



LISTAHÁSKÓLI ÍSLANDS
Iceland Academy of the Arts

Department of Music

Self-evaluation report

March 2012

Foreword

The following report describes the Department of Music, one of five departments of the Iceland Academy of the Arts (IAA) and the recent self-evaluation carried out within the Department.

The self-evaluation was conducted on the occasion of the IAA first departmental quality enhancement exercise, in the five year cycle of the quality enhancement framework for higher education in Iceland, created by the national Quality Board in 2011. The self-evaluation follows the quality enhancement scheme developed by the Association Européenne des Conservatoires (AEC).

The self-evaluation process was launched formally by the Rector of the IAA on 15 January 2012 at a meeting of all Department of Music permanent and part-time faculty. The Dean introduced and discussed the assignment and a committee was formed, chaired by the Dean and including the Program Director of the Music Theory and Literature Program and an Adjunct of the Composition Program who are both involved in teaching at all levels. The committee jointly wrote the first draft report which consequently was sent to all permanent faculty and students for review and comment.

The Department Council met twice, including students, to discuss the comments made by teachers. The final writing of the report involved all program directors and the IAA Manager of Quality Control and Development. The final draft of the report was sent to all academic faculty and teachers and a special student review team, for a final critique. The work was completed 1 March.

A true quality enhancement analysis has taken place during this process as more thorough discussion and evaluation than ever before has taken place within the Department. The report provides an insight into the self-evaluation process and the conclusions of this comprehensive analysis.

Index

1	Mission and Vision	6
	National legal context and framework	6
	Role and mission	8
	Goals of the Study Programs	8
	Correspondence between mission and education programs	10
	Long-term strategic plan	10
2	Educational Process	11
	Programs	11
	Delivery	13
	International perspectives	15
	Learning assessments	17
3	Student qualifications	19
	Entrance qualifications	19
	Student progression and achievement	20
	Employability - policy on data collecting for alumni	21
	Equal opportunity	22
4	Teaching staff	24
	Artistic and scholarly qualifications	24
	Qualifications as educators	26
	Size and composition of the faculty	26
5	Facilities, resources and support	28
	Facilities	28
	Financial resources	29
	Support staff	30
6	Quality assurance system	32
	Organization and decision-making processes	32
	Internal Quality Assurance System	33
7	Public interaction	35
	Influence on cultural life	35
	Interaction with the profession	35
	Information to potential students	37
8.	Reference material – Index	39

1 Mission and Vision

National legal context and framework

The Iceland Academy of the Arts

The Iceland Academy of the Arts (IAA) was founded in 1999. It is a self-governing institution providing higher education in fine arts, theatre, dance, music, design and architecture and art education.

The IAA provides university level education in the arts and communicates both knowledge and professionalism to the arts in Icelandic society. It operates in a global environment and measures itself against academies that excel in arts education in neighboring countries.

The Iceland Academy of the Arts is comprised of five departments: the Department of Art Education, the Department of Design and Architecture, the Department of Fine Arts, the Department of Music and the Department of Theatre and Dance. In addition, the Academy operates a special program within the Department of Music for secondary level students. Special sets of rules apply to this program.

The Academy's departments maintain close cooperation. Through the sharing of resources, staff, equipment, library and other facilities, the Academy strives to ensure efficiency and diversity of educational opportunities. For this purpose, the departments can transfer staff from one department to another, or to work for the Academy in general. The departmental deans are responsible for the management of the departments.

(See Reference material 1a. *Charter for the Iceland Academy of the Arts*)

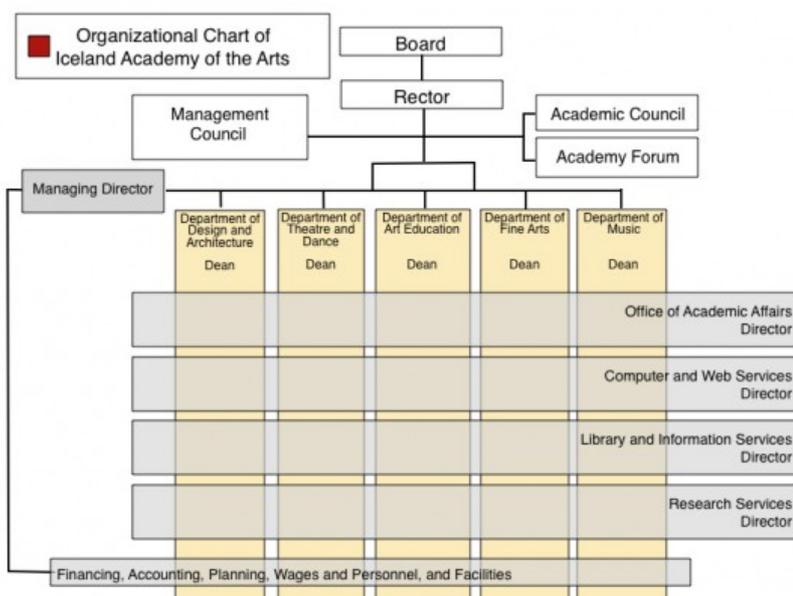


Figure 1 - Organizational chart of the IAA

The Department of Music

The Department of Music was founded in 2001 and is the only higher education institution in Music in Iceland. At the Bachelor level, the Department offers four three-year programs, 180 ECTS, for B.Mus and BA degrees; Instrumental/Vocal Performance, Composition, Church Music and Creative Music Communication. In addition, there is a two-year Diploma program in Instrumental Performance. At Masters level, two programs are offered; Composition and Master of New Audiences and Innovative Practice (NAIP).

Diploma	Instrument (80 ECTS)		
B.Mus	Instrument/Vocal (180 ECTS)		
BA	Composition (180 ECTS)	Church Music (180 ECTS)	Creative Music Communication (180 ECTS)
M.Mus	Master of New Audiences and Innovative Practice - NAIP (120 ECTS)		
MA	Composition (120 ECTS)		

Figure 2 - Educational Programs in the Department of Music.

Development

The first Diplomas, B.Mus and BA degrees were awarded in 2004. The MA Composition Program started in 2008, graduating its first student in the spring of 2010. The Church Music Program started in 2009 at BA degree level in cooperation with the National Church Music School. The NAIP (New Audiences and Innovative Practice) Program was founded at the IAA in 2009, graduating the first students in September 2011.

There is an interest within the Department to add a Vocal and Instrumental Teaching Program at the MA level.

Since the foundation of the Department, it has graduated 118 students in total. With new programs, the Department has continued to grow and 92 students are enrolled in fall 2011, including exchange students.

	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012
Applications	38	41	38	56	63	57	65
Admissions	25	29	25	34	24	31	31
Admission ratio	65.79%	70.73%	65.79%	60.71%	38.10%	54.40%	47.70%

Figure 3 – Admissions ratio in the Department of Music 2005- 2012

	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012
Number of students						76	80	90	92
Graduations	1	12	13	15	16	18	20	23	-

Figure 4 - Graduations in the Department of Music 2003-2012

Role and mission

The role of the IAA is to encourage progressive thinking in the arts and to stimulate innovation and development in diverse artistic fields.

Three principal value criterias guide the focus and general direction of the Academy in all of its work: Curiosity, Understanding and Courage.

Mission

The Department of Music aims to promote the development and individuality of students along with a strong sense of innovation, community and collaboration.

The Department recognizes the opportunity and responsibility that comes from being the only higher education institution in music in Iceland. The main emphasis is that curiosity and intuition drive creativity, along with the belief that education builds upon tradition, history, knowledge and technique.

The Department's mission is discussed and reviewed regularly at faculty meetings. It has in essence not gone through any major change since the founding of the Department as it is closely linked to the mission and vision of the IAA as a whole.

Goals of the Study Programs

The role of the Department of Music is to train musicians for a broad range of music professions. The objective is that they acquire independent work methods, enhance their knowledge and develop as independent artists.

The program should meet international standards and reflect the wide range of opportunities open to musicians in the field of musical performance, composition, innovation and education. Graduates of the Department of Music should be a source of enrichment for society.

Diploma Program

A Diploma Program for talented students still in High school but who meet the Academy's criteria with regard to musical knowledge and ability is an option at the Department.

