complicated challenge to get through to them. By far the most successful way has been to present the department and its events through the mailing lists and social media and we will continue to use these means. We would, however, like to see some money spent on advertising and promoting the department on behalf of the IAA.

Although our students and alumni praise the quality of education they get at the department, not all artists in Iceland seem to be aware of what we have to offer. A positive public image of the department can also reflect right back into the IAA and raise the status of the programme as well as arts education in general.

Emails have been sent to introduce the arts education postgraduate course to all current students of the IAA at BA level, but we feel we should take this further. There is some resistance within the departments, since arts education is (for some reason) not considered a direct continuation of studies in the arts. Yet, all of us agree that arts education needs to be strengthened in Iceland.

We are facing an urgent demand for more educated teachers in Iceland at the same time as the IAA has had to suffer cuts in funding and there are fewer applications to the Department of Arts Education.

4. ACADEMIC FACULTY AND RESEARCH

ARTISTIC AND SCHOLARLY QUALIFICATIONS

In accordance with the overall policy of the IAA, all faculty academic staff and part time lecturers are active creative practitioners and researchers within their field.

The Academy's document, 'Rules on Appointments at the Iceland Academy of the Arts', clearly specifies guidelines for advertisements, application processes, committee evaluation procedures, and final decision protocols for all long-term teaching and administrative positions at the Academy. The Academy emphasises an equal opportunity process in staff hiring procedures⁵.

The main criteria for the appointment of academic staff are qualifications in their field of expertise and a strong professional reputation, teaching experience and experience of academic practices.

SEE APPENDIX Q. RULES ON ACADEMIC APPOINTMENTS

FACULTY RESEARCH AND INNOVATION

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

The two academic faculty members within the department whose appointment includes a specific percentage of working hours allotted to R&I activities devote between 14-20% of their total working hours to such activities. One faculty member who is working on her PhD has focused on action research looking at the potential of art in education for sustainability with an emphasis on teacher education. The R&I output of the other faculty member has been in the field of directing and community-based theatre projects. Although deans are not defined as academic faculty within the IAA, and do not have to document their artistic and scholarly activities in the Academy's online database for artistic R&I output, the dean of the department is working on a practice-based research (PhD research) on artist as learners in higher education and arts teacher education. In autumn 2014 the dean was allocated a sabbatical to work on this research.

RESEARCH SERVICE CENTER

The formal and systematic integration of R&I into the IAA's overall aims and activities was initiated in 2007 with the establishment of the Research Service Centre. The centre's

⁵ NOTE: New rules on appointments have been approved and come into effect in the autumn.

aim is to support research activities at the Academy, as well as to encourage and enhance the production of knowledge and understanding in various fields of the arts. The centre organises regular platforms for discussion on R&I during which staff members present their professional career and personal practice in their respective fields.

The IAA implements a strategy for research and innovation, which aims to enhance and encourage R&I activities across the institution. The research strategy clearly reflects the sentiment of the IAA faculty that the research element should be acknowledged and defined from the standpoint of artistic practice. Within the Department of Arts Education the focus is more on research in education and arts independent of research methods i.e. artistic research.

ARTS EDUCATION RESEARCH CENTRE

In September 2014, a research center for arts education was founded within the department in close collaboration with stakeholders in the field. One of the aims of the department is to enhance and promote research and development projects in the field of arts education, and interdisciplinary studies at all educational levels and to work in close connection and cooperation with the community and grassroots groups. The department has created a platform to share knowledge and present the results of research areas through conferences and seminars, publication of articles and academic publications and lectures in which the department's research centre plays a key role.

The aim is to increase cooperation with those engaged in research in the community and those who handle developmental projects on learning and teaching arts with a focus on creative education in schools. The department's policy is to focus on contemporary issues, which cover different practices and discourses (the arts, education, pedagogy, ethics, politics, culture, science, digital media, philosophy, museum education and community-based art).

The focus of the projects that are in process at the department are:

1. Art and education for sustainability.
2. Arts education and philosophy.
3. Art and society : The potential of student led/ driven initiatives in education.
4. Characteristics of art education.
5. Arts teachers' identity.

SEE APPENDIX R. EXAMPLES FROM THE ARTS EDUCATION DEPARTMENT'S RESEARCH PROFILE

SIZE AND COMPOSITION OF THE FACULTY

The department's academic faculty consists of four people in two full positions; a dean and an assistant professor in visual arts education. One adjunct in performing art education is employed in a 60% position and one in a 20% position in artistic research and visual art. She is also employed in an 80% position as the department's coordinator. Part-time lecturers are about 17 each school year.

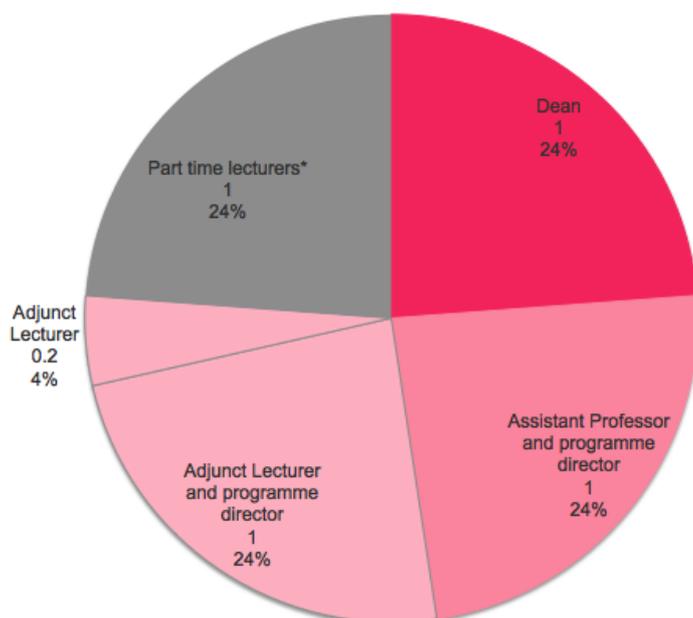


Figure 13 Academic positions and part-time lecturers at the department

Part-time lecturers are responsible for more than 40% of the teaching within the department. The contribution of professionals and scholars from the arts education field is essential to the progression of the department and is highly valued. The aim has been to incorporate part-time lecturers into the community and culture and seek their opinion on matters of academic concerns. A recent effort has been made to improve the reception of part-time lecturer within the Academy by providing them with information packages and inviting them to introductory workshops. Each part-time lecturer is expected to attend at least two departmental or programme meetings during or prior to their employment.

Academic Faculty		Teaching	Management	R&I	
Dean	100%	10%	90%	Negotiable	Kristín
Assistant professor and programme director	100%	54%	26%	20%	Ásta
Adjunct and programme director	60%	60%	26%	14%	Vigdís
Adjunct	20%	20%	0%	0%	Gunndís
Part time lecturers*	200%	100%	0%	0%	Stundak.

*Positions calculated from Salary costs of an Adjunct

Figure 14 Appointment and work components of the departments's faculty

SEE APPENDIX S. ACADEMIC FACULTY, SUPPORTING STAFF, PART-TIME LECTURERS AND VISITORS 2013-2015

SEE APPENDIX T. EVALUATION CRITERIA FOR KNOWLEDGE AND EXPERTISE IN THE ARTS, ART THEORY, AND ART EDUCATION

STAFF DEVELOPMENT

As noted in the IAA's 2014 'Reflective Analysis', a formal framework for professional faculty development has not been in place, but the issue is considered one of the IAA's main concerns. A working group is developing a proposal for a framework for staff development on an institutional level, including a framework for sabbaticals, which

hitherto have been awarded on a more informal basis. Annual teacher education courses have been offered at the institutional level, and the IAA has increasingly offered micro-workshops on specific aspects of academic work. These institutional workshops and courses are open to faculty and part-time lecturers alike. Faculty and part-time lecturers who teach a minimum of 50 hours in the current semester are eligible to apply to the staff development fund, which supports travel to conferences, workshops, exhibitions, etc. as well as projects related to staff development. A teaching committee was established this academic year where representatives from all departments work with the newly appointed teaching director on developing issues related to studies and teaching.

INTERNAL FUNDING AND SUPPORT

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

SEE APPENDIX U. REGULATIONS OF THE IAA RESEARCH FUND

SEE APPENDIX V. CHECKLIST FOR PART-TIME FACULTY

REFLECTIONS

Very little time is allocated to research within the department. Members of staff have a total of just over 400 hours a year allocated to research within the framework of their academic roles. It goes without saying that it is difficult to develop a research tradition with such constraints on time. The strength of the department regarding research lies with its faculty being active and trained researchers, but the downside is lack of time and money allocated to research within the IAA. This is true in spite of the fact that the IAA spends much more money on research than it receives through public funding. Around 30% of the money spent on research comes from other 'pockets' in the budget. Yet, this is not enough. It is clear that IAA needs to get more direct funding for research from the authorities, at least to be comparable to other universities in the country. This is of the utmost importance as the IAA is the only arts university in the country, and the Department of Arts Education offers a research degree. The new framework for sabbaticals and evaluation of research developed this spring (2015) is of great value in this context.

The department's academic faculty is very qualified in their fields and cooperation between members of staff is excellent. The staff's emphasis and vision of the department's development and activities has, to a degree, compensated for small staff numbers.

Part-time lecturers are selected on the basis of expertise which is considered to be missing within the department. An attempt has been made to hire well qualified teachers who can take on more than one role, such as the philosophy of education, general pedagogy and aesthetics, and who can also take on supervising students' final projects. It would potentially be advantageous to be able to hire more staff for 50% positions or another more flexible hiring format so that staff energies are more efficiently used. This arrangement would also be in teachers' interest, as it would enable them to fully concentrate on another subject outside of their teaching that would also serve the purpose of complimenting it. The idea of e.g. hiring members of staff on a 50% basis, who would work 100% one semester and be free the next semester, is an arrangement that could suit our department very well.

From autumn 2014 part-time lecturers have been offered working facilities within the school, which some have accepted. It is our opinion that this option is beneficial to all.

In our discussion with stakeholders it was evident that they have high expectations for our newly established Research Centre for Art Education. We firmly believe the centre can be of much importance to the field and serve as a bridge between the department and the field of education and educational research. The stakeholders mentioned that the department should advocate more for arts education on behalf of the field and arts educators and that the Arts Education Research Centre could be instrumental for this purpose. They also suggested that the department organize meetings with them more often, suggesting they form a group of 'Friends of the Arts Education Department'.

According to part-time lectures it would be beneficiary to all if the department would take up organized meetings and discussions on evaluation and teaching methods. This is something we are already planning for next year.

5. RESOURCES AND ORGANISING STRUCTURE

FACILITIES

The IAA is located in three buildings in different parts of Reykjavik. The Department of Arts Education shares 4,463 m² facilities with the Department of Fine Art in Laugarnesvegur in Reykjavik. The department's private facilities thereof count just over 400 m². The house was planned and built (never finished) as a slaughterhouse and it can be stated that it is not the ideal housing for either department. It is however more spacious than the other buildings utilized by the IAA. When the department was established in 2009 it was allocated this part of the building that it now occupies. Some changes have been made over these five years, among others in relation to the founding of the new master's programme in the Department of Fine Art. The department now has three classrooms (lecture rooms) that are utilized for all courses, although practical courses in visual arts and music are normally carried out in rooms that are equipped with appropriate materials and instruments.

THE ARTS EDUCATION LIBRARY, ASSOCIATED EQUIPMENT AND SERVICE

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

The arts education collection in itself is small, carrying around 1550 titles, but as the programme is interdisciplinary students make use of the total collection. In addition to the physical library, users have access to a selection of electronic databases and e-journals through the Iceland Consortium (IC) made available online at leitir.is. The IC is a service agreement between the National and University Library of Iceland and the Ministry of Education, Science and Culture that provides academic and scholarly content to anyone online with an Icelandic service provider and an Icelandic IP number. The IAA is a participating institution in this service, and also caters to students and faculty of all departments by providing access to expert databases and e-journals within each discipline.

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

Dyslexic students have access to a special computer at the library in Laugarnes.

SUPPORT STAFF

At the Laugarnesvegur campus there is a departmental coordinator and a service coordinator working for the departments of Arts Education and Fine Art. The department also joins with other departments to seek various types of support from the IAA's main office: Research Services, Technical Services, Library and Information Services and the International Office as well as Teaching and Learning Services.

According to the library staff our students at the Department of Arts Education are active users of the library. Since many of our students are also mature students, the need for support in information technology is higher in our department.

FINANCIAL RESOURCES

As all other HEIs in Iceland, the IAA and the Ministry of Education have a mutual service contract on operations and finances, expiring in 2016. An appendix to the contract is updated on a yearly basis in accordance to the institution's aims and operations. The contract allows for a capacity of a minimum of 385 students to a maximum of 600 students during the contract period, but student numbers and study programmes are updated every year. In 2014, student capacity was 355 undergraduate students, two diploma students and 44 graduate students in the Arts Education program and 26 graduate students in Design and Fine art.

Contribution from the ministry varies from ISK 900.000 to ISK 3.2 million per student, depending on study programmes, adding up to a total contribution of 766 ISK million for the almanac year of 2014. Thereof, 716 million are earmarked for teaching and 47 million for research, or only 6% of total ministerial funding.

DEPARTMENT OF ARTS EDUCATION 2014 BUDGET

Salary and wages – permanent staff*	16.853.470
Salary – part-time staff	11.472.795
Departmental office costs	337.662
Tools and equipment	284.633
Other operating costs (travel costs, materials, student costs)	547.602
TOTAL COSTS	29.496.162

*During the fall semester one permanent staff member was on a sabbatical and salary moved to the Research Service Centre budget.

In addition to these costs, the department's share of IAA operating costs could be calculated as a percentage of IAA students attending the department and would give some idea of total costs: 9% of total = ISK 45.000.000.

REFLECTIONS

The department's students and faculty would like to have more access to the IAA's workshops. The access we have today is extremely limited and coincidental. The reasons for this are manifold. Other departments take priority while there are high operating costs, time limits etc. We would like to find ways to compensate for this to enrich our programme. One option which we would like to explore is teaching outside of regular teaching hours or right at the beginning or end of term.

As all the main support services are situated in Þverholt, it is often problematic to access these services. This has been particularly true when it comes to computer services. Both internet services and internet connections have been very poor, although this is being addressed. Printing services to students have also been very poor.

The service most used by students at the Department of Arts Education is the library, which is situated in Laugarnes. The idea has been mooted that the Academy's library should be brought together in one place, probably in Þverholt. Although this would mean better utilisation of staff and while services would partially become better there, it would be a great loss to the department's students and teachers.

Both faculty and part-time lecturers have mentioned that they miss not having a pleasant meeting place within the building (i.e. café) where you can sit and meet people. The lack of it affects the atmosphere within the building and the sense of belonging to a community. The students also mentioned that they lack reading/study areas.

Our students comment on the positive effect the recent changes made to their social facilities have had on student life. They now socialise more than before, take less work home and in general feel better in the department's surroundings.

Contribution from the ministry per arts education student is ISK 900.000 - far lower than any other arts students. The contribution is the same as for all teacher training students in the country, regardless of their speciality. This has created difficulties in financing and running the programme. A request to increase the contribution per student is to be sent to the ministry, one of its arguments being that arts education demands customized and often expensive equipment and space.

6. QUALITY ASSURANCE SYSTEM

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

ORGANISATION AND DECISION MAKING

Figure 14 shows the organizational structure as reflected in the Academy's regulations. The IAA's deans lead operations and supervise the teaching within each department and have final authority over matters concerning studies and students' academic progress.

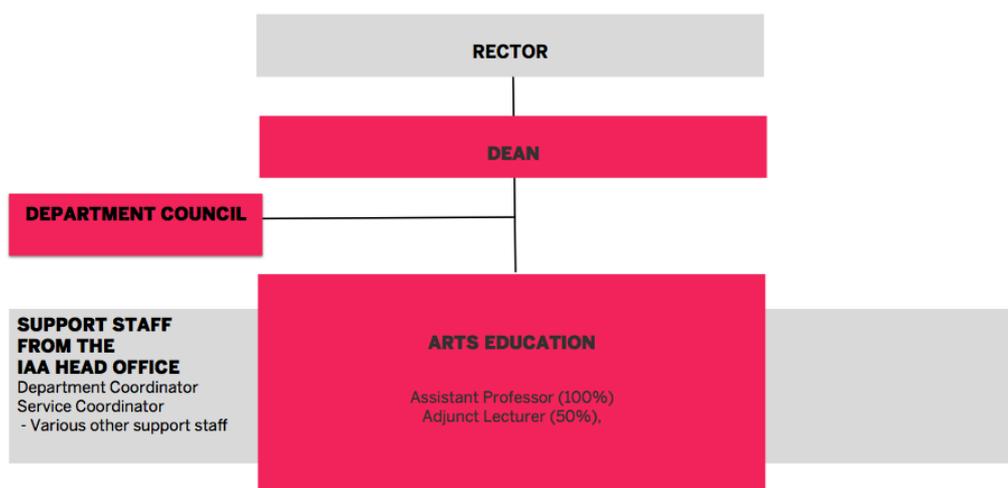


Figure 15 Organizational structure

The dean leads the development of a strategy and an action plan for the department and is responsible to the rector, the managing director and the board. In such a small department decisions on departmental matters are made in close cooperation with all faculty members.

DEPARTMENTAL MEETINGS

Faculty meetings discussing strategic affairs, planning and day-to-day matters are held every fortnight and, if necessary, weekly. Strategic affairs are also discussed and preparations made for upcoming semesters during the Organisation and Planning Week that is held once a semester.

A meeting for all teachers in the department is held at the start of each semester. Information is given about relevant issues regarding the school and the department, and vision, culture and strategies are discussed. The small size of the department also means that there is a lot of daily contact between the faculty members.

DEPARTMENT COUNCIL

The Department Council serves as an advisory board to the dean on academic matters. In addition to the dean and the permanent teaching staff, students have a representative seat on the council. The dean presides over the work of the council and serves as its chair. Meetings are held at least once per semester.

THE ACADEMIC COUNCIL

The role of the Academic Council at the IAA was redefined in the 2014 autumn term to make it more proactive and effective than before.

The Academic Council is a consultation platform on academic matters across all departments for the Academy's management, teachers and students. The council discusses the Academy's professional aims, performance and quality and leads the management of academic affairs. Among the issues the council discusses are proposals on the composition of programmes, criteria for the quality of programmes and study requirements, strategies for research and artistic practice and broader definitions of the Academy's development and role.

The Academic Council takes the initiative for its own agenda, in addition to receiving issues for discussion from the rector and the Management Council, the department councils and the Academy's committees. The Academic Council appoints members to the Curriculum Committee and the Research and Innovation Committee and calls on their support in forming resolutions on issues related to their area of work. The Academic Council can also appoint working groups to discuss other issues. Academic Council resolutions are submitted to the Management Council for consultation and further follow-up in the Academy's departments and support services.

The Academic Council consists of the rector, a representative of deans of departments, five representatives of academic faculty, one from each department, two representatives of part-time lecturers and two student representatives, one representing BA students and the other MA students. The Academic Council elects a chair from among academic staff for a term of one year at a time. The chair convenes meetings, prepares the agenda and chairs the meetings. The Academic Council meets at least once a month during the academic year.

MANAGEMENT COUNCIL

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

In addition to the rector, the council consists of the managing director and the departmental deans. Other directors participate in the council's meetings in accordance with the requirements of the meetings. The rector chairs Management Council meetings. In practice, the council has been a decision-making forum with an executive power.

VARIOUS COUNCILS

The dean and/or other members of the department's faculty have seats on various departmental and inter-departmental councils, e.g. the IAA's Research and Innovation

Group, the Quality Assurance and Enhancement Committee, and the Grievance Committee on Student Rights Code of Operations.

STUDENT ASSOCIATIONS

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

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

THE IAA STUDENT COUNCIL

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

DECISION-MAKING PROCESSES FOR CURRICULAR AFFAIRS

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

GUIDELINES FOR FACULTY AND STUDENTS

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

Students' involvement in internal management

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

Dean's meetings

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

Rector's meetings

The rector, the managing director, and the director of student services meet with all students in their year groups once a year. These meetings address matters concerning housing, facilities and administration in general. The minutes from these meetings are shared with the dean and the rector before being sent to all faculty members and students of the department. The main purpose of the meetings is to guarantee that the services comply with students' needs, in addition to ensuring students' direct access to the Academy's administrative team.

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

Teaching evaluation

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

SEE APPENDIX W. STUDENT'S COURSE AND TEACHER EVALUATION QUESTION FORM
SEE APPENDIX X. IAA CODE OF ETHICS

REFLECTIONS

The small size of the departments' faculty translates into a heavy workload on individuals to cover the positions within each council and working group. At the same time it is important for us to have a representative within each group. It has therefore become a question of priorities, i.e. whether the workload affects the teaching and management of the department in a negative way. One of our ideas is to be able to have some of our part-time lecturers covering a part of these positions.

One of the positive aspects of being a small department is the closeness of teachers and students. This is reflected in our students' comments when they say they feel they are treated as equals by the faculty.

The teaching evaluation forms sent out to students at the end of term are to some extent a useful tool to evaluate the standard of teaching. The questions asked could be more precise to give an even better picture. Although our students' participation has been above average within the school, problems have occurred with the execution of the evaluation. As it has to be performed while a course is still ongoing it has failed to get to students when the courses are very short. They feel like they haven't really started when they are supposed to evaluate, and when they are ready the evaluation is closed.

7. PUBLIC INTERACTION

INFLUENCE ON CULTURAL LIFE

From its foundation, the general policy of the IAA has been to forge, emphasise, and strengthen the connection with the various sectors of society. Elementary and upper secondary schools in Iceland are the core collaborators, but collaboration with private companies and public institutions is always welcomed. Open lectures are an important part of the Academy's public relations in addition to being an open platform for connecting students with the world of ideas and experience of artists and academics.

THE DEPARTMENT OF ARTS EDUCATION'S MAIN COLLABORATIVE PROJECTS

The department has initiated several collaborative projects with other universities and institutions in Iceland. The programme places emphasis on working across disciplines and through teamwork with a focus on student driven initiatives. Many courses include projects that connect to society as part of the course structure and are organised in collaboration and with the support of companies or public institutions. Some of those projects can lead to summer research projects or workshops funded by the Icelandic Student Innovation Fund. Projects in the field include:

Reykjavik Children's Culture Festival

Children's culture, culture for children, and culture with children; these are the three main aspects of the Reykjavik Children's Culture Festival; a week long arts and culture festival dedicated to children and youth, taking place in April/May.

Ever since this project was established, the department has been an active participant in the festival. The unique aspect of this festival is that it places an emphasis on participation, focusing particularly on the child as an artist. During the festival, students from the department have offered a variety of activities for children, including theatre workshops, visual arts workshops, a circus, music workshops, puppetry and dance activities within theatres and other cultural institutions like the Botanical Garden of Reykjavik and the National Gallery of Iceland.

Winter Lights Festival

A culture festival celebrating winter and light with multiple events, exhibitions, poetry readings in a swimming pool, outdoor performances, and much more. As part of the pedagogy of visual art education the students have organised events with artistic activities for the public in the Botanical Garden and the nearby zoo, including a walk in the dark, play with light and shadow, and the mirror walk.

"The Hot Tub"

One of our mandatory courses is a practical course affectionately named "The Hot Tub" (*Heiti potturinn*) which has as its main objective to strengthen students' personal communication skills and widen their pedagogical horizons. The course is 6 units, divided between two terms. The second term (2 units) is a student driven project where they themselves decide on a project to develop and execute. The project should have as its main aim to project a vision for the future of art education outside of the walls of the

IAA. Previous projects include a manifesto for art education sent to politicians in the Icelandic parliament, a project and facebook page where the public is encouraged to give praise to the teachers who have had a positive influence on them (<https://www.facebook.com/listadkenna>), a photographic assignment where the artists photographed all the arts classrooms in the city which they used to design a big poster which was then presented and given to the mayor of Reykjavik as encouragement to fill these classrooms with vibrant arts education.

Children's Parliament

In this symposium, held in autumn 2014, the young participants discussed the importance of arts in society. Nineteen students from the nearby lower secondary school (7-10th grade) participated. It gave the students an opportunity to comment on arts and crafts, and give thought to possible future careers.

Museum Night

As part of the Winter Lights Festival, Reykjavik's museums stay open past midnight and offer special events. The department's students frequently organise events in different locations.

Design March

Design March is Iceland's most important design event. For four days, Reykjavik plays host to hundreds of openings, exhibitions, workshops, and events spread across the city. The designers who study at the department often take active part in the festival, i.e. with site specific workshops.

Museum Night

Art Without Borders (I: *List án landamæra*) aims to promote the art of people with disabilities and to facilitate cooperation between people with and without disabilities. Many students have been active in this festival, both through their independent study and master's thesis projects.

Internet Learning Material for Reykjavik Energy

The private company Reykjavik Energy developed a project for three master's students creating a platform for them to create learning material for the internet. Two of our students created a website in collaboration with a student from the University of Iceland's Department of Nature and Natural Resources.

THE DEPARTMENT OF ARTS EDUCATION'S OPEN LECTURES

The department's staff are encouraged to give open lectures at the department on their research activities. A number of scholars and visiting professors have also given lectures and presentations on their work and ideas. The lectures are intended to introduce and encourage discussions about a range of issues regarding arts education, as well as foster and provide stimulation for cross-disciplinary discourse. Some of our guest lecturers include:

- Aileen Wilson, visual artist – art in community
- David Yoken - music lecturer

- Seija Ulkuniemi, craft teacher – artistic action research
- Peter Anderson, dancer and art teacher – dyslexia
- Rhona Matheson, actor/director of Star-Catchers
- Robert Faulkner, music educator – reflective practitioners
- Sjoerd Westbroek, visual artist and teacher - combining teaching and art making

Master's students' open seminars

Each semester MA students present their final projects. The projects differ in content and approach. The seminars are open to the public and professionals, who receive notification of the event. These seminars have been well attended and well received among arts and craft teachers who see this as an opportunity to monitor the latest ideas, research, and development in the field of arts education.

The purpose of the seminar is to create a forum for students to present their projects and learn about the work of others with a dialogue about the projects with teachers working in the field of art education. It also provides mutual support.

THE CONSULTANT ROLE OF THE DEPARTMENT

The dean and programme directors of the Department of Arts Education are all active in arts practice and professional discourse, communication and interaction with various sectors of the professional body in an ongoing dialogue through both official and informal meetings, conferences, committees and various organizational panels.

As the main specialists in the area of arts education, many seek the department's advice and ask staff members to serve in the role of specialists on various committees and boards. Examples of projects and stakeholders:

- Ministry of Education, Science and Culture
- Editors of the national arts education curriculum
- Development of teachers' education
- Inclusive education
- Bullying
- Participation in a developmental team for the children and youth culture action plan
- City of Reykjavik
- Working group on increased emphasis on arts education in elementary schools
- Curriculum development in schools
- Advisory on including creative approaches in schools, with focus on the learning pillars
- Active peer-reviews for publication
- Organising courses for unions and associations
- Association of Art Teachers
- Association of Arts and Design Teachers in Upper-Secondary Schools
- The Icelandic ORFF Association
- Local cultural authorities around the country
- Courses all around Iceland

Within the Iceland Academy of the Arts

From its establishment the department has played an important role within the Academy in the development of teachers' support services, i.e. by giving short courses on pedagogical issues, writing learning outcomes, and on assessment. The department took on a leading role in developing learning assessment criteria for the school. The dean of the department was a leading member of the curriculum committee, which reorganised

the framework for all departments within the IAA. The permanent staff members all play an important role in various committees within the Academy.

The courses offered through the Open Arts Academy have become a continuing education opportunity for teachers from other departments. Some have attended the course on *Academic Writing and Research Methods* and this year the department organized in conjunction with the Learning and Teaching Service, three courses that were specially designed for the IAA faculty. The department has the potential to be an active part of developing life-long learning systems and developing courses in collaboration with the Director of Academic Affairs.

The Research Centre on Arts Education,

The Research Centre on Arts Education, which was established 2014, has had consultation meetings with the participants.

SEE APPENDIX Y. GUIDELINES FOR CURRICULUM WRITING,

SEE APPENDIX Z. CURRICULUM COMMITTEE ANNUAL REPORT FOR THE YEAR 2013,

SEE APPENDIX AA. ON STUDENT WORK LOAD

NETWORKS

The department's staff are active in different professional unions for artist and arts educators in Iceland including: FÍMK – the Association of Art Education, FLÍSS – Association of Theatre in Schools, the Association of Icelandic Theatre and Film Directors, ORFF– the Association of Orff Music Educators, the Association of Music Teachers, SÍM – the Association of Icelandic Visual Artists, the Association of Independent Theatres in Iceland, and the Living Art Museum Association.

The Department of Arts Education is also an active member of the following international associations and networks: *University of the Arctic – ASAD*, *ASSITEJ*, *EDDA Norden* – a Nordic-Baltic network for visual art education, *InSEA - International Society for Education through Art*, *SOTI – Icelandic Orff Association (Samtök Orff Tónmennta á Íslandi / SOTI)*. The association is part of the Orff-Schulwerk and *NSU Artistic Research*, *InSEA - International Society for Education through Art* AND *NSU Artistic Research*.

SEE APPENDIX BB. EXAMPLES OF COOPERATIVE SEMINARS ETC.

SEE APPENDIX CC. NETWORKS AND DEVELOPMENTAL PROJECTS

REFLECTIONS

Some of the collaborative projects initiated by the department such as with the *Reykjavik Children's Culture Festival*, *Winter Lights Festival*, *Museum Night and Design March* are ongoing and connected to particular courses. They have proven to be of great benefit to our students as they gain experience in working on mediating their art in alternative settings. Although the organisation can be time consuming the aim is to make these projects a permanent feature in the department's calendar as they strengthen its emphases and objectives on community-based education. This emphasis on projects in relation to community is one of the reasons students think this is a better programme than those offered elsewhere in teacher training.

The department's faculty welcomes opportunities to take on greater roles as consultants on arts education, art and sustainability and other issues related to the arts and their communication, both within and without the Academy. This does, however, cause heavier workloads which can be difficult in such a small unit. It is possible that staff members need to set their own objectives and focus on prioritizing projects that land on their table so that extra-departmental activities don't affect teaching and its organization. An increased research requirement would change the situation, but the aim is to raise it for the entire Academy.

Increased course offerings for the Academy's staff is an important project, but the development of such projects as well as extending and developing the Open Arts University has been a topic of discussion within the Academy's management and will hopefully become a reality in the next academic year. In order to ensure future development a staff member must be hired to direct the project, for at least a part time position. At a meeting of the Teaching Committee a unanimous wish was expressed on behalf of the Academy's staff that they may attend courses at the Department of Arts Education for the purposes of continuing education. The resolution has been forwarded to the Academy's board.

It would be desirable to formalize the lectures held by the department's faculty and visitors and to organize a series of lectures for each academic year, as is the custom in other departments within the Academy.

8. SUMMARY

The self-evaluation process has proven beneficial and rewarding for the Department of Arts Education. The dialogue between all agents, both within the department, staff and students and also stakeholders and alumni has provided us with valuable information, advice and ideas to build on. The process has helped to identify the challenges that need to be addressed within the programme, but also in identifying positive things such as good learning experiences and the learning culture within the department.

The following is a summary of the principal reflections and objectives which have risen out of the department's evaluation process and need to be addressed.

There are three main points that need to be emphasized in the next three years.

Development of studies

First, the continuing development of the department must be reconsidered. Versions of a one-year diploma programme for teachers who want to add studies in an artistic discipline to their portfolio do exist. The adoption of such a programme has been postponed as it would mean increased numbers of students and a change in admission criteria. Present regulations are based on applicants having a BA degree in an artistic field, but the diploma programme would be offered to applicants with a BA or B.ed in education, but who also teach an artistic discipline.

There are also ideas on restructuring the department by dividing the programme into more numerous tracks than previously. At present, there is only one study track, the teaching track, which focuses on community-based projects and working with peripheral groups. Such courses have been offered in the Open Arts University and have been very popular within the department. The aim is to form a working group in the autumn of 2015 that may look at possibilities of changing the department's name to something closer to community-based arts. Within the department three study tracks would be on offer:

- Arts Education (teacher training).
- Community-based Arts
- Arts and Health (peripheral groups, i.e. disabled, senior citizens etc.)

Development of research and operating a research centre

The establishment of a research center in arts education that has a solid connection with the field has been given a positive reception. Its main task in the next three years is to strengthen its position, focusing its research strand and connecting it with its teachers' and students' research. It is very important to raise research funds and the aim is to develop a publishing medium in collaboration with the IAA's research center that can accommodate a more diverse form of text. The research service aims at organizing at least two to three events a year, such as an open forum, lectures and workshops.

Public interaction and promotional material (Departmental presentation)

It is important to promote the department better within the performing arts and music. Educated teachers are needed in these fields and the programme must be accessible and attractive to that group.

The connection with the field of arts education and the public is an important factor in the department's operations and the objective is to further develop an effective collaborative effort that can be related to the department's courses.

SEE APPENDIX DD. DEPARTMENT OF ARTS EDUCATION ACTION PLAN 2015 - 18

APPENDIX - INDEX

1A. REVIEW VISIT MEETING PROGRAMME	46
A. CHARTER FOR THE ICELAND ACADEMY OF THE ARTS	48
FOR THE ICELAND ACADEMY OF THE ARTS	48
B. THE ICELAND ACADEMY OF THE ARTS STRATEGIC PLAN 2013-17.	51
C. IAA RULES 2014-2015	57
D. CURRICULUM OVERVIEW 2014-16 AND 2015-17	75
E. CURRICULUM 2014-15	77
F. THE IAA GRADING SCALE AND SCORING RUBRIC	146
G. DEPARTMENT OF ARTS EDUCATION GRADING SCALE	149
H. LEARNING OUTCOMES – COURSES	153
I. MASTERS DEGREE FINAL PROJECT INSTRUCTIONS	154
J. MA FINAL PROJECT- RESEARCH OUTLINE	158
K. CONTRACT - FINAL PROJECT	160
N. ART EDUCATION APPLICATION EVALUATION FORMS	164
O. MAPPING OF APPLICATIONS	165
P. IAA EQUAL RIGHTS POLICY	166
THE ICELAND ACADEMY OF THE ARTS EQUAL RIGHTS POLICY	166
Q. RULES ON ACADEMIC APPOINTMENTS	182
R. EXAMPLES FROM THE ARTS EDUCATION DEPARTMENT’S RESEARCH PROFILE	185
S. ACADEMIC FACULTY, SUPPORTING STAFF, PART-TIME LECTURERS AND VISITORS 2013-2015	260
T. EVALUATION CRITERIA FOR KNOWLEDGE AND EXPERTISE IN THE ARTS, ART THEORY, AND ART EDUCATION	264
U. REGULATIONS OF THE IAA RESEARCH FUND	266
- REGULATIONS –	266
V. CHECKLIST FOR PART-TIME FACULTY	268
W. STUDENT’S COURSE AND TEACHER EVALUATION QUESTION FORM	272
X. IAA CODE OF ETHICS	275
Y. GUIDELINES FOR CURRICULUM WRITING	277
Z. CURRICULUM COMMITTEE ANNUAL REPORT FOR THE YEAR 2013	296
AA. ON STUDENT WORK LOAD	301
BB. EXAMPLES OF COOPERATIVE SEMINARS ETC.	305
CC. NETWORKS AND DEVELOPMENTAL PROJECTS	307
DD. DEPARTMENT OF ARTS EDUCATION ACTION PLAN 2015 - 18	309

1A. REVIEW VISIT MEETING PROGRAMME

Schedule for the review teams site visit at the Icelandic Academy of the Arts,
Department of Arts Education March 2015

TIME	CONTENT	ATTENDEES	DISCUSSION POINTS
THURSDAY March 5th			
9:00-9:20	Tour of facilities	Faculty: Kristín Valsdóttir , Dean Ásthildur B. Jónsdóttir , programme director, visual art education Vigdís Jakobsdóttir , programme director, theatre Education. Gunnðis Finnbogadóttir Department Coordinator	
9:20-10:00	Meeting 1: Introduction	Faculty Fríða Björk Ingvarsdóttir , Rector Rebekka Silvía Ragnarsdóttir , Director of Quality Assurance and Enhancement	<ul style="list-style-type: none"> Introduction to the IAA and the Department of Arts education. Short introduction of the Icelandic Quality Enhancement Framework.
BREAK			
10:20-12:00	Meeting 2: Mission and vision	Faculty	<ul style="list-style-type: none"> Strategic planning Prioritizing
LUNCH			
13.00-14.30	Meeting 3: Educational Process	Faculty part-time lecturers: Ingimar Waage Guðbjörg R. Jóhannesdóttir Ellen Gunnarsdóttir Ransu - Jón Bergmann Kjartansson Bjarni Snæbjörnsson	<ul style="list-style-type: none"> Follow up of student progression and achievement within the programme Utilization of different teaching methods and form in delivering the curriculum Assessment methods, Assessment criteria Arrangements for students to receive academic, carrier and personal guidance (formal/informal)
BREAK			
15.00-17.00	Meeting 4: Stakeholders	Elísabet Siemsen , Assistant Headmaster of FG (upper secondary school) Sigrún Grendal , Head of Music Teachers Association. Jóna Guðrún Jónsdóttir , chairperson FLISS (Association for Theatre in Schools) Ásdís Spanó , from; The organization of design and art teachers in upper secondary school. Jóna Hlíf Halldórsdóttir , artist (chairman of the Association of Visual Artists in Iceland)	<ul style="list-style-type: none"> The image and role of the department in the field of Arts Education. Accessibility to the department and its faculty. Relations to society Departments communication and interaction with various sectors of the arts education sector in order to keep in touch with their needs Development of the Department

TIME	CONTENT	ATTENDEES	DISCUSSION POINTS
FRIDAY March 6th			
9:00-10:00	Meeting 5: Support services	Alma Ragnarsdóttir , Head of international Office Sara Stef. Hildardóttir , Director of Library and Information services Björg Jóna Birgisdóttir , Director of Student Affairs	<ul style="list-style-type: none"> ▪ Potentials in regard to international strategy ▪ Library, its associated equipment and its services ▪ Student support
COFFEE BREAK			
10:20-11:15 Meeting 6:	Meeting 6: Students	Haldóra Gestsdóttir , fashion design, 2nd year Ragna Skinner , music, 1st year Auður Ragnarsdóttir , dancer, 1st year Ólafur Jens Sigurðsson , theatre artist, 1st year	<ul style="list-style-type: none"> ▪ Expectations prior to the studies ▪ Fulfillment of expectations ▪ Preparations for a future career in Arts Education? ▪ Has the programme changed your ideas about arts education?
11:15 - 12:30	Meeting 7: Alumni	Vigdís Gunnarsdóttir , actress (teacher in upper secondary and primary school) Benedikt H. Hermannsson , musician (teaches in a primary school) Hanna Ólafsdóttir fine art (teaches at a university) Rakel McMahon fine art, (teaches in upper secondary school)	<ul style="list-style-type: none"> ▪ Preparations for a future career in Arts Education ▪ Development of the Department ▪ Ideas of increased involvement of alumni in regards to strategic planning, curriculum etc. ▪ Lifelong learning options.
LUNCH			
13:30-14:30	Meeting 8: Staff development and research	Ólöf Gerður Sigfúsdóttir , Director of Research Service Center Sóley Björt Guðmundsdóttir , Director of Human Resources. Ingibjörg Þórisdóttir , Director of Academic Affairs	<ul style="list-style-type: none"> ▪ Role of the department in terms of support for academic staff
14.30-15.30	Meeting 9: Organizing structure Long term vision	Faculty Fríða Björk Ingvarsdóttir , Rector Magnús Loftsson , Managing Director	<ul style="list-style-type: none"> ▪ Practical and financial barriers/possibilities ▪ Development of the department
BREAK			
16:00-17:00	Meeting 10: Summary	Faculty Rebekka Silvía Ragnarsdóttir , Director of Quality Assessment and Enhancement	

A. CHARTER FOR THE ICELAND ACADEMY OF THE ARTS

CHARTER

FOR THE ICELAND ACADEMY OF THE ARTS

Article 1

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

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

Article 2

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

Article 3

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

Article 4

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

Article 5

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

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

Article 6

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

Article 7

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

Article 8

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

Article 9

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

Article 10

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

Article 11

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

Article 12

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

Article 13

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

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

Article 14

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

Article 15

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

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

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

B. THE ICELAND ACADEMY OF THE ARTS STRATEGIC PLAN 2013-17.

ICELAND ACADEMY
OF THE ARTS
STRATEGIC PLAN
2013–2017

 **LISTAHÁSKÓLI ÍSLANDS**
Iceland Academy of the Arts

MUSIC
THEATRE
DANCE
DESIGN
ARCHITECTURE
FINE ART
FILM*
ARTS EDUCATION

*Preparations underway

**ROLE
CHALLENGES
FOCUS**

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

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

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

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

**CURIOSITY
UNDERSTANDING
COURAGE**

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

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

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

Iceland Academy of the Arts' Strategic Plan 2013-2017

5

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

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

> THE IAA IS IN CONTINUOUS DEVELOPMENT



POLICY ON TEACHING AND LEARNING

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

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

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

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

Iceland Academy of the Arts' Strategic Plan 2013-2017

6

The IAA's policy is to:

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

POLICY ON RESEARCH AND INNOVATION IN THE ARTS

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

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

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

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

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

The IAA's policy is to:

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



POLICY ON RELATIONS TO SOCIETY

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

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

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

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

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

The IAA's policy is to:

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

POLICY ON INTERNATIONAL COLLABORATION

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

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

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

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

It is the Academy's policy to:

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



POLICY ON HUMAN RESOURCES

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

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

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

Iceland Academy of the Arts Strategic Plan 2013–2017

18

It is the IAA's policy to:

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

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

C. IAA RULES 2014-2015

ACADEMY RULES

2014-2015

INDEX

I. THE ACADEMY'S ROLE AND ORGANISATION

ARTICLE 1. ROLE

ARTICLE 2. LEGAL STRUCTURE AND CHARTER

ARTICLE 3. BOARD

ARTICLE 4. RECTOR

ARTICLE 5. MANAGING DIRECTOR

ARTICLE 6. MANAGEMENT COUNCIL

ARTICLE 7. ACADEMIC COUNCIL

ARTICLE 8. ACADEMIC FORUM

ARTICLE 9. ANNUAL GENERAL MEETING

ARTICLE 10. DEPARTMENTS

ARTICLE 11. MAIN OFFICE

ARTICLE 12. QUALITY ASSURANCE AND ENHANCEMENT

ARTICLE 13. CONSULTATION WITH OTHER UNIVERSITIES AND COLLABORATIVE INSTITUTIONS

ARTICLE 14. CODE OF ETHICS

II. HIGHER EDUCATION AND DEGREE CRITERIA

ARTICLE 15. LEARNING OUTCOMES

III. DEPARTMENTS AND PROGRAMMES

ARTICLE 16

IV. STUDENT ADMISSIONS

ARTICLE 17. ADMISSIONS

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

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

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

VI. TEACHING ORGANISATION, ATTENDANCE AND ACADEMIC PROGRESS

ARTICLE 20. ACADEMIC YEAR, SEMESTERS AND GRADUATION

ARTICLE 21. CURRICULUM

ARTICLE 22. EVALUATION OF TEACHING

ARTICLE 23. NUMBER OF ECTS AND ACADEMIC PROGRESS

ARTICLE 24. ATTENDANCE AND PARTICIPATION

VII. ASSESSMENT AND ACADEMIC PROGRESS

ARTICLE 25. ASSESSMENT

ARTICLE 26. ACADEMIC PROGRESS

ARTICLE 27. FINAL PROJECTS

VIII. STUDENTS' RIGHTS

ARTICLE 28. STUDENTS' COMPLAINTS

ARTICLE 29. BREACH OF LAW OR ACADEMY REGULATIONS

ARTICLE 30. GRIEVANCE COMMITTEE ON STUDENT RIGHTS

IX. ACADEMIC FACULTY

ARTICLE 31. JOB TITLES AND APPOINTMENTS

X. FUNDS

ARTICLE 32. FUNDS SUPPORTING ACADEMIC WORK

XI. FEES

ARTICLE 33

XII. ENTRY INTO FORCE AND OTHER MATTERS

ARTICLE 34

I. THE ACADEMY'S ROLE AND ORGANISATION

ARTICLE 1. ROLE

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

ARTICLE 2. LEGAL STRUCTURE AND CHARTER

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

ARTICLE 3. BOARD

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

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

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

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

ARTICLE 4. RECTOR

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

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

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

ARTICLE 5. MANAGING DIRECTOR

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

ARTICLE 6. MANAGEMENT COUNCIL

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

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

ARTICLE 7. ACADEMIC COUNCIL

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

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

ARTICLE 8. ACADEMIC FORUM

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

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

ARTICLE 9. ANNUAL GENERAL MEETING

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

ARTICLE 10. DEPARTMENTS

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

Dean of Department

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

Department Council

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

ARTICLE 11. MAIN OFFICE

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

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

ARTICLE 12. QUALITY ASSURANCE AND ENHANCEMENT

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

ARTICLE 13. CONSULTATION WITH OTHER UNIVERSITIES AND COLLABORATIVE INSTITUTIONS

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

ARTICLE 14. CODE OF ETHICS

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

II. HIGHER EDUCATION AND DEGREE CRITERIA

ARTICLE 15. LEARNING OUTCOMES

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

III. DEPARTMENTS AND PROGRAMMES

ARTICLE 16

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

The Department of Design and Architecture

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

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

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

The Department of Arts Education

The Department of Arts Education offers one programme at Master's level in Arts Education. There are three routes on offer within the Programme, i.e. 120 ECTS for an M.A.Ed. Degree or MA Degree and a 60 ECTS Diploma Programme. The Diploma Programme is only on offer to students who have previously completed a Master's Degree in their chosen artistic field.

The Department of Fine Art

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

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

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

The Department of Performing Arts

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

The Department of Music

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

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

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

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

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

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

IV. STUDENT ADMISSIONS

ARTICLE 17. ADMISSIONS

Bachelor programmes

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

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

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

Admissions Committees assess applications based on the information submitted in addition to interviews and/or entrance examinations in the fields where this is appropriate. The Rector appoints and sets guidelines for Admissions Committees based on recommendations of the Dean of Department. Admissions Committee guidelines shall be made available to applicants. Admissions Committees decisions, based on an artistic assessment and assessment of the applicant's potential for artistic growth in the relevant field, are final and therefore not subject to the approval of the Rector or the Board. A visiting student must be enrolled in an equivalent or more advanced programme of study at a recognised art academy and provide written documentation to that effect, cf. Article 19.

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

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

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

Master's programmes

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

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

The Admissions Committee assesses applications based on the information submitted and interviews with applicants. The Rector appoints and sets guidelines for Admissions Committees based on recommendations of the Dean of Department. Admissions Committee guidelines shall be made available to applicants. Admissions Committees decisions are final and therefore not subject to the approval of the Rector or the Board.

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

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

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

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

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

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

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

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

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

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

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

Exchange students

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

Visiting students

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

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

Research students

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

Research fellows:

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

VI. TEACHING ORGANISATION, ATTENDANCE AND ACADEMIC PROGRESS

ARTICLE 20. ACADEMIC YEAR, SEMESTERS AND GRADUATION

The academic year runs from 1 August to 31 July the following year. The teaching year is divided into two teaching semesters: autumn semester and spring semester. Each semester consists of a minimum of 15 weeks of teaching, excluding examinations and holidays. Results of assessment shall be available ten working days after the setting of exams or assignments for the course, at the latest; cf. Article 25. The autumn semester shall conclude no later than 21 December and the spring semester shall commence no earlier than 3 January. No teaching takes place on public holidays. The Rector can decide to cancel teaching on other than the above mentioned days.

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

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

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

ARTICLE 21. CURRICULUM

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

ARTICLE 22. EVALUATION OF TEACHING

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

ARTICLE 23. NUMBER OF ECTS AND ACADEMIC PROGRESS

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

Students are responsible for their academic progress within the Academy's organisational framework. Normally, they will complete 60 ECTS every year or 30 ECTS each semester. Students who wish to have ECTS from other universities assessed must apply for this specifically and submit the relevant documentation at the beginning of their studies.

Bachelor programmes

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

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

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

A student's total combined period of study must not exceed one year over and above the normal length of study, with the exception of absence due to maternity/paternity leave.

The Rector, on recommendation of a Dean, may grant exceptions to this rule in special circumstances. In those cases, the respective students shall explain their circumstances in writing, stating their reasons for the application.

On final projects, refer to Article 27.

Master's programmes

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

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

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

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

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

ARTICLE 24. ATTENDANCE AND PARTICIPATION

Bachelor programmes

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

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

Master's programmes

As a general rule, students at Master's level are expected to take full part in the activities of the programme and be active participants as individuals and as part of a group.

However, each Department sets its own rules, taking the nature of the courses into consideration.

VII. ASSESSMENT AND ACADEMIC PROGRESS

ARTICLE 25. ASSESSMENT

Purpose

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

Responsibility and arrangements

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

Examinations may be oral, written or practical. Projects may include essays, reports, performances, all kinds of artistic practice assignment and related research work. The composition of assessment is determined by the relevant teacher in consultation with the Dean and students must be notified of this in the course description no later than at the beginning of teaching in the relevant course. Special regulations, as stated in Article 27, apply to responsibility for and assessment of final projects.

Grades

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

Assessment results and appeal process

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

Absence from examination

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

Resitting an exam or re-doing an assignment

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

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

Resitting exams / re-doing assignments

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

The recording and retention of grades

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

ARTICLE 26. ACADEMIC PROGRESS

Students' commitment and withdrawal from a course

When a student is registered for a course s/he is automatically registered for exams or bound by submission dates for assignments in that course. By withdrawing from a course, a student is thereby released from those requirements with regard to that course.

Withdrawal from a course must be submitted in writing to the Department Coordinator before 1/3 of the entire length of the relevant course has passed.

Illness

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

Study break

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

ARTICLE 27. FINAL PROJECTS

Bachelor programmes

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

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

into account. The Dean must respond to the student's appeal within ten days of receiving them. After this, the decision of the examiners is final.

Special guidelines are issued on final projects for each programme.

Master's programme

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

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

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

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

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

VIII. STUDENTS' RIGHTS

ARTICLE 28. STUDENTS' COMPLAINTS

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

ARTICLE 29. BREACH OF LAW OR ACADEMY REGULATIONS

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

ARTICLE 30. GRIEVANCE COMMITTEE ON STUDENT RIGHTS

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

IX. ACADEMIC FACULTY

ARTICLE 31. JOB TITLES AND APPOINTMENTS

The Iceland Academy of the Arts employs academic faculty and support services staff. Academic faculty are *Professors*, *Associate Professors* and *Assistant Professors*, who are hired in accordance with Rules on Academic Appointments and assessed by a specially appointed Evaluation Committee, *Adjunct Professors*, who are hired directly by the Rector in consultation with the respective Deans for defined tasks within a Department, and *part-time lecturers*, who are hired by Programme Directors or Deans.

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

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

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

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

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

X. FUNDS

ARTICLE 32. FUNDS SUPPORTING ACADEMIC WORK

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

Development Fund for Academic Staff

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

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

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

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

Publication Fund

The purpose of the Fund is to strengthen the Iceland Academy of the Arts publication activities and enhance the dissemination of the work of academic faculty. The Fund thereby aims to strengthen the relationship between teaching, research and innovation. The Fund's revenue is the Academy's contribution in accordance with budget and other revenue that the Fund may receive.

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

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

XI. FEES

ARTICLE 33

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

XII. ENTRY INTO FORCE AND OTHER MATTERS

ARTICLE 34

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

**Department of Arts Education 2015-2017
MA Program in Arts Education 120 ECTS**

	1. semester autumn	ECTS	2. semester spring	ECTS	3. semester autumn	ECTS	4. semester spring	ECTS	ECTS
MANDATORY:	The Hot Tub I The Teaching Profession I Research training Project Management	4 6 10 6	Pedagogy of dance I Pedagogy of Drama I Pedagogy of Visual Arts I Pedagogy of Music I The Hot Tub II Philosophy of Education Psychology	10	Pedagogy of Dance II Pedagogy of Drama II Pedagogy of Visual Arts II Pedagogy of Music II Seminar I Academic Essay Writing Literacy and digital media in teaching	10	Final Project Seminar II	10 / 30 0	
TOTAL – ECTS: 78 / 98		26		24		18		10 / 30	
ELECTIVES:	(autumn 2015) Arts education for students with spec Developing Educational Materials* Art and sustainability** Body percussion** Shadow theater Artbooks** Creative writing in the classroom Art therapy ** (post) Voice – improvisation – expression Funding applications Exhibition and/or conference Independent project	6 4 6 2 2 2 4 6 2 2 2 / 6	(spring 2016) Art and multiculturalism** Cultural management Drama Methodology in Teaching* Fab-lab as educational settings Youth Choir Making musical instruments Textiles as artworks Electric music and recordings Exhibition - performance Independent project	6 6 4 4 2 2 2 2 2 2 / 6	(autumn 2016) Art and Culture** Adult education** Creative writing Developing Educational Materials* Reading group Voice – improvisation – expression Artistic Research I Exhibition - performance Exhibition - conference Art Therapy Independent Project Specialized visual arts course Specialized drama course Specialized music course	6 6 4 4 2 2 2 2 2 4 2 / 6 2 2 2	(spring 2017) Music Methodology in Teaching* Leadership Skills: The Teacher's From studio to classroom* Drama Therapy Artistic Research II Working with Colours in 3D Dance, Forms and Creative ways** Community Based Arts** Theatre Direction with young people** Exhibition - performance Independent Project	2 2 2 2 6 2 2 2 4 / 6 4 2 2 / 6	
TOTAL – ECTS:		40 / 46		32 / 38		42 / 48		30 / 42	
FULL TIME STUDY		30		30		30		30	

* Regulatory electives for different art disciplines or mandatory for certain types of final projects.

** Courses thought every other year.

E. CURRICULUM 2014-15

Course name: The Teaching Profession I

Course number: KEN0106MK

Course type: Mandatory

Course level: Master 2.1 and 2.2

Semester: 1

Number of units: 6

Language: Icelandic

Preliminary requirements: None

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

- Know different teaching methods and be able to assess under what circumstances and how these are applied.
- Be able to create a systematic, realistic but flexible syllabus in their artistic field.
- Know the main assessment methods, be able to use these and realise what needs to be taken into consideration when these are used.
- Have formed an opinion of their own strengths and weaknesses in their work and have formed their own personal theory of practice.
- Know about ideas of professionalism and the teacher as a leader.

Description: In this course, factors and theories regarding the definition of the role and working environment of the teacher are woven together with practical issues regarding the preparation and organisation of teaching and teaching methods. The teacher's "toolkit" will be discussed, the development of professional awareness, the role of the arts teacher in education and in society. Students reflect on questions related to this and look at their own ideas and experience in connection with reading materials and the content of lectures.

Assessment: Attendance, participation and the submission of assignments.

Supervisor: Ingimar Ólafsson Waage

Teachers:

Course name: Philosophy of Education

Course number: HEM0206MK

Course type: Mandatory

Course level: Master 2.1 and 2.2

Semester: 2

Number of units: 6

Language: Icelandic

Preliminary requirements: *The Teaching Profession I*

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

- Understand the development of ideas on child-rearing and education in Western culture, emphasizing theories on the value of an arts oriented upbringing.
- Be able to articulate the ideas of some of the most prominent philosophers and theorists of education from the classical age to modern times.
- Have the capacity to lay out and support their arguments and opinions within debates on educational issues, and to demonstrate the fundamental knowledge necessary to analyze, articulate and discuss issues related to the connection between educational institutions, society and social critique.
- Understand the relationship between communities and curriculum standards and the hands-on aspects and development of education.
- Demonstrate the capacity to choose and argumentatively support their choice of educational methods and theories, as well applying them at every level of the educational system.
- Be able to grasp the methodology and mechanisms of philosophical discourse.

Description: This course discusses the ideas of some of the major philosophers and pedagogues of the Western world on education, educational theories and diverse teaching approaches; their ideas on arts and an artistic upbringing, and the value of the arts to the work of schools and education, as well as ideas on lifestyle and values in connection to social critique and arts teaching and how arts educators can inspire their students to re-evaluate their lifestyle and values through art. Philosophical debates on the subject and students' presentations of their projects also form a large part of the course. Students are trained to use philosophical debate as part of their teaching.

Assessment: Continuing assessment, assignments

Supervisor: Ingimar Ólafsson Waage and Guðbjörg R. Jóhannsdóttir

Teachers: NN

Course name: Research training

Course number: RAN0010MK

Course type: Mandatory

Course level: Master 2.1 and 2.2

Semester: 1st semester

Number of units: 10

Language: Icelandic

Preliminary requirements: None

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

- Be acquainted with academic working methods, use of source material and know about main research methods in teaching and the arts.
- Know the main databases related to their subjects and have adapted to their use.
- Have a defined research area related to the subject of their Master studies and be able to choose relevant methods to follow a research plan through.
- Have gained an insight into the analysis of data and its processing.
- Be able to communicate research results in a clear manner; whether in speech, in writing or in artistic practice.
- Be able to participate in constructive criticism and discussion of research-related working methods and subjects of their own work and that of others.

Description: The course is a common platform for Master students to develop their own subjects in the field of research, to gain training in academic working methods and skill in research-related projects and their communication. The course is intended to encourage students to look at their subjects from the point of view of the researcher and other professional fields than their own. The course is structured in terms of three main pillars: academic working methods, research methodology and communication.

Assessment: Attendance, participation and assignments

Supervisor: Guðbjörg R. Jóhannesdóttir

Teachers: NN

Course name: Project Management

Course number: VST0006MK

Course type: Mandatory

Course level: Master 2.1 and 2.2

Semester: 1st semester

Number of units: 6

Language: Icelandic

Preliminary requirements: None

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

- Know about the organisation, management and promotion of artistic events and have acquired skills for such work.
- Know possibilities and methods in the marketing of arts events.
- Be able to present their ideas clearly in accordance with their purpose and aim and be able to assess their strengths and weaknesses.
- Know about assessment methods to honestly and fairly assess an event, after it has taken place and furthermore, to be able to support this with various arguments from different perspectives.
- Realise their own strengths and weaknesses as project managers and how strengths can be used to their best advantage and weaknesses compensated for.
- Be able to demonstrate originality in the development and use of ideas in teaching and the communication of the arts.
- Be able to take initiative for projects in teaching in the arts, manage these projects and shoulder responsibility for the work of individuals and groups.
- Possess the ability to lead different groups in artistic projects and be able to take initiative on the conversation between different artistic fields.

Description: In the course, students organise independent projects in relation to business. Methods in the development, organisation and management of new arts events are looked at and planning, financing, risk assessment, goal setting, presentational issues, networking, implementation and assessment methods are studied closely. Students work on their own project as individuals or in groups.

Assessment: Attendance, participation and the handing in of assignments

Supervisor: Frímann Sigurðsson

Teachers: To be announced

Course name: The Hot Tub I

Course number: HEP0104MK

Course type: Mandatory

Course level: Master 2.1. and 2.2

Semester: 1st semester

Number of units: 4

Language: Icelandic

Preliminary requirements: None

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

- Have strengthened their personal skills as teachers and demonstrated their ability to apply them, e.g. in communication, organisation and oral and bodily expression.
- Know the main challenges of interdisciplinary arts teaching and have the confidence to engage with these, both independently and as a part of a team.
- Understand, from their own experience, a variety of creative teaching methods and be able to apply these with assurance in teaching.

Description: In the Hot Tub, there is an emphasis on creating conditions where students get to test their communication abilities, their resourcefulness and artistic and pedagogic daring through practical exercises. The course places great emphasis on students having the opportunity to try things out for themselves, and to communicate their ideas and knowledge within the group. To some extent, the course will therefore be moulded by the artists attending at each time. Materials and assignments are derived from various sources and from all artistic disciplines, but the underlying aim of the work is always pedagogical.

Assessment: Participation, continuous assessment and assignments.

Supervisor: Vigdís Jakobsdóttir

Teachers:

Course name: The Hot Tub II

Course number: HEP0302MK

Course type: Mandatory

Course level: Master 2.1. and 2.2

Semester: 2nd semester

Number of units: 2

Language: Icelandic

Preliminary requirements: *The Hot Tub I*

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

- Be able to confidently express their vision for the future of arts education in a broad context.
- Be able to actively participate in the conception, preparation and execution of an event that makes a meaningful contribution to the current debate on the future of arts education in Iceland.

Description: Students collaborate in a democratic manner on the organization of an art event which objective is to communicate their vision on the future of arts education beyond the walls of the Academy of the Arts.

Assessment: Assignments and participation

Supervisor: Vigdís Jakobsdóttir

Teachers:

Course name: Pedagogy of Music I

Course number: KET0110MK

Course type: Mandatory

Course level: Master 2.1. and 2.2

Semester: 2nd semester

Number of units: 10

Language: Icelandic

Preliminary requirements: None

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

- Know the content of the national curriculum for music education at the primary school level, and be able to use it as a reference tool for developing and planning course outlines and objectives.
- Understand the major theories, as well as different philosophies and approaches in music education, and be able to apply them to the organization and analysis of projects.
- Demonstrate mastery, both oral and written, of the conceptual language employed in the field.
- Be able to connect their academic learning and project work to their personal experience and prior knowledge of the field.
- Be able to prepare and organize diverse music education courses for groups at the primary level, utilizing amongst other tools, teaching plans, educational objectives and student assessments.
- Have the capacity to use their knowledge and skills to adapt or compose musical pieces for school instruments.
- To evaluate and consider, from a professional standpoint, their own teaching performance in the field.

Description: The course outlines and provides discussions on the current situation and development of music education within the Icelandic school system. It looks at different approaches, ideologies and the most common methods in the field, as well as introducing its pioneers. The course emphasizes the importance of setting teaching objectives, introducing diverse teaching methods, as well as developing study and teaching plans along with different assessment methods. Strong emphasis is placed on training students to communicate, adapt music and using other practical approaches to creative music teaching. Students will do fieldwork and visit primary schools in the Reykjavik area to gain insight into the profession and get to know a

wide variety of educational policies. Fieldwork is an excellent opportunity to acquire skills in preparing and teaching classes, as well as communicate with students under the supervision of the receiving teacher.

Assessment: Continuous assessment, reaction to reading and assignments. To pass the course, students have to complete their field studies.

Supervisor: Kristín Valsdóttir

Teachers: NN

Course name: Pedagogy of Music II
--

Course number: KET02MK

Course type: Mandatory

Course level: Master 2.1 and 2.2

Semester: 3

ECTS: 10

Language: Icelandic

Prerequisites: KET0110MK

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

- Have an understanding of the composition of the course syllabus of Icelandic upper secondary schools and music schools, and be able to use that knowledge to organize teaching.
- Be able to discuss the status of music and music teaching at the upper secondary level (in Icelandic upper secondary schools and music schools) with confidence and authority.
- Have studied trends and developments in music teaching, have a grasp of the main theories and research in the field, and have formed an independent opinion of the aforementioned in discussions and in writing.
- Have considered and formed an opinion on how to ensure further development of musical training at the upper secondary level, and be able to support it with arguments.
- Be able to prepare teaching materials and assessment criteria.
- Be able to organize teaching for at least one semester for students at the upper secondary level, where the focus is on the gradual build up in the studies.
- Be able to reflect and assess their own performance.
- Be able to simply accompany a singer on a (piano) keyboard.

Description: The course will address teaching materials and course syllabi for the upper secondary level in Iceland – both upper secondary schools and music schools. Theories regarding assessment and methods in study assessments will be reviewed, in addition to research in the field of musical education. Students will also work with creative methods in music teaching. All students will receive private piano lessons throughout the semester in order to train the basics of simple accompaniment. During the course, teacher students will engage in field studies and visits to upper secondary schools and/or music schools in the Greater Reykjavik Area, where they

will gain insight into school activity and get acquainted with the diverse focus points of the schools. The field studies train teacher students in preparing and engaging in teaching, and relating to students under the supervision of the receiving teacher.

Assessment: Assignments

Supervisor: Kristín Valsdóttir

Teachers: To be announced

Course name: Pedagogy of Drama I

Course number: KEL0110MK

Course type: Mandatory

Course level: Master 2.1. and 2.2

Semester: 2nd semester

Number of units: 10

Language: Icelandic

Preliminary requirements: None

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

- Be able to use the national primary school curriculum as a reference point.
- to organize drama teaching.
- Be able to discuss prominent theories and studies in the field of drama education and use their knowledge to argumentatively support their own teaching plans.
- Be able to articulate their own professional theory and discuss it critically from an academic and practical perspective.
- Be able to use diverse teaching methods in drama..
- Be able to use diverse assessment methods in drama teaching.
- Be able to make long-term teaching plans, using the systematic build-up of knowledge as a focal point.
- Be able to communicate, both orally and in writing, ideas on the pedagogy of drama.
- Be able to professionally reflect on and assess their teaching performance in the field.
- Show the ability to reflect on, and present, their professional expertise in drama, and to formulate a personal approach to continuing education in the field.

Description: This course introduces students to the philosophy and history of drama education, its practices and major theorists. Students participate actively in discussions on the role of the drama teacher and drama in Icelandic schools. Students will be given opportunities to tackle the challenge of setting teaching objectives, learning outcomes and doing performance assessments in hands-on projects at the appropriate level. An important part of the course is field work carried out in primary schools as well as school visits. Guided by a receiving teacher, field work trains pre-service teachers to prepare and teach classes and relate to students.

Assessment: Written assignments, presentation of hands-on projects and field work.

Supervisor: Vigdís Jakobsdóttir

Teachers:

Course name: Pedagogy of Drama II
--

Course number: KEL0210MK

Course type: Mandatory

Course level: Master 2.1. and 2.2

Semester: 3rd semester

Number of units: 10

Language: Icelandic

Preliminary requirements: Completion of *Pedagogy of Drama I*

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

- Be able to knowledgably and confidently discuss the state of drama and drama education in Icelandic secondary schools.
- Have mastered diverse teaching strategies in drama for older students.
- Be able to organize long-term teaching plans focusing on the systematic build-up of knowledge and practice.
- Be able to organize theoretical and practical drama courses at the secondary level, setting realistic objectives and learning outcomes as well as choosing appropriate learning materials, teaching and assessment methods.
- Be able to use pedagogical arguments to support their teaching strategies.

Description: This course outlines the state and development of drama as a subject area in Icelandic secondary schools as well as in a wider context. The role of the drama teacher at the secondary level will be reviewed. What can we learn from the experiences of other countries in the field? The course focuses on designing learning materials, formulating visions of the future, setting objectives and strategies for assessing success in drama education. Pre-service teachers will do field work and participate in school visits to secondary schools in the Reykjavik area. Field work provides pre-service teachers with opportunities to prepare and teach classes and relate to students under the supervision of the receiving teacher. Pre-service teachers will complete projects connected to school visits.

Assessment: Written assignments and presentations. To complete the course students must complete their field work.

Supervisor: Vigdís Jakobsdóttir

Teachers:

Course name: Pedagogy of Visual Arts I

Course number: KES0110MK

Course type: Mandatory for visual arts students in arts education

Course level: Master 2.1

Semester: 2

Number of units: 10

Language: Icelandic

Preliminary requirements: None

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

- Be able to utilize their knowledge, understanding and intuition with regard to academic methods in their work.
- Possess an ability to present arguments supporting their theoretical, creative and practical work related to arts teaching at the upper secondary level.
- Possess an ability to organize, assess and engage in arts-related teaching at the upper secondary level.
- Be able to make independent, professional decisions and present an argument for these on pedagogic grounds, e.g. in the creation of syllabi.
- Be able to utilize their knowledge, understanding and ability to solve problems in new and unfamiliar circumstances, in a broad or interdisciplinary context, related to teaching and communication.
- Have adopted and increased their understanding and overview of teaching and communication within their art form.
- Be able to communicate pedagogical ideas in speech and in writing.
- Know basic ideas and assessment methods in visual arts teaching.
- Be able to work in a group, taking into account different ideas and a variety of solutions.

Description: In the course, the position and development of visual arts and design teaching in upper secondary schools in Iceland is discussed. Curriculums and the creation of study materials, teaching methods and goal-setting will be discussed with an emphasis on the curriculum used by design and arts departments in upper secondary schools. The possibilities of computer and information technology in the communication of visual arts are also covered. Icelandic and foreign material on visual arts suited to teaching will be reviewed. Theories and methods of assessment

in schools and in individual courses are reviewed. The concept of a personal theory of practice and students' attitude toward the profession and teaching will be discussed. The platform of visual arts teaching is researched; e.g. schools, museums, courses, clubs and associations. During the course, teaching students will engage in field work and visits to upper secondary schools in the capital area, where they will gain insight into the work of upper secondary schools and get acquainted with their different emphases. Students will be taught how to do a project connected to their visits to the schools. During their field studies, teaching students are trained in preparing and engaging in teaching and relating to students under the supervision of the receiving teacher.

Assessment: Continuous assessment, reactions to reading and assignments. To pass the course, students need to complete their fieldwork.

Supervisor: Ásthildur Björg Jónsdóttir

Teachers:

Course name: Pedagogy of Visual Arts II
--

Course number: KES0210MK

Course type: Mandatory

Course level: Master 2.1 and 2.2

Semester: 3rd semester

ECTS: 10

Language: Icelandic

Field Study: 2 ECTS of 10 are in field teaching

Prerequisites: KES0110MK

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

- Have an understanding of the composition of the course syllabus of Icelandic upper secondary schools, and be able to use that knowledge to organise teaching.
- Be able to discuss the status of visual arts and design in Icelandic syllabi for upper secondary schools.
- Have reflected on the role of the teacher from various viewpoints, and look to the future.
- Have studied trends and developments in pedagogy of visual arts, have a grasp of the main theories and research in the field, and have formed an independent opinion of the aforementioned.
- Be able to prepare teaching material and assessment criteria for learning outcomes.
- Have considered and formed an opinion on how to ensure further development of visual arts training both at the upper secondary level and in a broader context.
- Be able to use their knowledge and skills to prepare and organise teaching, record results, projects and/or events as is appropriate.
- Possess the ability to organize teaching for at least one semester at the upper secondary level, with the build-up in the course as a guiding light.
- Be able to communicate their findings and ideas in a well-defined way in accordance with the nature of the project.
- Possess the ability to evaluate and assess their own performance.

Description: The course will address the status and development of visual arts and design teaching in upper secondary schools in Iceland. Attention will also be paid to course syllabi and the organization of studies, teaching methods and setting criteria

for learning outcomes with a focus on activities at the upper secondary school level. Icelandic and international basic material on visual arts will be looked at, in addition to methods and theories regarding assessments in schools and in individual courses. During the course teacher students will engage in field studies and visits to upper secondary schools in the Greater Reykjavik Area, where they will be gain insight into the upper secondary school activity and get acquainted with the diverse focus points of these schools. Teacher students work on projects in relation to these visits. The field studies train teacher students in preparing and engaging in teaching, and relating to students under the supervision of the receiving teacher.

Assessment: Assignments

Supervisor: Ásthildur B. Jónsdóttir

Teachers: To be announced

Course name: Pedagogy of dance I

Course number: KED0105MK

Course type: Mandatory for dancers in arts education

Course level: Master 2.1. and 2.2

Semester: 2nd semester

Number of units: 10

Language: Icelandic

Preliminary requirements: None

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

- Know the content of the dance education section of the national curriculum for primary schools and use it as a reference when setting teaching objectives and making syllabi.
- Understand the philosophy and practice of dance and know diverse trends within dance theory.
- Understand and apply in written and oral expression the varied concepts connected to the field.
- Be able to prepare and organize a broad curriculum for dance teaching at the primary school level.
- Be able to use their knowledge and skills to choreograph dance pieces for primary school students as well as encouraging them to create their own pieces.
- Have developed their professional theory as dance teachers.

Description: This course maps the status of dance education within the Icelandic school system. The national curriculum's section on dance is used as a reference tool for preparing syllabi and teaching plans. Emphasis is placed on the importance of setting teaching objectives and various teaching philosophies and methods are introduced. Students receive training in the communication, construction and presentation of their teaching materials. Classes are based on lectures, discussions and presentations. An important part of the course are workshops where students become acquainted with diverse methods within dance education and are given opportunities to apply their skills. The course is also based on field work and visits to primary and dance schools in the Reykjavik area where students are given an opportunity to gain insight into the work done within these institutions and their varied approaches and emphases. Field studies also coach students in preparing and

engaging with teaching and relating to students under the supervision of the receiving teacher.

Assessment: Continuous assessment, reactions to reading and assignments. To pass the course, students need to complete their fieldwork.

Supervisor: Irma Gunnarsdottir

Teachers: NN

Course name: Pedagogy of Dance II
--

Course number: KED0210MK

Course type: Mandatory for dancers in arts education

Course level: Master 2.1 and 2.2

Semester: 3rd semester

Number of units: 10

Language: Icelandic

Preliminary requirements: KED0110MK

Field study: 3 units of 10 are teaching in the field

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

- Know the content and ideas behind the curriculum for upper secondary schools in dance and take these into consideration in the creation of course descriptions and themed projects.
- Know the content and reference ideas in the teaching of the arts in upper secondary schools and be able to adapt these to dance.
- Know basic ideas and methods for assessment in dance and utilise these in the creation of course descriptions.
- Be able to organise dance courses at upper secondary level, with realistic learning outcomes, choice of teaching methods and ways of assessment.
- Know the position of dance and dance teaching in Icelandic upper secondary schools, have formed an independent opinion of this and be able to communicate it with confidence.
- Have adopted various teaching methods and be able to apply these, communicate and adapt to circumstances.
- Have formed an opinion of how the progressions of dance teaching at upper secondary level can be supported.

Description: The position and development of dance as a taught discipline in Icelandic upper secondary level schools and wider context is discussed. The role of the dance teacher at upper secondary level is analysed. What can we learn from other nations' experience in this field? There is an emphasis on the creation of study materials, vision, references and methods to assess results in the study of dance. During the course, teaching students will receive training in teaching during visits to upper secondary schools in the capital area. During the field training, teaching students are trained in preparing and engaging in teaching and relating to students under the guidance of the receiving teacher. Teaching students work on projects in

relation to their visits to the schools. The course is taught in Icelandic but reading materials are mostly in English.

Assessment: Written assignments and presentations. To pass the course, students need to complete their teaching training.

Supervisor: Karen María Jónsdóttir

Teachers: To be announced

Course name: Psychology

Course number: SÁL0206MK

Course type: Mandatory

Course level: Master 2.1. and 2.2

Semester: 2nd semester

Number of units: 6

Language: Icelandic

Preliminary requirements: None

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

- Know the main theories and scholars of educational and developmental psychology and be able to apply their knowledge to lesson plans and communication with children.
- Have formed an opinion of the most common concepts and methods in behavioral discipline, being able to use these appropriately, both orally and in written expression.
- Be more fully prepared to engage in multi-faceted ways of communicating, as called for by the teaching profession.

Description: This course discusses education and development from the perspective of different theories in psychology and how they can be applied in teaching, Psycho-social and cognitive development, intelligence, gender differences, memory, motivation and behavioral discipline will all be discussed. Various theories on communication and ways to strengthen students' self-perception as well as their social skills are introduced. Communication between teachers and students with emotional and behavioral issues of various nature is also discussed.

Assessment: Attendance, participation and assignment completion

Supervisor: Guðbjörg Danielsdóttir

Teachers:

Course name: Academic Essay Writing
--

Course number: RFT0202MK

Course type: Mandatory

Course level: Master 2.1. and 2.2

Semester: 3rd semester

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- Know the basics of academic composition, i.e. form, construction, research question, literature review, discussion and conclusion.
- Be able to clearly summarize previous research in a particular field (literature review).
- Be able to propose their own research question and use it to focus the remainder of the essay.
- Understand how to refer to sources and compile a bibliography.
- Be able to discuss complicated concepts, theories and ideas simply and clearly.
- Understand the most common methods of locating and collecting sources.
- Know how to write a synopsis and an abstract.
- Be able to clearly synthesize the results of their own research.

Description: This course is meant to train students to become fluent in the methods of academic writing. It places emphasis on form, i.e. the ability to construct the essay from the introduction, to the main body and conclusion in a coherent, logical manner. The most common methods of academic research and writing are introduced and compared. Students complete one written assignment during the course that takes them through the process of locating their research question to writing an abstract at the end. Academic writings pertinent to the students' area of interest are analyzed with regard to form and construction.

Assessment: Attendance, written assignment

Supervisor: Ellen Gunnarsdóttir

Teachers:

Course name: Seminar I

Course number: MÁL0102MK

Course type: Mandatory for Master students

Course level: Master 2.1. and 2.2

Semester: 3rd semester

Number of units: 0

Language: Icelandic

Preliminary requirements: None

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

- Be able to utilise their knowledge, understanding and intuition for professional procedures in the preparation of a Master project.
- Be able to make independent, professional decisions on the selection of a Master project and support these with pedagogical arguments.
- Be able to work independently from previous studies and select a field and material for a Master project.
- Be able to assess other students' Master projects in a critical and constructive manner.
- Be able to clearly communicate their academic subjects to parties within the academic field.
- Have the ability to participate in discussion on Master projects on an equal footing and be able to take a stance in critical debates on the arts, education and culture.
- Have an insight into various types of Master projects.

Description: The Master students' seminar aims to guide students and support them in working on an idea which later will be developed as a project for a Master degree. It is intended as training for students in critical debate and assessment of the different possibilities of Master projects. Students present their ideas and receive feedback and guidance from their fellow students and teachers. The seminar is based on a great deal of participation from all students. Its content will be flexible to meet the needs of the participating group each time.

Assessment: Continuous assessment, reaction to reading materials and assignments

Supervisor: Ellen Gunnarsdóttir

Teachers: To be announced

Course name: Seminar II

Course number: MÁL0200MK

Course type: Mandatory

Course level: Master 2.2

Semester: 4th semester

Number of units: 0

Language: Icelandic

Preliminary requirements: *Seminar I*

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

- Be able to systematically articulate the main points of their master's project and present it to their fellow students.
- Be able to use their knowledge, understanding, and skills to take a professional approach to critical discussions on graduate projects.
- Be able to use the methods and tools a professional presentation demands.
- Be able to articulate their ideas and solutions.
- Be able to argue their case with regards to the thesis and methodology of their graduate project.
- Be able to articulate the methodology, critical approach and practical application of their ideas.
- Be able to articulate their own position and communicate the value of their project in the field of the arts.
- Have the skills to reflect on and assess their own performance.