Bachelor Programs

The Department of Music offers four Bachelor programs; Instrumental/Vocal, Composition, Church Music and Creative Music Communication.

The three-year B.Mus Program has a strong focus on classical musical performance. Currently there are students of voice, piano, violin, cello, clarinet, flute, recorder and guitar but since its foundation there have also been viola, double bass, French horn, trumpet, trombone, tuba and accordion students.

The three-year BA Program in Composition provides students with a good foundation for the various aspects of the profession. Students can specialize in five different strands; traditional composition, film composition, stage composition, composition within new media and composition with emphasis on music production.

The Church Music Program is run in cooperation with the National Church Music School. It was developed because of the need for church musicians within the Icelandic state church and it is specifically designed with the aim of graduating church music directors. Students must complete a study course at the National Church Music School prior to applying to the IAA. One student has graduated from this program.

The Creative Music Communication Program has an emphasis on strengthening the individual as an independent artist with a strong sense of the importance of community work. This program is specifically intended to prepare students for Masters study in Music Education and NAIP.

Supporting development in these areas is a well balanced and appropriately integrated academic curriculum involving studies in theory, music literature and professional development.

Masters Programs

The Department of Music offers two graduate programs, MA in Music Composition and M.Mus in New Audiences and Innovative Practice (NAIP).

The objective of the Masters program in music is to increase students versatility, broaden their mind and deepen their knowledge while also enhancing their professional potential. By means of a range of studies in specialized fields, students will gain critical perspective on their own artistic creation and enhance their ability to undertake projects in connection with other art forms and in other cultural contexts.

The MA in Composition is a research-based study program with the aim of developing skills in applying research methods for creation and project development in an innovative manner. Emphasis is placed on aesthetic research in specific fields of contemporary compositional methods. In collaboration with other IAA departments and other higher education institutions, research projects which combine music, visual arts and dramatic art play a prominent role in the Masters program reflecting dynamic cultural activity in a diverse modern society.

The Music Master of New Audiences and Innovative Practice (NAIP) is a joint study program of the IAA, The Royal Conservatory in the Hague, the Prince Claus Conservatory of Music and Dance in Groningen and the Royal Academy of Music in Stockholm and in associate partnership with the Guildhall School of Music and Drama in London and the University of Minnesota School of Music in Minneapolis MN.

The musician of today must be capable of working in a variety of contexts. The NAIP Program is designed to meet these demands by combining the need to develop new approaches to music training with the possibilities for international cooperation as well as providing life-long learning opportunities. Students are trained to develop and lead creative projects in diverse artistic, community and cross-sectorial settings, thereby creating new audiences and developing their leadership skills.

Correspondence between mission and education programs

The degree programs prepare students for a wide range of possibilities in musical work. In the performance area, emphasis has until now been on classical music performance and preparing students for graduate (advanced) studies in academies abroad. Their training is intensive; they have numerous performance requirements and possibilities, as well as having their performances and exams recorded and podcast live. Concerts and master classes are open to the public. It should be noted that at this point there is no Instrumental and Vocal Teacher Degree Program. However, students go through a compulsory course in instrumental and vocal pedagogy in their final year.

The Programs for Composition and Communication students are versatile and take into consideration the broader employment opportunities and various possibilities of work for musicians in contemporary society. There is a strong emphasis on engagement with the community and participation in various collaborative work, within the IAA as well as with other institutions and artists.

Long-term strategic plan

The Department of Music's Strategic Plan evolves in close connection with the IAA's Strategic Plan. This is done through regular meetings of managerial staff, dialogue with permanent faculty (including away days) and dialogue with the Governing Board.

The following points are strategic priorities for the Department of Music:

- Ensuring that the Department meets Icelandic needs as well as international standards for music education.
- Enhancing the Academy's identity within the sector and local community.
- Developing closer connections with music schools in Iceland.
- Formalizing and enhancing collaboration with the musical sector, various stakeholders and alumni.
- To begin two new study programs; a Bachelor Program in Rhythmic Music and Instrumental and Vocal Teacher Education at Masters level.
- To keep encouraging students to develop leadership skills and to become an artistic force as well as catapults for change.

Reflections

- An unbalanced instrumental department create difficulties. It limits the possibilities for chamber music and makes orchestral training within the department impossible. To meet the required learning outcomes and to provide adequate training, advanced students from the music schools are invited to participate in chamber music. Several of the composition students and alumni often participate. Another problem associated with a small instrumental / vocal department surfaces when it comes to performing students' compositions. Composition students are required to have their work performed publicly each semester and the composition and instrumental

faculty work together on providing performers for the concerts, often having to look outside the department.

- There are few possibilities for orchestra studies and it is a challenge for the Program Director of Instrumental Studies to find a placement for all who need. Orchestra Studies are part of the syllabus and students are placed with various orchestras on a project basis.
- Because of the small size of the Department of Music, all students in each year take the same set of core subjects together, regardless of their specialties. We perceive this as a strength as it creates a wholesome community within the Department where all the musical disciplines meet. Students learn to respect each other's way of thinking and working.
- Due to the small size of the Department, we are able to give students much individual attention. It is fairly easy to listen to individuals' needs and expectations and to help them map out their own personal pathway within each program. The student voice is heard, however, the inevitable personal atmosphere can lead to flexibility of rules regarding deadlines and other formal requirements.
- In the MA in Composition, the selection process must take into consideration the limited resources of specialized supervisors living in Iceland. Finances do not allow for hiring specialists from abroad.
- The possibility of interdisciplinary studies and cooperation at the MA level will open up when Masters studies in the area of design and fine arts begin in 2012. A coordinator is currently mapping out possibilities for collaboration at various levels, including adjusting the infrastructure, scheduling and coursework.

2 Educational Process

Programs

The learning outcomes for the Department of Music are based on the AEC/Polifonia learning outcomes for the first cycle and the two MA Programs each have their own set of learning outcomes. The MA in Composition learning outcomes correlate to the learning outcomes for the second cycle, according to the National Qualification framework (published in May 2011). The learning outcomes for the NAIP Program were developed jointly with the partner schools (Prince Claus, den Haag, Guildhall, Jyvaskyla, Yale, Georgia State). Each study program has a set of learning outcomes related to the overall learning outcomes of the Department. The curriculum has all been rewritten in the past two years, strengthening the structure of the courses. This serves the learning outcomes by fostering independent, artistic, and creative students with a comprehensive understanding of the musical environment and its foundations. A greater

importance and emphasis was placed on interweaving theory and practice and since spring 2011, students have been assessed accordingly.

A variety of approaches are used to deliver the curriculum depending on the specific subject.

(See *Learning outcomes* and *The Iceland Academy of the Arts Curriculum* available on request)

Instrumental, Vocal and Composition

In the Instrumental, Vocal and Composition studies, one-to-one teaching is practiced with a primary teacher and fortnightly master classes. Instrumental Students have weekly chamber music lessons. Additionally, string, wind and vocal students have a private weekly lesson with a piano coach. Composition students have the opportunity to study with two teachers simultaneously. Most activities culminate in a public performance.

In addition, all students attend lectures and seminars in subjects related to their specific major, i.e. sight-reading for pianists and language coaching for singers or instrumental techniques for composers.

Visiting artists supplement and support the training provided by the major study teachers and ensemble coaches.

Reflections

- Two years ago, in response to student request, it was decided to permit students of composition to study with two composition teachers simultaneously. It has been popular to combine study with a composer of more traditional contemporary music and a film music composer or electronic music specialist. This gives students the possibility to broaden their knowledge of techniques and styles.
- Instrumental students have the possibility to study a "sister" instrument in their second and third year. Violinists are encouraged to add the viola which enhances the possibilities in chamber music training and makes them more versatile musicians.

Music Theory and Literature

Lectures, workshops and interactive seminars are the components that make up the core of the curriculum. These components are intertwined and each semester focuses on one era of music with a chronological, analytical, contextual and aesthetic emphasis. The idea is to give the student a holistic knowledge of the development of music through the ages and an important component of these studies is that all students receive experience in preparing and performing selected work from the period being studied. This is supplemented by a lecture series with visiting scholars and artists and with classes of practical ear training.