Description: Seminars provide students with a platform to present their own work and discover their fellow students' work. For this reason, seminars also provide a support network for students during the process of completing their graduate projects. Graduate students will present their work twice in the course of the seminars. The first presentation takes place during the work process itself. Conversations and discussions about the projects during this time provide an opportunity for students to respond to one another's work and provide reciprocal support. Seminars also provide an opportunity for an exchange of arguments and opinions as well as content, methodology and other issues. The second seminar is public and provides students with the opportunity to present their graduate work at the completion stage. Presentations of graduate projects provide a public platform for a critical and constructive debate on arts education.

Assessment: Seminar presentation, application and participation in class

Supervisor: Ellen Gunnarsdóttir

Course name: Final Project M Art Ed

Course number: LOK1030MK

Course type: Mandatory

Course level: Master 2.2

Semester: 4

Number of units: 0

Language: Icelandic

Preliminary requirements: Completion of all other obligatory courses required for the master's degree.

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

- Be able to apply theories, philosophies, concepts and methods in the field of education, using scholarly arguments and processes to complete their graduate thesis.
- Have mastered commonly recognized scholarly methods.
- Be able to utilize their knowledge to take a professional approach to the completion of their graduate thesis.
- Have mastered recognized teaching methods in arts education and be able to use these to develop a personal teaching style in their graduate project that is based on a professional foundation.
- Have the ability and skill to evaluate and analyze scientific sources and data.
- Have developed the ability to decode research studies and conclusions in the fields of education and the arts.
- Have the skill to reflect on, and evaluate, their performance.
- Be able to apply their knowledge and skills to record results, projects or events in an appropriate manner.
- Be able to use their skills to communicate their experience and ideas in a clear manner based on the nature of the project.

Description: The final project is individualized. It gives students the space to deepen their knowledge in a chosen area of interest and to demonstrate that they have the knowledge and ability to master the challenge of a large-scale project. The final project showcases the student's ability to master the methods and approaches she chooses to use, as well as the knowledge and skill to create a final product that has scholarly and/or practical value in the field of arts education and communication. The final project is therefore a crucial element in the student's development as a teacher, leader and specialist in his chosen field in the arts. The choice of topic and approach is the responsibility of the student in consultation with the director of graduate

projects and a supervisor. The M.Art.Ed final project is not defined as a research project and does not therefore demand that students engage in primary research. It does require a critical approach and it is therefore important that throughout the work process students apply scholarly methods and recognized tools to complete and present the project.

Assessment: External examiner and thesis defence

Supervisor: Ásthildur Björg Jónsdóttir

Teachers: Thesis supervisor

Course name: Final Project MA

Course number: LOK3030MK

Course type: Mandatory

Course level: Master 2.2

Semester: 4

Number of units: 0

Language: Icelandic

Preliminary requirements: Completion of all other obligatory courses required for the master's degree.

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

- Be able to apply theories, philosophies, concepts and methods in the field of education, using scholarly arguments and processes to complete their graduate thesis.
- Have mastered commonly recognized scholarly methods.
- Be able to utilize their knowledge to take a professional approach to the completion of their graduate thesis.
- Have mastered recognized teaching methods in arts education and be able to use these to develop a personal teaching style that's based on a professional foundation in their graduate project.
- Have the ability and skill to evaluate and analyze scientific sources and data.
- Have developed the ability to decode research studies and conclusions in the fields of education and the arts.
- Have the skill to reflect on, and evaluate, their performance.
- Be able to apply their knowledge and skills to record results, projects or events in an appropriate manner.
- Be able to use their skills to communicate their skills and ideas in a clear manner based on the nature of the project.

Description: The final project is individualized. It gives students the space to deepen their knowledge in a selected area of interest and to demonstrate that they have the knowledge and ability to master the challenge of a large-scale project. The final project showcases the student's ability to master the methods and approaches he chooses to use, as well as the knowledge and skill to create a final product that has scholarly and/or practical value in the field of arts education and communication. The final project is therefore a crucial element in the student's development as a teacher, leader and specialist in his chosen field in the arts. The choice of topic and approach

is the responsibility of the student in consultation with the director of graduate projects and a supervisor.

The MA final project falls into the category of research project and it is therefore required that students engage in primary research. The project must take a critical approach, and it is therefore important that throughout the work process students apply scholarly methods and recognized tools to complete and present and the project.

Assessment: External examiner and thesis defence

Supervisor: Ásthildur Björg Jónsdóttir

Teachers: Thesis supervisor

Course name: Creative Writing

Course number: SKS0004MK

Course type: (mandatory/elective): Elective – mandatory for theatre students

Course level: Master 2.1 and 2.2

Semester: 1st or 3rd semester

Number of units: 4

Language: Icelandic

Preliminary requirements: None

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

- have increased their confidence in expressing themselves in writing,
- know various methods for writing texts in various contexts,
- be able to apply independent procedures in the writing of text,
- know ways to harness their own creativity in writing.

Description: In this course, students get to try their hand at various methods in the writing of texts in various contexts. Emphasis is placed on methods that unleash creativity and loosen inhibitions.

Assessment: Assignments, attendance and participation.

Supervisor: Davíð Stefánsson

Teachers:

Course name: Theatre Direction with young people

Course number: LST0002MK

Course type: Elective

Course level: Master 2.1 and 2.2

Semester: 2nd or 4th semester

Number of units: 4

Language: Icelandic

Preliminary requirements: None

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

- Understand what the role of the director entails with children and young people.
- Have sufficient grasp of simple direction techniques to be able to apply these in the staging of shorter performances with young people.
- Be able to apply their knowledge in an independent and creative way.

Description: The course gives an insight into the role of the director through applied exercises and group work. Students will have an opportunity to stage short scenes under the direction of a professional director. Special emphasis is placed on methods suited to working with children and young people.

Assessment: Attendance, participation and the submission of assignments.

Supervisor: Bjarni Snæbjörnsson

Teachers: To be announced

Course name: From the Studio to the Classroom
--

Course number: STC0002MK

Course type: (mandatory/elective): Elective – mandatory for visual art students

Course level: Master 2.1

Semester: 2nd or 4th

ECTS: 2

Language: English

Prerequisites: None

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

- Have explored the processes, properties and expressive uses of a range of materials.
- Have developed a broad knowledge of materials and how to use these materials with a variety of school age populations.
- Have refined skills in adapting materials including found and recycled materials for use in a variety of classroom/studio settings.
- Have researched contemporary materials used in the visual arts,
- Have learned how to adapt a lesson idea for different age groups through an understanding of different materials and themes.
- Have developed strategies for effective organisation and distribution of art materials and how this impacts on instruction.
- Have discovered the possibilities of children’s artistic expression.

Description: Through a consideration of themes, practices and concerns of contemporary art, pre-service teachers will learn how to adapt and translate these ideas for educational settings with children and adolescents. Various themes, practices and concerns become the motivation for exploring the processes, properties and expressive uses of a range of materials, particularly found and recycled materials. This course develops the kind of thinking that is not imitative of the themes, practices and concerns in contemporary art but rather supports the idea of adaptation, translation and the production of new meaning. Students will work with a range of materials and look at ways of structuring and motivating groups of children and adolescents with those materials. The class will combine short lectures, demonstrations, group work, one-on-one instruction, and hands-on instruction in the studio. The project motivations take literally the idea that “we live in the images of our culture” (Carter, 2008, p. 100).

Assessment: Attendance, formative portfolio, summative portfolio

Supervisor: Louise Harris

Teacher:

Course name: Qualitative Research Methods
--

Course number: EIR0004MK

Course type: Mandatory for students working on 30 ECTS final projects

Course level: Master 2.1. and 2.2

Semester: 3rd semester

Number of units: 4

Language: Icelandic

Preliminary requirements: None

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

- Know prominent elements of qualitative research methods.
- Understand the conditions to which a qualitative approach is best suited.
- Know the most common methods of the qualitative research tradition.
- Have completed a simple research plan.
- Be able to present well defined research questions and a well defined framework for interviews.
- Be able to categorize documentation according to theme.
- Have the knowledge and skill to evaluate which approach within the framework of qualitative research methods is most appropriate in different situations.

Description: This course outlines the most commonly accepted methods of qualitative research and identifies when they are appropriate. The focus is on interviews, open and half-open sample groups, outlining a framework for interviews and analyzing data. Emphasis is placed on students' application of these methods in their assignments.

Assessment: Assignments

Supervisor: Kristín Valsdóttir

Teachers:

Course name: Arts and Sustainability

Course name: LOS0006MK

Course type: Elective

Course level: Master 2.1 and 2.2

Semester: 1st or 3rd

ECTS: 6

Language: Icelandic

Prerequisites: None

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

- Be able to utilise their knowledge, understanding, and intuition for professional approach in their work.
- Possess knowledge to make independent, professional decisions that they can support with pedagogical arguments.
- Be able to present an argument for theoretical, creative, and practical solutions in arts education based on the ideology of education for sustainable development.
- Have the competence and skills to organise, assess, and develop arts related teaching based on the ideology of education for sustainable development.
- Have a grasp of ideology regarding sustainable development, and be literate in visual works by artists who in some way address sustainable development in their work.
- Be able to communicate ideas on sustainable development both visually and in writing.
- Be able to participate in collaborations where different ideas and possible solutions are taken into consideration.

Description: The course explains principal concepts and analyses public policy on education for sustainable development. The main emphasis will be on different ideas on education for sustainability and its various manifestations in visual arts. The course will look into how arts can enhance understanding of the concept of sustainable development. Focus is on social critique and students will work with ideas of contemporary artists in that context. The course is both applied and in the form of lectures.

Assessment: Continuous assessment, reaction to reading materials and assignments.

Supervisor: Ásthildur B. Jónsdóttir

Teachers: To be announced

Course name: Developing Educational Materials
--

Course number: NÁM0004MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 1st or 3rd semester

Number of units: 4

Language: Icelandic

Preliminary requirements: None

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

- Be acquainted with different varieties of educational materials.
- Have understood the different emphases in various educational materials with regard to the field of study, age and maturity of students, scholarly approach etc., using analytical perspectives for the purpose.
- Be acquainted with current research and theory relating to the design of educational materials.
- Know the main elements required to develop educational materials.
- Have mastered the skills required to make project outlines in the development of educational materials.

Description: The course outlines the educational materials and tools used in Iceland, especially at the primary school level. Some examples of foreign educational materials are also discussed. The course seeks to answer questions related to the role of educational materials. Different types of learning tools are looked at closely and various types of learning materials are explored and examined in-depth, using an analytical key. Examples are used to look at how scholarly perspectives are applied in the development of educational materials, i.e. in connection to teaching strategies. Key concepts in teaching methodology are discussed as well as related research and theory. Students tackle the challenge of completing a project outline, using learning materials of their own choice. If enough time remains, students will have the opportunity to create and present their own digital materials using a specialized program.

Assessment: Written assignments, such as analysis of educational materials and completion of a project outline, presentation related to the completion of digital learning materials/

Supervisor: Torfi Hjartarson

Teachers:

Course name: Voice – improvisation – expression
--

Course number: RST0002MK

Course type: Elective

Course level: Master 2.1 and 2.2

Semester: 1st or 3rd semester

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- Know and be aware of their own voice's weaknesses and strengths.
- Know and be able to utilise the breathing and voice exercises covered during the semester.
- Know basic procedures for the protection of the voice and have the ability to engage in further voice training.
- Know about the basics of performing before an audience, both in teaching and in lectures.
- Realise their own strengths and weaknesses in performance as a lecturer/teacher and how to utilise strengths and compensate for weaknesses.

Description: Students receive instruction in voice projection and enunciation where the connection between breathing, body and voice are explored in breathing exercises, text work and improvisation. The methods of the theatre are used to strengthen the student as a lecturer and a teacher.

Assessment: Assignments, attendance and participation.

Supervisor: Þórey Sigþórsdóttir

Course name: Artistic Research I

Course number: LRA0002MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 1st or 3rd semester

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- Know and be able to discuss the main elements of art research.
- Understand and be able to discuss in what situations art research is an appropriate method.
- Have knowledge of different approaches in art research and be able to discuss their nature.
- Have completed a simple project proposal in art research.
- Be able to place their own artwork in the context of art research.

Description: This introductory course on art research focuses on research as an elemental part in an artist's creative process. Different methods and theories within the field are introduced, as well as their development. Various approaches related to graduate and post-graduate studies are explored. The three-pronged role of artists who do creative work as well as research and teaching is analyzed, and how these elements interact and collaborate is explored. The course takes a scholarly approach with an emphasis on critical methods and connecting the individual creative process to an academic framework.

Assesment: Final report and class assignments

Supervisor: Gunndís Ýr Finnbogadóttir

Teachers:

Course name: Artistic Research II
--

Course number: LRA0006MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2nd or 4th semester

Number of units: 6

Language: Icelandic

Preliminary requirements: *Art Research I*

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

- Be able to discuss the connection between theory and practice.
- Be able to participate in a scholarly and theoretical discussion on their own artwork and that of others.
- Be able to present a project proposal and use specific research methods in their artistic work process and complete their work on that basis.
- Show originality, insight and imagination in the creation and development of their own work.

Description: The course is a follow-up unit to a theoretical course on art research and is based on individual projects and participation in a seminar. The course provides students with the opportunity to tackle independent research projects according to a study contract outlined in the basic course. The research unit builds connections between art theory and practice with an emphasis on reflective work processes. The central elements of the research process are data collection as well as experimental and developmental work. Emphasis is placed on the research process, presentation of the project and argumentation supporting the results.

Assessment: Conceptual and developmental work and final project.

Supervisor: Gunndís Ýr Finnbogadóttir

Teachers:

Course name: Art Therapy

Course number: LMN1144Lv

Course type: Electives

Course level: Master 2.1. and 2.2

Semester: 1st or 3rd semester

Number of units: 4

Language: Icelandic

Preliminary requirements: None

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

- Know basic theories and practices in art therapy.
- Know the main points of the history of art therapy.
- Know visual creative approaches that foster creativity, strengthen self-perception, support connection, build communication skills and improve emotional well-being.
- Have gained more self-knowledge through visual language.
- Be able to distinguish how problems, emotions, thoughts and situations are expressed in visual art.
- Be able to utilize the potential for connection through art creation.
- Be capable of using art therapy in connection with their studies.

Description: This course provides students with insight into the theories and practice of art therapy. The course is based on lectures, discussions and workshops where students experience the creative process and the possibilities it offers. Knowledge of their own visual language increases self-awareness and gives students the tools to help others who find themselves in trouble. The course introduces methods of visual creation that increase creativity, strengthen self-perception, foster connection, build communication skills, support self-awareness and improve emotional states. Ideas, theories and methods for using art therapy in education are introduced.

Assessment: Participation and completion of assignments

Supervisor: Unnur G. Óttarsdóttir

Teachers:

Course name: Art and Culture

Course number: LIM0006MK

Course type: Elective

Course level: Master 2.1 and 2.2

Semester: 1st or 3rd semester

Number of units: 6

Language: Icelandic

Preliminary requirements: None

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

- Have knowledge of important debates in cultural history, aesthetics and cultural studies and be able to present an argument for their presentation of these.
- Be able to place their knowledge of cultural history, aesthetics and cultural studies into theoretical context and communicate this.
- Be able to organise and follow through intuitively, research of the complexity and premises of cultural history, aesthetics and cultural studies.
- Be able to express themselves clearly, responsibly and critically about their own procedures, research assumptions and conclusions.
- Have acquired training and ability in theoretical analysis of defined parts of cultural history, aesthetics and cultural studies.
- Be able to utilise specialised knowledge, skills, methods and know-how in cultural and aesthetic research methods in their teaching.

Description: The course is in cultural studies and discusses the position of the arts and culture in society, with special reference to historical context. The emphasis is, on the one hand, on interdisciplinarity, the interplay of artistic fields and academic disciplines and on the other hand, on the reception, experience and interpretation of art and culture in a historical and cultural context. The intention is to use as many examples as possible from our times for debate and to seek ways for teachers-to-be to communicate debates and experiences of art and culture to students.

Assessment: Assignments, attendance and participation.

Supervisor: Jón Bergmann Kjartansson – Ransu

Teachers: To be announced

Course name: Model Making

Course number: LIK0002MK

Course type: Elective

Course level: Master 2.1 and 2.2

Semester: 1st or 2nd semester

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- Be able to read working drawings.
- Be able to work on a specific scale.
- Be able to produce different textures in materials.

Description: The course trains students to build models on the scale of 1:100. Students select a building that they render in 1:100 from drawings. This is a hands-on course and each student will construct a different model, enabling students to observe different renderings according to the different aspects of buildings.

Assessment: Assignments and participation

Supervisor: Erna Ástþórsdóttir

Teachers:

Course name: Ukulele

Course number: UKU0002MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 1st or 3rd semester

Number of units: 2

Language: Icelandic

Preliminary requirements: Some knowledge of sound, sound types and sound operation.

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

- Know the history and development of the ukulele and its potential.
- Possess the technical and theoretical knowledge to continue further independent training with this instrument.
- Be able to use the ukulele for accompaniment and for the student's own adaptations of simple songs and even for teaching.

Description: The course is designed to introduce and train students to use the ukulele. It will cover grip, types of musical styles, rhythm, scale, melody, and playing technique, using appropriate materials selected by the teacher. The ukulele's potential as a teaching tool is explored.

Class examples:

- Types of musical styles like blues, reggae, bossanova, waltz, the Irish jig, etc.
- Training in playing techniques and melody shaping in rhythms like 2/4, 3/4, 4/4, 5/8, 6/8.
- Playing techniques related to musical reactions: 'strum', 'pluck', syncopation, and melody shaping.
- Icelandic folk songs in simple adaptations, Christmas songs and children's songs.
- Popular songs and folk songs from other countries.
- The value and potential of the ukulele in teaching.

Assessment: Assignments, informal concert

Supervisor: Andrés Ramón

Teachers:

Course name: Museum Education

Course number: SAF0006MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2nd or 4th semester

Number of units: 6

Language: Icelandic

Preliminary requirements: None

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

- Have gained insight into the pedagogy of museum education and methods for using visual art and exhibition as teaching tools for students at most levels of the school system.
- Have acquired both knowledge and understanding of practical solutions in arts education, using creative and academic approaches.
- Have acquired skills in the practice of teaching within the museum context and the ability to tackle and solve various issues that might arise.

- Have developed the ability to engage with the scholarly materials that form the basis of the course and to analyze and present these in written expression.
- Have been given practical opportunity to utilize their knowledge in the field by guiding groups through art exhibitions in museums.
- Have developed communication skills that enable them to work with different groups, both independently and while working with other students.

Description: Museums are often fertile and creative grounds for teaching and offer a myriad of exciting possibilities. What students experience on museum visits can often be a memorable part of their studies and an excellent change from traditional teaching. In-situ museum education broadens horizons and therefore creates optimal conditions for study. The section of the national curriculum that addresses all levels of the school system, i.e. pre, primary and secondary schools, holds that creativity is one of the foundations of education since it builds on mental processes and methods that are continually opening new possibilities. The curriculum also stipulates that schools' objectives should be to create conditions that foster creative thinking (2010:11–15). Art museums provide optimal conditions for creative thinking and can also be useful in fostering visual literacy for students at all levels of the school system. With its diverse subjects that frequently connect to social issues, contemporary art often attracts the interest of university students. Museum education is therefore appropriate at all levels of education and provides a lively teaching approach that can be a valuable addition to the toolbox of future teachers.

Assessment: Application in class and participation in field visits

Supervisor: Alma Dís Kristinsdóttir

Teachers:

Course name: Children's and Youth Choir
--

Course number: BOU1142/4L

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2nd or 4th semester

Number of units: 2 or 4

Language: Icelandic

Preliminary requirements: Some background in music

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

- Know methods and techniques for working with young voices.
- Be able to choose materials (songs and adaptations) suitable for children's and youth choirs.
- Be able to direct warm-ups for song groups.
- Be able to stand up in front of a group and direct the singing process.

Description: The course is divided in two parts. Part one offers hands-on classes where the profession of a children's choir director is outlined as well as techniques and games for children's choirs' warm-ups. Teaching materials consist of selected works for choirs. The child's voice is also discussed, as well as pitfalls to be avoided and/or elements to be emphasized with young voices (2 credits).

Part two offers two additional credits where students are given the opportunity to take charge of a song group for a period of time, choose materials in consultation with a teacher, teach and direct a performance.

Assessment: Continuous assessment, self-assessment and peer assessment

Supervisor: NN

Teachers:

Course name: : Working with Colours in 3D
--

Course number: THL0202MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2nd and 4th semester

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- Be able to analyze and discuss how colours influence one another, i.e due to the effects of light and contrast.
- Be able to effectively use colour in space with regard to proportion, colour lightness level, lighting and material.
- Be able to articulate their experience and subjective perception of colour.
- Be able to discuss the difference between additive and subtractive colour mixtures.

Description: The course explores colour, both additive and subtractive colour mixtures. Experiments on colour and perception are conducted. We explore how colours influence one another, and how it is possible to effect depth and space in two dimensional and three dimensional work on colour combinations and light. The colour mixture of light and the effect of shadow will be explored.

Assessment: Assignments and participation

Supervisor: Eygló Harðardóttir

Teachers:

Course name: Textual Art

Course number: TEX0202MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2nd and 4th semester

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- Be able to engage in critical discussions on contemporary art.
- Be able to discuss the value of textual art.
- Be able to visually explore the interplay between text and image.
- Be able to discuss and work analytically with visual literacy and textual literacy in contemporary art.
- Be able to apply various methods in making textual artwork.

Description: This course trains students in the application of analytical and creative thinking. Students explore textual artworks and the use of text in art and in their closest surroundings. The ability to distinguish between different types of text and how they are used in artists' work and conceptual work processes inspires students to take on new perspectives. This course requires students to step out of the box and work independently on the conception and completion of projects in order to become proficient in the use of text in works of art. Different approaches in using text in art are outlined. We discuss a variety of materials that can be used in making textual art, such as recyclables like paper, cardboard, plastic and more.

Assessment: Participation and assignments

Supervisor: Jóna Hlíf Halldórsdóttir

Teachers:

Course name: Human Rights and Visual Art Education

Course number:

Course type: Electives

Course level: Master 2.1. and 2.2

Semester:

Number of units: 6

Language: English

Preliminary requirements: None

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

- Be able to discuss in what ways arts education within a school or classroom context, as well as beyond, can be considered a human rights education.
- Be able to identify pedagogical human rights practices that support meaningful social engagement in relation to local, national and global contexts.
- Be able to interpret contemporary artworks, the spectrum of artistic practice that attempts to engage and involve public audiences.
- Be able to organize learning settings using new models and tools for art-based interventions that promote human rights.
- Be able to articulate their role as artists, community organizers & organizations, or activists in community-based work seeking social transformation that promotes human rights.

Description: This module addresses the expanding field of visual arts practice with a focus on human rights. It provides a firm grounding in educational theory using a human rights lens and places emphasis on critical pedagogy. The program visualizes the pre-service art teacher as one who is able to apply pedagogical practices to diverse artistic activities, whilst promoting social justice through engagement with human rights.

Students will be engaged with the art and ideas of artists working in the public sphere as well as with the history of visual artistic practice including political/activist, public, and performance-based art. Social activism and community engagement form the core of modules that explore the politics of working in local, national and global contexts from a rights-based perspective. Furthermore, students will be exposed to artists working in Iceland today and will have visits from artists who have engaged with public audiences through socially driven, community-based projects.

Assessment:

Supervisor: Ásthildur B. Jónsdóttir

Teachers: Ásthildur B. Jónsdóttir and Sue Gollifer

Course name: The Art of Stage Combat

Course number: SVI0002MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2nd and 4th semester

Number of units: 2

Language: Icelandic

Preliminary requirements: None, but the course is physically demanding

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

- Be able to confidently use simple stage combat techniques on stage.
- Be able to creatively weave stage combat into improvisational work with students.
- Be able to organize stage combat teaching in a solution oriented manner that takes into account the diverse needs and composition of student groups.

Description: This course teaches participants the basic elements of stage combat technique. It allows students to explore how this technique can be most effectively used in teaching stage arts and as a means to connect to students with special needs.

Assessment: Continuous assessment

Supervisor: Arnoddur Magnús Danks

Teachers:

Course name: Dance, Forms and Creative ways
--

Course number: DAN0002MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2nd and 4th semester

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- Know different diifferent forms of dance, i.e. folk, artistic and creative dance.
- Have knowledge of dance as a means of expression and an understanding of how it can be used in education and communication.
- Know and be able to use different forms to work creatively with movement and dance.

Description: This course is intended to be a journey through dance that allows students to discover the dancer in themselves irrespective of their former education and formation. The first half of the course takes students on a dance journey where they are introduced to a variety of different forms. The latter part emphasizes creative dance, giving students the opportunity to learn, discover, research and test their own ideas and experiences. Its approach is hands-on, but lectures and discussions also form part of the learning experience.

Assessment: : Application, participation and assignments

Supervisor: Guðbjörg Arnardóttir

Teachers:

Course name: Reading group

Course number: LES0102MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 1st and 3rd semester

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- Have the ability to read and analyze writings on scholarly topics.
- Be able to use appropriate collections of articles and to independently locate scholarly essays, articles or books that relate to their coursework, their job or their area of interest.
- Be able to place a subject in the context of their academic field, either in critical, creative discussions with others, or of their own accord.
- Understand and even appreciate the complicated but useful aspects of reading groups.

Description: The reading group is meant to increase students' access to scholarly writings as well as providing opportunities for collaboration with other participants in looking at how reading groups can be useful in gathering information and in creative work. Each class focuses on one article which subject is connected to teaching, transmitting and creating art. The objective is to train students to make connections between academia, written work and daily routines. Participants engage in joint readings of scholarly work and assist one another in its analysis. The reading group seeks to create conditions for creative discussions and constructive criticism. Students are trained to find readings that connect to their own interest and will complete one written assignment by the end of the course. Please note that the reading group meets in locations outside the Department of Arts Education facilities.

Assessment: Participation in discussions, preparation for classes and assignments

Supervisor: Gunndís Ýr Finnbogadóttir

Teachers:

Course name: Independant Project

Course number: SÉR0000MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: all semesters

Number of units: 2 to 6

Language: Icelandic

Preliminary requirements: None

Learning outcomes: At the end of the course students:

- Have deepened their knowledge and understanding of selected teaching materials.
- Have considered and discuseed their subject matter in a reflective manner, using both their knowledge and experience.
- Have an understanding, as appropriate, of how this project connects to other aspects of teaching and education.

Description: The course aims to give students opportunities to deepen their knowledge of teaching within their artistic field. Students are expected to explore scholarly sources and to use these in their project, connecting it to their own experience and knowledge. The subject matter should preferably relate to an educational environment and social conditions. Students present their project proposals to their supervisor for confirmation and further guidance.

Assessment: Report

Supervisor:

Teachers:

Course name: Music Methodology in Teaching

Course number: ATK0002MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2

Number of units: 2

Language: Icelandic

Preliminary requirements: None

Learning outcomes: At the end of the course students should be able to:

- Apply the practical methods of music in teaching, such as musical games and exercises, using instruments well as body and voice.
- Relate musical study and teaching materials used in teaching to the development of their own professional theory.
- Explain how music may be applied to everyday activities within schools, both by experimenting with particular disciplines as well as through a trans-disciplinary approach.
- Use music to approach the objectives set by different courses of study.
- Work independently and systematically on diverse and creative tasks connected to music.

Description: This course focuses on providing students with practical approaches to teaching music. Students will become familiar with a diversity of methods for creating music and textual work as well as teaching music. The emphasis is on providing insights into how diverse musical projects can relate to, and integrate, all disciplines. The course is practical in nature and experiments with the methods of musical pedagogy while focusing on a diverse spectrum of projects.

Assessment: Assignments, participation and application during class

Supervisor: Gunnar Ben

Teachers:

Course name: Exhibition - performance
--

Course number: SÝN0101MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 1, 2, 3 and 4

Number of units: 2

Language: Icelandic

Preliminary requirements: None

Learning outcomes: At the end of the course, students should be able to:

- Exhibit their artwork in a theoretical pedagogical context.
- Discuss the relationship between theory and practice.
- Articulate originality, insight and imagination in the development and execution of their artwork.

Description: This course is meant to provide students with the opportunity to work with the subjects of art education and communication in their own artistic practice. Students either exhibit or transmit their work in an appropriate manner, both within or outside the premises of the Department of Arts Education. The subject or style of transmission should relate to art education or communication, but no blueprints for how to tackle the subject will be given. Students are expected to work independently and to present the course supervisor with a work proposal. Students hand in written reports on their work.

Assessment: Exhibition and written report

Supervisor: Gunnþís Ýr Finnbogadóttir

Teachers:

Course name: Leadership Skills: The Teacher's Toolbox

Course number: LET0202MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2 and 4

Number of units: 2

Language: Icelandic

Preliminary requirements: none

Learning outcomes: At the end of the course, students should be able to:

- Define and discuss the most common leadership qualities.
- Discuss the role of the leader in connection to their own professional prospects.
- Apply leadership methods to their own profession.
- Assess their own leadership style.

Description: This course discusses chosen aspects of the teacher as a leader. Leaders often pioneer changes, effectively present their ideas and possess a clear future vision that is characterized by ambition and purpose. The emphasis is on analyzing personal leadership skills and the elements that most matter in that context, such as self-knowledge, individual strengths and different obstacles. Leadership theories that aim to support the teacher in assuming a leadership role and to understand the possibilities of the teaching profession will be employed.

Assessment: Self assessment, diary and report.

Supervisor: Frímann Sigurðsson

Teachers:

Course name: The Supervising Teacher

Course number: UMS0202MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2 or 4

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- Be able to select and rationalize methods and solutions that relate to classroom discipline.
- Have insight into the role of the supervising teacher in his/her leading role in communications with students, custodians, other teachers and support personnel.
 - Know the supervising teacher's main tasks, such as preventative measures, healthcare and developmental work.
 - Know theories that focus on cultural diversity within schools,
 - Have insight into individualized education.

Description: This course focuses on the importance of the supervising teacher in the classroom and what might be called the three dimensions of the supervising teacher's profession. The first dimension touches on the personal **perspective** of the supervising teacher and focuses on the communicative aspect, with students and their custodians, other teachers and support personnel within the school and the interaction between students. The second dimensions touches on the **environment** surrounding the supervising teacher with regard to cultural diversity in school, a multi-cultural society and students with specific learning disabilities. The third dimension includes diverse **subjects**, such as preventative measure, healthcare, welfare and developmental work.

Assessment: Continuous assessment, emphasizing individual and group projects

Supervisor: Ingimar Waage

Teachers:

Course name: Page to Stage

Course number: LEG0202MK

Course type: Electives

Course level: Master 2.1. and 2.2

Semester: 2

Number of units: 2

Language: Icelandic

Preliminary requirements:

Learning outcomes: At the end of the course students should be able to:

- Describe the main characteristics of good set design.
- Use more than one method when developing set designs.
- Distinguish, up to a point, what type of literary work is well suited to the stage.

Description: This course introduces students to the process of developing set design based on a novel and/or other prose work. It looks at the question of what distinguishes novels that adapt well to the stage. Students engage with practical exercises related to set design under the supervision of a teacher.

Assessment: Participation and assignments

Supervisor: Símon Örn Birgisson

Teachers:

Course name: Drama Therapy

Course number: LLM0204MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2, 4

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- Be able to summarize the history and main methods of drama therapy.
- Be able to articulate the main arguments of the most prominent theorists of drama therapy.
- Be able to use the concept of projective technique and articulate how it is used in drama therapy.
- Know the potential of role playing in drama therapy.
- Be able to use the concept of distancing in connection to drama therapy.

Description: In this course students will gain insight into the origins, theories and methods of drama therapy through short lectures, discussions and participation in projects and exercises. Special emphasis will be placed on the method of role playing and its use of projective techniques. Students will have the opportunity to experience drama therapy and its various possibilities first-hand. Drama therapy employs the methods of drama to help individuals deepen their self-knowledge and understanding of their environment and to encourage change. Drama therapy has been used for many years to excellent effect with different groups, such as in psychiatric wards, treatment centers, prisons, retirement homes, schools and private treatment facilities.

“Unlike talk therapy, drama therapy gets there really fast. Role-playing –acting out issues and problems – is more effective than talking” – Robert Landy, Director Drama Therapy Program, New York University.

Assessment: Application and participation in class

Supervisor: Sigríður Birna Valsdóttir

Teachers:

Course name: Improvisation in music education
--

Course number: FRI0202MK

Course type:

Course level: Master 2.1. and 2.2

Semester: 2

Number of units: 2

Language: Icelandic

Preliminary requirements:

Learning outcomes: At the end of the course students should be able to:

- Use the basic elements of improvisation, whether working with voice and/or instruments.
- Use stories, images and emotions as inspiration for musical improvisation.
- Use ideas on time and space for improvisation and build the improvisation process with regard to silence, beginning and end.

Description: This course introduces and analyzes the techniques of improvisation in a broad context. Students will work with vocal and instrumental improvisation, i.e. by first looking at what sounds the body and the instrument offer, and working with said sounds in an improvisational process. Exercises using voice and/or instruments will be emphasized and each participant works on their own instrument. Participants will be introduced to ways in which voice and instrument can be used as a synthesizer. A variety of technical exercises will be used to develop free improvisation. The improvisation of voice/instrument and systematic listening will be developed, both in group and individual projects where students will practice improvising freely with voice and instrument. Listening will be emphasized and assessed according to a specific system. This system will then be related to general music teaching.

Assessment: Continuous assessment with an emphasis on practical classroom projects and different adaptations of improvisational techniques.

Supervisor: Marta Hrafnisdóttir

Teachers:

Course name: Aesthetics, perception and learning

Course number: FAG0206MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2 and 4

Number of units: 4

Language: Icelandic

Preliminary requirements: none

Learning outcomes: At the end of the course, students should be able to:

- Use the basic concepts of aesthetics and sensory phenomenology.
- Participate in discussions on the aesthetics of art, nature, the environment and everyday reality.
- Discuss and analyze scholarly discourse on the connection between aesthetics and ethics.
- Discuss the subjects of aesthetics from critical and diverse perspectives and connect these to art education and the basic elements of the national curriculum.

Description: In this course students engage with aesthetics and environmental perception from a broad perspective. In the first part of the course students will approach the basic concepts of aesthetics and sensory phenomenology. What are aesthetics? What is beauty? How do we perceive our reality? What is environment? The individual as a relational being will be discussed. How does the self relate to the environment? How do these relationships appear in our concept of landscape, beauty and art?

In the second part of the course we will look at the various aspects of aesthetics and how they are connected. For a long period any discussion on the philosophy of aesthetics focused on the arts, but the last decades have seen philosophers of aesthetics making incursions into other fields. The aesthetics of nature and environment, everyday reality and art will all be discussed.

The third part of the course discusses the connection between aesthetics, ethics and quality of life. This last part of the course discusses the elements of an aesthetic upbringing and how the course content can be connected to ideas on art education and to the basic elements of the national curriculum: literacy, sustainability, health and welfare, democracy and human rights, equality and creativity. How can we

encourage discussion and awareness of the effect of aesthetic perception on our quality of life.

Assessment: Teaching assignments/exhibition, reading diary, discussions and essay.

Supervisor: Guðbjörg R. Jóhannesdóttir

Course name: Community Based Arts
--

Course number: L&S04-06MK / L&S0002MKv

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2

Number of units: 4 or 6

Language: Icelandic

Preliminary requirements: None

Learning outcomes: At the end of the course students should be able to:

- * Connect and collaborate with cultural institutions and platforms in their teaching.
- Use the most common methods in the transmission of culture and cultural heritage in their teaching.
- Apply different methods and/or tools to transmit knowledge of culture.
- Present a clear outline for how to communicate a specific subject.

Description: This course's primary emphasis is on expanding students' ideas on the transmission of culture outside the traditional classroom space, new methods in arts education and how these can be channeled into the community. Students explore institutions, spaces and museums that connect to the transmission of culture and discuss different ways in which these spaces can be used for that purpose.

2 additional credits: Students are given a chance to complete a field project worth two credits and to add these to the four credits gained for the course. The project focuses on the practical execution of the course's final assignment.

Assessment: Continuous assessment and assignments

Supervisor: Ellen Gunnarsdóttir

Teachers:

Course name: Literacy and digital media in teaching
--

Course number: LSM0004MKs

Course type: Mandatory

Course level: Master 2.1. and 2.2

Semester: 2

Number of units: 6

Language: Icelandic

Preliminary requirements: None

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

- Possess understanding and knowledge of different approaches to the concept of literacy.
- Be able to connect ideas on literacy to creativity and communication.
- Have acquired technical knowledge on the use of video, photography or sound technology.
- Have acquired the understanding and skills necessary to organize a work plan on projects involving video, photography or sound technology.
- Be able to articulate and rationalize when video, photography and sound technology might be appropriate in teaching.

Description: This course has two sections: the first focuses on scholarly approaches to literacy, and the second focuses on practical experiments with the possibilities of digital media in arts education.

In the course, students tackle the concepts of literacy, creativity and communication, especially as they refer to meaning, interpretation and understanding. What might the concept of communicative creativity (communication + creativity = communicative creativity), involve, both when writing and reading text? Students will also compare traditional literacy and new literacy (media literacy, comprehensive literacy) and discuss the nature of new literacies and their role, both educationally and professionally. Students will also explore expressive forms using more than one system of symbols or language, such as plays or living images, and will focus on what sets these apart as well as their expressive potential. Students will look at the interplay between different elements in such media or art creation, such as the connection between image and text in cartoons, or the connection between the spoken word, music and vocal image in radio.

In the second section of the course students bring ideas on literacy to their exploration of the potential of dynamics, sound and photography as used in teaching.

Each unit makes use of sketchwork, lighting, editing, sound processing, post-production work, as well as finishing and presenting projects. Students work on projects that they connect to their own pedagogical interests.

Assessment: Completion of projects

Supervisor: Ásthildur B. Jónsdóttir

Teachers: Úlfhildur Dagsdóttir, Kristín Bogadóttir, Arnar Steinn Friðbjarnarson, Dögg Björnsdóttir.

Course name: The Art of Lecturing: Voice, Audience and Performance

Course number:

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2 and 4

Number of units: 2

Language: Icelandic

Preliminary requirements: None

Learning outcomes: At the end of the course, students should be able to:

- Present and express themselves with confidence in front of a group.
- Prepare and present different presentations in a professional manner.
- Take advantage of aids such as a projector, remote controls, microphones etc, when giving lectures.
- Use different methods to work with stress and anxiety.

Description: This course focuses on narrative techniques and lecturing. The course is an independent sequel to the technical foundation course *Voice, improvisation, expression*. The course focuses on each participant developing a personal narrative style. Participants will receive rhetorical training through practical exercises, breathing, vocal exercises and diverse lectures.

Assessment: Self-assessment, peer evaluation and supervisor's assessment

Supervisor: Þórey Sigþórsdóttir

Teachers:

Course name: Artbooks

Course number: BÓK0002MK

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 2 and 4

Number of units: 2

Language: Icelandic

Preliminary requirements: None

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

- know about the creation of books as a craft.
- know about the creation of books as fine art/bookwork.
- know about the main issues with regard to the treatment of paper.
- realise the opportunities that books and the creation of books present in teaching.
- be able to apply their knowledge to create bookwork in an independent and creative way.

Description: During the course, applied teaching of hand-made, simple bookbinding takes place. Students will become acquainted with a few types of bookbinding and will at the end create their own bookwork where everything comes together; bookbinding, choice of material and the content of the book. The course will also discuss bookwork in general and the interplay of books and the arts through the ages.

Assessment: Participation, attendance and the submission of assignments

Supervisor: Svanborg Matthíasdóttir

Teachers:

Course name: Qualitative research methods
--

Course number: EIR0004MK

Course type: Mandatory for students doing MA final project

Course level: Master 2.1. and 2.2

Semester: 1 and 3

Number of units: 4

Language: Icelandic

Preliminary requirements: Research Training

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

- Know prominent elements of qualitative research methods.
- Understand the conditions to which a qualitative approach is best suited.
- Know the most common methods of the qualitative research tradition.
- Have completed a simple research plan.
- Be able to present well defined research questions and a well defined framework for interviews.
- Be able to categorize documentation according to theme.
- Have the knowledge and skill to evaluate which approach within the framework of qualitative research methods is most appropriate in different situations.

Description: This course outlines the most commonly accepted methods of qualitative research and identifies when they are appropriate. The focus is on interviews, open and half-open sample groups, outlining a framework for interviews and analyzing data. Emphasis is placed on students' application of these methods in their assignments.

Assessment: Assignments.

Supervisor: Kristín Valsdóttir

Teachers:

Course name: Adult Education

Course number: FRF0203MK

Course type: Electives

Course level: Master 2.1. and 2.2

Semester: 1 or 3

Number of units: 6

Language: Icelandic

Preliminary requirements: None

Learning outcomes:

Description:

Assessment:

Supervisor: Ása Björk Stefánsdóttir

Teachers:

Course name: Arts education for students with special needs

Course number: LNS0006MKv

Course type: Elective

Course level: Master 2.1. and 2.2

Semester: 1 or 3

Number of units: 6

Language: Icelandic

Preliminary requirements: None

Learning outcomes:

Description:

Assessment:

Supervisor: Margrét Nordahl

Teachers:

Course name: Body percussion

Course number: KRO0002MK

Course type: Electives

Course level: Master 2.1. and 2.2

Semester: 1 or 3

Number of units: 2

Language: Icelandic

Preliminary requirements: None

Learning outcomes:

Description:

Assessment:

Supervisor: Kristín Valsdóttir

Teachers:

F. THE IAA GRADING SCALE AND SCORING RUBRIC

GRADING SCALE

LHÍ	Umsögn	Tegund	U.K.	U.S.A
10,0	Ágætt	Ágætiseinkunn	1 st	A+
9,5	Ágætt	Ágætiseinkunn	1 st	A
9,0	Ágætt	Ágætiseinkunn	1 st	A-
8,5	Mjög gott	I. einkunn	2 ⁱ	B+
8,0	Mjög gott	I. einkunn	2 ⁱ	B
7,5	Mjög gott	I. einkunn	2 ⁱ	B-
7,0	Gott	II. einkunn	2 ⁱⁱ	C+
6,5	Gott	II. einkunn	2 ⁱⁱ	C
6,0	Gott	II. einkunn	2 ⁱⁱ	C-
5,5	Sæmilegt	III. einkunn	3 rd	D
5,0	Sæmilegt	III. einkunn	3 rd	D
4,5 (og lægra)	Ábótavant	Falleinkunn	Fail	F

SCORING RUBRIC

GRADE	ESSAYS AND OTHER WRITTEN ASSIGNMENTS	PRESENTATION AND DELIVERY OF LECTURES
9-10	<ul style="list-style-type: none"> ▪ Exceptionally well executed work. Far beyond requirements and normal expectation. ▪ The student displays outstanding grasp of the subject matter and applies both analytical and critical thought in his/her treatment of the material. ▪ Resolutions are characterised by exceptionally independent, prolific, creative thought and intuition. ▪ Presentation is in perfect order. ▪ Source material and references are systematically and correctly used and the choice of source material is exemplary. 	<ul style="list-style-type: none"> ▪ Exceptional performance. ▪ Professional presence characterised by complete assurance. ▪ Perfect grasp of technique. Clear and memorable delivery. ▪ Creative execution.
8,5-8,9	<ul style="list-style-type: none"> ▪ The project is in every way very well resolved and executed and in accordance with instructions/project description. The project is taken a step further than required. ▪ Very good grasp of all aspects of the project. Treatment of material generally very good. ▪ Resolutions are characterised by independent creative thought and intuition. 	<ul style="list-style-type: none"> ▪ Great performance. The student makes his/her utmost effort. ▪ Displays great assurance. ▪ Superb technique. Clear and good delivery which captivates others. ▪ Creative execution. ▪ Has the courage to step outside his/her comfort zone and take risk.

	<ul style="list-style-type: none"> ▪ Systematic analysis and independent development, e.g. with references to other fields and references to artists and art work when appropriate. ▪ All methods and presentation of very good quality. ▪ Use of source material and references exemplary (emphasis on original sources). 	
7,5–8,4	<ul style="list-style-type: none"> ▪ Good project, most aspects well executed. ▪ Most aspects well delivered. Well executed work displaying logical interpretation and considerable intuition. ▪ Well structured and executed work. Some originality in the treatment of material. The project is characterised by critical thought with references to own experience and reading materials. ▪ Good grasp of project presentation. ▪ Source material is used effectively. 	<ul style="list-style-type: none"> ▪ Most aspects well resolved. ▪ Displays excellent assurance. ▪ Technique is in good order. Delivery is clear. ▪ Considerably original execution. ▪ Takes some risk but does perhaps not go beyond comfort zone.
6,5-7,4	<ul style="list-style-type: none"> ▪ The project is first and foremost descriptive but not analytical. ▪ Most aspects of the subject matter are satisfactorily dealt with but little or nothing added. ▪ The student contributes little from him/herself. The project is not original. ▪ Acceptable grasp of all aspects of the project. General presentation in order. ▪ Use of source material in order. 	<ul style="list-style-type: none"> ▪ Reasonably well resolved. ▪ Slightly more effort needed in terms of assurance. ▪ Technique in order. Delivery reasonably clear. ▪ Execution rather unoriginal. ▪ Takes limited risk.
6-6,4	<ul style="list-style-type: none"> ▪ Acceptable work but some aspects flawed. ▪ Flaws in structure, context lacking. ▪ Minimum independent development. Weak grasp of various aspects of project. Little or no originality. ▪ Presentation needs improvement and/or there are flaws Hér vantar í frumtexta. ▪ Use of source material needs improvement. 	<ul style="list-style-type: none"> ▪ Acceptable but some flaws. ▪ Assurance somewhat lacking. ▪ Technique somewhat lacking. ▪ Execution not original. ▪ Takes little risk. ▪
5,0–5,9	<ul style="list-style-type: none"> ▪ Flawed work but some aspects passably dealt with. ▪ Work which passes minimum requirements but in no way exceeds these. ▪ Independence in development needs improvement. ▪ Weak grasp of most or all aspects of the 	<ul style="list-style-type: none"> ▪ Does not manage the subject matter but some aspects in order. ▪ Presentation is characterised by insecurity and/or that the student is not sufficiently prepared. ▪ Technique not in order.

-
- project.
 - Use of source material needs improvement.
 - Execution uninteresting.
 - Takes no risk.
-

G. DEPARTMENT OF ARTS EDUCATION GRADING SCALE

DEPARTMENT OF PERFORMING ARTS' GRADING SCALE

DEPARTMENT OF PERFORMING ARTS' GRADING SCALE

Grade	Essays, reports, other written assignments	Practical presentations, performance/acting/dance, creative work	Participation and procedure	Portfolio/ workbook
9-10	<ul style="list-style-type: none"> Exceptionally well executed work. Far beyond requirements and expectations. Student demonstrates outstanding grasp of the subject and applies both analytical and critical thinking in treatment of the material. Solutions characterised by uniquely independent, imaginative, creative thinking and intuition. Presentation and rendition in perfect order. Source material and references used systematically and appropriately and choice of source material exemplary. 	<ul style="list-style-type: none"> Unique performance. Professional working methods characterised by absolute assurance. Perfect grasp of technique/methodology and execution. Performance/work memorable. Practical solutions testament to a perfect understanding and unique skill in the course methodology. Creative, original and personal approach characterised by a great deal of imagination. 	<ul style="list-style-type: none"> Student exudes energetic and positive force that benefits all group work, discussion, play and assignments. Without exception very well prepared for classes and assignments always submitted on time. Participation characterised by generosity with ideas and respect for others in the group. 	<ul style="list-style-type: none"> Everything represented and more. A great deal of originality and imagination in all execution, both in terms of material and approach. Rendition exemplary in all aspects. A great deal of work put into finish and the entire execution and standards exceeded.
8,5-9	<ul style="list-style-type: none"> All aspects of the assignment very well solved and done and in accordance with instructions/project description. The assignment is taken a step further than required. Very good grasp of all aspects of the assignment. Treatment of material generally very good. Solutions characterised by independent creative thinking and intuition. Systematic analysis and independent execution, e.g. with references to other disciplines as well as references to artists and works of art, when appropriate. 	<ul style="list-style-type: none"> Great performance. Makes the utmost effort. Demonstrates great assurance and initiative. Superb technique/methodology and execution. Clear and convincing performance/work that is also captivating. Has the courage to step outside comfort zone and take a risk. Practical solutions demonstrate understanding and skill in the course methodology. Originality and imagination in practical solutions. 	<ul style="list-style-type: none"> Active and positive in group work, discussion, play and assignments. Always or almost always well prepared for class. Assignments handed in on time. Collaboration with others characterised by respect and good listening. 	<ul style="list-style-type: none"> Everything represented. Rendition all of a high standard. Originality in execution and presentation.

124

DEPARTMENT OF PERFORMING ARTS' GRADING SCALE

<p>8,5-9</p>	<ul style="list-style-type: none"> ○ All aspects of the assignment very well solved and done and in accordance with instructions/project description. The assignment is taken a step further than required. ○ Very good grasp of all aspects of the assignment. Treatment of material generally very good. Solutions characterised by independent creative thinking and intuition. ○ Systematic analysis and independent execution, e.g. with references to other disciplines as well as references to artists and works of art, when appropriate. ○ All working methods and rendition of very high standard. ○ Use of source material and references exemplary (emphasis on original sources). 	<ul style="list-style-type: none"> ○ Great performance. ○ Makes the utmost effort. ○ Demonstrates great assurance and initiative. ○ Superb technique/methodology and execution. Clear and convincing performance/work that is also captivating. ○ Has the courage to step outside comfort zone and take a risk. ○ Practical solutions demonstrate understanding and skill in the course methodology. ○ Originality and imagination in practical solutions. 	<ul style="list-style-type: none"> ○ Active and positive in group work, discussion, play and assignments. ○ Always or almost always well prepared for class. ○ Assignments handed in on time. ○ Collaboration with others characterised by respect and good listening. 	<ul style="list-style-type: none"> ○ Everything represented. ○ Rendition all of a high standard. ○ Originality in execution and presentation.
---------------------	--	---	--	--

DEPARTMENT OF PERFORMING ARTS' GRADING SCALE

<p>7,5–8</p>	<ul style="list-style-type: none"> ○ Good assignment, most aspects well done. ○ Most aspects done justice. Well executed work that demonstrates logical interpretation and considerable intuition. ○ Well-structured and executed work. Some originality in the treatment of material. The assignment is characterised by critical thinking with references to own experience and reading material. ○ Good grasp of rendition and presentation of assignment. ○ Source material utilised well. 	<ul style="list-style-type: none"> ○ Good performance. ○ Most aspects well executed. ○ Assured grasp of technique/methodology and execution. ○ Takes some risk but perhaps does not go beyond comfort zone. ○ Practical solutions mostly demonstrate understanding of and acceptable skill in the course methodology. ○ Considerable originality and imagination in practical solutions. 	<ul style="list-style-type: none"> ○ Generally active and positive in class, both as listener and participant. ○ Attitude generally positive and constructive. ○ Usually well prepared for class. ○ Assignments usually or always handed in on time. 	<ul style="list-style-type: none"> ○ Almost everything represented. ○ Rendition of quite good quality. ○ Some originality in general execution.
<p>6,5-7</p>	<ul style="list-style-type: none"> ○ The assignment is first and foremost descriptive but not analytical. ○ Most aspects of the subject are satisfactorily dealt with but little or nothing added. ○ Student contributes little from him/herself. The assignment is not original. ○ Acceptable grasp of all aspects of the assignment. Rendition and general presentation in order. ○ Use of source material in order. 	<ul style="list-style-type: none"> ○ Reasonably well solved but slightly more effort needed in terms of assurance. ○ Technique/methodology and execution in order. ○ Practical solutions in class demonstrate satisfactory understanding and skill in the course methodology. ○ Creative and original execution somewhat lacking. ○ Takes limited risk. 	<ul style="list-style-type: none"> ○ Sometimes active in group work, discussion, play and/or assignments. ○ Attitude to assignments and group generally fairly positive. ○ Often prepared for class but not always. Assignments usually handed in on time. 	<ul style="list-style-type: none"> ○ Not everything is represented here but rendition and working methods otherwise good. / Everything is represented but rendition and working methods to some extent wanting. ○ Limited originality in execution.

DEPARTMENT OF PERFORMING ARTS' GRADING SCALE

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

H. LEARNING OUTCOMES – COURSES

		þætt kennangum, hugmyndiræði, hugtökum og aðferðum listkennslufræða í ræðu og rit.	umíð kennslu- og verkefnaaðfærni í samræmi við abstræbur og róksturt þær á fræðilegum grámi	yfirfært liternna fagþekkingu sína og sett hana í kennslufræðilegt sambandi	tekið faglega á við helstu álitamál er upp koma við undirbúning og framkvæmd kennslu	vísad til helstu rannsóknarferða og rannsólna á sviði listkennslu.	sýnt persónulega færni við sköpun, þróun og nýtingu hugmynda í listkennslu og miðlun	grundað og metið eign frammiðstöðu í kennslu á faglegum grámi	þætt þeirri tækni og verkefningu sem kennsla í faginu krefst	afilað greint og metið gögn í rannsóknar- og listaköpunarferli	skrásett; niðurstöður, verkefni eða viðburð á viðeigandi hátt.	umíð markvissit og skýpulega í höp að kennslutengdum verkefnum.	miðlað færni sína, hugmyndum og kunnáttu í listum til margs komar hópa og við öðrar abstræbur.	þætt framkeðni að verkefnum á sviði listmiðlunar og kennslu, sýrt þeim og aðlað. Aþyrgð á vinnu einstráðinga og hópa.	geti þætt þeim vinnubrögðum og námsstæki sem frekara nám á rannsóknartengdu meistara- og doktorsstigi í listkennslu krefst.
Haust 2010	x														
BÖK0101MK	Bókagerð	x	x	x		x					x	x		x	
DAN0101MK	Dans, form og skapandi leikir												x	x	
HEM0203MK	Heimspæki menntunar	x		x			x								
HEP0202MK	Heiti potturinn I	x	x	x	x	x					x	x	x	x	
KEN0102MK	Kennarastarfið I	x	x	x	x	x	x	x	x	x	x	x	x	x	x
KEL0105MK	Kennslufræði leiklistar I	x	x	x	x	x	x	x	x	x	x	x	x	x	x
KES0205MK	Kennslufræði sjónlista II	x	x	x	x	x	x	x	x	x	x	x	x	x	x
KET0205MK	Kennslufræði tónlistar II	x	x	x	x	x	x	x	x	x	x	x	x	x	x
LOS0103MK	Listir og sjálfbærni			x	x	x					x	x		x	
MAL0301MK	Málstofa I			x	x										
NIK0103MK	Nýmiðlar í kennslu		x	x							x	x		x	
PSE0102MK	Performance, space, environment.			x										x	
RAN0105MK	Rannsóknarþjálfun			x	x				x	x					x
RST0201MK	Rödd - spuni - tjáning.			x							x			x	
SKS0102MK	Skapandi skrif			x							x			x	
VST0102MK	Verkefnastjórnun			x	x									x	
Vor 2011															
ALK0201MK	Aðferðir leiklistar í kennslu	x	x	x	x	x	x				x	x		x	
EIR0004MK	Eiginlegar rannsóknaraðferðir			x				x	x	x					x
DAG0001MK	Dagbók, Igrundun	x	x	x	x	x		x			x	x	x	x	x
FRF0203MK	Fræðsla fullorðinna	x	x	x	x	x		x			x	x	x	x	x
HEP0302MK	Heiti potturinn II	x	x	x	x	x		x	x	x	x	x	x	x	x
KEN0202MK	Kennarastarfið II	x	x	x	x	x	x	x	x	x	x	x	x	x	x
KED0105MK	Kennslufræði Dans I	x	x	x	x	x	x	x	x	x	x	x	x	x	x
KEL0205MK	Kennslufræði leiklistar II	x	x	x	x	x	x	x	x	x	x	x	x	x	x
KES0105MK	Kennslufræði sjónlista I	x	x	x	x	x	x	x	x	x	x	x	x	x	x
KET0105MK	Kennslufræði tónlistar I	x	x	x	x	x	x	x	x	x	x	x	x	x	x
KRO0201MK	Rytmaspuni og kroppaklapp			x	x	x					x			x	
LRS0201MK	Listrannsóknir			x	x				x	x					x
LOL0201MK	Ljósmyndir og listkennsla	x	x	x		x					x		x	x	x
LOK0000MK	Lokaverkefni M Art Ed			x				x						x	x
LOK0030MK	Lokaverkefni MA	x		x				x	x	x	x	x	x	x	x
MJK0202MK	Mannert umhverfi sem kennslutæki			x		x					x	x		x	
MAL0401MK	Málstofa II			x	x						x			x	
NIK0103MK	Nýmiðlar í kennslu			x										x	
SÁF0202MK	Sáfnfræðsla	x	x	x	x	x	x	x			x	x	x	x	x
SÁL0102MK	Sálfræði			x											x
KUH0102MK	Körstjörn, útsetningar og hljómborðsleikur I**			x							x			x	
KUH0202MK	Körstjörn, útsetningar og hljómborðsleikur II**			x							x			x	
STC0002MK	Media and Matreials:From the Studio to the Cla	x		x		x					x			x	
*	skylda fyrir leikara val fyrir aðra														
**	skylda fyrir tónlistarfólk val fyrir aðra														
**	skylda fyrir tónlistarfólk val fyrir aðra														
***	skylda fyrir MA nemendur (30 ein rannsókn)														

I. MASTERS DEGREE FINAL PROJECT INSTRUCTIONS

Master´s Degree Final Project Department of Arts Education, Iceland Academy of Arts

Nature and Objective of the Final Project

The final project at the Department of Arts Education is individual in nature. Its objective is to give students a chance to deepen their knowledge in a chosen field of interest, and to demonstrate skill and knowledge when engaging with larger tasks. The final project should also demonstrate that the student has mastered the methods and approaches he/she has chosen to use and has the knowledge and skill to complete a product with scholarly and/or practical value in the area of arts education and communication. The final project is thus an important part of the student´s training as a teacher, leader and specialist in his/her field.

The choice of subject matter and its implementation is the responsibility of the student in consultation with the manager of master´s degree projects as well as the supervisor.

The final project is not defined as a research project and therefore does not require primary research. As it is expected that the project be critical in construction it is important to apply a scholarly approach and approved methods to its implementation and presentation.

Dimension and Form of Final Projects

The projects vary in size, from 10 to 20 or 30 credits. The nature of the subject and the presentation is the student´s responsibility, albeit in consultation with a supervisor. Students can, for example, choose to work on the following types of final projects:

- Scholarly thesis that comprehensively explores the subject in depth.
- Study materials at the primary or secondary level, or for any other group according to the student´s field of interest. Study materials should be handed in fully completed for publication or production. The project must be accompanied by a supporting academic essay that provides arguments on the choice and implementation of materials with reference to the target group the material aims at. The study guide can either be an independent production or planned as support material to previously published guides.
- Project: The student explains an idea for a collaborative project using a well argued theoretical framework. It must be based on an accepted methodology that should also be discussed with the supervisor. The project should be developed and adapted bearing in mind the target group it focuses on. The execution of the project should be documented in images, sound recordings etc. The project should be accompanied by a theoretical essay, a finance plan and a project description.
- A study exploring issues connected to learning or teaching. The publication of results can be in the form of a qualitative analysis or in the form of artwork designed with communication in mind. Such work should always be accompanied by a scholarly essay.

Whatever route a student might choose it is important that the final project relate to teaching and communication. The project is carried out in the fourth semester of the study programme and students should, parallel to their work on the project, present and discuss their ideas and work processes in seminars connected to the final project

The Work Process and the Role of the Supervisor

Supervisors of master´s degree students should possess a master´s degree or an equivalent or higher degree of education and have specialist knowledge of art

education, and/or in their field of art. If it proves impossible to find a specialist who carries a master's degree within the field of art or in academia, the programme director or dean of the department should supervise the project in collaboration with a specialist. In all instances of supervisors being situated outside the university the dean of the department or the supervising teacher should take part in deliberations concerning the project.

The supervisor serves as a professional consultant to the student working on the final project. The role of the supervisor is to provide constructive suggestions on the subject and how to approach it. He/she should assist students in the choice of implementation methods, selection and utilization of sources as well as be available to respond to queries and questions and give advice and feedback on how the subject is presented and processed.

The supervisor's duties, according to a contract, focus on meetings with the student, phone calls, reading text and providing feedback during the work process. The final project and its outcome, however, is ultimately the responsibility of the student.

The Work Process

When the student has chosen a theme and been given a supervisor, the student should present an idea for a work or research schedule as well as other drafts in consultation with the supervisor. The supervisor and the student then set up a schedule detailing deadlines for turning in half-completed and final versions of the project. The work process should follow this schedule.

Amongst other points, the work schedule should emphasize:

- the project's objectives and research
- description of subject matter and suggested title
- project's contribution to the field (argumentation)
- possible theories and scholarly work as a foundation for the project
- estimated breadth and length of the project
- meetings with the supervisor
- mid-process dates for handing in work
- other matters

The supervisor must approve the work schedule before continuing the process. During the work process the student is required to meet regularly with the supervisor, at first to discuss the project's theme, and later to be given professional advice on his/her work. In order to receive the guidance he/she is entitled to, the student must hand in two drafts for a final version during the work process.

Part of the work on a master's project is participation in the above mentioned seminars where students gather to discuss their own work and that of others in a substantive and critical manner. Master's students are required to present their work in at least two seminars during the course of study. The latter presentation should take place in the final work phase of the project.

Regulations on Completion and Assessment of MA projects at the Department of Arts Education, IAA

Terms of Project Completion:

The final project for an MA degree at the Department of Arts Education can take different forms. In every instance, however, a project that is not a scholarly paper or study should be accompanied and supported by a scholarly treatise.

*If the project takes the form of study material it should be handed in ready for publication or production. It must be accompanied by a scholarly essay detailing choice and execution with reference to the target group in question.

- If a project or practical assignment has been chosen and implemented, the execution of the project should be documented in images, sound recordings etc. and handed in with a scholarly essay, financial plan and description of work process. If the project is in its inception stages, a detailed plan of execution as well as a scholarly essay should be handed in.

- If the project is an original artwork, designed for purposes of communication – either for a specific educational level or any other target group - it should also be accompanied by a scholarly paper on the choice of work and its implementation, possibly including ideas for further development or study materials.

Processing, Completing and Finalizing Projects at IAA

When students hand in their final projects they are required to sign a contract with the academy's library which details how the project should be stored after students complete their studies. The form can be found on the library's website. Students also hand in one copy of their final project in digital form (CD) as well as in print, as appropriate.

The project's scholarly section should reflect professional working methods, careful usage of documents and sources, application and a polished finish. Sources and references should be registered according to the APA or Oxford systems (footnoting). Detailed directions on these systems can be found on the library's website under the following link:

<http://bokasafn.lhi.is/ritgerdasmid/heimildaskraning/>

Organization and Completion of the Scholarly Section:

- The project's title should be a good indication of its subject matter.
- Times 12p or any equivalent Serif font should be used with one and a half line spacing.
- The title page of the written part of the final project should indicate the student's name and area of specialization, the project's title, supervisor's name, month and year. The cover should indicate the name of the author, the project's title and the IAA's logo. Students can obtain special covers for this purpose at the academy's office, if needed. It should also be clear that this is a final project for an MA degree.
- The foreword should be short – it is appropriate to acknowledge the supervisor and names of any others who helped, but listing names should be kept to a minimum.
- Followed by a short abstract.
- Followed by a table of contents. If content includes images and tables any listing thereof should follow the table of contents.
- For the main narrative, chapter divisions and bibliography see the Department of Arts Education's general guidelines on completing assignments:
<http://bokasafn.lhi.is/ritgerdasmid/>

When the supervisor confirms that the project has been completed, the student should hand in two to three printed copies to the external examiner, the supervisor and possibly a specialist or co-supervisor.

Assessment – Thesis Defense

When the supervisor and manager of master's degree projects agree that the final project is completed it is forwarded to an external examiner.

In cases where the final projects are partly practical in nature the external examiner must be given an opportunity to examine and assess products presented in other than written format.

When the external examiner has examined both the practical and theoretical sections of the final projects a thesis defense is scheduled. Those present are: student, examiner, supervisor and programme director or his representative. During the thesis defense the student is first given an opportunity to give an overview of the project, its development and its most important findings (ca. 10 minutes). The external examiner is then given a chance to ask further questions on approach and results. At this point the opportunity is given for discussion on the project with the supervisor and the programme director. The duration of the thesis defense is approximately one hour.

If the external examiner thinks it is necessary, he can request that the student change or improve the project. The student will make such improvements in collaboration with his supervisor, and hand in the final version of the project within two weeks of the thesis defense, or, at the latest, ten days before graduation.

If the student does not satisfy the minimum requirements of the criteria for master's degree projects the student will have the opportunity to rework the project. If the reworked project is not considered satisfactory the student will fail the project.

The external examiner provides a grade and a written report on the project which is sent to the supervisor and the manager of master's degree projects. The report should count between 200 and 400 words. The report does not have to be signed but the name of the external examiner and the date have to be clearly indicated, as well as the name of the student and the project's title.

Should any dispute arise regarding assessment, the case is referred to the director of final projects and the dean of the department for a final conclusion.

When assessing projects the department's grading rubric is used. The following points, based on assessment criteria for MA projects at the University of Iceland's School of Education, provide insight into general assessment criteria for MA projects:

- How well has the subject been introduced?
- How well is its choice and importance argued? What is the significance of this project?
- What is the project's value? Does it contribute new knowledge? Does it raise questions?
- How clearly does the author articulate his/her objectives and the questions, factors or problems to be resolved?
- To what degree does the author achieve the objectives set in the project?
- What is the extent of the knowledge the author demonstrates of the project's theoretical background and how well does the student introduce related or equivalent material?
- Does the author show resourcefulness or does he draw out novel aspects of the subject? Is the work original?
- How clearly does the author articulate the issues that relate to his subject? Does the author comprehend how and to what degree his own attitudes influence the task?
- Are conclusions reached with appropriate caution? Does the author understand where information is lacking?
- How are sources chosen and used? Is the author's use of data both analytical and critical?
- What is the level of presentation of the work? In this instance, a logical structure, context, language, finish and artistic presentation are considered where appropriate.

January 2014

Kristín Valsdóttir
Dean, Department of Arts Education, IAA

J. MA FINAL PROJECT- RESEARCH OUTLINE

MA FINAL PROJECT: RESEARCH OUTLINE

1. **FRONT PAGE:** suggested title or working title; institution, department, semester, student and supervisor's names.
2. **SHORT DESCRIPTION OF SUBJECT:** Short overview of subject/problem.
3. **RESEARCH QUESTION/THESIS/OBJECTIVES:**
 - a. Presentation of the problem is followed by a **careful description of the project's objectives**, i.e. its projected contribution. This is often done in the form of a research question which answer provides the theme of the thesis.
 - b. Sometimes it is appropriate to present a **thesis**, proof or disproof of which forms the theme of the project.
 - c. In other instances it is more appropriate to **set objectives** differently, such as in a general description of the project's objectives. The most effective means of presenting objectives often depend on the nature of the project and the methodology used.
4. **SCHOLARLY BACKGROUND/PREVIOUS RESEARCH AND STUDIES:**

Description of major sources/previous studies used that provide a clear picture of the theoretical perspective that underpins the project. Sources should be referred to according to the APA system.
5. **PROJECT'S SCIENTIFIC CONTRIBUTION:** i.e. fresh scholarly insights, practical or developmental value as well as the possible effects of the project (i.e. what interested parties might possibly profit from this project and how) based on the scholarly background discussed in section 4. **Arguments** should be provided as to why it is important to embark on this project.
6. **RESEARCH METHODS AND APPROACHES:**
 - a. Description of **methods** used to to achieve the objectives of the project. If the project is investigative in nature, whether quantitative or qualitative, this section should be described here along with an outline of how the project is to be designed and defined.
 - b. This section also discusses the **choice of sample, participants, events, sources to be analyzed and other matters of importance that regard research methods and approaches**. Other approaches might involve

field surveys and interviews, financial analysis, and a business plan, amongst others.

- c. If appropriate, this section should justify the importance of the project and its dependability (if it is investigative) as well as the **value of the results**.
 - d. **Ethical issues** that might come up in the process, if appropriate.
 - e. **Possible obstacles** analysed, i.e. when gathering sources or at any other stage in the project as well as possible solutions (sample of risk analysis).
 - f. **Drafts of questionnaires or other research tools:** List of questions for interviews/surveys presented to participants.
7. **DRAFT OF TABLE OF CONTENTS:** At this stage a table of contents can never be more than a draft, but it does indicate the main points the student intends to cover in the project. It is natural for the table of contents to change significantly in the final version of the project. In this case it is useful to use the structure provided by the teacher – sub-chapters can be added later.
8. **WORKPLAN AND OVERVIEW OF SIGNIFICANT PROCESS PHASES:** A realistic timeframe for the working process. An Excel file detailing the most significant milestones, dates and times organized in a reasonable order is of significant help in this context (see teacher’s workplan document).
9. **BIBLIOGRAPHY:** An overview of sources collected – the bibliography should follow the APA or Oxford systems.

K. CONTRACT - FINAL PROJECT

Contract – Final Project at at the Department of Arts Education, Iceland Academy of Arts

Student:

Name: ID number:

Address: Telephone:

Area code and location: Email address:

Master's Degree Project:

Title/ Project's Working Title:

Speciality (Dance/ Drama/ Fine Art/Music):

Supervisor:

Specialist:

Subject:

Description: (Preparation and objectives. Detailed work plan should be attached)

Estimated contribution:

Project category:

Project keyword:

I, the undersigned, hereby commit to working on the above detailed master's degree project according to the work plan attached to this contract. I commit to respecting deadlines, schedules, and any other processes called for by the plan.

Date: _____

Student Signature:

Supervisors/Specialist's Signature:

L. LANGUAGE POLICY

THE ICELAND ACADEMY OF THE ARTS LANGUAGE POLICY

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

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

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

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

IMPLEMENTATION AND EXECUTION

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

N. ART EDUCATION APPLICATION EVALUATION FORMS

Intake interview spring 2014

Nafn: xxxxxx xxxxxxxxxxxxxx
Art form: Fashion design
Expectations towards the programme and objectives of the application, both personal and professional:
Anything you want to add to your application or tell us - or ask about?
Computer literacy:
Final Project:
Academic Achievement:
Course structure: Full time _ Part time _ MA programme one year _ MA programme two years _ Diploma programme _
How did you learn about the department of arts education?

O. MAPPING OF APPLICATIONS

	Interv lew confir med	Degree	Art form	No.	Matri culati on exam.	ID no.	Name	Grades	Art education	Recommendatio ns	Personal motivation	Teaching experience	Art experience	Other	Points
1	x	M	Music	7704	?	xxxxxx-xxxx									
2	x	M	Theatre	7706	ja	xxxxxx-xxxx									
3	x	M	Theatre	7681	?	xxxxxx-xxxx									
4	x	M	Dans	7699	ja	xxxxxx-xxxx									
5	x	M	Music	7697	ja	xxxxxx-xxxx									
6	x	M	Music	7691	?	xxxxxx-xxxx									
7		M	Music	7696	?	xxxxxx-xxxx									
8	x	M	Theatre	7692	ja	xxxxxx-xxxx									
1	x	D	Fashion desig	7693	ja	xxxxxx-xxxx									
2	x	D	Visual art	7678	nei	xxxxxx-xxxx									
3	x	M	Film	7357	?	xxxxxx-xxxx									
4	x	D	Fashion desig	7695	?	xxxxxx-xxxx									
5	x	M	Fatahönun	7698	nei	xxxxxx-xxxx									
6	x	M	Visual art	7065	ja	xxxxxx-xxxx									
7	x	M	Design	7707	ja	xxxxxx-xxxx									
8	x	M	Visual art	7703	?	xxxxxx-xxxx									
9	x	Diplom	Visual art	7061	ja	xxxxxx-xxxx									

Diploma
 MA / M.ArtEd.

P. IAA EQUAL RIGHTS POLICY

THE ICELAND ACADEMY OF THE ARTS EQUAL RIGHTS POLICY

Introduction

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

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

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

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

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

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

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

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

1. Student admission

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

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

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

2. Wage equality

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

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

Article 19: Wage equality.

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

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

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

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

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

3. Appointments and roles

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

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

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

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

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

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

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Equal number of men and women in comparable	Directors of support services, Evaluation Committee, Rector,	When advertising vacancies and study places, both genders are encouraged to apply, as	Equality encouraged in advertisements for vacancies.

roles.	Managing Director, deans of departments, programme directors.	appropriate at each time. That the Equal Rights Committee writes an equality-oriented presentation of the working environment, which will accompany all advertisements for vacancies.	
Applicants are solely assessed on the basis of professional merit.	Directors of support services, Evaluation Committee, Rector, Managing Director, deans of departments, programme directors.	In the application process.	Rules on Academic Appointments. In the job descriptions of support services staff as well as in the job descriptions of academic faculty.

4. Vocational training, retraining and continuing education

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

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

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

[...]

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

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
Ensure that all members of staff, irrespective of gender, benefit from the same opportunities for retraining and vocational training.	Line manager.	The Equal Rights Committee formalises a process for education or vocational training arrangements.	Process must be visible in the IAA Handbook.

The Development Fund for Administrative Staff must be activated with funding.	Rector, Managing Director.	August 2014	Advertise applications.
Ensure that gender equality is reflected in the allocation of development funds.	Managing Director and International Office, Equal Rights Committee.	Managing Director and International Office manage statistics on the gender ratio of allocations from development funds.	Managing Director and International Office publish and present statistics during Equal Rights Week and on the Academy's website.

5. Sexual harassment and gender-based harassment

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

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

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

Article 22: Gender-based harassment and sexual harassment.

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

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

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

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

6. Participation in committees and councils

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

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

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

themselves as candidates for committee and group work.	Committee.	processes for committees and working groups.	committee and working groups are appointed.
--	------------	--	---

7. The Board of the Iceland Academy of the Arts

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

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

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

8. Reconciliation of work and family life

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

Article 21: Reconciliation of work and family life.

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

maternity/paternity or parental leave or leave from work due to pressing and unavoidable family circumstances

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

9. Services and procedures

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

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

Article 23: Education and schooling.

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

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

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

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

10. Special measures

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

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

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

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

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

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

Staff

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

Deans of department and/or the Academy's Managing Director are bound by confidentiality with regard to the subject and content of requests from staff.

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

Students

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

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

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

11. Rulings

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

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

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

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To review Article 2 in the Grievance Committee on	Rector	2014 - 2015	On the Academy website.

Student Rights Code of Practice on the handling of affairs of the person bringing the charge.			
---	--	--	--

12. About the Equal Rights Policy, review and agreement

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

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

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

The Committee's role

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

The Committee's main assignments are to:

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

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

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

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

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

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

Committee members

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

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

Student Council representative: 1

Support Services representative: 1

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

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

There is a minimum of 5 members.

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

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

AIM	RESPONSIBILITY	ACTION - TIME	PRESENTATION / FOLLOW-UP
To prepare and follow-up the execution of the Academy's policy on equal access to education and work.	Rector, Managing Director and deans of departments	Write the Academy's new Equal Rights Policy. 2013-2014.	Submit the Policy to the Management Council for agreement in spring 2014.
To organise the systematic review of this Policy and gather information about its execution.	Equal Rights Committee	Annually in May, the Equal Rights Committee reviews the Action Plan and prioritises outstanding projects for the coming winter.	Presentations on the Committee's part of the website.
To encourage education about equal access to education and work in order to counteract inequality.	Equal Rights Committee	Always	With the publication of a newsletter at least once in the course of the academic year.
To ensure that the equality of			Annual meeting of the

students and staff of the Iceland Academy of the Arts for education and work is respected.	Rector	Always	Rector and the Equal Rights Committee in spring (May).
It is in accordance with this Policy to follow-up on accessibility in the Academy and to make proposals for improvements, if needed.	Equal Rights Committee, deans of departments, Managing Director.	The Equal Rights Committee seeks advice from experts on prioritising improved accessibility around and inside the Academy's buildings. October 2014.	Action Plan on improvements to accessibility around and inside the Academy's buildings sent to the Managing Director for agreement. December 2014
To clarify responsibility for work processes and issues within the Academy.	Rector.	2014-2015.	The IAA Handbook.

Appendices:

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

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

- Convention on the rights of persons with disabilities (signed 2007) (<http://www.velferdarraduneyti.is/utgefid-efni/utgafa/nr/3496>)
- The Convention on the Elimination of All Forms of Discrimination against Women (CEDAW), (signed in Iceland in 1985) (<http://www.althingi.is/lagas/140a/1985005.html>)

Q. RULES ON ACADEMIC APPOINTMENTS

RULES ON ACADEMIC APPOINTMENTS

1. ADVERTISEMENT OF POSITIONS.

1.1. The positions of the rector, deans and permanent teachers shall be advertised. The advertisement shall be comprehensive and clear, noting the requirements of the positions in each case. The professional titles of permanent teachers are assistant professor, associate professor or professor.

Items 2-6 of these rules concern the appointments of deans and university teachers. Specific rules apply for the appointment of the rector.

2. APPLICATIONS

2.1 Applications shall contain a comprehensive account of the applicant's artistic work, research and publications along with information about his/her teaching and academic management experience. Moreover, other information that the applicant considers relevant to illuminate his/her experience and knowledge for the position in question. A summary of the applicant's education and a copy of his/her diplomas along with an account of the applicant's ideas for the advertised position should furthermore accompany the application. Reviews/recommendations concerning the applicant's former work are desirable, along with student evaluation if such material is available. Further requirements may be included in the advertisement as stated in item 1.1.

3. THE SELECTION AND WORKING METHODS OF EVALUATION COMMITTEES

3.1 A three-member evaluation committee shall assess applicants' competence. The board of the Iceland Academy of the Arts nominates evaluation committee members. If the rector wants the evaluation committee to rank competent applicants, his/her request should be affirmed before the evaluation committee begins its work. The rector confirms the committee's appointment by letter to the committee members in question and appoints its chair.

3.2 All members of the evaluation committee must have knowledge and experience in accordance with international standards for the position in question and have earned a diploma in their field. At least two of the committee members should be specialists within the academic fields of the Academy, the third member can be from outside the Academy's field. At least one evaluation committee member should not have a permanent position at the Academy.

3.3 The chair of the committee accepts the applications and accompanying documents from the Academy's office and mobilizes the committee. The evaluation committee has authorization to request additional materials, granted that it treats all applicants equally.

4. EVALUATION OF APPLICANTS' COMPETENCE

4.1. In addition to education or equivalent experience, as stated in the Law on Universities No. 63/2006, the evaluation of applicants shall be based on the following: artistic career and/or research and academic work, teaching, management experience, and other experience particularly relevant to the position in question.