Interdisciplinary studies

The Department of Music is part of the Iceland Academy of the Arts which was founded with a view to placing all the arts under one banner and to provide a

place where students could explore and engage in interdisciplinary studies in the arts.

Every department offers courses that are open to all Academy students. In the Department of Music, these courses include:

- History of Electronic Music I and II
- Icelandic Folksongs
- Various subject-specific courses in music history

Through the years, a tradition has been established where composition students collaborate with and create music and soundscapes for the Student Theatre and other Drama Department projects, including composing music for several dance and film projects.

Reflections

- Students and faculty are constantly encouraged to be open to the possibilities of collaboration and the following courses and procedures are in place: Philosophy of the Arts, Dialogue, Sound and vision, Electromechanical interactive art, Interactive dance and music and Explorations in music and dance. The challenge is that the Academy is still not all under one roof and scheduling and travel distances between the various departments has proven to be a challenge.

(See reference document 2a. *Interdisciplinary studies, list of courses examples of course descriptions*)

Delivery

The Creative Music Communication and NAIP are study programs focusing specifically on professional development. In addition, several professional development modules are part of the core curriculum at BA level: choral conducting, projects in external community settings, professional environment for musicians, authors and performing rights. These are taught through lectures, field visits, workshops, collaborations and interactive seminars.

Role of research in the curriculum

The Department aims to create a research culture and at undergraduate level students are required to write a final dissertation, aware of research techniques, using academic methods.

Both MA Programs are underpinned by research and the composition program requires students to write a research theses upon which their composition is based.

The Department of Musics' Academic faculty and adjunct lecturers are appointed with various percentages of working hours for R&D in each academic year. The Department invests 18% of total working hours in R&D time. This time is distributed to 13 staff members (academic faculty as well as adjunct lecturers), ranging from 13-30% of their total working hours.

This has resulted in modules that build directly on faculty members' R&D. An example may be found in the course on contemporary composition techniques where students learn and compose music using CALMUS, a composition program created and under constant development by the Professor of Composition. Besides this, teachers' R&D feeds into their own teaching in various ways.

Opportunities for students to present their work

Students have a variety of outlets within the Department and publicly to present their work during the academic year including various forms of concerts.

Public performances arranged by the Department:

- End-of-semester concerts
- Noon recitals (variable timing)
- Graduate concert recitals
- Chamber music concert series (once per semester)
- Master classes

Public performances in partnership or collaboration:

Orchestral concerts: The size of the Department of Music does not allow for having an orchestra. However, it is a part of the syllabus and students are placed with the following orchestras on a project basis: Iceland Symphony Youth Orchestra (a collaboration with the Iceland Symphony Orchestra), Ungfonía (a student run youth orchestra), Sinfóníuhljómsveit áhugamanna (a community orchestra), the North Iceland Symphony Orchestra and SNOA (Swedish National Orchestra Academy). Students are also encouraged to attend Orchester Norden or other summer orchestra projects.

Contests and commissions: Soloist competition with Iceland Symphony Orchestra, composition competition sponsored by the The Reykjavík Trio, composition competition by the festival Við Djúpið, commissions by Duo Harpverk.

Students have various opportunities to either perform or have works performed at festivals, i.e. Dark Music Days festival, Raflost electronic music festival and Iceland Airwaves.

(See The Department of Music Recital Programs, CD's of students performances and compositions and Examples of final dissertations from the Department of Music)

Formal arrangements for students to receive guidance

Two days are allotted for new student orientation. On the first day, new students receive information about the Academy: Structure, rules and services available to them. They meet with the Dean of the Department, Program Director, academic faculty and staff of the department. They receive information about support services and facilities available and how to use the IT system. The Student Union meets with new students and shows them the facilities. Students receive the Student Handbook with thorough information about the IAA.

On day two in the orientation phase, the Department has a meeting where new students are introduced to other students and the faculty.

The Department of Music program directors are expected to assist and guide students in their academic and artistic development and along with the Dean, meet with all students in groups as well as having individual interviews with all second year students and other students as needed. In addition, all students meet in separate groups with the Rector and Managing Director of the Academy every year.

A student representative, normally the Head of the Student Council, sits on the Academic Council as well as the Department Council where he has the opportunity to bring up issues and questions related to student matters.

Graduating students are required, to a large extent, to schedule, coordinate participating performers and manage their own final concert event. Each student receives individual guidance, consulting and coordination advice from his or her principal teacher. Composition students receive additional support from one specific member of the composition faculty who has the responsibility to supervise and ensure that critical deadlines are met for all composition materials prior to the concert preparation period. This same supervisor acts as musical director during the rehearsal period, conducting works when needed and assisting with various technical and practical needs prior to each composition premiere.

International perspectives

International strategy

The Iceland Academy of the Arts' International Strategy is accessible on the Academy's website. The International Strategy includes the following objectives: To increase mobility, to broaden and deepen the Academy's curriculum through international cooperation, to increase awareness of cultural differences, to provide opportunities for collaboration in international projects and partnerships and to create a learning environment that is governed by equality and respect.

The Academy has been awarded both the DS and the ECTS label by the European Commission, LLP for higher education. The Diploma Supplement (DS) accompanies a higher education diploma, providing a standardized description of the nature, level, context, content and status of the studies completed by its holder. ECTS makes teaching and learning in higher education more transparent across Europe and facilitates the recognition of all studies. The system allows for the transfer of learning experiences between different institutions, greater student mobility and more flexible routes to gain degrees. It also aids curriculum design and quality assurance.

The Department of Music has from the beginning stated: "The program should meet international standards". This is very important, as it is necessary for graduates of the IAA to be able to continue their studies abroad.

Being a small institution in a small country, it is necessary to reinforce and develop connections and networks that allow both students and faculty to

experience their work in a wider context. Exchanges and partnerships are encouraged.

The Department accepts foreign students in accordance with its capacity which can vary between years (program and instrumental limitations). Students are encouraged to participate in the Erasmus and Nordplus mobility programs. Fewer students have participated since the financial crisis in 2008. There is no correlation between the number of outgoing and incoming students and there is no official policy regarding the limit of foreign students, neither regular students nor exchange students. However, if there is an increase in applications from abroad such a policy will be created. Teachers are generally active and many have developed regular exchange partnerships.

During the academic year 2011-2012, four exchange students studied in the Department of Music.

(See Reference materials 2b. *The Iceland Academy of the Arts International Policy*, and 2i. *Iceland Art Academy Rules, Chapter V* and *The IAA Handbook for International Students and Teachers* available on request.)

Language

As the IAA is the only higher education institution in music in Iceland and the majority of students are Icelandic, the language of instruction at the Academy is Icelandic. Foreign students must be prepared to meet this challenge. Most of the teachers, students and staff have a good level of English. The Department receives a number of guest teachers from abroad every semester, in which case the language of instruction is English. Exams and final projects can usually be submitted in English. Exchange students are expected to have a good level of English. Special arrangements are made to allow them to benefit from the program on an individual basis.

Reflections

- The issue of language of instruction has been discussed at length and it is strongly felt that it is the Department's duty to maintain and strengthen the use of Icelandic in the professional context.

International strategy as reflected in the curriculum

The curriculum, through integrating compulsory and elective courses, is designed to ensure that students upon graduation have reached all appropriate learning outcomes. Despite a large number of compulsory courses and a strict attendance policy (attendance minimum is 80%), the curriculum allows flexibility for students to engage in international exchange and collaboration.

The Department of Music honors credit points awarded to students by recognized foreign institutions and partners. It is possible for students to apply for independent study credits for participating in international collaboration and projects. The number of credit points awarded is based on the nature and scope of the project.

The International Office actively promotes collaboration and project opportunities open to students. Due to the size of the Department of Music, the curriculum and the nature of most projects, it has not been necessary to create a formal competitive application process. The program directors, consulting the Dean and other faculty members, select or recommend students for specific projects. The Department of Music has the means to subsidize a few selected projects.

A few international collaborative projects (i.e. EMD, Kedge, Refloat, Sid-Cost, Music and Nature International Conference) have been hosted by the Academy and built into the curriculum as elective courses.

Many international artists and scholars visiting Iceland offer master classes and lectures. Sadly we do not have concert facilities to provide a fully professional concert space at the IAA. Despite this, several visiting artists have performed informal recitals for students and faculty in the IAA performance spaces.

The curriculum is primarily built on the Western music tradition. However, the Department recognizes that students need to broaden their musical horizons and therefore aims to offer at least one "world music" course (both practical and theoretical) a year.

International partnerships

The IAA cooperates with various parties and academies. The International Coordinator is in charge of those affairs.

(See Reference document 2d. *Participation in recent projects funded by the LLP*)

Learning assessments

Instrumental/Vocal and Composition studies:

The major study areas (instrumental, vocal and composition studies) rely primarily on the continuous assessment throughout each student's private lessons and master classes. In addition to continuous assessment, end-of-semester and graduation recitals as well as ensemble performances are assessed. A jury is used only in exceptional situations (e.g. when a student has been unable to perform a recital because of illness.)

Music theory and literature courses

A mixture of continuous assessment: assignments, presentations, essays and examinations.

The assessments in music literature aim to develop writing, cognitive skills and IT skills. In addition, practical performance elements are incorporated.

(See Reference material 2e. *Assessment parameters*)

Professional Development

Contributions to group activities, quality of participation in events, written and aural reflections in relation to experience are all assessed. Public presentation skills are part of the overall performance assessment scheme for instrumental and vocal studies. The pedagogical course "The Art of Playing/Singing" includes

an evaluation of student teaching. Interactive skills and the capacity to reflect on experiences are strongly emphasized in the Creative Music Communication Program. In the Composition Program, there is an apparent lack of these assessment criteria although interactive and public presentation skills are reinforced in the program.

MA final projects

Separate rules apply for assessing the MA final projects.

MA in Composition: At the end of the Program students organize and perform publicly the musical compositions from their Masters program, in the presence of examiners and representatives of the IAA. The dissertation defence is closed and takes place in the presence of external examiners and representatives from the IAA.

NAIP Final Projects is a Professional Integration Project (PIP): Evaluation of the final Project is in the hands of an examining committee which is made up of at least two specialists and external examiners preferably one from one of the NAIP partner schools.

Additionally a public seminar takes place in which all graduating MA students discuss their final Projects. Ideally the seminar should take place before the final touches are put on the work to invite critical and constructive discussion about the project that students can utilise in the working process.

Project evaluation is based on artistic and academic criteria.

(See Reference material 2c. *The Icelandic Academy of the Arts – Rules, Chapter X, article 25* and 2.f. *MA Final Project Procedures*)

Reflections

- The issue of external examiners has been extensively discussed within the Department, both from the professional and financial points of view.

In the assessments of all final projects, external examiners are necessary to ensure both objectivity and quality. Because of the diverse nature of these projects, several examiners are required and therefore the Department designates one internal examiner to oversee the whole process.

In the composition techniques courses students are often involved in collaborative projects and work outside the Department of Music. For this reason, to ensure quality, the requirement of an external examiner is always fulfilled.

The 'end-of-semester' concerts function as exams for instrumental and vocal studies. These are podcast live and due to the high profile and pressure that this creates it was decided not to involve an additional external examiner. The Dean oversees all grades and ensures that these are granted in accordance with the grading system and in that way monitors students' progress.

3 Student qualifications

Entrance qualifications

The Iceland Academy of the Arts' Department of Music seeks talented and creative individuals with a solid basic education and knowledge of art. To qualify for consideration of admission, applicants must meet both general and specific requirements.

The entrance requirements assess the artistic, technical and academic capacities of the applicant with primary emphasis on the applicant's ability to develop and mature within the environment that the IAA provides within the timeframe of a three-year Bachelor study program. (For the B.Mus., especially young vocal study applicants, the Admission Committee will allow for the possibility that it might take four years to complete the Bachelor program satisfactorily).

(See Reference material 2c. *The Iceland Academy of the Arts-, chapter VII Entrance qualifications*)

General requirements

Bachelor degree

Basic qualification for acceptance into the IAA is a High school exam (Icelandic stúdentsspróf) or completion of an equivalent program. Applicants who do not fully meet these general requirements may be assessed on an individual basis where such an applicant must demonstrate knowledge, experience and maturity that can be judged to conform to the standards necessary for academic work.

Masters degree

BA in music or B.Mus or comparable education assessed by the Admission Committee.

Specific requirements for the Bachelor Programs

Applicants must meet additional requirements with regard to their knowledge of music. The assessment criteria are that the applicant has completed a secondary level according to the national music school curriculum guide or equivalent.

All those who meet the general requirements are invited for an entrance exam in music theory, harmonic analysis and aural skills.

Admission process:

BMus and Diploma in Instrumental/Vocal Performance and Church Music

- Applications are assessed on the basis of general requirements
- Entrance exams in music theory
- Twenty-minute auditions

In addition to the entrance exam, applicants for Church Music must have completed the Church Music exam of the National Church's Music School or equivalent.

BA in Composition and Creative Music Communication

- Applications are assessed on the basis of general requirements
- Entrance exam in music theory
- Admission Committee assesses the applicant's portfolio
- Interviews (based on a portfolio)
- Auditions for Creative Music Communication and Church Music

MA in Composition

- Admission Committee assesses the applicant's portfolio and research proposal
- Interviews (based on portfolio and research proposal)

M.Mus. in NAIP- New Audiences and Innovative Practice Program

- Admission Committee makes the first round of selection based on a motivation letter, study plan, curriculum vitae and a DVD presentation sent by each candidate.
- A second round consists of a workshop, musical presentation and an interview where the Admission Committee looks in particular for good performance skills and strong motivation and ambition.

Entrance exams and interviews are held about four weeks after the application deadline. The admission committees have two weeks for the selection process which culminates in a written reply sent to all applicants.

Reflections

- One of the challenges for the Department of Music is the small national population. Few instrumental students reach university level and fewer still decide to embark upon professional performance studies. This has resulted in a relative small number of applicants for instrumental/vocal studies. Nearly all performance applicants with sufficient qualifications are admitted to the program. This has resulted in a limited instrumental department where the number of instrumental students and instruments taught vary from year to year.
- In the composition admission procedures, special attention is paid to the students ability to play an instrument, as they can fill instrumental gaps, and have proven to be a valuable asset in both chamber music and performing works of composition students. This means that the Department needs to provide individual lessons or instruction for those students upon request. There is no allowance for this in the composition studies budget plan, resulting in the Department carrying the extra expense.

Student progression and achievement

The curriculum presents a structure for each program that guides and monitors the progress of students through their three years of study. Given this, there is a certain amount of flexibility for students to design their own pathway, i.e. in the event they are planning on an exchange or participating in a project abroad. Students are responsible for their own progression and completion of compulsory

courses. However, at the end of the third semester, when students are half way through their studies, individual interviews are scheduled with the Dean and program directors where each student's progress and achievement is assessed and discussed. In the case of instrumental/vocal students, such an assessment is based on their exams. This seems to be an appropriate point in time as it provides time for students and teachers to react.

A majority of students complete their studies within the given timeframe and drop-out rates do not exceed 3%.

Employability - policy on data collecting for alumni

The IAA has made annual surveys among its alumni community for the last three years. Each survey has been sent to two graduation classes at a time which means that six classes have completed the survey. The survey's objective is to gain insight into further studies and job activities of graduated students in order to evaluate the education.

Former students were asked to evaluate their studies at the IAA and describe their situation with regard to employment and further studies. Over 90% of the IAA graduated students said their work has benefitted from their studies. A similar rate of participants in the survey said that the education was useful as a base for further studies.

To further examine the pathways of music alumni, the Department conducted an informal survey among a group of 88 students who graduated between 2006 and 2010. The response rate was 75/88 (85%).