4.2. Evaluation of artistic work shall be based on the following: artistic value and originality and the knowledge that renowned domestic or foreign art institutions, which

make their selection professionally, have either employed the applicant, or exhibited, performed or published his/her work. Work in progress may be considered as well as completed work.

4.3. Evaluation of research and academic work shall consider such factors as the originality of the research project and independence vis-à-vis other research and publications, knowledge of the status of research within the relevant academic field, the proper use of resources and scientific methods, academic innovations and the significance of the research.

4.4. Evaluation of former teaching experience shall consider such factors as the applicant's teaching efforts and teaching achievements. Furthermore, variety and innovation in teaching methods, initiative in the organization of teaching and efforts towards encouraging students to use independent working methods shall be included in the evaluation.

4.5. Evaluation of management experience shall consider experience from university level management and other knowledge that can be of value to the Iceland Academy of the Arts, such as community work, business management, and work in the interest of culture and art.

4.6. The evaluation committee has permission to request specific additional materials and/or interviews, artistic performances or a more detailed examination of the applicant's work. The evaluation committee can request reviews from specialists of specific works made by the applicant or of his/her work in general.

4.7. The board of the Iceland Academy of the Arts can make more specific rules for particular evaluation committees if needed.

5. THE EVALUATION COMMITTEE'S OPINION

5.1. The evaluation committee shall at the beginning of its opinion account for the assumptions, documents and sources on which it bases its evaluation.

5.2. The evaluation committee shall submit a well-substantiated opinion on whether applicants are competent to hold the position in question or not. This opinion must be unequivocal. If members of the committee do not agree on this issue, there shall be a vote on each applicant, in which each committee member takes a stand. Each committee member is free to explain his/her opinion individually.

6. CONSIDERATION OF THE EVALUATION COMMITTEE'S OPINION AND THE FINAL DECISION

6.1. An evaluation committee opinion signed by all committee members shall be presented to the rector, together with all application materials. If rector finds the opinion or the committee's work flawed in any way, he/she can return the opinion to the committee with questions and/or comments. The evaluation committee is obligated to respond to these.

6.2. The rector shall send the individual relevant opinion to each applicant. Rector invites written comments from applicants before the opinion is accepted. Comments which are delivered within the specified deadline are presented to the evaluation committee. The applicant's comments and the evaluation committee's response shall accompany the opinion to the end of the appointment procedure.

6.3. All application material, the evaluation committee's opinion and other material related to the evaluation committee's work shall be treated confidentially.

6.4. No one can be appointed to a permanent teaching position at the Iceland Academy of the Arts, unless a majority of the evaluation committee considers him/her competent for the position.

6.5. Rector appoints when the evaluation committee has come to a conclusion, following detailed interviews with the applicants which the committee considered competent for the position or ranked, where applicable, as stated in item 3.1.

6.6. If rector does not accept the evaluation committee's conclusion, the position shall be advertised again.

7. REAPPOINTMENTS

7.1. The main rule on the reappointment of teachers at the Iceland Academy of the Arts is that rector is authorized, in consultation with the board, to reappoint faculty members twice without advertising, albeit for a maximum appointment of eight years. Upon the fourth appointment, the position shall be advertised as in the case of a new appointment.

7.2. Under special circumstances, exceptions may be made to this main rule. Rector shall then submit reasoning explaining the special circumstances in question. An authorization is dependent upon the board's approval.

10 September, 2012

**R. EXAMPLES FROM THE ARTS EDUCATION DEPARTMENT'S
RESEARCH PROFILE**

Rannsóknir og nýsköpun

Output in the academic year
1. ágúst 2014 - 31. júlí 2015

Vigdís Jakobsdóttir

Adjunct Lecturer, kennslufræði sviðslista
The Department of Arts Education

Vigdís Jakobsdóttir – Overview



Name: Vigdís Jakobsdóttir

Position: Adjunct Lecturer, kennslufræði sviðslista

Department: The Department of Arts Education

Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
Database of The National Theatre of Iceland	Theatre, Theatre Studies	Project director	Feb. 1, 2010	database, theatre

Artistic Activity

Title	Field	Role	Date/Period	Keywords
The Foreign Boy	Theatre	Artistic Director	June 1, 2014 - Nov. 15, 2014	Performance, TYA

Other Activity

Type	Title	Field	Role	Date/Period
Public event organization	ASSITEJ Iceland Performing Arts Festival 2015	Theatre	Project director	April 20, 2015 - April 25, 2015
Lecture	Festival Petits et Grands, France: A lecture on Theatre for Young Audiences in Iceland	Theatre	Expert	April 3, 2015
Innovation in teaching	Glenna Theatre - "The Foreign Boy"	Theatre	Artistic Director	Oct. 13, 2014 - Nov. 15, 2014
Public event organization	National Youth Theatre Festival 2014-2015	Theatre	Artistic Director	Oct. 1, 2014 - May 3, 2015
Artist Salary	Glenna Theatre - "The Foreign Boy"	Theatre	Artistic Director	Sept. 1, 2014 - Nov. 16, 2014
Member of board	Board of The Association of Theatre for Children and Young People in Iceland	Theatre	Expert	Jan. 26, 2009 - Sept. 30, 2014

Database of The National Theatre of Iceland

Title: Database of The National Theatre of Iceland

Field: Theatre, Theatre Studies

Date: Feb. 1, 2010

Keywords: database, theatre

Description: A digital database of all productions at the National Theatre of Iceland since 1950. Project management.

Work in progress

Cooperation partners

Þjóðleikhúsið

<http://www.leikhusid.is>

Funding body

Þjóðhátíðarsjóður

Links

Þjóðleikhúsið

<http://www.leikhusid.is>

People related to the project

Name	Role	Field	Department
Vigdís Jakobsdóttir	Project director	Theatre, Theatre Studies	The Department of Arts Education

The Foreign Boy

Title: The Foreign Boy

Field: Theatre

Venue: Tjarnarbíó

Period: June 1, 2014 - Nov. 15, 2014

Keywords: Performance, TYA

Description: Directing of a new Icelandic play by Thorarinn Leifsson.

Cooperation partners

Tjarnarbíó

<http://tjarnarbio.is/>

Funding body

Launasjóður sviðslistamanna

<http://www.listamannalaun.is>

People related to the project

Name	Role	Field	Department
Vigdís Jakobsdóttir	Artistic Director	Theatre	The Department of Arts Education

ASSITEJ Iceland Performing Arts Festival 2015

Type of project: Public event organization

Title: ASSITEJ Iceland Performing Arts Festival 2015

Field: Theatre

Period: April 20, 2015 - April 25, 2015

Venue: Tjarnarbíó

Description: On the managing board for the ASSITEJ Iceland festival in Reykjavík 21st to 25th April 2015.



Cooperation partners

ASSITEJ á Íslandi
<http://www.assitej.is/>

Funding body

Barnmenningarhátíð í Reykjavík
<http://www.barnmenningarhatid.is/>

Links

ASSITEJ á Íslandi
<http://www.assitej.is/>

People related to the project

Name	Role	Field	Department
Vigdís Jakobsdóttir	Project director	Theatre	The Department of Arts Education

Festival Petits et Grands, France: A lecture on Theatre for Young Audiences in Iceland

Type of project: Lecture

Title: Festival Petits et Grands, France: A lecture on Theatre for Young Audiences in Iceland

Field: Theatre

Date: April 3, 2015

Venue: Festival Petits et Grands í Nantes, Frakklandi

Keywords: Theatre, young audiences, France, Petits et Grands

Description: A 20 -30 minute lecture + Q&A on the situation of TYA in Iceland. The audience consisted of French and international professionals in TYA.



Cooperation partners

ASSITEJ France

<http://www.assitejfrance.fr/en/>

Funding body

ASSITEJ France

<http://www.assitejfrance.fr/en/>

Links

Festival Petits et Grands

<http://www.petitsetgrands.net/>

People related to the project

Name	Role	Field	Department
Vigdís Jakobsdóttir	Expert	Theatre	The Department of Arts Education

Glenna Theatre - "The Foreign Boy"

Type of project: Innovation in teaching

Title: Glenna Theatre - "The Foreign Boy"

Field: Theatre

Period: Oct. 13, 2014 - Nov. 15, 2014

Venue: Félagsmiðstöðvar

Keywords: Performing arts, theatre

Description: As part of the creative process for Foreign Kid, a team of youngsters served as our team of specialists.

Funding body

Launasjóður sviðslistamanna

<http://www.listamannalaun.is>

Related activity

Glenna Theatre - "The Foreign Boy" - *Other Activity (Artist Salary)*

People related to the project

Name	Role	Field	Department
Vigdís Jakobsdóttir	Artistic Director	Theatre	The Department of Arts Education

National Youth Theatre Festival 2014-2015

Type of project: Public event organization

Title: National Youth Theatre Festival 2014-2015

Field: Theatre

Period: Oct. 1, 2014 - May 3, 2015

Venue: Landsbyggðin

Keywords: theatre, performing arts, youth theatre, festival

Description: Verkefnisstjóri og listrænn stjórnandi Þjóðleiks - leikhúshátíðar ungs fólks á landsbyggðinni sem haldin er að frumkvæði Þjóðleikhússins annað hvert ár. Í verkefninu felst að velja leikskáld til þess að skrifa fyrir verkefnið, skipuleggja og halda utanum námskeið fyrir leikstjóra hópanna og eiga samskipti og samstarf við stjórnir Þjóðleiks í öllum landshlutum varðandi skipulag lokahátíða, kynningarmál, fjármögnun o.fl. Þjóðleikur fór fram í fjórða sinn 2014-2015. Á þriðja tug leikhópa ungs fólks (13-20 ára) undir handleiðslu fullorðinna leikstjóra tóku þátt í verkefninu og sýndu afrakstur vinnu sinnar á lokahátíðum á Egilsstöðum, Ísafirði og Stokkseyri í apríl og maí 2015. Hóparnir voru meðal annars frá, Ísafirði, Hólmavík, Vestmannaeyjum, Borgarfirði eystra, Sauðárkróki og Hellu i. Varlega áætlað komu um 400 ungmenni á landsbyggðinni að verkefninu. Leikskáldin Bergur Ebbs Benediktsson og Björk Jakobsdóttir voru ráðin til að skrifa leikrit fyrir hátíðina að þessu sinni.

Cooperation partners

Menningarmiðstöð Fljótaldshéraðs

http://www.fljotsdalsherad.is/index.php?option=com_content&view=article&id=127&Itemid=156

Funding body

Menningarráð Austurlands

<http://www.meningarrad.is/>

Links

Þjóðleikhúsið - Þjóðleikur

<http://www.leikhusid.is/bak-vid-tjoldin/thjodleikur>

People related to the project

Name	Role	Field	Department
Vigdís Jakobsdóttir	Artistic Director	Theatre	The Department of Arts Education

Glenna Theatre - "The Foreign Boy"

Type of project: Artist Salary

Title: Glenna Theatre - "The Foreign Boy"

Field: Theatre

Period: Sept. 1, 2014 - Nov. 16, 2014

Keywords: Performing arts, theatre

Description: My theatre Glenna received 14 months Artists' Salaries from the Icelandic Government to stage the play "The Foreign Boy" by Thorarinn Leifsson.

Funding body

Launastjóður sviðslistamanna

<http://www.listamannalaun.is>

Related activity

Glenna Theatre - "The Foreign Boy" - *Other Activity (Innovation in teaching)*

People related to the project

Name	Role	Field	Department
Vigdís Jakobsdóttir	Artistic Director	Theatre	The Department of Arts Education

Board of The Association of Theatre for Children and Young People in Iceland

Type of project: Member of board

Title: Board of The Association of Theatre for Children and Young People in Iceland

Field: Theatre

Period: Jan. 26, 2009 - Sept. 30, 2014

Keywords: Theatre

Description: The Association of Theatre for Children and Young People in Iceland. Has been on the board since 2009 and has chaired the board since spring 2011.

Cooperation partners

ASSITEJ

<http://www.assitej-international.org/english/home.aspx>

People related to the project

Name	Role	Field	Department
Vigdís Jakobsdóttir	Expert	Theatre	The Department of Arts Education

Rannsóknir og nýsköpun

Output in the academic year
1. ágúst 2014 - 31. júlí 2015

Ásthildur Björg Jónsdóttir

Lecturer, kennslufræði sjónlista
The Department of Arts Education

Ásthildur Björg Jónsdóttir – Overview



Name: Ásthildur Björg Jónsdóttir

Position: Lecturer, kennslufræði sjónlista

Department: The Department of Arts Education

Projects

Research Activity

Title	Field	Role	Date/Period	Keywords
Art and sustianability	Art Education	Scholar	Dec. 2, 2014 - May 10, 2015	
Teach me something	Art Education	Scholar	Nov. 3, 2014 - Nov. 9, 2014	Participatory art, education for sustainability, Arctic
Challenge	Art Education	Scholar	Nov. 1, 2014 - May 10, 2015	Art exhibition
ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Fine Art	Scholar	July 1, 2014 - Aug. 1, 2015	
ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Fine Art	Scholar	May 14, 2014 - June 1, 2015	
Making memories visible: A photographic exploration of cultural sustainability	Art Education	Scholar	Feb. 1, 2012 - June 1, 2012	Memory based methodology, Education for sustainability
ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Art Education	Scholar	Sept. 1, 2010 - Feb. 28, 2015	

Artistic Activity

Title	Field	Role	Date/Period	Keywords
ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Fine Art	Scholar	Jan. 24, 2015 - May 3, 2015	
ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Fine Art	Scholar	Jan. 24, 2015 - May 3, 2015	

Challenge	Fine Art	Scholar	Jan. 24, 2015 - May 10, 2015	Art exhibition
Challenge	Art Education, Fine Art	Scholar	Jan. 23, 2015 - June 10, 2015	Art exhibition
Art and sustianability	Fine Art	Scholar	Dec. 2, 2014 - May 10, 2015	
Teach me something	Fine Art	Scholar	Nov. 6, 2014 - Jan. 6, 2015	Participatory art, education for sustainability, Arctic
Challenge	Fine Art	Scholar	Nov. 1, 2014 - May 10, 2015	Art exhibition

Publications

Title	Type	Role	Publication year	Keywords
Challenge	Exhibition catalogue	Scholar	2015	Art exhibition
ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Exhibition catalogue	Scholar	2015	
ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Exhibition catalogue	Scholar	2015	
Art and sustianability	Exhibition catalogue	Scholar	2015	
Disney Go Green: A Family Guide to a Sustainable Lifestyle	Book	Author	2014	Education for sustainability
Participatory virtues in art education for sustainability	Chapter in an edited book	Author	2014	Education for sustainability, values, virtues, participation
Go green		Author	2014	Education for Sustainability
Go green	Book	Author	2014	Education for Sustainability

Other Activity

Type	Title	Field	Role	Date/Period
Prize	Green Actions: Arts and environment	Art Education	Project director	May 6, 2015
Workshop	Green Actions: Arts and environment	Art Education	Project director	April 19, 2015 - April 24, 2015
Public discourse	Challenge	Fine Art	Scholar	April 16, 2015
Workshop	ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Fine Art	Scholar	April 8, 2015 - April 8, 2015
Workshop	ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Fine Art	Scholar	April 2, 2015

Public discourse	Challenge	Fine Art	Scholar	March 24, 2015
Workshop	ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Fine Art	Scholar	March 3, 2015
Public discourse	Challenge	Fine Art	Scholar	Feb. 10, 2015
Workshop	ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS	Fine Art	Scholar	Feb. 8, 2015
Workshop	Art and sustianability	Art Education	Scholar	Feb. 2, 2015
Participation in public discourse	Art education in Reykjavik	Art Education	Scholar	Oct. 1, 2014 - Sept. 23, 2015
Member of editing board	Námsgagnastofnun: Teaching materials for the arts	Art Education	Expert	Oct. 1, 2014 - April 1, 2015
Life-long learning	Education for sustainability	Art Education	Scholar	Aug. 19, 2014 - Aug. 20, 2014
Life-long learning	Summer course for in-service art teachers	Art Education	Project director	Aug. 11, 2014 - Sept. 13, 2014
Conference or symposium organization	Conference for art and design teachers in upper secondary art schools	Art Education	Scholar	Aug. 11, 2014 - Aug. 13, 2015
Conference or symposium organization	Conference for art and design teachers in upper secondary art schools	Art Education	Scholar	Aug. 11, 2014 - Aug. 13, 2015
Workshop	ACTchen	Art Education	Scholar	Jan. 11, 2013 - Sept. 1, 2015
Life-long learning	Art, environment and society	Art Education	Scholar	Sept. 1, 2012 - Dec. 1, 2012
PhD thesis	Making memories visible: A photographic exploration of cultural sustainability	Art Education	Scholar	Jan. 1, 2011 - Sept. 28, 2013

Art and sustainability

Title: Art and sustainability

Field: Art Education

Period: Dec. 2, 2014 - May 10, 2015



Description: The research deals with how well a class called Arts and sustainability approaches the possibilities arts have in the inter-disciplinary field of visual art education and sustainable development and critical pedagogy. Does the pedagogical approach deal with how Arts have the potential to create new cultures that lead to new cultural basis for sustainable development? Do students analyze how some artists work with sustainability? When putting the arts in pedagogical context does the class give students possibilities to experiment and reflect on content related to sustainable development? Are students likely to use concepts of the course in their future practices as art teachers? Is the course content important for art teachers education?

Related activity

Art and sustainability - *Research*

Art and sustainability - *Artistic Activity*

Art and sustainability - *Publication (Exhibition catalogue)*

Art and sustainability - *Other Activity (Workshop)*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

Teach me something

Title: Teach me something

Field: Art Education

Period: Nov. 3, 2014 - Nov. 9, 2014

Keywords: Participatory art, education for sustainability, Arctic

Description: A four day workshop in Kautokeino with students from Sámi University, Lapland University, Nesna University Collage and the Iceland Academy of the Arts. The workshop main focus was to find ways to collaborate and to share local and Nordic knowledge. The process focused on generating knowledge through experience and improvisation, some passed on from our past generations. From the common knowledge and from openness to new knowledge, on ways to make things, ontologies and ways of life, the students created installations and sculptures in groups. These works might be best looked at as some kind of materialization of the dialogical workshop. The students developed their ideas and conversations from presentations of research by master students of duodji, social games and group work.

Cooperation partners

ASAD

<http://www.asadnetwork.org/events/2014/04/relate-north-2014-art-heritage-and-identity-2/>

Funding body

Rannís

Links

<http://www.asadnetwork.org/events/2014/11/teach-me-something/>

Related activity

Teach me something - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Challenge

Title: Challenge

Field: Art Education

Period: Nov. 1, 2014 - May 10, 2015

Keywords: Art exhibition

Description: Challenge We all want to live the good life, but we don't all have the same views on what constitutes a good life. Family, friends, good health, cultural diversity, security, independence, financial security, a wholesome and beautiful environment, empathy and love are elements in our lives that together constitute our well-being. In order to create the appropriate conditions for a good life many different issues and how they relate to one another must be carefully considered. We understand that spending beyond our means will end in having to pay off our debts. In the same way, by maintaining the limited perspective of short term economic growth we endanger the quality of life for future generations. The key to sustainability is to find a balance in our 'good life' that does not endanger the quality of life of present and future generations. All the artworks in this exhibition relate to the discourse on sustainability and the ethical issues involved in a society's development. Sustainability includes overlapping environmental, economic, cultural and social factors. Changes within each factor can always affect the other and development can only be sustainable if it takes into account all these factors. It is important to keep in mind the benefits and need for sharing of common resources that need to be protected and utilized in a sensible way. In such a society one's living standards are not achieved at the cost of others, nor does it reduce opportunities to improve living standards. This is why we should ensure that we do not exploit natural resources beyond their capacity to renew themselves. Amongst our greatest challenges is the need to adapt economic development to environmental and social realities. Natural resources are invaluable, providing services that humans cannot live without, and it is therefore paramount that people understand the importance of their preservation. When we discuss environmental issues it is always useful to do so from the perspective of society as a whole. There is a clear connection between culture and sustainability, as culture can influence behaviour, consumption patterns and production modes. Knowledge is a necessary premise for a more sustainable society and is the building block on which we construct our values and make our decisions. Most people value knowledge and truth thus enabling them to deal with complicated circumstances in their natural or built environment. With increased knowledge of the world we can learn about connections in nature. Knowledge enables the individual to discover his own part in the natural world and in society, making it possible for him or her to make connections between different events and see them in context, as part of a whole. The artworks in this exhibition Challenge offer a range of interesting situations that are worth looking at in the context of sustainability and raise questions regarding man's connection to nature. Context and knowledge are necessary in order for us to participate in countering the dangerous consequences of man's unsustainable behaviour and its negative effects for future generations. To achieve change we must participate in society and act collaboratively.

Cooperation partners

Listasafn Árneseinga

<http://www.listasafnarneseinga.is/list/>

Funding body

Menningarráð Suðurlands

<http://www.sunnanmenning.is/>

Links

Ákall

<http://www.listasafnarneseinga.is/list/listamenn/15-Á-döfinni/Sýningar/240-akall.html>

Related activity

Challenge - *Artistic Activity*

Challenge - *Publication (Exhibition catalogue)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Field: Fine Art

Period: July 1, 2014 - Aug. 1, 2015



Description: An interim review of a doctoral study at the School of Education The evaluation of Ásthildur Björg Jónsdóttir's doctoral study will take place June 20th at the University of Iceland, School of Education, Stakkahlíð. The title of the study: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS The evaluation is in two parts: First the doctoral student's presentation of her report in room K205 at 14–15. The presentation is open to postgraduate students and academic staff of the School of Education. Secondly a review meeting for a discussion of the report. The meeting is open only to the doctoral student and the evaluation committee. The language of the presentation and the meeting will be English. The purpose of the evaluation is twofold, as the rules of the Doctoral School indicate: To evaluate the doctoral student's competence in conducting the proposed doctoral research project and to provide her with feedback to do this as well as may be. The evaluation committee consist of Ásthildur's supervisors, dr. Allyson Macdonald and dr. Timo Jokela., professor at University of Lapland, and two external examiners dr. Claudia Mitchell Faculty of Education McGill University, and dr. Hafþór Guðjónsson associate professor at School of Education, University of Iceland dr. Ingólfur Ásgeir Jóhannesson professor, directs the proceedings and Sólrún B. Kristinsdóttir is secretary.

Links

Áfangamat

http://vefsetur.hi.is/mvsdoktorsnam/afangamat_asthildar_b_jonsdottur_doktorsnema_vid_menntav%C3%ADsindasvið

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLPIG - *Other Activity (Conference or symposium organization)*

Participatory virtues in art education for sustainability - *Publication (Chapter in an edited book)*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Field: Fine Art

Period: May 14, 2014 - June 1, 2015

Description: Education for sustainability (EFS) is now a significant issue in teacher education because pre-service teachers face complex challenges preparing their students for meeting today's needs without compromising those of future generations. This thesis focuses on the potential of art in EFS by researching pre-service art teacher participation in a study circle and the use of resources used in the study circle which is a way of working towards collaboration with regard to new tasks. As students mature, their understanding and involvement at the local level serves as a springboard for study of regional, national and global issues. Once they understand how to live a more sustainable life by developing self-efficacy at home and in the school, students have the potential to transform action competence and self-efficacy into action efficacy. Research has shown that when various resources are embedded in teacher education with an emphasis on student driven activities action competence can be achieved. This project builds on participatory action research (PAR) at the Iceland Academy of the Arts. It seeks to understand how contemporary art can help pre-service teachers perceive, interpret, and understand the concept and experience of place and how collaboration can help them to understand EFS. The findings will also indicate how a study circle can identify and discover ethical challenges in contemporary life, and how pre-service art teachers can engage with these challenges through arts and art education. This proposal has the potential of bringing together action and reflection through the study circle, theory and practice, in participation with others. PAR produces reflective knowledge, which helps the participants to name their world and identify sustainability issues and to take action to change their world based on new knowledge.

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLÞING - *Other Activity (Conference or symposium organization)*

Participatory virtues in art education for sustainability - *Publication (Chapter in an edited book)*

Value Archive - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Making memories visible: A photographic exploration of cultural sustainability

Title: Making memories visible: A photographic exploration of cultural sustainability

Field: Art Education

Period: Feb. 1, 2012 - June 1, 2012

Keywords: Memory based methodology, Education for sustainability

Description: During the spring semester 2012 the University of Lapland in Rovaniemi and the Iceland Academy of the Arts in Reykjavík offered a Nordic and Baltic workshop called Cultural Sustainability and Photography Workshop. This article presents a description and analysis of the workshop that worked on clarifying the role memories and a place-based approach can play in education for sustainability (EFS). The purpose of the workshop was to develop participants' conceptions of cultural sustainability through working with memories, stories and photographs and to foster these and pass them on to others. Cultural sustainability means here cultural values, heritage, and memories that are important to the participants. The leaders of the workshop were a group of teachers, Ásthildur Jónsdóttir, Mari Mäkiranta and Outi Ylitapio-Mäntylä and students from the Nordic and Baltic countries. The project began with an application for funding to Cirrus, a Nordic exchange network. The participants came from Iceland, Sweden, Finland and Estonia including exchange students from Russia, Italy and China. The workshop started with a weeklong meeting in Iceland in March 2012. The Icelandic students hosted the visiting participants. The same thing was done in Rovaniemi in May when the second work-period took place. This was to create a stronger bond between the participants. For the first meeting of the group in Iceland, each participant and the teachers were asked to bring one photograph from their private collections with them. The participants were told that the photograph should be of a place that had special significance to them. Through sharing these memories and stories of places with each other, the teachers wanted the participants to reach back to the past, and through critical discussions they searched for connections to understand the present. The participants found similarities and differences in their cultures. The discussions created a platform to cultivate self-awareness, an understanding of self, and what elements in their cultures are important to sustain. The approach used in the workshop was 'photo-related memory work', in which photography is combined with notions of social action. The participants reflected on the process in which they identified, represented and enhanced their community and places through memories and photography. Products of the workshop were presented at the exhibition Sincerely mine, at the Rovaniemi Design Lounge, as part of WCD (World Design Capital) May - June 2012, Helsinki-Rovaniemi.

Work in progress

Related activity

Making memories visible: A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Making memories visible: A photographic exploration of cultural sustainability - *Other Activity (PhD thesis)*

Making memories visible: A photographic exploration of cultural sustainability - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Field: Art Education

Period: Sept. 1, 2010 - Feb. 28, 2015

Description: Education for sustainability (EFS) is now a significant issue in teacher education because pre-service teachers face complex challenges preparing their students for meeting today's needs without compromising those of future generations. This thesis focuses on the potential of art in EFS by researching pre-service art teacher participation in a study circle and the use of resources used in the study circle which is a way of working towards collaboration with regard to new tasks. As students mature, their understanding and involvement at the local level serves as a springboard for study of regional, national and global issues. Once they understand how to live a more sustainable life by developing self-efficacy at home and in the school, students have the potential to transform action competence and self-efficacy into action efficacy. Research has shown that when various resources are embedded in teacher education with an emphasis on student driven activities action competence can be achieved. This project builds on participatory action research (PAR) at the Iceland Academy of the Arts. It seeks to understand how contemporary art can help pre-service teachers perceive, interpret, and understand the concept and experience of place and how collaboration can help them to understand EFS. The findings will also indicate how a study circle can identify and discover ethical challenges in contemporary life, and how pre-service art teachers can engage with these challenges through arts and art education. This proposal has the potential of bringing together action and reflection through the study circle, theory and practice, in participation with others. PAR produces reflective knowledge, which helps the participants to name their world and identify sustainability issues and to take action to change their world based on new knowledge.

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Field: Fine Art

Venue: Listasafn Árnesinga

Period: Jan. 24, 2015 - May 3, 2015

Description: Education for sustainability (EFS) is now a significant issue in teacher education because pre-service teachers face complex challenges preparing their students for meeting today's needs without compromising those of future generations. This thesis focuses on the potential of art in EFS by researching pre-service art teacher participation in a study circle and the use of resources used in the study circle which is a way of working towards collaboration with regard to new tasks. As students mature, their understanding and involvement at the local level serves as a springboard for study of regional, national and global issues. Once they understand how to live a more sustainable life by developing self-efficacy at home and in the school, students have the potential to transform action competence and self-efficacy into action efficacy. Research has shown that when various resources are embedded in teacher education with an emphasis on student driven activities action competence can be achieved. This project builds on participatory action research (PAR) at the Iceland Academy of the Arts. It seeks to understand how contemporary art can help pre-service teachers perceive, interpret, and understand the concept and experience of place and how collaboration can help them to understand EFS. The findings will also indicate how a study circle can identify and discover ethical challenges in contemporary life, and how pre-service art teachers can engage with these challenges through arts and art education. This proposal has the potential of bringing together action and reflection through the study circle, theory and practice, in participation with others. PAR produces reflective knowledge, which helps the participants to name their world and identify sustainability issues and to take action to change their world based on new knowledge.

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLÞING - *Other Activity (Conference or symposium organization)*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Field: Fine Art

Venue: Listasafn Árnesinga

Period: Jan. 24, 2015 - May 3, 2015

Description: Education for sustainability (EFS) is now a significant issue in teacher education because pre-service teachers face complex challenges preparing their students for meeting today's needs without compromising those of future generations. This thesis focuses on the potential of art in EFS by researching pre-service art teacher participation in a study circle and the use of resources used in the study circle which is a way of working towards collaboration with regard to new tasks. As students mature, their understanding and involvement at the local level serves as a springboard for study of regional, national and global issues. Once they understand how to live a more sustainable life by developing self-efficacy at home and in the school, students have the potential to transform action competence and self-efficacy into action efficacy. Research has shown that when various resources are embedded in teacher education with an emphasis on student driven activities action competence can be achieved. This project builds on participatory action research (PAR) at the Iceland Academy of the Arts. It seeks to understand how contemporary art can help pre-service teachers perceive, interpret, and understand the concept and experience of place and how collaboration can help them to understand EFS. The findings will also indicate how a study circle can identify and discover ethical challenges in contemporary life, and how pre-service art teachers can engage with these challenges through arts and art education. This proposal has the potential of bringing together action and reflection through the study circle, theory and practice, in participation with others. PAR produces reflective knowledge, which helps the participants to name their world and identify sustainability issues and to take action to change their world based on new knowledge.

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLÞING - *Other Activity (Conference or symposium organization)*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Challenge

Title: Challenge

Field: Fine Art

Venue: Listasafn Árneseinga

Period: Jan. 24, 2015 - May 10, 2015

Keywords: Art exhibition



Description: Challenge We all want to live the good life, but we don't all have the same views on what constitutes a good life. Family, friends, good health, cultural diversity, security, independence, financial security, a wholesome and beautiful environment, empathy and love are elements in our lives that together constitute our well-being. In order to create the appropriate conditions for a good life many different issues and how they relate to one another must be carefully considered. We understand that spending beyond our means will end in having to pay off our debts. In the same way, by maintaining the limited perspective of short term economic growth we endanger the quality of life for future generations. The key to sustainability is to find a balance in our 'good life' that does not endanger the quality of life of present and future generations. All the artworks in this exhibition relate to the discourse on sustainability and the ethical issues involved in a society's development. Sustainability includes overlapping environmental, economic, cultural and social factors. Changes within each factor can always affect the other and development can only be sustainable if it takes into account all these factors. It is important to keep in mind the benefits and need for sharing of common resources that need to be protected and utilized in a sensible way. In such a society one's living standards are not achieved at the cost of others, nor does it reduce opportunities to improve living standards. This is why we should ensure that we do not exploit natural resources beyond their capacity to renew themselves. Amongst our greatest challenges is the need to adapt economic development to environmental and social realities. Natural resources are invaluable, providing services that humans cannot live without, and it is therefore paramount that people understand the importance of their preservation. When we discuss environmental issues it is always useful to do so from the perspective of society as a whole. There is a clear connection between culture and sustainability, as culture can influence behaviour, consumption patterns and production modes. Knowledge is a necessary premise for a more sustainable society and is the building block on which we construct our values and make our decisions. Most people value knowledge and truth thus enabling them to deal with complicated circumstances in their natural or built environment. With increased knowledge of the world we can learn about connections in nature. Knowledge enables the individual to discover his own part in the natural world and in society, making it possible for him or her to make connections between different events and see them in context, as part of a whole. The artworks in this exhibition Challenge offer a range of interesting situations that are worth looking at in the context of sustainability and raise questions regarding man's connection to nature. Context and knowledge are necessary in order for us to participate in countering the dangerous consequences of man's unsustainable behaviour and its negative effects for future generations. To achieve change we must participate in society and act collaboratively.

Cooperation partners

Listasafn Árneseinga

<http://www.listasafnarneseinga.is/list/>

Funding body

Menningarráð Suðurlands

<http://www.sunnanmenning.is/>

Links

Ákall

<http://www.listasafnarneseinga.is/list/listamenn/15-Á-döfinni/Sýningar/240-akall.html>

Related activity

Challenge - *Research*

Challenge - *Publication (Exhibition catalogue)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Artistic Activity*

Challenge - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

Challenge

Title: Challenge

Field: Art Education, Fine Art

Venue: Listasafn Árneseinga

Period: Jan. 23, 2015 - June 10, 2015

Keywords: Art exhibition

Description: Challenge We all want to live the good life, but we don't all have the same views on what constitutes a good life. Family, friends, good health, cultural diversity, security, independence, financial security, a wholesome and beautiful environment, empathy and love are elements in our lives that together constitute our well-being. In order to create the appropriate conditions for a good life many different issues and how they relate to one another must be carefully considered. We understand that spending beyond our means will end in having to pay off our debts. In the same way, by maintaining the limited perspective of short term economic growth we endanger the quality of life for future generations. The key to sustainability is to find a balance in our 'good life' that does not endanger the quality of life of present and future generations. All the artworks in this exhibition relate to the discourse on sustainability and the ethical issues involved in a society's development. Sustainability includes overlapping environmental, economic, cultural and social factors. Changes within each factor can always affect the other and development can only be sustainable if it takes into account all these factors. It is important to keep in mind the benefits and need for sharing of common resources that need to be protected and utilized in a sensible way. In such a society one's living standards are not achieved at the cost of others, nor does it reduce opportunities to improve living standards. This is why we should ensure that we do not exploit natural resources beyond their capacity to renew themselves. Amongst our greatest challenges is the need to adapt economic development to environmental and social realities. Natural resources are invaluable, providing services that humans cannot live without, and it is therefore paramount that people understand the importance of their preservation. When we discuss environmental issues it is always useful to do so from the perspective of society as a whole. There is a clear connection between culture and sustainability, as culture can influence behaviour, consumption patterns and production modes. Knowledge is a necessary premise for a more sustainable society and is the building block on which we construct our values and make our decisions. Most people value knowledge and truth thus enabling them to deal with complicated circumstances in their natural or built environment. With increased knowledge of the world we can learn about connections in nature. Knowledge enables the individual to discover his own part in the natural world and in society, making it possible for him or her to make connections between different events and see them in context, as part of a whole. The artworks in this exhibition Challenge offer a range of interesting situations that are worth looking at in the context of sustainability and raise questions regarding man's connection to nature. Context and knowledge are necessary in order for us to participate in countering the dangerous consequences of man's unsustainable behaviour and its negative effects for future generations. To achieve change we must participate in society and act collaboratively.

Cooperation partners

Listasafn Árneseinga

<http://www.listasafnarneseinga.is/list/>

Funding body

Menningarráð Suðurlands

<http://www.sunnanmenning.is/>

Links

Ákall

<http://www.listasafnarneseinga.is/list/listamenn/15-Á-döfinni/Sýningar/240-akall.html>

Related activity

Challenge - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

Art and sustainability

Title: Art and sustainability

Field: Fine Art

Venue: Listasafn Árnesinga Hveragerði

Period: Dec. 2, 2014 - May 10, 2015



Description: The research deals with how well a class called Arts and sustainability approaches the possibilities arts have in the inter-disciplinary field of visual art education and sustainable development and critical pedagogy. Does the pedagogical approach deal with how Arts have the potential to create new cultures that lead to new cultural basis for sustainable development? Do students analyze how some artists work with sustainability? When putting the arts in pedagogical context does the class give students possibilities to experiment and reflect on content related to sustainable development? Are students likely to use concepts of the course in their future practices as art teachers? Is the course content important for art teachers education?

Related activity

Art and sustainability - *Research*

Art and sustainability - *Publication (Exhibition catalogue)*

Art and sustainability - *Other Activity (Workshop)*

Art and sustainability - *Research*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

Teach me something

Title: Teach me something

Field: Fine Art

Venue: Exhibition SAMI University

Period: Nov. 6, 2014 - Jan. 6, 2015

Keywords: Participatory art, education for sustainability, Arctic

Description: A four day workshop in Kautokeino with students from Sámi University, Lapland University, Nesna University Collage and the Iceland Academy of the Arts. The workshop main focus was to find ways to collaborate and to share local and Nordic knowledge. The process focused on generating knowledge through experience and improvisation, some passed on from our past generations. From the common knowledge and from openness to new knowledge, on ways to make things, ontologies and ways of life, the students created installations and sculptures in groups. These works might be best looked at as some kind of materialization of the dialogical workshop. The students developed their ideas and conversations from presentations of research by master students of duodji, social games and group work.

Cooperation partners

ASAD

<http://www.asadnetwork.org/events/2014/04/relate-north-2014-art-heritage-and-identity-2/>

Funding body

Rannís

Related activity

Teach me something - *Research*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Challenge

Title: Challenge

Field: Fine Art

Venue: Listasafn Árneseinga

Period: Nov. 1, 2014 - May 10, 2015

Keywords: Art exhibition

Description: Challenge We all want to live the good life, but we don't all have the same views on what constitutes a good life. Family, friends, good health, cultural diversity, security, independence, financial security, a wholesome and beautiful environment, empathy and love are elements in our lives that together constitute our well-being. In order to create the appropriate conditions for a good life many different issues and how they relate to one another must be carefully considered. We understand that spending beyond our means will end in having to pay off our debts. In the same way, by maintaining the limited perspective of short term economic growth we endanger the quality of life for future generations. The key to sustainability is to find a balance in our 'good life' that does not endanger the quality of life of present and future generations. All the artworks in this exhibition relate to the discourse on sustainability and the ethical issues involved in a society's development. Sustainability includes overlapping environmental, economic, cultural and social factors. Changes within each factor can always affect the other and development can only be sustainable if it takes into account all these factors. It is important to keep in mind the benefits and need for sharing of common resources that need to be protected and utilized in a sensible way. In such a society one's living standards are not achieved at the cost of others, nor does it reduce opportunities to improve living standards. This is why we should ensure that we do not exploit natural resources beyond their capacity to renew themselves. Amongst our greatest challenges is the need to adapt economic development to environmental and social realities. Natural resources are invaluable, providing services that humans cannot live without, and it is therefore paramount that people understand the importance of their preservation. When we discuss environmental issues it is always useful to do so from the perspective of society as a whole. There is a clear connection between culture and sustainability, as culture can influence behaviour, consumption patterns and production modes. Knowledge is a necessary premise for a more sustainable society and is the building block on which we construct our values and make our decisions. Most people value knowledge and truth thus enabling them to deal with complicated circumstances in their natural or built environment. With increased knowledge of the world we can learn about connections in nature. Knowledge enables the individual to discover his own part in the natural world and in society, making it possible for him or her to make connections between different events and see them in context, as part of a whole. The artworks in this exhibition Challenge offer a range of interesting situations that are worth looking at in the context of sustainability and raise questions regarding man's connection to nature. Context and knowledge are necessary in order for us to participate in countering the dangerous consequences of man's unsustainable behaviour and its negative effects for future generations. To achieve change we must participate in society and act collaboratively.