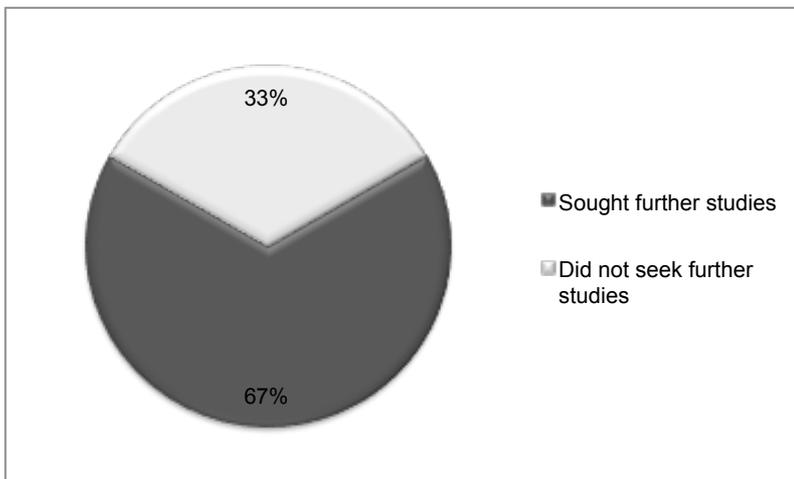


Figure 5 - Informal Survey in the Department of Music. Further education.

The result of the survey was that 46 (66%) participants have sought further studies in music and 23 (33%) have not. Of the participating alumni, 69 (78%) responded to the question (see Fig. 5).

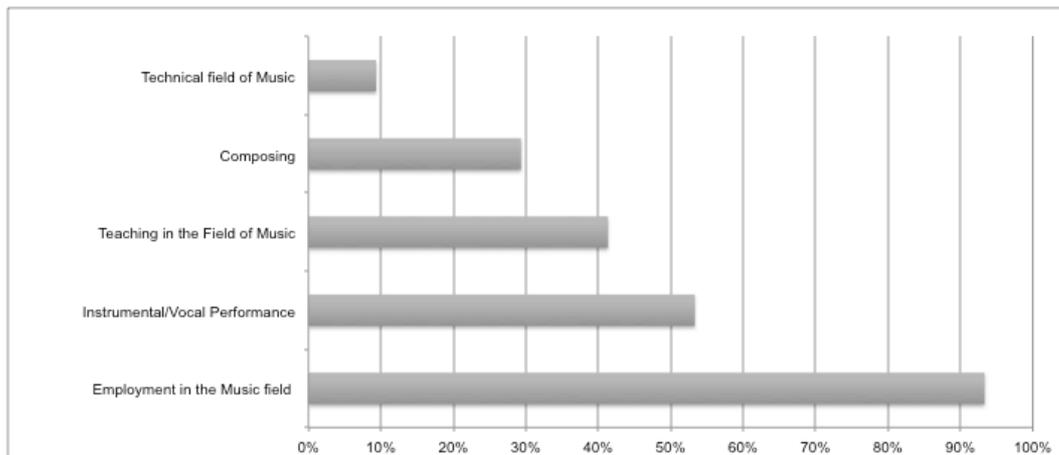


Figure 6 - Informal Survey - Employment of Alumni 2006 - 2010.

When asked about employment related to their studies, of the 70 (93%) who responded 40 (65%) have been employed in instrumental/vocal performance. Composition has been an employment for 22 (30%) alumni, 31 (41%) have been employed in teaching, 7 (10%) have had employment in technical fields related to music such as recording, sound management etc. Only 5 students (7%) had not been employed in the field at all. It should be noted that alumni could choose from more than one option. (See fig. 6)

The Department is proud to have in December 2011 for the first time given a permanent position to its own alumnus, Þorbjörg Daphne Hall, Assistant Professor and Head of Theory and Literature.

Equal opportunity

The IAA has an Equal Rights Policy which aims to ensure the equal rights of men and women within the academic community through specific actions and by encouraging an active debate about equal rights in all areas of the Academy's activities. The Academy wants to ensure that its human resources - the talents of its employees and its students - thrive as much as possible. The Equal Rights Policy is periodically revised.

(See Reference material 3a. *Iceland Academy of the Arts Equal Rights Policy*)

Reflections

- The Department is aware of the IAA Equal Rights Policy and follows. The gender balance of students at the Department of Music has for several years been close to equal although composition studies attract more men and instrumental/vocal studies more women. The Admission Committees take gender balance into consideration where possible when making their final selection.
- There is a gender imbalance among the permanent teaching staff. The ratio is 2:1 with over twice as many men holding permanent positions.
- Currently, housing facilities do not allow the Department to admit physically

impaired students, faculty or guests. The Department is yet to receive applications from disabled students. The Concert/Lecture Hall is the only space accessible to wheelchairs.

- The IAA is the only higher education institution in music in Iceland and as such has a responsibility to music education in the country. The Department of Music acknowledges the fact that students coming from music schools in rural areas may not always have received a well-rounded music education. The IAA believes in equal opportunity and takes this into account during entrance examinations. Admission Committees strive to assess and place equal or greater emphasis on an applicant's artistic potential and persona than his/her technical ability at the time of application.

4 Teaching staff

Artistic and scholarly qualifications

In addition to the Department Dean three full-time academic faculty members work at the Department and 16 adjunct lecturers in either full or part-time positions. (See fig. 7 and 8.)

	Professors	Assistant Professor	Adjunct Lecturers	TOTAL full time equivalent positions
Composition	1	0	1.57	2.57
Music Performance	1	0	6.81	7.81
Music Theory and Literature	0	1	1.04	2.04
				12.42

Figure 7 – Academic faculty 2011-2012 (places) *Adjunct lecturers and technicians

Academic faculty consists of a Professor in Music Composition, Professor of Chamber Music and Strings and Assistant Professor in Music Theory and Literature. All three are also Program Directors of study in their field.

Academic faculty's R&D activity

All faculty members with R&D component in their employment contract, document their artistic and scholarly activities in the Academy's online database for R&D output. Faculty members update their profiles regularly and meet annually with the Department Dean and Rector for an annual assessment. (Evaluation criteria for R&D output is currently being developed. Estimated completion is at the end of this academic year.) The database portrays faculty member's artistic practice, research activities, publications, recordings and participation in conferences, public discourse, memberships and overall outreach to the professional environment in music. The majority of faculty members maintain active national and international profiles as performing artists, composers and academics, as well as educators in master classes on an international level. In addition, faculty members present their research at international and national conferences and symposia. Many faculty members hold positions in the Icelandic Symphony Orchestra or other nationally renowned music ensembles and groups. A detailed account of each faculty member's activities is found at the Academy's homepage, through the customized database.

Out of 29 database users, 12 come from the Department of Music, with a total of 229 out of 702 entries since the database was launched in 2009. This is almost a third of all activities registered by the Academy's staff as a whole.

Reflections

It is important to note that the institutional infrastructure and policies regarding R&D and staff development are not in place but are in the process of being developed and implemented, including regulations and criteria for formal

assessment, the efficient allocation of research funding, publication funding and the awarding of sabbaticals.

Sabbaticals are granted upon formal request to the Rector but regulations and framework within the Academy as a whole are being developed this academic year. One full-time Professor in the Department of Music is currently on a year's sabbatical.

(See Reference material 4a. *Examples from the Department of Music Academic Faculty Profile*)

Research Strategy

The IAA implements a Research Strategy, which is meant to enhance and encourage R&D activities across the institution.

The Research Service Center

The formal and systematic integration of R&D into IAA's overall aims and activities was initiated in September 2007 with the establishment of the Research Service Centre. The center's aim is to support research activities at the Academy as well as to encourage and enhance the production of knowledge and understanding in various fields of art. The Research Center organizes regular platforms for discussion on R&D where staff members present their professional career and personal practice in their respective fields. These platforms are informal and are meant to encourage peers to exchange experiences and discuss their practice in a critical and constructive way.

The IAA also contributes financially to a self-organized network consisting of staff members who are also PhD students or working on formal research projects. The group meets every three weeks to discuss each other's projects, occasionally inviting guest lecturers to the forum.

Internal funding and support

Faculty members have access to three support funds, the Professional Development Fund (ISK 2 million annually), the Research Fund (ISK 2 million annually, starting in spring semester 2012) and the Publishing Fund (ISK 1 million annually, starting in spring semester 2012).

In addition, the Dean also allocates funding for professional development (travel grants) in relation to specific projects.