Cooperation partners

Listasafn Árneseinga

<http://www.listasafnarneseinga.is/list/>

Funding body

Menningarráð Suðurlands

<http://www.sunnanmenning.is/>

Links

Ákall

<http://www.listasafnarneseinga.is/list/listamenn/15-Á-döfinni/Sýningar/240-akall.html>

Related activity

Challenge - *Artistic Activity*

Challenge - *Research*

Challenge - *Publication (Exhibition catalogue)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

Challenge

Title: Challenge

Type: Exhibition catalogue

Publisher: Listasafn Árnesinga , Hveragerði, 2015

Keywords: Art exhibition

Description: Challenge We all want to live the good life, but we don't all have the same views on what constitutes a good life. Family, friends, good health, cultural diversity, security, independence, financial security, a wholesome and beautiful environment, empathy and love are elements in our lives that together constitute our well-being. In order to create the appropriate conditions for a good life many different issues and how they relate to one another must be carefully considered. We understand that spending beyond our means will end in having to pay off our debts. In the same way, by maintaining the limited perspective of short term economic growth we endanger the quality of life for future generations. The key to sustainability is to find a balance in our 'good life' that does not endanger the quality of life of present and future generations. All the artworks in this exhibition relate to the discourse on sustainability and the ethical issues involved in a society's development. Sustainability includes overlapping environmental, economic, cultural and social factors. Changes within each factor can always affect the other and development can only be sustainable if it takes into account all these factors. It is important to keep in mind the benefits and need for sharing of common resources that need to be protected and utilized in a sensible way. In such a society one's living standards are not achieved at the cost of others, nor does it reduce opportunities to improve living standards. This is why we should ensure that we do not exploit natural resources beyond their capacity to renew themselves. Amongst our greatest challenges is the need to adapt economic development to environmental and social realities. Natural resources are invaluable, providing services that humans cannot live without, and it is therefore paramount that people understand the importance of their preservation. When we discuss environmental issues it is always useful to do so from the perspective of society as a whole. There is a clear connection between culture and sustainability, as culture can influence behaviour, consumption patterns and production modes. Knowledge is a necessary premise for a more sustainable society and is the building block on which we construct our values and make our decisions. Most people value knowledge and truth thus enabling them to deal with complicated circumstances in their natural or built environment. With increased knowledge of the world we can learn about connections in nature. Knowledge enables the individual to discover his own part in the natural world and in society, making it possible for him or her to make connections between different events and see them in context, as part of a whole. The artworks in this exhibition Challenge offer a range of interesting situations that are worth looking at in the context of sustainability and raise questions regarding man's connection to nature. Context and knowledge are necessary in order for us to participate in countering the dangerous consequences of man's unsustainable behaviour and its negative effects for future generations. To achieve change we must participate in society and act collaboratively.

Cooperation partners

Listasafn Árnesinga

<http://www.listasafnarnesinga.is/list/>

Funding body

Menningarráð Suðurlands

<http://www.sunnanmenning.is/>

Links

Ákall

<http://www.listasafnarnesinga.is/list/listamenn/15-Á-döfinni/Sýningar/240-akall.html>

Related activity

Challenge - *Artistic Activity*

Challenge - *Research*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Artistic Activity*

Authors

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Type: Exhibition catalogue

Publisher: Ákall, Listasafn Árnesinga, Hveragerði, 2015

Description: Education for sustainability (EFS) is now a significant issue in teacher education because pre-service teachers face complex challenges preparing their students for meeting today's needs without compromising those of future generations. This thesis focuses on the potential of art in EFS by researching pre-service art teacher participation in a study circle and the use of resources used in the study circle which is a way of working towards collaboration with regard to new tasks. As students mature, their understanding and involvement at the local level serves as a springboard for study of regional, national and global issues. Once they understand how to live a more sustainable life by developing self-efficacy at home and in the school, students have the potential to transform action competence and self-efficacy into action efficacy. Research has shown that when various resources are embedded in teacher education with an emphasis on student driven activities action competence can be achieved. This project builds on participatory action research (PAR) at the Iceland Academy of the Arts. It seeks to understand how contemporary art can help pre-service teachers perceive, interpret, and understand the concept and experience of place and how collaboration can help them to understand EFS. The findings will also indicate how a study circle can identify and discover ethical challenges in contemporary life, and how pre-service art teachers can engage with these challenges through arts and art education. This proposal has the potential of bringing together action and reflection through the study circle, theory and practice, in participation with others. PAR produces reflective knowledge, which helps the participants to name their world and identify sustainability issues and to take action to change their world based on new knowledge.

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLÞING - *Other Activity (Conference or symposium organization)*

Participatory virtues in art education for sustainability - *Publication (Chapter in an edited book)*

Value Archive - *Artistic Activity*

Authors

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

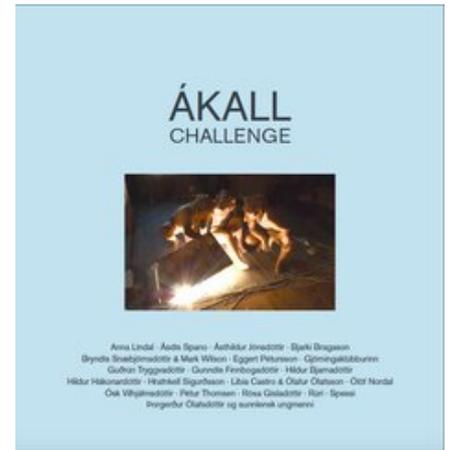
ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Type: Exhibition catalogue

Publisher: Ákall, Listasafn Árnesinga, Hveragerði, 2015

Description: Education for sustainability (EFS) is now a significant issue in teacher education because pre-service teachers face complex challenges preparing their students for meeting today's needs without compromising those of future generations. This thesis focuses on the potential of art in EFS by researching pre-service art teacher participation in a study circle and the use of resources used in the study circle which is a way of working towards collaboration with regard to new tasks. As students mature, their understanding and involvement at the local level serves as a springboard for study of regional, national and global issues. Once they understand how to live a more sustainable life by developing self-efficacy at home and in the school, students have the potential to transform action competence and self-efficacy into action efficacy. Research has shown that when various resources are embedded in teacher education with an emphasis on student driven activities action competence can be achieved. This project builds on participatory action research (PAR) at the Iceland Academy of the Arts. It seeks to understand how contemporary art can help pre-service teachers perceive, interpret, and understand the concept and experience of place and how collaboration can help them to understand EFS. The findings will also indicate how a study circle can identify and discover ethical challenges in contemporary life, and how pre-service art teachers can engage with these challenges through arts and art education. This proposal has the potential of bringing together action and reflection through the study circle, theory and practice, in participation with others. PAR produces reflective knowledge, which helps the participants to name their world and identify sustainability issues and to take action to change their world based on new knowledge.



Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLÞING - *Other Activity (Conference or symposium organization)*

Participatory virtues in art education for sustainability - *Publication (Chapter in an edited book)*

Value Archive - *Artistic Activity*

Authors

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

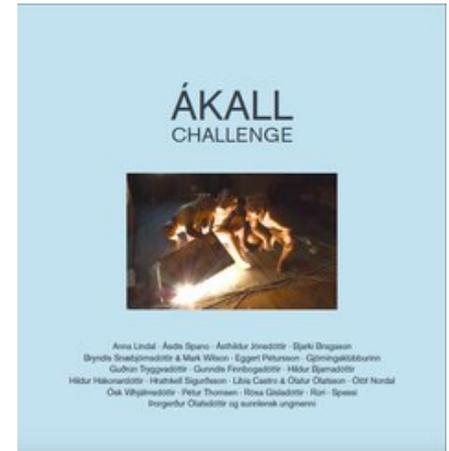
Art and sustainability

Title: Art and sustainability

Type: Exhibition catalogue

Publisher: Listasafn Árnesinga , Hveragerði, 2015

Description: The research deals with how well a class called Arts and sustainability approaches the possibilities arts have in the inter-disciplinary field of visual art education and sustainable development and critical pedagogy. Does the pedagogical approach deal with how Arts have the potential to create new cultures that lead to new cultural basis for sustainable development? Do students analyze how some artists work with sustainability? When putting the arts in pedagogical context does the class give students possibilities to experiment and reflect on content related to sustainable development? Are students likely to use concepts of the course in their future practices as art teachers? Is the course content important for art teachers education?



Related activity

Art and sustainability - *Research*

Art and sustainability - *Artistic Activity*

Art and sustainability - *Other Activity (Workshop)*

Art and sustainability - *Research*

Authors

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

Disney Go Green: A Family Guide to a Sustainable Lifestyle

Title: Disney Go Green: A Family Guide to a Sustainable Lifestyle

Type: Book

Publisher: Edda USA, USA, 2014

Keywords: Education for sustainability

Description: This first Go Green book is for everyone whether they are new to the concept of sustainability or someone who's lifestyle is green. The book's three main focal points are; explaining sustainability in a simple and fun way, putting the concept into perspective for children and families and to show easy and fun steps to take in the green direction. All through the book are tips and fun facts connected to sustainability and the reader will find that not all is lost and a few easy steps will take the family in a new direction.

Authors

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Author	Art Education, Cultural Theory	The Department of Arts Education

Participatory virtues in art education for sustainability

Title: Participatory virtues in art education for sustainability

Type: Chapter in an edited book

Publisher: COOL- University of Lapland, Finland, 2014

Keywords: Education for sustainability, values, virtues, participation

Description: Sustainability is a complex concept and as a phenomenon is studied by a wide range of scholars. Some have spoken of the wicked nature of sustainability problems. The notion of participatory virtues has been found useful in understanding sustainability and its wickedness and those aspects of human values which complicate and sometimes confound the process of implementing sustainable values. The aim of this paper is thus two-fold: first, to present a short overview of wicked problems and participatory virtues and second, to investigate through a small set of interviews ways in which art educators work with students in understanding sustainability. We consider how art projects and artworks can be used to promote awareness of vices and virtues to open up ethical questions and criteria for practice concerning issues of sustainability. The value of the study lies in how the cases represent ways in which participatory virtues can be used in art education to further the understanding and practice of sustainability.

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLÞING - *Other Activity (Conference or symposium organization)*

Value Archive - *Artistic Activity*

Authors

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Author	Art Education	The Department of Arts Education

Go green

Title: Go green

Type:

Publisher: Skessuhorn, Akranes, 2014

Keywords: Education for Sustainability

Description: Viðtal um útgáfu bókarinnar og tilurð hennar

Related activity

Go green - *Publication (Book)*

Authors

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Author	Art Education, Cultural Theory	The Department of Arts Education

Go green

Title: Go green

Type: Book

Publisher: Edda USA, Reykjavík, 2014

Keywords: Education for Sustainability

Description: Handbók fyrir börn og fjölskyldur þeirra sem sýnir þeim á einfaldan og sniðugan hátt hvernig hægt er að taka skref í átt að grænum og sjálfbærum lífsstíl. Bókin eru hugsuð fyrir börn á grunnskólaaldri og þeirra fjölskyldur og er full af skemmtilegum ráðleggingum og verkefnum tengdum sjálfbærni. Hún sýnir lesendum að það er mun einfaldara og skemmtilegra að tileinka sér sjálfbærar venjur en við höldum.

Related activity

Go green - Publication (<django.db.models.fields.related.ManyRelatedManager object at 0xa28622c>)

Authors

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Author	Art Education, Cultural Theory	The Department of Arts Education

Green Actions: Arts and environment

Type of project: Prize

Title: Green Actions: Arts and environment

Field: Art Education

Date: May 6, 2015

Venue: Hvatningaverðlaun Reykjavíkurborgar

Keywords: Education for sustainability, self efficacy, Artistic action, art and society

Description: The project is led by Iceland Academy of the Arts' Assistant Professor Ásthildur Björg Jónsdóttir along with the Dean of Arts Education Kristín Valsdóttir. This year Turku Arts Academy's Senior Lecturer David Yoken; and Dance faculty member Heidi Alppirinne, also participated. The weeklong residency in the Reykjavík Botanical Gardens engaged 67 ten year old school children being guided by the artist-students from the Finnish and Icelandic arts institutions. The 14 Icelandic students all have either a BA or a MA in visual arts, design, music, dance, or architecture and are now studying art education on a MA level. The five Finnish students are studying dance education on a BA level. The preparation for the workshop focused on how artistic education for sustainability can ensure that sharing and process are valued as much as the product / result. The theoretical focus was on education for sustainability, place based education and choice based education. In the workshop the school children created art, based upon using their senses. They incorporated what they learned about the art techniques and elements of art to create pieces of artwork in a variety of creative forms with a focus on recycling and reuse. The project's narrative themes connected stories of different communities of the world, related to mother earth and nature. Those mysterious stories were related to humans, animals, landscape, law, customs, religious practices and rituals. The week long activities culminated with an early Friday morning, April 24th presentation / sharing for all the parents, invited guests, and general public. This residency was an official event in the City of Reykjavík's Children's Cultural Festival.

Cooperation partners

Grasagarðurinn í Reykjavík

Funding body

Reykjavíkurborg

Links

Green actions

<http://ecanetwork2015reykvik.tumblr.com/url>

Related activity

Green Actions: Arts and environment - *Other Activity (Workshop)*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Project director	Art Education	The Department of Arts Education

Green Actions: Arts and environment

Type of project: Workshop

Title: Green Actions: Arts and environment

Field: Art Education

Period: April 19, 2015 - April 24, 2015

Venue: Grasagarðurinn í Reykjavík

Keywords: Education for sustainability, self efficacy, Artistic action, art and society

Description: The project is led by Iceland Academy of the Arts' Assistant Professor Ásthildur Björg Jónsdóttir along with the Dean of Arts Education Kristín Valsdóttir. This year Turku Arts Academy's Senior Lecturer David Yoken; and Dance faculty member Heidi Alppirinne, also participated. The weeklong residency in the Reykjavik Botanical Gardens engaged 67 ten year old school children being guided by the artist-students from the Finnish and Icelandic arts institutions. The 14 Icelandic students all have either a BA or a MA in visual arts, design, music, dance, or architecture and are now studying art education on a MA level. The five Finnish students are studying dance education on a BA level. The preparation for the workshop focused on how artistic education for sustainability can ensure that sharing and process are valued as much as the product / result. The theoretical focus was on education for sustainability, place based education and choice based education. In the workshop the school children created art, based upon using their senses. They incorporated what they learned about the art techniques and elements of art to create pieces of artwork in a variety of creative forms with a focus on recycling and reuse. The project's narrative themes connected stories of different communities of the world, related to mother earth and nature. Those mysterious stories were related to humans, animals, landscape, law, customs, religious practices and rituals. The week long activities culminated with an early Friday morning, April 24th presentation / sharing for all the parents, invited guests, and general public. This residency was an official event in the City of Reykjavik's Children's Cultural Festival.

Cooperation partners

Grasagarðurinn í Reykjavík

Funding body

Reykjavíkurborg

Links

Green actions

<http://ecanetwork2015reykvik.tumblr.com/url>

Related activity

Green Actions: Arts and environment - *Other Activity (Prize)*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Project director	Art Education	The Department of Arts Education

Challenge

Type of project: Public discourse

Title: Challenge

Field: Fine Art

Date: April 16, 2015

Venue: Morgunblaðið

Keywords: Art exhibition

Description: Challenge We all want to live the good life, but we don't all have the same views on what constitutes a good life. Family, friends, good health, cultural diversity, security, independence, financial security, a wholesome and beautiful environment, empathy and love are elements in our lives that together constitute our well-being. In order to create the appropriate conditions for a good life many different issues and how they relate to one another must be carefully considered. We understand that spending beyond our means will end in having to pay off our debts. In the same way, by maintaining the limited perspective of short term economic growth we endanger the quality of life for future generations. The key to sustainability is to find a balance in our 'good life' that does not endanger the quality of life of present and future generations. All the artworks in this exhibition relate to the discourse on sustainability and the ethical issues involved in a society's development. Sustainability includes overlapping environmental, economic, cultural and social factors. Changes within each factor can always affect the other and development can only be sustainable if it takes into account all these factors. It is important to keep in mind the benefits and need for sharing of common resources that need to be protected and utilized in a sensible way. In such a society one's living standards are not achieved at the cost of others, nor does it reduce opportunities to improve living standards. This is why we should ensure that we do not exploit natural resources beyond their capacity to renew themselves. Amongst our greatest challenges is the need to adapt economic development to environmental and social realities. Natural resources are invaluable, providing services that humans cannot live without, and it is therefore paramount that people understand the importance of their preservation. When we discuss environmental issues it is always useful to do so from the perspective of society as a whole. There is a clear connection between culture and sustainability, as culture can influence behaviour, consumption patterns and production modes. Knowledge is a necessary premise for a more sustainable society and is the building block on which we construct our values and make our decisions. Most people value knowledge and truth thus enabling them to deal with complicated circumstances in their natural or built environment. With increased knowledge of the world we can learn about connections in nature. Knowledge enables the individual to discover his own part in the natural world and in society, making it possible for him or her to make connections between different events and see them in context, as part of a whole. The artworks in this exhibition Challenge offer a range of interesting situations that are worth looking at in the context of sustainability and raise questions regarding man's connection to nature. Context and knowledge are necessary in order for us to participate in countering the dangerous consequences of man's unsustainable behaviour and its negative effects for future generations. To achieve change we must participate in society and act collaboratively.

Cooperation partners

Listasafn Árneseinga

<http://www.listasafnarneseinga.is/list/>

Funding body

Menningarráð Suðurlands

<http://www.sunnanmenning.is/>

Links

Ákall

<http://www.listasafnarneseinga.is/list/listamenn/15-Á-döfinni/Sýningar/240-akall.html>

Related activity

Challenge - *Artistic Activity*

Challenge - *Research*

Challenge - *Publication (Exhibition catalogue)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Type of project: Workshop

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Field: Fine Art

Period: April 8, 2015 - April 8, 2015

Venue: Listasafn Árneseinga Hveragerði

Description: Education for sustainability (EFS) is now a significant issue in teacher education because pre-service teachers face complex challenges preparing their students for meeting today's needs without compromising those of future generations. This thesis focuses on the potential of art in EFS by researching pre-service art teacher participation in a study circle and the use of resources used in the study circle which is a way of working towards collaboration with regard to new tasks. As students mature, their understanding and involvement at the local level serves as a springboard for study of regional, national and global issues. Once they understand how to live a more sustainable life by developing self-efficacy at home and in the school, students have the potential to transform action competence and self-efficacy into action efficacy. Research has shown that when various resources are embedded in teacher education with an emphasis on student driven activities action competence can be achieved. This project builds on participatory action research (PAR) at the Iceland Academy of the Arts. It seeks to understand how contemporary art can help pre-service teachers perceive, interpret, and understand the concept and experience of place and how collaboration can help them to understand EFS. The findings will also indicate how a study circle can identify and discover ethical challenges in contemporary life, and how pre-service art teachers can engage with these challenges through arts and art education. This proposal has the potential of bringing together action and reflection through the study circle, theory and practice, in participation with others. PAR produces reflective knowledge, which helps the participants to name their world and identify sustainability issues and to take action to change their world based on new knowledge.

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLÞING - *Other Activity (Conference or symposium organization)*

Participatory virtues in art education for sustainability - *Publication (Chapter in an edited book)*

Value Archive - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Type of project: Workshop

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Field: Fine Art

Date: April 2, 2015

Venue: Listasafn Árneseinga Hveragerði

Description: Education for sustainability (EFS) is now a significant issue in teacher education because pre-service teachers face complex challenges preparing their students for meeting today's needs without compromising those of future generations. This thesis focuses on the potential of art in EFS by researching pre-service art teacher participation in a study circle and the use of resources used in the study circle which is a way of working towards collaboration with regard to new tasks. As students mature, their understanding and involvement at the local level serves as a springboard for study of regional, national and global issues. Once they understand how to live a more sustainable life by developing self-efficacy at home and in the school, students have the potential to transform action competence and self-efficacy into action efficacy. Research has shown that when various resources are embedded in teacher education with an emphasis on student driven activities action competence can be achieved. This project builds on participatory action research (PAR) at the Iceland Academy of the Arts. It seeks to understand how contemporary art can help pre-service teachers perceive, interpret, and understand the concept and experience of place and how collaboration can help them to understand EFS. The findings will also indicate how a study circle can identify and discover ethical challenges in contemporary life, and how pre-service art teachers can engage with these challenges through arts and art education. This proposal has the potential of bringing together action and reflection through the study circle, theory and practice, in participation with others. PAR produces reflective knowledge, which helps the participants to name their world and identify sustainability issues and to take action to change their world based on new knowledge.

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLÞING - *Other Activity (Conference or symposium organization)*

Participatory virtues in art education for sustainability - *Publication (Chapter in an edited book)*

Value Archive - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Challenge

Type of project: Public discourse

Title: Challenge

Field: Fine Art

Date: March 24, 2015

Venue: Morgunútvarpið

Keywords: Art exhibition

Description: Challenge We all want to live the good life, but we don't all have the same views on what constitutes a good life. Family, friends, good health, cultural diversity, security, independence, financial security, a wholesome and beautiful environment, empathy and love are elements in our lives that together constitute our well-being. In order to create the appropriate conditions for a good life many different issues and how they relate to one another must be carefully considered. We understand that spending beyond our means will end in having to pay off our debts. In the same way, by maintaining the limited perspective of short term economic growth we endanger the quality of life for future generations. The key to sustainability is to find a balance in our 'good life' that does not endanger the quality of life of present and future generations. All the artworks in this exhibition relate to the discourse on sustainability and the ethical issues involved in a society's development. Sustainability includes overlapping environmental, economic, cultural and social factors. Changes within each factor can always affect the other and development can only be sustainable if it takes into account all these factors. It is important to keep in mind the benefits and need for sharing of common resources that need to be protected and utilized in a sensible way. In such a society one's living standards are not achieved at the cost of others, nor does it reduce opportunities to improve living standards. This is why we should ensure that we do not exploit natural resources beyond their capacity to renew themselves. Amongst our greatest challenges is the need to adapt economic development to environmental and social realities. Natural resources are invaluable, providing services that humans cannot live without, and it is therefore paramount that people understand the importance of their preservation. When we discuss environmental issues it is always useful to do so from the perspective of society as a whole. There is a clear connection between culture and sustainability, as culture can influence behaviour, consumption patterns and production modes. Knowledge is a necessary premise for a more sustainable society and is the building block on which we construct our values and make our decisions. Most people value knowledge and truth thus enabling them to deal with complicated circumstances in their natural or built environment. With increased knowledge of the world we can learn about connections in nature. Knowledge enables the individual to discover his own part in the natural world and in society, making it possible for him or her to make connections between different events and see them in context, as part of a whole. The artworks in this exhibition Challenge offer a range of interesting situations that are worth looking at in the context of sustainability and raise questions regarding man's connection to nature. Context and knowledge are necessary in order for us to participate in countering the dangerous consequences of man's unsustainable behaviour and its negative effects for future generations. To achieve change we must participate in society and act collaboratively.

Cooperation partners

Listasafn Árneseinga

<http://www.listasafnarneseinga.is/list/>

Funding body

Menningarráð Suðurlands

<http://www.sunnanmenning.is/>

Links

Ákall

<http://www.listasafnarneseinga.is/list/listamenn/15-Á-döfinni/Sýningar/240-akall.html>

Related activity

Challenge - *Artistic Activity*

Challenge - *Research*

Challenge - *Publication (Exhibition catalogue)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Type of project: Workshop

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Field: Fine Art

Date: March 3, 2015

Venue: Listasafn Árneseinga Hveragerði

Description: Education for sustainability (EFS) is now a significant issue in teacher education because pre-service teachers face complex challenges preparing their students for meeting today's needs without compromising those of future generations. This thesis focuses on the potential of art in EFS by researching pre-service art teacher participation in a study circle and the use of resources used in the study circle which is a way of working towards collaboration with regard to new tasks. As students mature, their understanding and involvement at the local level serves as a springboard for study of regional, national and global issues. Once they understand how to live a more sustainable life by developing self-efficacy at home and in the school, students have the potential to transform action competence and self-efficacy into action efficacy. Research has shown that when various resources are embedded in teacher education with an emphasis on student driven activities action competence can be achieved. This project builds on participatory action research (PAR) at the Iceland Academy of the Arts. It seeks to understand how contemporary art can help pre-service teachers perceive, interpret, and understand the concept and experience of place and how collaboration can help them to understand EFS. The findings will also indicate how a study circle can identify and discover ethical challenges in contemporary life, and how pre-service art teachers can engage with these challenges through arts and art education. This proposal has the potential of bringing together action and reflection through the study circle, theory and practice, in participation with others. PAR produces reflective knowledge, which helps the participants to name their world and identify sustainability issues and to take action to change their world based on new knowledge.

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLÞING - *Other Activity (Conference or symposium organization)*

Participatory virtues in art education for sustainability - *Publication (Chapter in an edited book)*

Value Archive - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Challenge

Type of project: Public discourse

Title: Challenge

Field: Fine Art

Date: Feb. 10, 2015

Venue: Viðsjá

Keywords: Art exhibition

Description: Challenge We all want to live the good life, but we don't all have the same views on what constitutes a good life. Family, friends, good health, cultural diversity, security, independence, financial security, a wholesome and beautiful environment, empathy and love are elements in our lives that together constitute our well-being. In order to create the appropriate conditions for a good life many different issues and how they relate to one another must be carefully considered. We understand that spending beyond our means will end in having to pay off our debts. In the same way, by maintaining the limited perspective of short term economic growth we endanger the quality of life for future generations. The key to sustainability is to find a balance in our 'good life' that does not endanger the quality of life of present and future generations. All the artworks in this exhibition relate to the discourse on sustainability and the ethical issues involved in a society's development. Sustainability includes overlapping environmental, economic, cultural and social factors. Changes within each factor can always affect the other and development can only be sustainable if it takes into account all these factors. It is important to keep in mind the benefits and need for sharing of common resources that need to be protected and utilized in a sensible way. In such a society one's living standards are not achieved at the cost of others, nor does it reduce opportunities to improve living standards. This is why we should ensure that we do not exploit natural resources beyond their capacity to renew themselves. Amongst our greatest challenges is the need to adapt economic development to environmental and social realities. Natural resources are invaluable, providing services that humans cannot live without, and it is therefore paramount that people understand the importance of their preservation. When we discuss environmental issues it is always useful to do so from the perspective of society as a whole. There is a clear connection between culture and sustainability, as culture can influence behaviour, consumption patterns and production modes. Knowledge is a necessary premise for a more sustainable society and is the building block on which we construct our values and make our decisions. Most people value knowledge and truth thus enabling them to deal with complicated circumstances in their natural or built environment. With increased knowledge of the world we can learn about connections in nature. Knowledge enables the individual to discover his own part in the natural world and in society, making it possible for him or her to make connections between different events and see them in context, as part of a whole. The artworks in this exhibition Challenge offer a range of interesting situations that are worth looking at in the context of sustainability and raise questions regarding man's connection to nature. Context and knowledge are necessary in order for us to participate in countering the dangerous consequences of man's unsustainable behaviour and its negative effects for future generations. To achieve change we must participate in society and act collaboratively.

Cooperation partners

Listasafn Árneseinga

<http://www.listasafnarneseinga.is/list/>

Funding body

Menningarráð Suðurlands

<http://www.sunnanmenning.is/>

Links

Ákall

<http://www.listasafnarneseinga.is/list/listamenn/15-Á-döfinni/Sýningar/240-akall.html>

Related activity

Challenge - *Artistic Activity*

Challenge - *Research*

Challenge - *Publication (Exhibition catalogue)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Other Activity (Public discourse)*

Challenge - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Type of project: Workshop

Title: ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS

Field: Fine Art

Date: Feb. 8, 2015

Venue: Listasafn Árneseinga Hveragerði

Description: Education for sustainability (EFS) is now a significant issue in teacher education because pre-service teachers face complex challenges preparing their students for meeting today's needs without compromising those of future generations. This thesis focuses on the potential of art in EFS by researching pre-service art teacher participation in a study circle and the use of resources used in the study circle which is a way of working towards collaboration with regard to new tasks. As students mature, their understanding and involvement at the local level serves as a springboard for study of regional, national and global issues. Once they understand how to live a more sustainable life by developing self-efficacy at home and in the school, students have the potential to transform action competence and self-efficacy into action efficacy. Research has shown that when various resources are embedded in teacher education with an emphasis on student driven activities action competence can be achieved. This project builds on participatory action research (PAR) at the Iceland Academy of the Arts. It seeks to understand how contemporary art can help pre-service teachers perceive, interpret, and understand the concept and experience of place and how collaboration can help them to understand EFS. The findings will also indicate how a study circle can identify and discover ethical challenges in contemporary life, and how pre-service art teachers can engage with these challenges through arts and art education. This proposal has the potential of bringing together action and reflection through the study circle, theory and practice, in participation with others. PAR produces reflective knowledge, which helps the participants to name their world and identify sustainability issues and to take action to change their world based on new knowledge.

Related activity

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

Art and place-based education for the understanding of sustainability - *Publication (Peer-reviewed article)*

AARTISTIC ACTION FOR SUSTAINABILITY: METHODS - *Other Activity (Fyrirlestur)*

AARTISTIC ACTION FOR SUSTAINABILITY: PRACTICE-BASED RESEARCH WITH PRE-SERVICE AND IN-SERVICE ART TEACHERS - *Other Activity (Fyrirlestur)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Publication (Exhibition catalogue)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Other Activity (Workshop)*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Artistic Activity*

ARTISTIC ACTION FOR SUSTAINABILITY: USING STUDY CIRCLES WITH PRE-SERVICE ART TEACHERS - *Research*

COOL- Making Memories Visible : A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Art and sustainability: The potential of visual art in education for sustainability - *Publication (Peer-reviewed article)*

MENNTUN TIL SJÁLFBÆRNI-MÁLÞING - *Other Activity (Conference or symposium organization)*

Participatory virtues in art education for sustainability - *Publication (Chapter in an edited book)*

Value Archive - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Art and sustainability

Type of project: Workshop

Title: Art and sustainability

Field: Art Education

Date: Feb. 2, 2015

Venue: Listasafn Árnesinga Hveragerði



Description: The research deals with how well a class called Arts and sustainability approaches the possibilities arts have in the inter-disciplinary field of visual art education and sustainable development and critical pedagogy. Does the pedagogical approach deal with how Arts have the potential to create new cultures that lead to new cultural basis for sustainable development? Do students analyze how some artists work with sustainability? When putting the arts in pedagogical context does the class give students possibilities to experiment and reflect on content related to sustainable development? Are students likely to use concepts of the course in their future practices as art teachers? Is the course content important for art teachers education?

Related activity

Art and sustainability - *Research*

Art and sustainability - *Artistic Activity*

Art and sustainability - *Publication (Exhibition catalogue)*

Art and sustainability - *Research*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

Art education in Reykjavik

Type of project: Participation in public discourse

Title: Art education in Reykjavik

Field: Art Education

Period: Oct. 1, 2014 - Sept. 23, 2015

Venue: Fræðsluskrifstofa Reykjavíkur

Description: Commity on increased emphasis on art and vocational teaching in Reykjavík

Work in progress

Cooperation partners

fræðsluskrifstofa Reykjavíkur

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Námshagnastofnun: Teaching materials for the arts

Type of project: Member of editing board

Title: Námshagnastofnun: Teaching materials for the arts

Field: Art Education

Period: Oct. 1, 2014 - April 1, 2015

Venue: Námshagnastofnun

Keywords: Teaching and learning material

Description: Member of the editorial publication of educational materials in the visual arts

Cooperation partners

námshagnastofnun

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Expert	Art Education	The Department of Arts Education

Education for sustainability

Type of project: Life-long learning

Title: Education for sustainability

Field: Art Education

Period: Aug. 19, 2014 - Aug. 20, 2014

Venue: Fræðslumiðstöð Árpings

Description: Á námskeiðinu verða útskýrð meginhugtök, og rýnt í opinbera stefnu, um menntun til sjálfbærrar þróunar, m.a. með hliðsjón af hugmyndum Sameinuðu þjóðanna. Megináhersla verður lögð á ólíkar birtingarmyndir hugmynda um menntun til sjálfbærni, ólíkar kennsluaðferðir og sjálfbærni í listum. Skoðað verður hvernig list- og verkgreinar geta glætt skilning á hugtakinu sjálfbær þróun og hvernig það tengist samfélagsrýni. Unnið verður með hugmyndir samtímalistamanna í því samhengi. Námskeiðið er bæði verklegt og í formi fyrirlestra. Hæfniviðmið: Í lok námskeiðs eiga nemendur að: 1. geta nýtt sérþekkingu sína, skilning og innsæi til faglegrar nálgunar á menntun til sjálfbærni, 2. hafa þekkingu til að rökstyðja faglegar ákvarðanir út frá hugmyndum um menntun til sjálfbærni, 3. geta rökstutt fræðilegar, skapandi og hagnýtar úrlausnir í listgreinakennslu sem byggjast á hugmyndafræði um menntun til sjálfbærrar þróunar, 4. hafa getu og hæfni til að skipuleggja, meta og útfæra listtengda kennslu sem byggist á hugmyndafræði um menntun til sjálfbærrar þróunar, 5. þekkja hugmyndafræði sjálfbærrar þróunar og vera læsir á listaverk sem fjalla á einhvern hátt um inntak sjálfbærrar þróunar í verkum sínum, 6. geta miðlað hugmyndum um sjálfbæra þróun í máli og myndum,

Cooperation partners

Fræðslumiðstöð Árborgar

Funding body

samtök sveitafélaga

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Summer course for in-service art teachers

Type of project: Life-long learning

Title: Summer course for in-service art teachers

Field: Art Education

Period: Aug. 11, 2014 - Sept. 13, 2014

Venue: Listkennsludeild LHÍ

Keywords: art education

Description: Endurmenntunarnámskeið FÍMK 11. og 12. ágúst kl. 09:00-17:00 og 13. ágúst 2014 kl. 09:00-19:00 Námskeiðið leggur áherslu á þrívíða vinnu. Um er að ræða þrjár vinnustofur sem þátttakendur sækja sitt hvorn daginn (kl. 9-17). Þær eru allar sjálfstæð en tengjast innbyrðis. Hver þeirra byggist upp á fyrirlestri og verklegri vinnu. Lögð verður áhersla á einfaldar skapandi aðferðir í ódýrt efni, sem krefjast ekki flókens tækjabúnaðar. Ennfremur verður lögð áhersla á að þátttakendur öðlist skilning á tæknilegum grunnatriðum vinnuferils hvers námskeiðs og geti nýtt sér þau í starfi. Í lok námskeiðsins verður uppskeruhátið í formi samtals þar sem rýnt verður í afraksturinn og efnið tengt starfsvettvangi þátttakenda. Kennarar á námskeiðinu og áherslur: Erna Ástþórsdóttir Erna er með MA frá Konsthögskolan í Umeå og BA frá MHÍ. Erna hefur sl 12 ár starfað við Iðnskólann í Hafnarfirði þar sem hún hefur á kennt líkanagerð, ýmsa teikni áfanga sem og verklega áfanga. Á námskeiðinu verður skoðuð teikning fallmynda sem forsenda líkanasmíðar. Einnig læsi teikninga og mælikvarða og líkan verður unnið í 1:1. Líka fallteikningar og vinnuteikningar. Auk þess munu þátttakendur vinna líkón út frá teikningum þar sem ólíkir kvarðar verða skoðaðir og tilraunir gerðar með hlutföll. Sérstök áhersla verður lögð á að tengja nýja hönnunarstefnu stjórnvalda við áherslur í menntun. Eygló Harðardóttir <http://eyglohafdar.com/> Eygló lærði í Myndlista- og handiðaskóla Íslands (1983-87) og AKI - Akademie voor Beeldende Kunst en Industrie í Hollandi (1987-90). Listkennsludeild Listaháskóla Íslands (2011-13). Hún hefur kennt um árabíl í Myndlistarskóla Reykjavíkur og starfað sem stundakennari í myndlistardeild Listaháskóla Íslands. Hún hefur haldið fjölda sýninga, bæði einkasýningar og samsýningar, á Íslandi og víða erlendis. Litavinna í rými. Á námskeiði Eyglóar verða litir kannaðir, bæði viðlæg og frádræg litablöndun. Gerðar verða tilraunir með liti og skynjun. Kannað verður hvaða áhrif litir hafa á hvern annan og hvernig hægt er að hafa áhrif á dýpt og rými í tvívíðri og þrívíðri vinnu með litasamsetningum og birtu. Litablöndun ljóss og skuggaáhrif verða könnuð. Jóna Hlíf Halldórsdóttir <http://www.jonahlif.com/jonagold/home.html> Jóna Hlíf er menntuð við Myndlistarskólann á Akureyri. Hún var við nám í Finnlandi og lauk MFA-gráðu frá Glasgow School of Art í Skotlandi. Hún hefur starfað sem kennari við myndlistarskólann á Akureyri og verið prófdómari. Einnig hefur hún starfað sem stundakennari við myndlistardeild Listaháskóla Íslands og verið sýningarstjóri hjá VeggVerk og Gallerí Ráðhús og hlotið ýmsar viðurkenningar og styrki fyrir verk sín. Textaverk; tjáning - hugmyndavinna – útfærsla. Á námskeiðinu verða skoðuð textaverk og fjallað um notkun texta í list og nánasta umhverfi þátttakenda. Farið verður yfir ólíkar aðferðir við notkun texta í listaverkum. Fjallað verður ólíkan efnivið sem hægt er vinna með við gerð textaverka, þ.m.t. endurvinnanleg efni svo sem pappír, pappa, plast og fleira. Námskeiðið er styrkt af Samstarfsnefnd um endurmenntun framhaldsskóla og Kennarasambandi Íslands og er þróað í samvinnu Félags íslenskra myndlistakennara og Listaháskóla Íslands. Þátttökugjald er frítt fyrir aðila félagsmenn FÍMK. Þeir sem ekki eru í félaginu geta gengið í félagið og fengið frítt námskeið. Þeir sem vilja kaupa hádegismat dagana þrjá, kaffi ásamt léttum veitingum í hléum á krónur 8.000 kr eru beðnir um að tilkynna það við skráningu. Til þess að nýta styrkina þarf þátttaka að vera jöfn af framhaldsskólakennurum og grunnskólakennurum. Hámarksfjöldi þátttakenda er 45.

Cooperation partners

FÍMK

Funding body

Kennarasamband Íslands

People related to the project

Name	Role	Field	Department
------	------	-------	------------

Conference for art and design teachers in upper secondary art schools

Type of project: Conference or symposium organization

Title: Conference for art and design teachers in upper secondary art schools

Field: Art Education

Period: Aug. 11, 2014 - Aug. 13, 2015

Venue: Félag list og hönnunarkennara í framhaldsskólum

Keywords: continues education

Description: In August, I organised and ran the Department of Art Education seminar for arts teachers . The course was well attended and a great yield . Teachers at the course were Eygló Harðardóttir, Erna Ástþórsdóttir and Jóna Hlíf Halldórsdóttir

Cooperation partners

SLHF samtök list og hönnunarkennara í framhaldsskólum

Funding body

Rannís

Links

<http://hi.is/news/sumarnamskeid-slhf-i-samstarfi-vid-listkennsludeild/>

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Conference for art and design teachers in upper secondary art schools

Type of project: Conference or symposium organization

Title: Conference for art and design teachers in upper secondary art schools

Field: Art Education

Period: Aug. 11, 2014 - Aug. 13, 2015

Venue: Félag list og hönnunarkennara í framhaldsskólum

Keywords: continues education

Description: In August, I organised and ran the Department of Art Education seminar for arts teachers . The course was well attended and a great yield . Teachers at the course were Eygló Harðardóttir, Erna Ástþórsdóttir and Jóna Hlíf Halldórsdóttir

Cooperation partners

SLHF samtök list og hönnunarkennara í framhaldsskólum

Funding body

Rannís

Links

Endurmenntunarnámskeið14

<http://hi.is/news/vel-sott-endurmenntunarnamskeid/>

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

ACTchen

Type of project: Workshop

Title: ACTchen

Field: Art Education

Period: Jan. 11, 2013 - Sept. 1, 2015

Venue: samstarf sex háskóla

Description: ActSHEN objectives The ActSHEN project is guided by two specific questions: • What types of student-driven activities in higher education lead students, teachers and staff to richer understanding and better preparedness to work with sustainability issues? (Seminar A and Seminar B, Iceland) • What actions are needed to support and encourage university teachers and students who wish to work with and for sustainability? (Seminar C, Iceland) ActSHEN Phase I (2013-2014): 1. To map policies of education for sustainability in cases from Nordic higher education and to analyse examples of good practice (Oct 2013, Feb 2014) 2. Through exchange visits, to develop a pilot model for higher education in sustainability taking into account principles of adult learning and expertise at the different project participants' sites (Oct 2013, Feb, June 2014) 3. Taking into account constraints and contributors to sustainability in higher education discuss and refine the model at a workshop attended by project partners (both teachers and students) (June 2014, Finland) 4. To prepare for applying the model in university settings by selecting cases in which to run the courses. This includes searching for, identifying and establishing cooperation between the university and partners from the private and third sector, with regard to course activities (June-Aug 2014) 5. To conduct the annual evaluation of the project, assessing progress and synthesising products to disseminate via the project website, presentations and publication(s).

Work in progress

Funding body

Nord plus higher education

Related activity

ACTchen - *Other Activity (Lecture)*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Art, environment and society

Type of project: Life-long learning

Title: Art, environment and society

Field: Art Education

Period: Sept. 1, 2012 - Dec. 1, 2012

Venue: Menntavísindasvið HÍ

Keywords: art education

Description: Umsjón og kennsla með námskeiðinu Listir, náttúra og samfélag á menntavísindasviði HÍ

Work in progress

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education	The Department of Arts Education

Making memories visible: A photographic exploration of cultural sustainability

Type of project: PhD thesis

Title: Making memories visible: A photographic exploration of cultural sustainability

Field: Art Education

Period: Jan. 1, 2011 - Sept. 28, 2013

Venue: HÍ doktorsnám

Keywords: Memory based methodology, Education for sustainability

Description: During the spring semester 2012 the University of Lapland in Rovaniemi and the Iceland Academy of the Arts in Reykjavík offered a Nordic and Baltic workshop called Cultural Sustainability and Photography Workshop. This article presents a description and analysis of the workshop that worked on clarifying the role memories and a place-based approach can play in education for sustainability (EFS). The purpose of the workshop was to develop participants' conceptions of cultural sustainability through working with memories, stories and photographs and to foster these and pass them on to others. Cultural sustainability means here cultural values, heritage, and memories that are important to the participants. The leaders of the workshop were a group of teachers, Ásthildur Jónsdóttir, Mari Mäkiranta and Outi Ylitapio-Mäntylä and students from the Nordic and Baltic countries. The project began with an application for funding to Cirrus, a Nordic exchange network. The participants came from Iceland, Sweden, Finland and Estonia including exchange students from Russia, Italy and China. The workshop started with a weeklong meeting in Iceland in March 2012. The Icelandic students hosted the visiting participants. The same thing was done in Rovaniemi in May when the second work-period took place. This was to create a stronger bond between the participants. For the first meeting of the group in Iceland, each participant and the teachers were asked to bring one photograph from their private collections with them. The participants were told that the photograph should be of a place that had special significance to them. Through sharing these memories and stories of places with each other, the teachers wanted the participants to reach back to the past, and through critical discussions they searched for connections to understand the present. The participants found similarities and differences in their cultures. The discussions created a platform to cultivate self-awareness, an understanding of self, and what elements in their cultures are important to sustain. The approach used in the workshop was 'photo-related memory work', in which photography is combined with notions of social action. The participants reflected on the process in which they identified, represented and enhanced their community and places through memories and photography. Products of the workshop were presented at the exhibition Sincerely mine, at the Rovaniemi Design Lounge, as part of WCD (World Design Capital) May - June 2012, Helsinki-Rovaniemi.

Work in progress

Related activity

Making memories visible: A photographic exploration of cultural sustainability - *Publication (Chapter in an edited book)*

Making memories visible: A photographic exploration of cultural sustainability - *Research*

Making memories visible: A photographic exploration of cultural sustainability - *Artistic Activity*

People related to the project

Name	Role	Field	Department
Ásthildur Björg Jónsdóttir	Scholar	Art Education, Fine Art	The Department of Arts Education

S. ACADEMIC FACULTY, SUPPORTING STAFF, PART-TIME LECTURERS AND VISITORS 2013-2015

DEPARTMENT STAFF

Dean
Kristín Valsdóttir

Assistant Professor
Ásthildur Jónsdóttir

Adjuncts
Vigdís Jakobsdóttir
Gunnar Benediktsson
Gunnþís Ýr Finnbogadóttir

Department Secretary
Gunnþís Ýr Finnbogadóttir

Service assistants
Lísa Guðjónsdóttir and Óskar Vignisson

PART-TIME AND GUEST LECTURERS 2013-2015

Aldís Yngvadóttir
Alma Dís Kristinsdóttir
Aileen Wilson
Andrés Ramón
Arnar Steinn Friðbjarnarson
Arnoddur Magnús Danks
Ása Björk Stefánsdóttir
Ása Helga Ragnarsdóttir
Bjarni Snæbjörnsson
Björgvin Ívar Guðbrandsson
Bryndís Snæbjörnsdóttir
Davíð Stefánsson
Diljá Ámundadóttir
Elín Anna Ísaksdóttir
Elísabet V Ingvarsdóttir
Elisabeth Helland Larsen
Ellen Gunnarsdóttir
Erna Ástþórsdóttir
Eygló Harðardóttir
Frímann Sigurðsson
Guðbjörg Arnardóttir
Guðbjörg Danielsdóttir

Guðbjörg R. Jóhannesdóttir
Guðjón Steingrímur Birgisson
Guðlaug María Bjarnadóttir
Guðrún Arnardóttir
Hafþór Guðjónsson
Helga Arnalds
Hilkka Kemppi
Hrafnhildur Ragnarsdóttir
Ingimar Ólafsson Waage
Ingimar Waage
Irma Mjöll Gunnarsdóttir
Jan van Boeckel
Johanna Roels
Jón Bergmann Kjartansson – Ransu
Jóna Hlíf Halldórsdóttir
Karen María Jónsdóttir
Kjartan Valdemarsson
Kristín Bogadóttir
Kristín Helga Gunnarsdóttir
Louise Harris
María Rut Reynisdóttir
Marta Hrafnisdóttir
Meyvant Þórólfsson
Nanna Hlíf Ingvadóttir
Ólafur Schram
Ólöf Gerður Sigfúsdóttir
Pernu Marjo
Peter Anderson
Signý Leifsdóttir
Sigríður Didda Aradóttir
Sigríður Birna Valsdóttir
Sigrún Jóhannsdóttir
Símon Örn Birgisson
Sjoerd Westbroek
Steinþór Helgi Arnsteinsson
Sue Gollifer
Suvi Autio
Svanborg Matthíasdóttir
Torfi Hjartarson
Úlfhildur Dagsdóttir
Unnur G. Óttarsdóttir
Valgerður Jónsdóttir
Þorbjörg St. Þorsteinsdóttir
Þórey Sigþórsdóttir
Þórunn Björnsdóttir
Þuríður Elfa Jónsdóttir

EXTERNAL EXAMINERS

Rósa Gunnarsdóttir
Úlfhildur Dagsdóttir

FIELD STUDY TEACHERS

Anna Snædís Sigmarsdóttir
Arnoddur Magnús Danks
Ásdís Björnsdóttir
Ásdís Kalman
Ásgerður Bergsdóttir
Ásta Björg Björgvinsdóttir
Auður Lorenzo
Bjarni Snæbjörnsson
Eggert Kaaber
Elín Þóra Rafnsdóttir
Elísabet V. Ingvarsdóttir
Eyrún Finnbogadóttir
Gréta Mjöll Bjarnadóttir
Guðlaug María Bjarnadóttir
Guðný Jónsdóttir
Guðný María Jónsdóttir
Guðrún Erla Geirsdóttir
Guðrún Gísladóttir
Gunnar Ben
Hafdís Ólafsdóttir
Halla Helga Hallgrímsdóttir
Helga Guðrún Helgadóttir
Hildur Ólafsdóttir
Hilmar Þórsson
Hugrún R. Hólmgeirsdóttir
Hugrún Þorsteinsdóttir
Ingibjörg Ólafsdóttir
Jóhanna M. Tryggvadóttir
Jón Stefánsson
Kristín Reynisdóttir
Kristveig Halldórsdóttir
Lilja Dögg Gunnarsdóttir
Nanna Hlíf Ingvadóttir
Ólafur Guðmundsson
Ólafur Schram
Ólöf Ágústína Stefánsdóttir
Sari Maarit Cedergren
Sigríður Birna Valsdóttir
Sigríður Sigurðardóttir
Sigríður Valdimarsdóttir
Sólveig Sveinbjörnsdóttir
Úlfar Ingi Haraldsson

Vigdís Gunnarsdóttir
Þóra Marteinsdóttir
Þórdís Guðmundsdóttir
Þórunn Björnsdóttir
Þórunn María Jónsdóttir

T. EVALUATION CRITERIA FOR KNOWLEDGE AND EXPERTISE IN THE ARTS, ART THEORY, AND ART EDUCATION

EVALUATION CRITERIA FOR KNOWLEDGE AND EXPERTISE IN ARTS, ARTS THEORY, AND ARTS EDUCATION – THE DEFINITION OF THE ICELAND ACADEMY OF THE ARTS

Amendments to the Higher Education Institution Act No. 63/2006, agreed in the Icelandic Parliament (Alþingi) in spring 2012, provide that those holding the professional titles of Professor, Associate Professor, Assistant Professor and Specialist "shall have knowledge and experience in accordance with international criteria, as appropriate for the relevant field, confirmed by the opinion of an evaluation committee or by a Doctorate Degree from an accredited university." The Act also states that teachers holding these professional titles shall "have demonstrated sufficient achievement in their work to enjoy recognition in the respective field of study." (Article 18).

EDUCATION AND DEGREES

International criteria on education and degrees vary by academic field. In the arts ('art practice'), university teachers commonly hold a Master's Degree. Studies for a Master's Degree in the arts usually consist of a mixture of applied and theoretical study, the applied part usually dominating. Students complete their course with an extensive final project exhibited publicly, either in the form of a work of art, an art exhibition, an artistic performance, or using any other media available in the arts.

Doctorate Degree programmes in the arts are developing rapidly and the possibilities for study at that level have increased over the last few years. It is still the exception, however, that artists possess a degree at that level.

With reference to Article 18 of the Higher Education Institution Act, the Iceland Academy of the Arts sets as condition for university teachers in the arts that they hold a Master's Degree (MA or MFA) and/or a Doctorate Degree, or equivalent experience in the field of expertise that their role at the Academy involves. The Degree must include a final project that is a completed work of art which has been exhibited publicly.

For university teachers with the above professional titles in arts theory and art education, it is generally a condition that they have completed research-related university study at Master's or Doctorate level in their field of expertise, or comparable study in the field of expertise that their role at the Academy involves. The Degree must include a final project that is a completed work of art which has been exhibited publicly.

PERFORMANCE AND ACKNOWLEDGEMENT IN THE ARTS AND IN THEORY.

In the arts, talent and knowledge is measured by performance in the relevant artistic field, whether this is the performance of music, a composition, a work of visual art, a film, a building, a design, a play or a dance. The evaluation criteria are the works themselves, what they embody, the platform where they are performed or where they are exhibited, their context, the connections they make and their influence in the long-term. The Iceland Academy of the Arts evaluates the artistic practice of university teachers with reference to

these factors and with regard to how their experience as artists can benefit students at the Academy and the community the Academy serves.

The performance and acknowledgement of university teachers in arts theory and art education is evaluated based on the teacher's contribution to the academic field, be it in the form of published work, public lectures and talks, or presentations in other media, such as a film, a play or an exhibition. Furthermore, the Academy looks to how their experience as academics can benefit students at the Academy and the community the Academy serves.

Teachers at the Iceland Academy of the Arts whose role also includes research, document the outcome of their artistic and academic work in the Academy's open database.

PERFORMANCE IN TEACHING AND KNOWLEDGE OF ACADEMIC WORK:

The main project of each university teacher is the teaching of students and the communication of knowledge to the community the Academy serves. Teachers build on their own knowledge and experience in their artistic and/or academic field and connect and analyse theories and methods across artistic and academic fields. Performance in teaching and communication manifests itself in various ways; through the outcome of students' teaching assessments, students' performance in exhibitions, concerts, presentations or examinations and by active participation in social discourse, whether in the press or within a more defined circle.

Teachers at the Iceland Academy of the Arts are active participants in the Academy's management and the shaping of its academic work. They sit on various Academy councils and committees and participate in working groups appointed around particular issues.

For further information on professional titles, work contribution, classification and validation of teaching, work plans and definitions of job components, please refer to the document *The Teacher's Role*.

RULES ON ACADEMIC APPOINTMENTS:

Special rules apply within the Iceland Academy of the Arts about the eligibility of applicants for the role of university teacher (Rules on Academic Appointments). In these Rules, there are, e.g. provisions on the advertising of roles, the preparation of applications, the appointment of an evaluation committee and its working practices, and what criteria apply to the evaluation committee's assessment of applicants' eligibility for working at the Academy.

Agreed 28th January 2013

U. REGULATIONS OF THE IAA RESEARCH FUND

REGULATIONS OF THE IAA RESEARCH FUND

RESEARCH FUND

- REGULATIONS –

Article 1

The Research Fund has the role of promoting the Academy's academic faculty research and innovation (R&I) activities and encouraging the production of knowledge in its respective fields. The Fund's grants shall cover research in the academic field *the arts*.

Article 2

The Fund's revenue is the Academy's contribution in accordance with its operational budget and other revenue, which the Fund may receive.

Article 3

The Research Fund's Board shall be composed of three professional parties, two external and one from the Iceland Academy of the Arts. Board members shall have knowledge and experience of research work and processes, and fulfil comparable criteria to those made of the Academy's academic faculty.

The rector appoints the Board for two years at a time by suggestion from the Management Council. It should be ensured that the membership of two or more Board members does not come to an end at the same time.

The role of the Board is to assess applications and award research grants on the basis of these rules.

Article 4

The Academy's Managing Director oversees the operation and administration of the Research Fund with mandate from the Fund's Board. The Director of the Research Service Centre shall be the Fund's Secretary.

Article 5

All academic faculty members who are appointed with R&I time have the right to apply for a grant from the Fund.

Article 6

The assessment of applications should primarily focus on the artistic and/or academic value of a project, as well as the applicants' qualifications. There should be a focus on how the project contributes to the production of new knowledge or new understanding, or the development of new methods in a particular field, and how the project presents previously accepted knowledge or methods in a new light. It should also be taken into consideration whether time schedules and cost estimates are realistic. The project must be disseminated in a public arena and it must be clearly relevant to the wider society. The Academy's Research Strategy forms the base of any decision.

Article 7

Applications for grants from the Fund shall be sought by advertisement once a year, normally in the spring term.

The Fund provides grants for production costs, contracted services or other costs incurred in the execution of the project, e.g. the work contribution of assistants, among other. It is

not possible to apply for a grant for own salary but applicants shall account for their own estimated work contribution in their application.

Article 8

Applications shall be accompanied by a comprehensive description of the research project, including:

- The aim of the project
- Relevance to the field in question and the work of others in that field (state of the art)
- Method used in research process, in addition to time schedule and project plan
- Schedule for the proposed dissemination of the research process and/or research output
- The impact of the project and its benefit for the relevant subject area
- Relevance to the Academy's Research Strategy and overall academic policy.
- Comprehensive cost estimate where the project's main cost items and secured funding is listed, e.g. in the form of grants.

The application shall be accompanied by a résumé and an overview of the applicant's professional activities.

Article 9

At the end of the project period, applicants shall submit a project report, where the research process shall be described in addition to methods, output and means of dissemination. The project shall be discussed within the context of the relevant subject area in addition to assessing its value and impact in a wider context. The report shall be submitted electronically to the Fund's Secretary.

Article 10

The Fund's application form may be found on the Academy's Research Service Centre home page. Applicants who has previously received a grant must have submitted a statement on account of the previous project should they apply again

Article 11

These rules are made on the basis of Article 18 of the Iceland Academy of the Arts Rules and take immediate effect.

Thus agreed by the Board of the Iceland Academy of the Arts on 7 February 2012.

V. CHECKLIST FOR PART-TIME FACULTY

CHECKLIST FOR PART-TIME FACULTY FOR TEACHERS AT THE DEPARTMENT OF ARTS EDUCATION

DEPARTMENT OF ARTS EDUCATION STAFF

- **Kristín Valsdóttir** kristinv@lhi.is
Dean of department, Programme Director of Music
- **Ásthildur Björg Jónsdóttir** astajons@lhi.is
Assistant Professor, Programme Director of Fine Art
- **Vigdís Jakobsdóttir** vigdis@lhi.is
Adjunct, Programme Director of Drama
- **Gunnar Ben** gunnarben@lhi.is
Adjunct
- **Gunnþís Ýr Finnbogadóttir** gunndis@lhi.is
Department coordinator/Adjunct
- **Lísa Guðjónsdóttir** lisa@lhi.is
Service Representative
- **Óskar Kristinn Vignisson** oskar@lhi.is
Service Representative
- Computer and Internet Services verkbeidni@lhi.is
- Library and Information Services bokasafn@lhi.is

Practical Matters:

Send information to the service representative: Name, identity number, address, email address, phonenumber and bank information. If these are not available salary payments may be delayed, and teaching information in the academy network's accounting may be affected.

Once the above mentioned information has been forwarded, the teacher signs a contract with the department representative in Laugarnes or with a salaries representative in Þverholt. The teacher can choose between being paid as a contractor (upon receipt of an invoice) or as direct recipient of salary payments. Payments for teaching cannot be issued until the contract has been signed.

Access to the academy's network and the premises: The Myschool network is used to provide students with information, register attendance and grades etc. A new teacher will be given a password to Myschool as well as an email address by the department representative. A teacher who has previously been provided with a Myschool access code should contact the computer department.

It is useful to become familiar with the *Teacher's Handbook* available on the academy's network.

All teachers at the Icelandic Academy of Arts will be provided with an IAA email address that should be used for all correspondence connected to teaching at the academy.

Myschool and the IAA's email addresses share a connection so that all messages sent by students from Myschool arrive in teacher's emails and vice versa. If teachers choose to use their own email account instead of the IAA account it is important that they set their IAA account to forward all mail to the account they choose to use.

The school's facilities are open weekdays between 8 am and 16 pm. Should a teacher need access outside those hours he should ask for a digital access card and a number code with the service representative. Any needs or issues regarding equipment or facilities required by teaching should be directed to the service representative with sufficient advance notice.

Salaries are paid in studio hours (V) and lecturing hours (F). Payment amounts are the following for the school year 2014-2015:

	DIRECT RECIPIENTS	Contractor's add-on and contribution to a pension fund	CONTRACTORS
V hours	4000	15,59%	4624
F hours	8000		9247

Facilities

The service representative prepares rooms according to teachers' requests and opens class areas needed for class hours if requested. The service representative can be contacted regarding equipment and other items needed for teaching.

Computer and Internet Services

Students can be reached through the academy network via announcements, messages and email. Students' written assignments are also turned in through the network. Students can track their attendance and it is advisable that teachers record this daily.

Other material, such as reading materials, slides etc should be placed on the Myschool network.

Teacher's Profiles on the Academy's Website

Part-time faculty can publish their profiles on the academy's website under the staff section. Technical guidelines are to be found in the Academy's Handbook.

Teachers have full access to the academy's libraries and data bases:

<http://lhi.is/skolinn/bokasafn/thjonusta/gagnasofn>

The dean of the department accepts requests for library book purchases.

Teachers' Lounge

The teacher's lounge is open to all academy staff. In order to access the lounge the following code is required: 2549 OK

Department Representative

The department representative of the Department of Arts Education is Gunndís Ýr Finnbogadóttir, gunndis@lhi.is, tel. 520-2403. The department representative is the liaison with the teachers and oversees information on each teacher's teaching and salary matters. The department representative also handles all notifications in MySchool as well as student schedules.

Before Teaching Begins

Preparation:

Register a class syllabus on Myschool. It is useful to read the course description and make sure that it corresponds to the class syllabus. Teachers should provide students with detailed information on the course before the course begins. The teacher can do this on the Myschool network under the section *Detailed information*. The information is divided

in four sections: work guidelines, assessment and criteria, study materials and teaching schedule. It is important that the teaching schedule correspond to the course description and that assignments correspond to credits earned. See further information on workload in the attached document.

ENTERING DETAILED INFORMATION

- The teacher signs into *MySchool*.
- The teacher chooses the option *Courses* on the left of the page in the section *My Material*. At the top of the page links will appear to all the courses taught by the teacher. If the teacher is in charge of more than one course he chooses the link to the course he wants to post detailed information for.
- To the right of the page a few options will appear. The teacher chooses the option *Detailed Information* that will appear under the section *On the Course*.
- On the middle of the page four sections will appear, one for each area information will be provided for: study materials, assessment and criteria, work guidelines, teaching schedules.
- The teacher selects the option to the right of each section to insert information. Once the information has been recorded the option *Update* should be selected to store the information.
- Information can be registered in both English and Icelandic.

The teaching schedule can be implemented in various ways, but the purpose is to provide students with an overview of the course's organization, project hand-in dates etc. The teaching schedule can be divided into weeks or days, according to the size and type of the course.

Teaching

Information for students at the beginning of the course.

At the onset of the course, teachers inform students as to the course demands, teaching organization, and teaching locations. It is important that the teacher inform students as to how attendance is recorded and to clearly indicate any changes to that process. It is also useful to explain to students at the beginning of the course how the teacher plans to communicate information.

Registration

The teacher records students' attendance and performance in accordance with the academy's rules and course requirements. (General criteria: an S (late) should the student arrive after the time set by the teacher, an F (Absence) should the student arrive 30 minutes after the time set by the teacher).

Assessment

Grades and Reports

Grades and reports should be registered in Myschool within 10 days of the end of teaching. The department representative has to confirm the grades and reports before they appear to students. The academy's assessment criteria are coordinated but adapted to each department. Assessment criteria can be obtained from departmental staff and in the academy's handbook.

Student Responsibilities

Students should follow teachers' guidelines on attendance, application, project completion and editing. The academy's rules require attendance rates of 100%. Should attendance fall below 80% in a course the student has failed the course. Illness or other unavoidable absences must be notified and a medical certificate should be given to the

department representative should the teacher require it. However, the general principle still applies that if attendance falls below 80% the student has failed the course. See section 26 for further details on the academy's assessment criteria.

Teaching Materials

The teacher produces his own teaching materials but has access to the academy's facilities and resources (i.e. photocopying, printing, paper etc.)

ASSESSMENT

The main purpose of assessment is to provide students with information on progress and achievement in their studies. It is also a confirmation, on the academy's behalf, that the student has acquired knowledge and skill in a specific field. It is important that the teacher inform students on the assessment structure at the beginning of the course.

PROCEEDURES

The department representative must be informed when grades and reports have been registered on Myschool, as the department representative must confirm the entries in order to publish them for students.

GRADING SCALE – DEPARTMENT OF ARTS EDUCATION

SEE ATTACHED DOCUMENT

GRADING SCALE – ICELAND ACADEMY OF ARTS

<http://lhi.is/skolinn/namid/handbok-nemenda/namsmat/einkunnir/>

HOW TO ENTER GRADES - PROCEEDURES

- The teacher signs into *MySchool*.
- The teacher chooses the link *Course* on the left side of the page under the section *My Materials*. Links to all courses taught by the teacher will appear at the top of the page. If the teacher is teaching more than one course he chooses the option for the course he wants to insert grades for.
- Is only one (final) grade given in the course? If so the teacher selects the *Grades* option and enters the grade directly in the column labeled *final grade*. If the final grades are accompanied by reports, those can be entered by selecting the pen symbol to the right of the grade column. When final grades have been registered the option *Save Final Grades* is selected, followed by *Close Course*.
- If grades are given for single projects as part of a final project, the teacher selects the option *Projects* and creates a space for the purpose. Projects can be as many as is necessary, but for each project a percentage of the final grade is given. The total percentage of grades should number 100.
- Entering project grades: The appropriate project is chosen by clicking on its name. Grades and reports, as applicable, are entered in marked columns and at the end the option *Confirm* is selected. Teachers publish project grades.
- The teacher notifies the department representative via email that the final grade has arrived.
- Department representatives publish final grades in consultation with the programme director/teacher once teaching assessment has been completed for the selected course.

W. STUDENT'S COURSE AND TEACHER EVALUATION QUESTION FORM

TEACHING AND COURSE EVALUATION 2013

TEACHERS' EVALUATION

1. The teacher was enthusiastic about the teaching

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree
- Does not apply

2. The teacher encouraged questions and debate on the course material when appropriate

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree
- Does not apply

3. The teacher's manner towards students was encouraging

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree
- Does not apply

4. Remarks about the teaching

THE COURSE EVALUATION

5. The teaching was in accordance with proficiency criteria and the course description

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree
- Does not apply

6. The teaching was in accordance with proficiency criteria and the course description

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree
- Does not apply

7. Assignments/exams reflected the focus points in the teaching

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree
- Does not apply

8. Course material, assignments and/or discussions enhanced understanding of the subject matter

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree
- Does not apply

9. The course was well organised

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree
- Does not apply

10. The course met my expectations

- Strongly agree
- Agree
- Neutral
- Disagree
- Strongly disagree
- Does not apply

11. Remarks regarding the course

X. IAA CODE OF ETHICS



CODE OF ETHICS

Curiosity, understanding and courage are fundamental values in all of the Iceland Academy of the Arts' activities.

This Code of Ethics is aimed at the Academy's students, teachers and staff. It is not an exhaustive description of good practice but describes the spirit that should be adhered to.

The Code of Ethics is a standard and a beacon in all the Academy's activities.

GENERAL COMMUNICATION WITHIN THE ACADEMY

1.1 Equality and respect prevail in all communication at the Iceland Academy of the Arts.

1.2 Human rights are honoured and people are not discriminated against on the grounds difference.

1.3 The Iceland Academy of the Arts community respects the freedom of expression and debate is professional and responsible.

1.4 No preferential treatment is given on account of personal relationships, any conflict of interest that may affect decision-making at the Academy must be declared.

1.5 Students' issues and personal data are subject to confidentiality.

1.6 The Academy's subjective and objective assets shall be treated responsibly and respectfully.

1.7 Staff and students are ambitious about reliable procedures and care for and respect each other's work and time.

SOCIETY AND ENVIRONMENT

2.1 The Iceland Academy of the Arts' staff and students are aware of the Academy's position and role in society.

2.2 Staff and students work on the Academy's advancement and communicate the knowledge and creativity that comes into being within its walls to society.

2.3 Teachers and students think responsibly about the manifestations of teaching, research and creativity for society, environment and nature.

2.4. Society, environment and nature are respected through an aim for environmentally responsible practices and sustainability.

2.5 The conduct and debate of staff and students outside the walls of the Academy are professional and responsible.

CREATIVITY, TEACHING AND RESEARCH

3.1 Academic freedom is celebrated at the Iceland Academy of the Arts. A great breadth of artistic practice, theoretical work, research and teaching is respected.

3.2 The Academy seeks to preserve and enhance knowledge and professional ability in each area with its aim for good practice and social good.

3.3 The Academy's teachers create a fertile and encouraging setting for study, based on trust, consideration and honesty.

3.4 The Academy's teachers promote their students' development with honest, fair and appropriate feedback.

3.5 The Academy's students are responsible for their studies and are honest and considerate in their relationships with their teachers.

3.6 Staff and students respect the rights of those that participate in the Academy's research and projects.

3.7 Copyright is honoured in all activities at the Iceland Academy of the Arts and sources and collaborations are appropriately referred to, conscientiously and honestly.

Y. GUIDELINES FOR CURRICULUM WRITING

GUIDELINES FOR WRITING COURSE DESCRIPTIONS AND LEARNING OUTCOMES

COMPILED BY THE CURRICULUM COMMITTEE

AUTUMN 2013

BJÖRG J. BIRGISDÓTTIR

KRISTÍN VALSDÓTTIR

UNA ÞORLEIFSDÓTTIR

CONTENT

DEPARTMENTAL RESPONSIBILITY AND IMPLEMENTATION OF THE CURRICULUM....	279
V814 WRITING COURSE DESCRIPTIONS AND CURRICULUM	280
FORMAT OF COURSE DESCRIPTIONS	281
INSTRUCTIONS FOR FORMATTING COURSE DESCRIPTIONS.....	6
COMMENTS OF PROOFREADER, HELGI K. GRÍMSSON, ON WORD USAGE WHEN WRITING COURSE DESCRIPTIONS	8
ABOUT LEARNING OUTCOMES.....	9
ABOUT THE ASSESSMENT METHODS.....	11
ABOUT STUDENTS' WORKLOAD - ACTUAL STUDIES AND ECTS.....	13
ECTS AND WORKLOAD.....	14
LEARNING OUTCOMES IN THE BA PROGRAMME.....	16
LEARNING OUTCOMES IN THE MA PROGRAMME.....	18

V814 WRITING COURSE DESCRIPTIONS AND CURRICULUM

PURPOSE AND SCOPE

The Icelandic Academy of the Arts (IAA) produces a curriculum for the academic year ahead which is advertised on the academy's website. The curriculum is available electronically and includes course descriptions for all the courses taught each year.

RESPONSIBILITY

Deans of Departments and Programme Directors.

WHEN

The course descriptions for the spring semester are ready in the week after the November organisations days. The curriculum for the academic year ahead is ready in April.

DESCRIPTION

- Each course description should detail the title, number, type, level, and semester of the course. Furthermore, information about the number of ECTS, language, prerequisites, learning outcomes, and assessment methods, should be included along with a short description. (Instructions for writing course descriptions, IAA Rules and Regulations)
- The Dean of Department is responsible for the overview of the status of the course descriptions and the curriculum content.
- The Deans of Departments / Programme Directors request new course descriptions before organization days.
- Course descriptions are read over by the Deans of Departments / Programme Directors / Permanent Lecturers.
- The Deans of Departments / Programme Directors assess whether course descriptions need proofreading. If needed, this is implemented, then the descriptions are translated.
- The Dean of Department / Programme Director is responsible for publishing correct course descriptions on the academy's intranet. The course descriptions are sent to the Deans of Departments / Project Manager who places them on the intranet, both in Icelandic and English.
- The Dean of Department, the Director of Academic Affairs and the Director of Computer and Web Services are responsible for the correctness of the curriculum on the IAA's website.

REFERENCES

IAA Rules and Regulations

Instructions for Writing Course Descriptions and Learning Outcomes (available on the joint server).

FORMAT OF COURSE DESCRIPTIONS

COURSE INFORMATION

(Departmental coordinators add the following information to MySchool)

Course unit title:

Course unit code:

Type of course unit:

Level of course unit:

Semester:

Number of ECTS:

Language of instruction:

Prerequisites:

Learning outcomes:

Course content:

Assessment methods:

Name of lecturer:

Teachers:

ADDITIONAL INFORMATION

(Teachers add the following information to MySchool)

Teaching methods:

Assessment methods and criteria:

Reading material:

Planned learning activities

INSTRUCTIONS FOR FORMATTING COURSE DESCRIPTIONS

When finalising course descriptions, the formatting needs precision. This document includes instructions for formatting, followed by examples.

FORMAT:

Arial, 12p font, 1.5 line spacing without space before and after

All items in bold, but not the text after the colon. Example: **Course unit title:** Designers' Responsibility within Society

No full stops at the end of each item. Example: **Type of course unit:** Mandatory

The following items should be detailed:

Course unit title:

Course unit code:

Type of course unit: Put mandatory (or elective) and then department or programme in lower-case.

Level of course unit: Put BA 1.2 (or MA 2.1 or the appropriate level).

Semester: Put 5th or 6th semester (or the appropriate semester).

Number of ECTS: Number of ECTS (without writing ECTS).

Language of instruction: The language in which the teaching takes place.

Prerequisites: The number of ECTS students need to have finished, or the courses they need to have finished.

Learning outcomes: Here, the enumeration after the colon should start in lower-case and a comma should be put at the end of a sentence, apart from after the last item in the enumeration, where a full stop should be put. Example:

Learning outcomes: By the end of course unit students should be able to:

- form a conscious opinion about particular issues regarding the role and responsibility of designers in society and rationalise their opinion,
- use independent work methods, utilising information technology and being able to write within their speciality.

Course content should be one paragraph.

Assessment methods: Keywords, which provide a clear picture of the assessment methods employed during the course.

Name of lecturer:

Teachers (or teacher):

EXAMPLES:

Course unit title: Designers' Responsibility within Society

Course unit code: HFR302-02H

Type of course unit: Mandatory in the 3rd year at the department of design and architecture

Level of course unit: BA 1.2

Semester: 5th or 6th semester

Number of ECTS: 2

Language of instruction: Icelandic

Prerequisites: To have finished 60 ECTS at the department of design and architecture

Learning outcomes: By the end of course unit students should be able to:

- account for the main protocols of the professional classes,
- cover in written and spoken language the roles, responsibilities and positions of designers' within society in a critical and professional manner,
- cover the different value criteria from an academic viewpoint,
- form a conscious opinion about particular issues regarding the role and responsibility of designers in society and rationalise their opinion,
- use independent work methods, utilising information technology and being able to write within their speciality.

Course content: The course covers the societal responsibility of designers, the interaction and relationship of designers with consumers, project buyers, other designers, and official institutions. We examine the designer's role in a critical manner and his/her position in society from different viewpoints. The focus is on examining the responsibility of designers in relation to environmental issues and human rights. The students get to grips with various theories from the fields of philosophy and ethics and receive training in actual dispute issues in the light of these theories.

Assessment methods: Essay and group assignment

Name of lecturer: Gunnar Hersveinn Sigursteinsson

Teacher: Sóley Stefánsdóttir

COMMENTS OF PROOFREADER, HELGI K. GRÍMSSON, ON WORD USAGE WHEN WRITING COURSE DESCRIPTIONS

FORMATTING:

- Italicize the course unit title in the text and when mentioned in prerequisites.
- Write BA programme when mentioned, not just BA.
- When the course unit is mandatory/elective for a particular group, it is best to say mandatory for... in. Example: Type of course unit: Mandatory for students in the 2nd and 3rd year of fashion design. Or: Type of course unit: Mandatory in graphic design/Mandatory in the 3rd year of graphic design.
- When a course unit is taught concurrently during several semesters (e.g. taught both in the 2nd and 3rd year) it shall be thus written: Semester: 4th and 6th semester. However, if the course is taught during many semesters, it shall be thus written: Semester: 3rd to 6th semester (then it means that the course is taught both during the autumn and spring semester in the 2nd and 3rd year).
- In the case of prerequisites, it should be written in the following manner: Prerequisites: To have finished (then the names of the course units and the number of ECTS).

LANGUAGE:

- Agreement to use course unit, i.e. without the definite article, in the sentence, By end of course unit, students should have:
- Instead of writing being able to introduce and take part in discussion about their own work it is more correct to write being able to introduce their own work and take part in discussion. I.e. without linking two different actions, it is better to distinguish between the verbs.
- The main rule is to say: In the course rather than On the course.
- The main rule is to say: In the course there is instead of: In the course there will be, where the descriptions should refer to what will happen but not that which must happen.
- Words such as meaning, analysis, introduction and attendance, should be in the singular.
- Instead of the word approach, the words stance and methods should be used when appropriate. The word approach should be used sparingly, and then particularly in the context different approaches.
- Instead of the word styles, the concept types of styles is preferable. It is not correct to write various styles. The usage of various in this context is incorrect. It would be better to say different types of styles.
- Years and centuries should be written numerically, e.g. 20th century.
- Course descriptions should be coordinated so that the names of lecturers are always written in the same manner under the courses that they teach.

ABOUT LEARNING OUTCOMES

Based on a summary by Dr. Guðrún Geirsdóttir and Anna Guðmundsdóttir of learning outcomes, available on the website of the Teaching Institute of the University of Iceland and in outcomes from the Ministry of Culture and Education

A part of the coordinated quality control and the coordinated university system in Europe was adopting learning outcomes. Up until now, teachers have defined their course units and their aims based on their subject matter. Furthermore, there is a reference to **what the teacher plans to cover** and implement with his/her students. The learning outcomes, on the other hand, refer to **what a student should be able to do** – what he/she should be capable of at the end of the course or his/her studies. The learning outcomes are construed and defined on the basis of knowledge, ability and proficiency.

KNOWLEDGE:

A student *possesses* knowledge within a field of study or profession.

This implies that the student:

- has acquired a general understanding and insight of the main theories and concepts,
- has gained state of the art knowledge in a chosen field,
- knows the basics in search technique and information technology.

SKILLS:

The student *can use* the methods and procedures of the profession or field of study.

This implies that the student:

- is able to use appropriate equipment, technology and softwares,
- is capable of critical methodology when analysing subject matters,
- is able to argue for decisions on a professional basis,
- is able to judge independently the methods deployed,
- discerns when information is needed and has the ability to find it, assess its reliability and utilise appropriately,
- is able to utilise acknowledged databases and information sources in the relevant field of study,
- has adopted thought processes characterised by broadmindedness and originality.

COMPETENCE:

A student *can utilise* his/her knowledge and proficiency for work and/or for further studies.

This implies that the student:

- has developed the ability and the independent work methods necessary for further studies within the field,
- can work independently and methodically, set goals, devise work/project schedules and follow them through,
- can actively participate in collaborations and lead working groups,
- is capable of interpreting and introducing theoretical topics and research results.

When a teacher works out the learning outcomes for particular courses, he/she needs to begin by examining the learning outcomes for the relevant department. There he/she will find the outcomes which best fit his/her aims and the course unit and realise how best to word them for his/her own course unit.

A FEW PRACTICAL ISSUES:

Learning outcomes need to be measurable (so they are relevant to assessment criteria).
5-8 learning outcomes is usually the appropriate number per course.
Avoid unclear or flexible concepts.

Verbs that describe learning outcomes

It can be tricky to find the right verbs to describe the learning outcomes for course units, especially since they need to tie in with the overall learning outcomes of the programmes of study/departments. Below are a few examples of verbs which only are meant to facilitate the writing of learning outcomes.

Explain, describe, know, categorise, organise, write, put in context, coordinate.

Interpret, estimate, discern, clarify, widen, universalise, deduce, reword, rewrite, summarise, discuss, implement, express, compare.

Utilise, solve, build, show, change, discover, manage, circumscribe, prepare, produce.

Connect, assess, practise, head, confirm.

Define, separate, draft/describe in broad terms, choose, dissociate, point out oppositions, rationalise, test, criticise, doubt, analyse, group.