(See Reference material 4b. The Iceland Academy of the Arts Research strategy, 4c. Regulations of funds for Academic faculty, teachers and staff, and 4c. Academic Faculty, teachers and staff 2011-2012)

Reflections

The IAA has never enjoyed institutional financing of its R&D activities and therefore has not been able to invest enough time or resources in that component of academic work. The Ministry of Education and Culture has not

formally recognized artistic R&D, although there might be an informal understanding of the importance and relevance of such work in relation to teaching and learning as well as to wider society. The IAA has a strong focus on strengthening R&D, although it is still striving to design an enhancing infrastructure as well as advocating for this need vis-a-vis the authorities

Qualifications as educators

The institution's document, 'Rules on Appointments at the Iceland Academy of the Arts' clearly specifies the advertisements, application process, committee evaluation procedures, and final decision protocols for all long-term teaching and administrative positions at the Academy. The Academy emphasizes an equal opportunity process in their hiring. All faculty members who teach at the MA level also teach at the BA level.

The full-time faculty is qualified by degrees and/or record of artistic practice to deliver BA and MA degrees.

Reflections

The main focus of faculty's professional development is furthering their artistic and/or research activities. However, during staff development days lectures on pedagogical concerns have been organized to enhance the quality of teaching.

- It is the Department's policy to support faculty members in attending international conferences and meetings or other activity that contributes to their continuing professional development.
- It is essential for the IAA to receive R&D funding to be able to grow as a research institution and build the research-led graduate programs and in that way fulfill its obligation as a researching Academy of the Arts.

Size and composition of the faculty

The Department of Music has five program directors that are each responsible for a specific area of study; instrumental studies, vocal studies, composition (BA and MA), creative music communication and NAIP and music theory and literature.

Permanent teaching staff in the Department consists of 21 people; two professors, one assistant professor, 16 adjuncts both part-time and full-time, one technical director who also teaches, one permanent guest professor and 25 sessional teachers. This year, there are seven foreign visiting guest professors. The faculty to student ratio is 1:6.5. This number and composition of the academic faculty is adequate to cover the teaching volume and curriculum with acceptable quality.

It is a policy at the IAA that academic faculty can hold a position for a maximum of eight years. This policy is being discussed but the general consensus is that

with such a policy in place, certain renewal and flexibility is ensured. For the same reason, it has been a policy at the IAA to hire a high rate of part time faculty. The sessional teachers have many been involved with the Department from its establishment, their involvement depends primarily on the instruments taught each year. The Department of Music has a wide age distribution of permanent faculty, from 28 years to 72 years. The faculty ratio of part-time versus full-time staff is favorable to the education with regard to flexible adaptation to new professional requirements.

Reflections

With more emphasis being placed on R&D and with the development of the MA programs, it would strengthen the Department to have more academic faculty who have been through the Academy's professional evaluation process when hired. Two positions will be advertised in spring 2012 and two more are planned for 2013 in the Department of Music

(See Reference material 2c. *The Iceland Academy of the Arts – Rules, Chapter VI*)

5 Facilities, resources and support

Facilities

From the beginning, the Department of Music has been housed in an old factory building with the Department of Drama and Dance. This is not the ideal housing for either department but over the course of the last 10 years many improvements have been made, especially with regards to acoustics. However, there are still problems with the allocation of space and sound insulation is a constant problem as music and drama both require silence and produce noise.

The Department of Music has 14 instrumental classrooms and practice spaces, five classrooms shared with the Department of Drama and Dance. There is also one concert/lecture hall, two electronic studios and a music library.

Instruments

There are ten grand pianos and eight upright pianos, maintained by a technician on call. The Department also has two drum sets, two electronic keyboards (one of which is portable), a viola, a piccolo flute and a selection of hand-held percussion instruments in variable conditions.

Computing and other technological facilities in supporting the curriculum/programs

There are two studios equipped with high quality equipment for advanced music recording and sound design; powerful computers, visualizers, surround sound systems and network connectivity.

There is a small computer lab with 4 computers equipped with software for generating music and sound design as well as programming environment for artificial intelligence composing system. In addition there are possibilities for interactive and live performances and special software for spectral analysis.

The Music Library, associated equipment and service

Great pride can be taken in the Sölvhólgata Library, as prior to the founding of the Department of Music, no official music library existed in Iceland. Now, eleven years later, there is a music library, open to the public, which supports study and research within the Academy by providing faculty and students with access to substantial print and electronic collections on music. Collections consist of books, monographs, journals, scores and sound recordings counting a little less than 26,000 items. Furthermore, students and faculty have access to electronic texts and sound recordings via subscription databases. In total, the databases contain around 20,000 titles and 800,000 sound recordings. Information specialists support continuing information literacy education within the Academy by providing both personal and course sessions on research throughout the academic year.

Reflections

- It has been a valuable learning experience sharing facilities with the Department of Theatre and Dance. Despite problems with the

accommodation, the joint living has been fruitful, with both students and faculty cooperating formally and informally as well as cross-fertilization happening organically. We are looking forward to the time when all IAA departments are united in one building. Teaching areas have been equipped in such a way as to support and deliver the requirements of the curriculum. There is an adequate number of instruments and technical equipment considering the size of the Department. The Department has a full-time Technical Director on staff that, in addition to recording and teaching time, has regular office hours.

• There are some obvious shortcomings in the facilities that stem from lack of funding, space and the fact that the Academy does not have full autonomy of the building. To ensure the maximum quality of the educational experience, the need is most apparent in the following:

- Access to professional concert facilities.
- Practice rooms with natural daylight and radiators.
- Facilities for faculty and staff, such as offices and private studios.
- Lift (no teaching areas are at ground level and movers need to be hired when moving pianos).

With the new building, specially designed for the IAA, these problems will be solved and the quality of the Department will improve.

Financial resources

The IAA operates on a contract with the Ministry of Education and Science and receives 85% of its funding from the Ministry and 15% from student fees. The contract allows for 72 student places for Bachelor studies in music, 24 places a year. Currently there are no contract for Masters study places yet.

The payment per student place (72 places) is ISK 1,995,000.

The Academy makes budget plans in the spring semester of each year for the following academic year, which lasts from August 1st to July 31st. Income is channeled into the operation costs of the departments and to cover support departments and housing.

The IAA Managing Director makes a plan for the Department of Music in cooperation with the Dean. 90% of spending is on salary and 10% on other costs.

In the current academic year, the costs of the Department of Music are estimated to be ISK 105,300,000 or ISK 1,460,000 per place (72 places).

(See Reference material 5a. *Operating costs in the Department of Music 2009–2011*).

Reflections

- Over the years, more students have been admitted than the allotted 24 per year to allow for drop-out and to provide a critical mass for some of the subjects. However, the drop-out rate has been low, so the number of students slowly increases.
- When the MA in Composition began in 2008, the IAA had received an indication from the Ministry of Education that funding for this as well as other new programs would be provided. The financial collapse in October 2008 resulted in zero funding for the MA program. It was a risk to begin Masters studies believing the Ministry of Education would provide support but without having received any funding. From the start, the plan was to add MA studies to the Music program, to ensure a more natural flow in the progression from BA to graduate level. Despite circumstances, it was decided to begin with a few MA students in composition coinciding with the initial development and pilot phase of the Joint European Music Master for Innovative Practice and Audience Development, now NAIP. Further reasons for beginning MA studies was in part a response to the musical sector's enquiries about possibilities for graduate studies in music, as well as the belief that it would feed into and enhance the BA program to have a researching MA program. Due to the severe lack of academic research culture in music prior to the founding of the IAA, it was considered critical to build up such a culture within the Department of Music to establish a center for academic research on an advanced level with qualified faculty. The Masters in Composition was the logical MA program to begin with, as the composition studies are the single largest entity in the study programs and the demand was mostly in that domain.
- The funding has not been fully adequate to deliver the academic study programs to our satisfaction. However, considering the general state of funding to the university sector, the Department has managed to maintain a balanced budget without compromising academic standards. Through times of national financial crisis, the Department of Music faculty has in a joint effort made sacrifices to uphold ambitious artistic levels. The budget does not allow for many elective courses and financial aid is limited for extra curricular activities and participation in projects involving student and faculty mobility requiring full or partial support. For this reason, sufficient financial support has not been provided to ensure that individual student's needs and desires are fully met in accordance with our vision and goals. Nevertheless, the positive news is that there is now confirmed funding for the MA program beginning in autumn 2012.

Support staff

Support for students outside formal teaching activities is conducted in various ways. Three Department representatives are employed in the Department of Music; the Department Secretary, Service Assistant and Technical Director.

The Department is also served by support staff from the IAA Main Office; Research Services, Technical Services, Library and Information Services, International coordinator and Student Counselor.

Within the Department, the program directors support students with planning and study progress. In specific instances, students seek the support of the Dean. The program directors and Dean conduct an interview with each individual student about their education, study progress and social well being. Those are held at the end of the autumn semester in the second year of the Bachelor program.

The position of Student Counselor was established at the IAA in autumn 2008. The Student Counselor offers various types of educational workshops for students and manages support systems for those who require special assistance during final exams.

Reflections

- Policies and strategies for continued professional development of technical and administrative staff have been extensively discussed and the need for this is recognized. The focus up until now has been on implementing continued professional development for faculty and sessional staff but the next step will be to formulize strategies for professional development of technical and administrative staff.

6 Quality assurance system

Organization and decision-making processes

Organizational structure

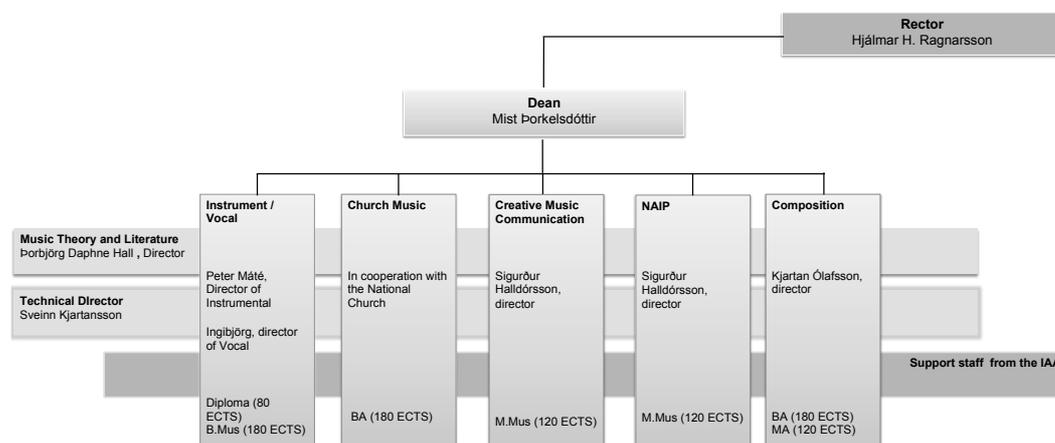


Figure 8 –Flow Chart of Organizational structure in the Department of Music

In the Department of Music all faculty and the Technical Director are under the direction of the Dean. The Department Secretary and Service Assistant are under the direction of the Main Office, along with all other support staff. Within this structure, the Dean line-manages the artistic staff, admissions, student affairs, concerts and events and departmental finances. However, other affairs, such as housing, IT, research and external relations, including international relations are managed from the Main Office. The Department's five program directors are each responsible for a specific area of study; Instrumental/Vocal studies, Composition (BA and MA), creative music communication and NAIP and Music Theory and Literature.

The Department's Dean sits on the IAA's Management Council and the Academic Council which also includes a Department faculty member and a student.

The Dean and/or the Department's faculty have a seat on various departmental and interdepartmental councils, e.g. the IAA's research committee.

Within the Department, there is a Department Council which serves to advise the Dean on academic affairs. All program directors and the head of the Student Union have a seat in the Council.

Communication is otherwise informal but active and unconstrained. Temporary committees are formed according to need, e.g. the Self-evaluation Committee.

Reflections

- The structure of the IAA is that support staff is part of the Academy's Main Office which is located elsewhere in the city. Even though support staff (International Coordinator, Student Counselor, IT, Research Services) has

regular (monthly/weekly) office hours at the Department of Music, their schedule does not always fit with the demands of the Department. In addition, this set-up can cause confusion as to who is responsible for assignments and lines of communication are sometimes unclear.

- PR matters in the Department have been at a minimum up until now. Partly this has been due to the financial situation and partly due to an organizational structure where PR and website management have been located in the Main Office. This will hopefully improve as a new webpage is being developed, which gives each department its autonomous space.

Decision-making processes for curricular affairs

The curriculum is written and under constant review by the faculty with direction from the program directors. The Dean chairs all curriculum work in the Department. The IAA employs a Curriculum Committee which oversees the entire curriculum, ensuring conformity in presentation, required work load of courses and evaluating teaching and assessment methods, as well as making suggestions to the departments.

Decision-making processes for strategic affairs

The current organizational decision-making structures are working well. There is constant ongoing dialogue at managerial level, between departments and within departments. Lines of communication are short and open.

Internal Quality Assurance System

The IAA has an organized system of quality management for teaching and research, 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 developing a special quality system that provides an overview of all the key aspects of the operation and a Quality Assurance Handbook containing information on the policy and organization of the Academy as well as all major work procedures.

Quality Assurance Handbook

Main work procedures are described in the Academy's Quality Assurance Handbook. The rights and obligations of students and staff, proceedings and requirements are included in the Handbook, which is reviewed annually.

The Handbook is divided into five main categories: administration, development of programs, curriculum and study requirements, research and development, students and staff.

(See Reference material 6a. *Quality Manual – Table of Contents* and *The Quality Manual* on request)

Faculty's involvement with the Quality system

The program directors organise regular meetings with all teachers under their supervision where curriculum and student matters are discussed.

Master classes and student participation are shared by faculty members, providing them with the opportunity to observe each other's teaching. The theory and literature classes are shared by two or more faculty members and to some extent co-taught.

Meetings are held at the end of the semester where involved faculty members assess students jointly. Twice a semester, the Dean meets with the entire faculty, including sessional teachers. Goals are set, and measures to enhance the development of the Department are discussed. These are often worked on and carried out during staff development days each semester.

Students' involvement in the quality system

Once a year, the Academy's Rector, Managing Director and the Director of the Academy office, meet with all students in groups. At these meetings, educational issues of concern to Academy students are discussed. These include the organization and content of study programs, instruction and roles of the instructors or facilities, services, social activities and interaction between students, teachers and administration.

The results of these meetings are brought to the Dean and Rector before being sent to all faculty members and students of the Department.

The main purpose of the meetings is to guarantee that the Academy's teaching and services reflect the needs of the students and also to strengthen the ties between students and the Academy's administrative team.

At the end of each course, students participate in electronic course and students' self evaluations. In addition to individual teachers' seeing their own evaluation, the Rector and Dean review these. If problems arise, the Dean discusses the matter with the relevant teacher.

Representatives of the Student Union present a list of proposals and concerns at Department Council meetings. These are discussed and minutes are sent to students and where appropriate, the Dean meets with the Head of the Student Union to inform about follow-up procedures.

(See Reference material 6d. *Course and students' self evaluations and Reports from meeting with Rector and Students in the Department of Music* on request)

Program quality enhancement

The program directors, along with the Dean and the Department Secretary, form the Department Council, which meets weekly. A student representative also attends these meetings once a month. Minutes are written and sent to all parties concerned, the students have access to the minutes through the student representative.

A week of staff development takes place once per semester where at least half the time is designated to program and curriculum review.

During the autumn semester, the Dean and program directors meet with all students in groups to discuss the program and individual courses, especially new courses, and the Dean brings minutes from this meeting to a meeting of all teachers.