Compose, create, invent, design, plan, rearrange, recount, represent, inform, change, reason, regulate, elect, focus, conclude, build up, form, assemble, widen out/increase, develop.

Determine, differentiate, condense, explain how, form opinions for or against, grade, establish, question.

Perform, place, gather, curvature, configure, combine, bring together, simulate, find, demonstrate, discern, disassemble, dissect, improve, measure, repair, imitate, mix, introduce, document, outline, react, use.

Untangle, decide, recognise, facilitate, communicate.

In addition: Creativity, artistic vision, generate theories/ideas, adjust, produce, open (for possibilities).

ABOUT THE ASSESSMENT METHODS

Not everything that counts can be counted, and not everything that can be counted, counts. (Albert Einstein)

Assessment is a way to gather information about results and progress during studies. It can be an assessment that takes place at the same time as the studies/work, **an authentic assessment**, where students are assessed in actual circumstances with or without their knowledge, and **formative assessment**, where the goal is to monitor and evaluate the student's position with the aim of helping him progress. **Summative assessment** (Assessment of learning) on the other hand is used to assess at the end of formal teaching or milestone to “be sure” that something has been achieved (or not). E.g. an exam, exhibition, produce and portfolio.

When evaluating education, the components to be assessed are divided in two. On the one hand, the *teaching evaluation*, which provides insight into the studies and the learning environment of students, and on the other hand *learning assessment*, to ascertain studies:

TEACHING EVALUATIONS COVERS:

- Teaching
- Teaching materials
- Learning environment
- Curriculum

LEARNING ASSESSMENT IS UTILISED FOR:

- Assessment of learning
- Assessment for learning
- Assessment as learning

During the adoption of assessment systems, both teaching evaluation and learning assessment have been met with considerable resistance by arts subject teachers at all levels of education. Arts subject teachers have used a few mutual reasons to argue their point.

1. Firstly, because individual assessment of learning comes across as a statement about the quality of students' work. Such criticism and judgement is often referred to as a *hindrance for the creativity and development* of the individual.
 - Counter-argument: Ef aims are set for a particular course or training, it must be possible to pronounce through an assessment what has been achieved during the studies. The assessment of the work can be a guidance to whether the student has succeeded at his/her intentions – it does not need to include a judgement of the work's beauty or lack of it! If the assessment is a guidance, it could expediate the maturity and development of talents and facilitate creative flow.
2. Learning assessment includes a *measurability* of students' performance. Such measuring methods are in the opinion of many people unacceptable and do not conform with the value of the arts, where the size and quantity of the experience cannot be measured.
 - Counter-argument: The measurability can refer to whether the student has gained something, i.e. individual and not general. It is also possible to create a unit of

measure appropriate for the goals and learning outcomes of particular courses. The experience remains individual.

3. Thirdly, the assessment methods often depend on the final results of students' work. Many teachers maintain that students' activity is no less important than the final result.
 - Counter-argument: The work and activity of students can be assessed. The final result can be good even when the activity has not been great and vice versa. It is up to the teacher what he/she would like to assess, on the other hand, he/she must explain to the student when each component is assessed.
4. Fourthly, the learning assessment is often linked to testing in the field, i.e. standardized testing, where the students' standing and ability is tested. Many arts subjects teachers believe that there is no room for standardized testing in the arts, where *the aim is not to follow some preconceived qualitative classification*.
 - Counter-argument: In some fields, it can be convenient to use such testing, both in the arts and in other subjects.

(Based e.g. on the book *The Arts and Creation of Mind* by Elliot Eisner).

ABOUT STUDENTS' WORKLOAD – ACTUAL STUDIES AND ECTS

Based on a report from the University of Oulu in Finland. The report was funded by the Finnish Ministry of Culture and Education as an input for the discussion between universities due to the adoption of the Bologna Process. Also used: Notes from the lecture of Baldur Sigurðsson, Head of the School of Education Writing Centre at the University of Iceland, lecture given during the IAA organisations days on 2 November 2011.

Real studying can only take place through a cognitive conduct and consideration – the conduct and the thought required is in the sole hands of the student.

When organising the teaching, it is the job of the teacher to create optimum conditions for learning. When writing work schedules and choosing assignments for particular courses, the correlation between workload, study materials, the time spent on studying and the time which it takes “an average student” to learn the subject matter needs to be considered. The precondition for efficient studying is a well organised course, where there is a balance between the workload and the number of ECTS, assignments are clear, reading materials and other homework is appropriate.

Research in this field has e.g. has shown that;

1. When the workload is too great, the students have a tendency to only learn that which is necessary to pass exams – *the studying becomes superficial*,
2. too much material influences the students' ability to distinguish the main points from the side issues – the student skims through the material and – *the studying becomes superficial*,
3. where there is no actual requirement for testing the ability and talent of the students – *the studying becomes superficial*.

Whether a student experiences that a course is well organised or overloaded is evidently related to his/her own interest and ability, potential anxiety, stress levels, former knowledge, methods of work, etc. It is therefore clear that teachers can only control the part of the studies which are governed by the outer organisation of courses and programmes. It should be kept in mind that a large proportion of the outer organisation is:

- how the teaching is (good – bad teaching)
- interaction with students
- moderate workload
- format and organisation of courses
- the teacher's ability to communicate etc.

ECTS AND WORKLOAD

Studying at university is a full-time job. According to the standardised ECTS – the mathematical model which has been adopted in most European universities – 60 ECTS units correspond to 1500-1800 working hours during the academic year for students. According to this, there are approximately 25-30 working hours behind one ECTS unit per week. It is assumed that a student will accomplish on average two units per week.

WHAT DOES ECTS MEASURE?

ECTS units measure the time that students spend to reach particular study goals. This time is comprised of:

Contact-time per student:

- how many contact-hours does each student receive,
- how many students are there – are there any private lessons,
- how are the hours divided between lectures, guided lessons, student seminars etc.

Students' independent work:

- how much independent work is expected of the students,
- reading and preparation for classes and/or other work related to lessons,
- bigger assignments – final projects – revision for exams.

When calculating the workload for a course, universities have adopted a particular criterium for the number of ECTS which is calculated in accordance with the 1500-1800 hours per year. At the same time, it needs to be considered how difficult the material is, or how much time needs to be spent to internalise the material. The instructions from the University of Oulu in Finland suggest that appropriate preparation at university level for one lecture can be three hours of reading, work, consideration or review. Practical work or demonstration often takes up longer hours of contact, but the preparation is possibly shorter (two hours). For our studies, the general reference of 2-3 hours can be used, going up to five hours (problem based learning) based on the nature of the work.

READING MATERIAL

When deciding the reading volume, it is good to keep a few issues in mind;

- is the reading material in Icelandic, English or in another language, e.g. Nordic?
- what is the nature of the text (we normally have a fairly good sense of how difficult the reading material can be for the students. What takes us one hour to read can take the student three hours since the material is new to him/her),
- does the text include many new concepts and ideas which are foreign to the student or is it an addition to a known basis,
- should the student skim through the material – know what it is about, or should he/she be able to internalise the material, explain it or work on it through a written assignment.

Time for reading (all is included, from buying the book to giving an account of the material).

Theoretical material:

in a foreign language 2-3 pages per hour

in Icelandic 4-5 pages per hour

These definitions do not affect further reading. I.e. teachers can suggest further reading and they should do that for well prepared students and/or those who would like to delve deeper into particular aspects of the course.

AN EXAMPLE OF A THEORETICAL COURSE OF 6 ECTS UNITS

The students should spend in total 150-180 hours (on average) on work for the course. Work division could look like this:

Contact hours per student

- 30 hours, lectures

Students' independent work through an essay:

- Preparation for each lecture which lasts 2 teaching hours is approximately 3 hours. Total 45 hours.
- Essay, 10 pages. Reading – 20 hours, writing – 30 hours, consideration and compilation, finishing touches – approx. 10 hours. Total 60 hours.
- 30 hours for other, such as assignment, short exam, short input for seminar.

Or

Students' independent work with an exam

- Preparation for each lecture which lasts 2 teaching hours is approximately 3 hours. Total 45 hours.
- Revision and preparation for an exam, total 45 hours.
- 45 hours for other, such as assignment, short exam, short input for seminar.

Total 165 hours (Normal workload considering the number of ECTS).

EXAMPLE: 6 ECTS PRACTICAL COURSE

Contact hours per student

- 10 hours. Lectures
- 60 hours. Practical lessons

Students' independent work

- Work on creative assignments outside of lessons, write a journal or a report about the hours of work and connect with own experience and thoughts. One hour per lesson or in total 70.
- Other preparation or homework 25 hours (can be to attend exhibitions or concerts, reading, etc.).

Total 165 hours (Normal workload considering the number of ECTS).

NOTE. There is a tendency for an overload of work for many of the small courses in the studies! This is worth considering when organising the courses.

LEARNING OUTCOMES IN THE BA PROGRAMME

3 YEARS 180 ECTS LEVEL 1.2

IAA

THE MINISTRY

A student possesses knowledge within a field of study or profession. *This implies that the student:*

KNOWLEDGE

- has acquired a general understanding and insight of the main theories and concepts
- has gained state of the art knowledge in a chosen field
- knows the basics in search technique and information technology
- knows the theories, concepts and methods of the art form
- knows the working environment of the art form
- has acquired insight and understanding to approach the subject matters of the the art form in an individual way
- has understanding of the ethos and the methods underlining the pursuit of the art from
- knows the basics in search technique and information technology

The student can use the methods and procedures of the profession or field of study. *This implies that the student:*

PROFICIENCY

- is able to use appropriate equipment, technology and softwares
- is capable of critical methodology when analysing subject matters
- is able to argue for decisions on a professional basis
- is able to judge independently the methods deployed
- discerns when information is needed and has the ability to find it, assess its reliability and utilise appropriately
- is able to utilise acknowledged databases and information sources in the relevant field of study
- has adopted thought processes characterised by broadmindedness and originality
- is able to hold a critical stance in terms of information and methods
- has acquired a critical perspective for their own art creation and that of others
- is capable of deploying critical methods when analysing the subject matters of the art form in question
- is able to argue professionally for decisions based on the art form
- has acquired the techniques and abilities to work independently and methodically on subject matters in their art form
- has adopted thought processes for creativity characterised by broadmindedness and originality
- discerns when information is needed and possesses the skill to find it, assess its reliability and utilise appropriately
- is capable of independently assessing the ideas at work
- has amassed work methods characterized by enquiry and diversity for bold solutions
- is able to utilise technology and equipment serving the art form

ABILITY

A student can utilise his/her knowledge and proficiency for work and/or for further studies. This implies that the student:

- has developed the ability and the independent work methods necessary for further studies within the field
- can work independently and methodically, set goals, devise work/project schedules and follow them through
- can actively participate in collaborations and lead working groups
- is capable of interpreting and introducing theoretical topics and research results
- has the independence and communication skills to actively participate in collaborations
- can work independently and methodically, set goals, choose appropriate methods, devise project/work schedules and follow them through
- is capable of interpreting and communicating his/her ideas, subject matters and results in a clear way both through writing and orally
- can communicate his/her ideas through own art creation
- has developed his/her imagination for independent creativity and can utilise that in his/her work
- has developed independent work methods for further studies and work

LEARNING OUTCOMES IN THE MA PROGRAMME

1 ½ - 2 YEARS 90 - 120 ECTS LEVEL 2.2

KNOWLEDGE

THE MINISTRY

A student possesses knowledge in a speciality of a field of study or profession. *This implies that the student:*

- knows theoretical subjects and dispute matters
- has acquired knowledge by research
- can rationalise his/her own solutions
- can put state of the art knowledge in context in the appropriate speciality
- is aware of research methods within his/her own field of study

IAA

A student possesses practical and theoretical knowledge within an art form. *This implies that the student:*

- knows the professional subjects of the art form and its dispute matters
- has acquired knowledge by research and art creation
- can rationalise his/her own solutions
- can put state of the art knowledge in context in the appropriate speciality
- is aware of research methods within his/her field of study
- has knowledge of the ethics of the art form, art creation and research

PROFICIENCY

- has adopted appropriate work methods
- has the knowledge to analyse and communicate numerical information
- can understand and grapple with complicated subject matters in a professional context
- can utilise his/her knowledge and understanding in professional work
- has mastered the appropriate equipment, techniques and softwares
- can acquire, analyse and assess scientific data
- displays originality in the development and utilisation of ideas
- can utilise his/her knowledge, understanding and ability to find solutions in new and foreign circumstances or in an interdisciplinary context within the speciality of the field of study
- can develop projects and put them into context using methods based on theories of the speciality of the field of study and/or experiments
- has the ability to integrate knowledge, grapple with complicated subjects and

- has adopted appropriate work methods and modes for art creation
- can understand and grapple with complicated subject matters in the professional context of an art form
- can utilise his/her knowledge and understanding in professional work and the artistic work environment
- has mastered the appropriate methods, technology and softwares when implementing work and subject matters
- can acquire, analyse and assess data within research and artistic processes
- displays originality, insight and imagination when developing and creating work
- can utilise his/her knowledge, understanding and ability to find solutions in new and foreign circumstances and in an interdisciplinary context within the arts and related fields of study
- can develop projects using the methodology of the art form and put them into context among the theories of the professional field
- has the ability to integrate knowledge,

ABILITY

- present an opinion given the information at hand
- has the ability to use research methods delivering results and implement smaller research projects
- is literate in the field of research and its results
- has developed the teachability and independent work methods necessary for further studies
- can initiate projects, lead them and take the responsibility for individuals' and group work
- can clarify complicated theoretical subject matters and/or well-founded theoretical results single-handedly or in collaboration, witnessed by experts in the field and the general public
- has the ability to present and describe theoretical issues and research methods in a foreign language
- is capable of making independent, professional decisions and rationalising them
- can independently assess when different methods of analysis and complicated theoretical issues apply
- grapple with complicated subjects and present an opinion within the creative sphere and of artistic work
- can develop research methods and efficiently use them for smaller research projects and art creation
- is literate in the field of research and able to analyse work based on the professional premises of an art form
- has developed the teachability and independent work methods necessary for further studies
- can initiate projects within the artistic field, lead them and take the responsibility for individuals' and group work, single-handedly or in collaboration
- can clarify intricate subject matters and communicate them in a theoretical and professional context of the art form, both publicly and within a specialised context
- has the ability to present and describe his/her own artistic work and/or the professional subject matters of an art form, both orally and in writing in a foreign language
- is capable of making independent, professional decisions and rationalising them
- can independently and critically assess when different methods of analysis apply for research and art creation

Z. CURRICULUM COMMITTEE ANNUAL REPORT FOR THE YEAR 2013



CURRICULUM COMMITTEE ANNUAL REPORT FOR THE YEAR 2013

Since 2011, a Curriculum Committee has been appointed every year for a term of one year. The year 2013 was the Committee's third working year. At the beginning of the year, the following steps had been planned:

- Call for information on courses planned for the spring semester / next year, as appropriate,
- Review course descriptions and send these on for proofreading and translation,
- Review learning outcomes for programmes and make suggestions with regard to wording and connections to assessment and course descriptions,
- Complete work on learning outcomes for the Academy as a whole, for both Baccalaureate and Master's levels,
- Finalise information leaflet about course descriptions for academic staff (decided autumn 2013).

This report accounts for the Committee's work over the course of the year, i.e. procedures, assignments and their execution, status of assignments within departments and the next steps.

PROCEDURES AND MAIN WORK

The Committee held 18 meetings and Committee members worked on reviews and other assignments outside these meetings. Main assignments are described below:

1. Course descriptions

- In the first year, course descriptions had been defined, i.e. what aspects should be included, based on ECTS standards and course descriptions from other universities, both in Iceland and abroad.
- Templates for new course descriptions and sample course descriptions, created in the Committee's first working year and distributed to academic staff, were updated. As the year wore on, Committee members agreed to put together a leaflet covering all the most important information on the writing of course descriptions and learning outcomes for academic staff to make their work easier.

2. Learning outcomes

- Over the years, the Committee has reviewed and considered learning outcomes from various educational institutions.
- The Committee worked in consultation with Deans of Departments on the writing of learning outcomes for the Academy as a whole, both for Baccalaureate and Master's levels. These are now complete but remain to be translated.
- There was a focus on working on learning outcomes for Departments and Programmes. Learning outcomes should provide applicants with a good overview of what they will learn during their studies. The Committee called for learning outcomes from Departments but did not receive responses until well into the autumn. The Committee then received learning outcomes for the Department of Music's Master's and Baccalaureate levels for review. Learning outcomes from the Master's level programmes NAIP and Composition were also received and reviewed. Learning outcomes for the Department of Arts Education's Master's level have been reviewed. Furthermore, the Committee received learning outcomes for the Department of Design and Architecture' Baccalaureate level,

along with learning outcomes for the four programmes within the Department of Design and Architecture. The Committee judged learning outcomes from the Department of Design and Architecture to be too general and not sufficiently descriptive for the study in the programmes. The Department's staff did not agree with the Curriculum Committee. Learning outcomes for the Department of Fine Arts for the Baccalaureate and Master's levels were received in December and have been reviewed. Learning outcomes for the Baccalaureate level in the Department of Fine Arts were accepted by the Committee but the same criticism was voiced for learning outcomes for the Master's level in the Department of Fine Arts as had previously been voiced for learning outcomes for the Master's level at the Department of Design and Architecture. Learning outcomes have not been received from the Department of Performing Arts. Learning outcomes for Departments and Programmes have neither been proofread nor translated.

3. Review and translation of course descriptions

- The review of course descriptions took place over the course of the entire year. However, the Committee has not received many course descriptions from some Departments for review and it is therefore difficult for the Committee to assess the status of course descriptions in those Departments.
- The working arrangement has been that each course is reviewed twice by the Curriculum Committee and in between reviews, is sent back to the Departments for checking and correction. This having been completed, the descriptions are sent on for proofreading and finally translation.
- Members of the Committee have read descriptions from all Departments so as to ensure the thoroughness of the review.

4. Course overview – List of courses and their status 2013 - 2014

- Deans of Departments should be responsible for course descriptions being written for each course at the Academy and have an overview of which course descriptions have been through the Curriculum Committee's process. It has emerged that in some Departments there is no overview of which courses have gone through the Committee's process. It was therefore decided that Björg would create overview documents with representatives from all Departments, which would state the status of each course, i.e. which courses had been reviewed by the Curriculum Committee, which courses had been proofread and which courses had been translated. These documents should help Deans of Departments and Programme Directors manage the work and complete it appropriately.

5. Collaboration with MySchool and Computer and Web Services programmers

- A meeting was held on the 28th of November with Jóhannes from MySchool and representatives of the Academy's Computer and Web Services, Ágúst and Sigurður Sveinn. Björg chaired the meeting on behalf of the Curriculum Committee. In the meeting, the dissatisfaction of students and staff with access to the curriculum and the necessity of getting this in order as soon as possible were discussed. The issue revolves around repairing connections between MySchool and the Academy's homepage so that the curriculum that appears on the Academy's homepage is correct. At the moment, it is possible to view whether a course is mandatory or elective. The added possibility of viewing elective courses across Departments was also discussed. The possibility of the organisation of studies published as a pdf document at the beginning of each Programme was also discussed, so that students could see clearly and in detail which courses they needed to take each semester. It was decided to improve the curriculum and that the Computer and Web Services and MySchool programmers would work on this assignment together. The work is scheduled to begin at the beginning of January 2014.

5. Information leaflet for academic staff: Guidelines on the writing of course descriptions and learning outcomes

- The Curriculum Committee compiled the information it had accumulated over the last three years. This information has already been distributed to members of staff but the Committee believed it would simplify the work to have all information together in one place. The leaflet was distributed to members of staff during staff working days in November. The leaflet contains information on responsibility and execution of the curriculum in the Departments, a step-by-step guide on the procedure of writing course descriptions, guidelines on the format of course descriptions, suggestions from proof-reader, information on learning outcomes, assessment, students' workload and number of units, along with the IAA's learning outcomes for the Baccalaureate and Master's levels.

The Committee's terms of reference and execution

According to its terms of reference, the Committee's assignments are the following:

- a) The Curriculum Committee should define the curriculum format and review which aspects must be stated, i.a. with reference to international developments and new government requirements.
- b) The Committee should aim to keep the framework well defined and clear but still possessing enough flexibility to allow uniqueness to come through in each instance.
- c) These assignments were mostly completed in 2011 and in the definition of the format of the course descriptions, the *ECTS – Description of individual course unit*, Bologna standards and information from the Ministry of Education, Science and Culture were all used as points of reference.
- a) The Committee should verify that each course description states the weighting of individual parts of the assessment / grade.
- b) The Committee should systematically check the real weighting of units, i.e. the work contribution required for each unit. Standardisation should be sought in this matter between courses and between Programmes and Departments.

In a meeting of the Management Council in 2012, it was decided that the Curriculum Committee would neither look at the weighting of individual parts of the assessment nor systematically check the weighting of units. The Curriculum Committee had made recommendations on the assessment of individual courses where there was an obvious discrepancy between assessment and number of units. Despite this decision, the Curriculum Committee has made recommendations in the instances of obvious discrepancy. All Departments have had an open offer of consultation with regard to these matters if they so wish. None such consultation has been requested.

It is an important aim in the reviewing of course descriptions that they are well written and in simple language. That the text is clear and free from unnecessary jargon.

The proof-reader, Helgi K. Grímsson, has read all course descriptions which the Curriculum Committee has reviewed twice. A translator, Sigrún Harðardóttir was given the task of translating the course descriptions. She has translated most of the course descriptions that have been proofread. Martin Regal also worked on translations in the summer of 2012 for the Department of Performing Arts and the Department of Arts Education.

- a) The Committee should verify that course descriptions' requirements for a connection to learning outcomes are met.
- b) The Committee should review learning outcomes for Programmes and make recommendations to Departments on wording and connections to assessment and course descriptions.

This year has seen work on learning outcomes for the Academy as a whole, both at the Baccalaureate and Master's level, and this work is now completed. Work on learning outcomes for Departments and Programmes, both at Baccalaureate and Master's level, is ongoing. Learning outcomes for Departments and Programmes have neither been proofread nor translated. However, it should be noted that learning outcomes for Master's courses in Design and in Fine Arts have been translated but not reviewed. Work on the coordination of learning outcomes for Departments, Programmes and course descriptions has not taken place as the Committee only received learning outcomes from Departments and Programmes in the autumn. Perhaps this work is more appropriately carried out within the Departments themselves than by the Committee.

THE STATUS OF WORK IN DEPARTMENTS

At the end of the year 2013, the status of work in the various Departments is as follows:

Department of Design and Architecture

- Few course descriptions have been received and none before November.
- Courses have frequently been entered into MySchool without having been reviewed by the Curriculum Committee and proofread.
- A considerable number of course descriptions remains to be translated.

The Department of Design and Architecture has worked on the review of the Department's learning outcomes. The Curriculum Committee has reviewed the learning outcomes and made recommendations.

Department of Performing Arts

- The Curriculum Committee has reviewed, sent for translation and proofreading the course descriptions it has received.

The Curriculum Committee has not received learning outcomes for review from the Department.

Department of Art Education

- The Curriculum Committee has reviewed, sent for translation and proofreading the course descriptions it has received.

The Curriculum Committee has received learning outcomes for review from the Department and has reviewed these. The decision was made to await other Departments' response to recommendations made on learning outcomes for the Master's level so that these can be read together across Departments.

Department of Fine Arts

- The Curriculum Committee has reviewed, sent for translation and proofreading the course descriptions it has received.

The Curriculum Committee has received learning outcomes for the Baccalaureate and Master's levels for review and has reviewed these.

Department of Music

- The Curriculum Committee has not received any course descriptions from the Department this year.

- Course descriptions (part 5) which the Curriculum Committee reviewed and sent to the Department at the end of 2012, have not been received again for further review.

Learning outcomes for the Baccalaureate and Master's studies at the Department have been received and reviewed. The Committee has not received learning outcomes for individual Programmes at Baccalaureate level in the Department of Music but learning outcomes for the Master's level Programmes NAIP and Composition have been received and have been reviewed.

The Curriculum Committee has called for new course descriptions for the autumn and spring semesters. Departments have adopted different procedures in their work on course descriptions and these seem to be working reasonably well. However, it should be noted that no course descriptions were received this year from the Department of Music and none from the Department of Design and Architecture until November.

Departments were slow to begin their work and to send learning outcomes for Departments and Programmes for review and the Curriculum Committee therefore cannot complete that part of the work before its term of office comes to an end.

NEXT STEPS

As of January 1st, the Curriculum Committee did not accept further material from Departments.

- Starting from the beginning of the New Year, Departments are themselves responsible for work on course descriptions and learning outcomes, as well as their translation and proofreading.
- A decision needs to be made about continued monitoring and overall management arrangements around the Academy's curriculum.
- It is important that work on learning outcomes and their coordination be completed as soon as possible.
- It is important that the coordination which has been achieved through the Curriculum Committee's review and overall management is not lost.

FINALLY

The Curriculum Committee has done a great deal of work over the last three years; work which has often been tough and testing. However, it should be noted that the Committee has worked well together and morale has been good. Members of the Committee do not volunteer for further work on this project. Finally, the Committee would like to thank the Rectors of the Academy of the Arts for their invaluable collaboration.

Reykjavík 20 January 2014

Björg Jóna Birgisdóttir,

Kristín Valsdóttir

Una Þorleifsdóttir

AA. ON STUDENT WORK LOAD

Student Work Load – On Realistic Study Goals and Credits Earned

Based on a report from the University of Oulu in Finland. The study was financed by the Finnish Ministry of Education and was a contribution to the debate within the universities on the adaptation of the Bologna Process. Points made by Baldur Sigurðsson, Director of the UI School of Education's Writing Center in a paper given at the IAA's staff development day, 2 November 2011 also informed the following points.

Only through a cognitive process and reflection can real learning take place: the process and the mindset it requires is in the hands of the student.

When organizing a class it is the responsibility of the teacher to create the best possible conditions for learning. When drafting work plans and selecting projects for individual courses, the relationship between workload, study materials, the time spent on learning and the time it takes for an 'average student' to ingest the subject matter must be considered at all times. A well-designed course that maintains a balance between workload and number of credits earned, clearly delineated assignments, reading materials and other homework is the precondition for effective learning.

Studies in this field have, for example, demonstrated that:

1. When the workload is too heavy students show a tendency to learn only what is necessary to pass an exam. As a result, the learning process becomes superficial.
2. Too much reading material can affect the student's ability to distinguish between main points and superfluous details – the student coasts through the learning material and learning becomes superficial.
3. When real demands are not made on the student's ability and talent the learning process becomes superficial.

Whether the student experiences a course as well organized or overloaded is of course connected to his/her own interest and capacities, possible anxiety levels, pre-existing knowledge, work methods etc. It is therefore clear that teachers can only control the framework of the course or study programme. It must be considered that a large part of what relates to the course's outer organization has to do with:

- teaching methods (good – bad teaching)
- communication with students
- appropriate workload
- structure and organization of courses
- teachers' communication skills

Credits and Workload

Studying at the university level equals a full time job. According to the coordinated ECTS calculator that has been adopted in most universities in Europe it is assumed that for each individual student 60 credits equal 1500 – 1800 work hours during the school year.

25-30 work hours a week form the basis for each credit earned. It is estimated that the student's workload should equal 2 credits a week.

What do ECTS measure?

ECTS units measure the time that students spend on achieving specific learning goals. This time frame is consists of:

- Contact hours per student:
 - How many contact hours is the student given?
 - What are their attendance numbers– are any of these private lessons?
 - How do they divide into lectures, tutorials, student seminars etc?
- • Students' independent work hours:
 - To what degree should the students' work be independent in nature?
 - Reading and preparing for class and/or other work related to the class.
 - Larger assignments – final projects – exam preparation/exams.

Universities use specific criteria when calculating course workload with the number of credits based on the 1500 – 1800 hour a year rule. At the same time, it is necessary to consider the challenges presented by the subject matter or the time spent on its ingestion. The University of Oulu's guidelines note that normal preparation at the university level for one lecture can be three hours spent on reading, working, reflection and transferring. Practical work or teaching demonstration often requires more contact hours but the preparation is possibly shorter (2 hours). Generally, it is safe to allot 2-3 hours for problem-based learning and even up to five hours according to the nature of the work.

Reading Material

When deciding on the quantity of reading materials it is useful to keep the following points in mind:

- Are the readings in Icelandic, English or another language, i.e. a Scandinavian language?
- Type of reading material - we usually have a feeling for how difficult the reading can be to decipher before the student: what might take us an hour to read might take the student three hours as the subject matter is new to him/her.
- Does the text contain a lot of new concepts and ideas hitherto unknown to the student or does it add to an already established foundation of knowledge?

- Should the student scan the material in order to know its theme or should he/she be able to take in the subject and explain or work with it in a written assignment?

Reading time (every step included, from buying the book to presenting the subject).

Scholarly Subjects

- in a foreign language – three pages an hour
- in Icelandic – four pages an hour

These definitions do not include additional materials. Teachers can assign additional reading, and should, for students well advanced, and/or those wanting to go deeper into certain elements of the course.

Example of an academic course worth 6 credits.

The student should work on average 150-180 hours during the course. The work could be divided in the following manner:

- Contact hours per student
 - 30 hours of lectures
- Student's independent work on a paper
 - Preparation time for each two hour lecture should be around three hours, or a total of 45 hours
 - Ten page essay: reading, 20 hours, writing, 30 hours, reflection, synthesis and finish, ca 10 hours. Total of 60 hours
 - Other assignments such as projects, short exams, short presentations at a seminar, 30 hours

OR

- Students' independent work and exam
 - Preparation for each two-hour lecture, ca. three hours. Total of 45 hours
 - Reading and preparing for exams: 45 hours
 - Other, i.e. assignments, short exams, short presentation at a seminar: 45 hours

A total of 165 hours (normal workload considering number of credits given)

Example of a practical course worth six credits

- Contact hours per student
 - 10 hours of lectures
 - 60 hours of practical classroom work
- Student's independent work

- Work on a creative project outside of class attendance, i.e. diary or report on classroom work connected to personal experience and thoughts, i.e. one hour per each 70 minute class
- Other preparation or homework: 25 hours, i.e. attending exhibitions, concerts, reading etc.

Total of 165 hours. (Normal work contribution considering the number of credits earned)

Note. Including too many small courses in a program runs the risk of overloading the student's learning experience!!! This is worth keeping in mind when planning the study programme.

22 April 2013

BB. EXAMPLES OF COOPERATIVE SEMINARS ETC.

EXAPMLES OF COOPERATIONAL SEMINARS, CONFERENCES, EXHIBITIONS, SYMPOSIUM AND WORKSHOPS.

The staff of the Department is actively participates in both international and national conferences, exhibitions, and seminars. They are often asked to give talks on behalf of the Department. Examples of topics from last year's talks are:

- Emotional intelligence in the classroom
- The value of arts education
- The potential of arts in interdisciplinary approach
- Curriculum development and the learning pillars of the National Curriculum
- Drama in the language classroom
- Development of music education
- Assessment in arts education
- The potential of arts in education for sustainability.

The Department also has ambitions to take the initiative to organise different events. Example of events from the last two years are:

The Future Role of Music Schools – Seminar. Spring 2015

The aim of the seminar was to provide a platform for stakeholders to start a conversation about common resources of the music scene in Iceland. It granted a greater understanding of the value of the arts and art teaching methods.

Exhibition and conference; Relate North, in the Nordic house. Autumn 2013

The second annual exhibition organised for the ASAD network. The context of the conference and the exhibition were connections in art, art education and sustainability in the Arctic. 18 presentations were at the conference and works by 27 artist were shown at the exhibition.

Arctic Shore Lights

Identity built with fire? Fire for a starting point for cultural exploration. The Arctic Shore Lights was a place-specifically created event in Reykjavik and it's inspiration was the annual River Lights event held simultaneously in Rovaniemi, Finland. The workshop involved students with their teachers from the local upper secondary school and elementary school. The aim of the intensive two-week course was to provide an experience of fire as a starting point for social art that can further inspire and unite the communities.

Symposium on Artistic Education for Sustainability. Autumn 2013

In connection to the ASAD conference and the exhibition Relate North, the Department organised a symposium where focus was on alumni and their experience as service teachers, with focus on education for sustainability in different settings.

Seminar on Entrepreneur Education in Collaboration with the Nordic Council of Ministers. Autumn 2013 and '14.

The aim of the seminar was to think of how we can best prepare students in the arts educations for the profession after graduation. The arts, culture, and design fields have vast potential to contribute to society – yet a large number of students find it hard to leverage their potential and skills after graduating. How do we provide the

students with the best possible conditions to do so? How do we generate learning environments that foster new practices?

Collaborative Workshop in Reykjavik and Rovaniemi Finland

The workshop dealt with how the art world can view ideas of sustainability as a larger cultural challenge rather than just in terms of the environment. It touched on how we can look at culture as a wide sustainability discourse and how art teachers can foster new forms of solidarity within culture of sustainability. Students' works dealt with how we can gain understanding of cultural sustainability by cultivating a greater awareness of who we are. They defined their own values, heritage, and memories that they wanted to foster and pass on to others we are better able both to understand the values we share collectively, and to comprehend the differences in worldview and experience that make us distinct from one another.

Teach Me Something – a four-day workshop in Kautokeino Norway. Autumn 2014

Students from Sámi University, Lapland University, Nesna University College, and the Iceland Academy of the Arts, participated in the workshop that was organised and led by two teachers from the IAA. The workshop's main focus was to find ways to collaborate and share local and Nordic knowledge. The process focused on generating knowledge through experience and improvisation, some passed on from our past generations. From the common knowledge and from openness to new knowledge, on ways to make things, ontologies, and ways of life, the students created installations and sculptures in groups.

CC. NETWORKS AND DEVELOPMENTAL PROJECTS

NETWORKS AND DEVELOPMENTAL PROJECTS

University of the Arctic

The network aims to identify and share contemporary and innovative practices in teaching, learning, research, and knowledge exchange in the fields of arts, design, and visual culture education.

ASSITEJ

ASSITEJ is dedicated to artistic, cultural political, and educational efforts, and no decision, action, or statement of the Association shall be based on nationality, political conviction, cultural identity, ethnicity, or religion. ASSITEJ promotes international exchange of knowledge and practice in theatre in order to increase creative cooperation and to deepen mutual understanding between all persons involved in the performing arts for young audiences.

EDDA Norden – a Nordic-Baltic network for visual art education. The network offers exchange projects for students and staff. The summer 2015 the Department of Arts Education will offer a course on human rights and arts education.

SOTI – Icelandic Orff Association (Samtök Orff Tónmennta á Íslandi / SOTI)

The association is part of the Orff-Schulwerk, which is a centre for international Orff-Schulwerk Associations and affiliated pedagogical institutions. The association's aim is to encourage the development of a holistic music and movement education program for all age groups in Iceland, based on the pedagogical philosophy and approach of Carl Orff. It has a special focus offering diverse courses as Life long learning programmes for teachers.

InSEA - International Society for Education through Art

NSU Artistic Research

The emphasis on intervention reflects our perception of an urgent need to explore cultures of collaboration that question the politics of artistic research. We aim to accomplish this by providing a space for theoretical and artistic experimentation, and to share philosophies, conceptual frameworks, and uses of media that can challenge both the field and its participants. In the process, we hope to contribute to furthering NSU's ethos as a Nordic model for a non-hierarchical collaboration.

DEVELOPMENTAL PROJECTS

ENCEPA

The Leonardo da Vinci partnership 'ENCEPA' is the creation of a network for European institutions and organisations offering continuing education and training for professionals in performing arts. The Danish National School of Theatre – Continuing Education is the coordinator of the network consisting of nine partner institutions in Norway, Finland, Sweden, Iceland, Estonia, France, and Denmark. The main aim of the ENCEPA network is to exchange experiences and best-practices on how to make high quality continuing training and education for professionals in performing arts and develop new ways of working together internationally

Lifelong Learning in Music

The dean of the Department has been a member of the research group Lifelong Learning in Music & the Arts since 2011. The research group is based in the Netherlands and is organised by the Hanze University of Applied Sciences Groningen (Prince Claus Conservatoire) and the University of the Arts, The Hague (Royal Conservatoire). The role of the group is to examine, develop, and promote research among artists.

ActCHEN – Research Network

Uppsala University, University of Iceland, Iceland Academy of the Arts (us + design and architecture), Stockholm University, Telemark University, University of Helsinki, Alto University. The main aim of the network is to map policies of education for sustainability in cases from Nordic higher education and to analyse examples of good practice (Oct 2013, Feb 2014).

The Developmental Project 'Connect'

Interdisciplinary project Connect Collaboration with the University of Iceland (Department of Nature and Natural Resources) and many international scholars. The workshop will take place in September 2015 with the aim of working towards sustainability with collaboration between the arts and sciences.

DD. DEPARTMENT OF ARTS EDUCATION ACTION PLAN 2015 - 18

LEARNING AND TEACHING

Ensuring that the Department meets Icelandic needs as well as international standards for teacher education is an ongoing matter.

Objectives and action points:

- Clarify more explicitly scope and the learning outcomes of 10, 20 and 30 units final projects.
 - Revise learning outcomes for final projects according to units in cooperation with external examiner (Spring – Autumn 2015).
 - Þróa handbók fyrir leiðbeinendur, nemendur og prófdómara þar sem munur á verkefnum er útskýrður.
 - Halda fundi árlega með leiðbeinendum þar sem þetta er m.a. útskýrt.
- Review the Departments grading scale for final projects.
 - Worked on, on departmental meetings (2015-2016).
- Include part-time teachers and students.
- To work on further development of the department, in cooperation with other departments at the IAA and initiate new study programmes.
 - Develop a study programme in community based art.
 - Develop a study programme with emphasis on arts for marginal groups i.s. handicapped and the elderly.
- To keep encouraging students to develop leadership skills and to become an artistic force as well as catapults for change.
- To formalize cooperation and conversation between faculty and part-time teachers on learning and teaching.
 - To have 1-2 working meetings with our part-time teachers each term, with a specific practical goal each time. (For example: revisit the grading scale, develop and discuss ideas for new courses...)

RESEARCH AND INNOVATION

- Enhance the research profile of the department.
 - Clarify the research criteria in print and publish.
 - Develop a forum for publications of research on Arts Education.
- Run the Research Centre for Art Education (founded in 2014) and enhance cooperation with practicing arts educators and institutions within the field in research and innovative practices.
 - 2-3 events each year.
- Offer research methodology workshops and courses for artist and arts teachers.
- Find research funding and improve access to funds.

PUBLIC INTERACTION/ PROFESSIONAL FIELD

- Enhance the department's identity within the sector and local community,
 - Run the Research Centre for Arts Education (founded in 2014)

- Increase even more active participation in unions, associations, conferences, societal projects both in Iceland and overseas.
- Continue to develop programmes for the open university, including credit and noncredit courses.
- Develop closer connections with art educators in public and private schools in Iceland with an active involvement in the department research centre.
 - Initiate events which attract practicing arts educators.
 - Make sure information is disseminated to practicing arts educators in the field.
- Formalize and enhance collaboration with the arts sectors, various stakeholders and alumni.
 - Involve alumni in events.

MARKETING

- Produce promotional videos with students and distribute on the web.
- Involve stakeholders and alumni more in advocating for the Department and Arts Education in general.
- Promote the open courses more.

INSTITUTION

- To increase collaboration with other MA programmes on offer at the IAA
 - Explore possibilities of offering shared courses.
- To develop further, in cooperation with other departments at the IAA and initiate new study programmes.