7 Public interaction

Influence on cultural life

Involvement outside the institution

From the beginning, the general policy of the IAA has been to forge, emphasize and strengthen the connection with the cultural sector of the country. There is significant evidence that the Academy has had and continues to have important influence on the development of the musical and cultural scene outside the institution. This influence manifests itself through formal and informal collaborations taking place between the Department and outside organizations and cultural groups through individual professional activity and faculty member networks and through students' extra-curricular musical activities. It is possible to see a strong developmental correlation between the departmental goals and vision from the beginning and the outlook of many high profile musical acts taking place in the past years. There are strong indications that the Department of Music has had significant success in projecting its influence, goals and vision of supporting and nurturing musical artistry, diversity and collaboration across stylistic borders onto the cultural life in general. This is manifested e.g. in the diversity of independent groups of artists collaborating on a wide variety of projects fusing various types of musical genres. Many student projects nurtured by the IAA environment have developed naturally and organically through networks established and forged during the student years. Overall, the faculty, students and alumni of the Department of Music have increasingly continued to contribute significantly to a diverse musical scene.

Interaction with the profession

The Department of Music communicates and interacts with various sectors of the music profession in an ongoing dialogue through both official and informal meetings, conferences, master classes, committees, various organizational panels, selection committees and jury panels. The majority of both full-time and part-time faculty are involved professionally with organizations outside the IAA.

(See Reference material 7a. *Examples of the Department of Music's outreach*)

Currently, the most urgent issue is the further advancement of collaboration with music educational institutions concerning the continuum of music educational curriculum and the development of music education in general. As the Department of Music is planning to begin a Masters program in instrumental and vocal pedagogy, much emphasis has recently been placed on communicating with the music schools and the various music teacher associations. The communication takes place through a mutual exchange of formal and informal invitations to participate in dialogues, meetings, seminars and conferences.

Another important issue concerns the training of orchestra musicians where currently there is an ongoing dialogue with the Iceland Symphony Orchestra (ISO) concerning its potential involvement and means of collaboration. Until now, the primary cooperation with the Iceland Symphony Orchestra has been the

annual soloist competition, run jointly with the IAA. Apart from this, a small number of collaborations have taken place on a more ad hoc basis, e.g. readings or performances of chosen works by composition students; providing opportunities to string students to participate in larger orchestra projects; students have an extended invitation to attend and observe rehearsals for educational enrichment and study benefits; foreign soloists and composers (guests of the Symphony Orchestra) have contributed to IAA master classes. On some occasions, collaborating events have been preceded by a course where students are prepared for the event. Concerning the involvement of instrumental students with the ISO, the main problem the Department faces has to do with the hiring policy restrictions associated with contractual agreement outlined by the Union of Icelandic Musicians. However, negotiations are in process between the Union and the ISO regarding sufficient flexibility for students to receive important professional orchestral training.

An example of how the curriculum is informed through dialogue with external stakeholders (parties) is the study program Creative Music Communication, which is a response to the requirement for more versatile musicians in society and the Church Music Program which fulfills the need for church musicians. The compulsory pedagogical courses "the art of playing/singing..." were added to the curriculum due to the lack of an official pedagogical program. An additional example is the course on Icelandic folk music where the Department of Music shared a concern with regard to the need to nurture and promote the Icelandic music heritage. This resulted in a special course being developed which is open to all students at the IAA and the study program of Folkloristics/Ethnology at the University of Iceland. There is a desire to reinforce such connections and develop partnerships with the University of Hólar and the Folk Music Center in Siglufjörður.

As the only arts university in the country, the IAA carries a responsibility to search for ways to connect with the communities in the country. The Department of Music has established a long-term relationship with the Municipality of Ísafjörður and for a week in the autumn semester every year, first year students and teachers temporarily relocate to work and engage in collaborative projects with members of the community. The annual music festival and summer courses "Við Djúpið" also take place in Ísafjörður in June with series of concerts and master classes held in close cooperation with the IAA and accredited by the Department of Music. In rural southern Iceland, the Department of Music has an informal partnership with the Skálholt Cathedral. Students and teachers have had temporary residency while working on projects involving the local community. Skálholt has been the principal camp for the NAIP summer course and in relation to early music studies there are hopes for further use of Skálholt's resources. The Skálholt Summer Concerts own a fair collection of period instruments and as part of the Summer Concert Series, the Bach Consort provides interested and able students with the opportunity to participate. The Department of Music nominates one member of the Board of the Skálholt Summer Concert Series.

Faculty members have been sought after to hold master classes at various music schools and in attempt to cultivate the relationship with those schools, their

teachers and students have been invited to attend individual lessons and master classes at the IAA.

Long-term strategies for development of links with the profession

The Department of Music is aware of the important role it plays in Icelandic music life in general. The links with various professional music organizations are considered to be of great importance. The aim from the beginning has been to be proactive in establishing, nurturing and maintaining ties with both the musical profession as well as various partners in the community. This has been done by inviting various key members of musical organizations to come and discuss specific matters, especially in the area of pre-college music education, and IAA representatives attending meetings to discuss specific potential projects and collaborations. However, such meetings do not have a regular schedule, and there is no long-term strategy in place to develop these ties.

Reflections

The small size of the music community makes it relatively simple to nurture ties despite the lack of official strategy along with the fact that several of the Department of Music faculty members are in fact key members in other musical organizations.

As the Department of Music is only eleven years old, alumni have only recently begun to emerge on the professional scene and many have remained closely connected to this institution. Alumni are regularly contacted to gather information on their activities but there is no formal strategy in place on how the curriculum could be improved based on alumni activity. Alumni have an influence, unofficially and informally. With the number of alumni now over 100, we recognize the need to formalize the ties with this valuable source. Ideas are evolving regarding the establishment of an alumni association.

Information to potential students

The Department of Music is introduced on the IAA website in Icelandic and English. Potential students can access information about the Department and about admission procedures.

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

Department of Music faculty members offer an annual weekend of master classes to advanced students from the music schools in Iceland. The weekend culminates in a concert where IAA students perform for the participants. This weekend has proven to be one of the most valuable means of introduction of the Department of Music to potential students.

The PR Manager of the IAA is responsible for introducing activities and news from the Department. All the Department's concerts, master classes and lecture

series are introduced on the website. The concerts are also broadcast through the website. News from the Department has been presented on the IAA main website but tends to get lost in all the news from other departments.

Reflections

With the new improved website, scheduled launched in February 2012, the responsibility for each department's web maintenance is under the supervision of the departments themselves. This will positively affect the information flow within the Department and create a better opportunity to connect to the community. The activity of faculty and students feed into the Department on various levels and their activities contribute to the Department's profile in society. The new website is an important tool to fulfill the strategic plan to enhance the Academy's institutional identity within the sector and local community.

8. Reference material – Index

1. Mission and Vision

1.	Charter for the Iceland Academy of the Arts.....	41
----	--	----

2. Educational Process

2a.	Interdisciplinary studies – List of courses and examples of course descriptions.....	45
2b.	The Iceland Academy of the Arts International Policy.....	51
2c.	The Iceland Academy of the Arts – Rules 2011 – 2012 academic year.....	57
2d.	Participation in recent projects funded by the LCP Program.....	73
2e.	Assessment parameters.....	75
2f.	MA final project procedures.....	85

3. Student Qualifications

3a.	The Iceland Academy of the Arts Equal Rights Policy.....	97
-----	--	----

4. Teaching staff

4a.	Examples from the Department of Music Academic Faculty Profile.....	101
4b.	The Iceland Academy of the Arts Research Strategy.....	107
4c.	Regulations of funds for Academic faculty, teachers and staff.....	109
4d.	Academic Faculty, teachers and staff 2011-2012.....	117

5. Facilities' recourses and support

5a.	Operating costs in the Department of Music 2009 – 2011.....	121
-----	---	-----

6. Quality assurance system

6a.	Quality Manual – Table of Contents.....	123
6d.	Course and students' self evaluations.....	127

7. Public Interaction

7a.	Examples of the Department of Musics' outreach.....	131
-----	---	-----

Reference material available on request and on site.

	Learning outcomes.....	*
	The Iceland Academy of the Arts Curriculum.....	*
	The Department of Music Recital programs.....	*
	CD's of students performances and compositions.....	*
	Examples of final dissertations from the Department of Music.....	*
	The IAA Handbook for International Students and Teachers.....	*
.	The IAA Quality assurance Manual.....	*
.	Reports from meetings with Rector and Students in the Department of Music.....	*

Reference material 1

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 whomever 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.

Reference material 2a.

Interdisciplinary studies

– List of courses and examples of course descriptions

Interdisciplinary courses 2011-2012

Spring 2012	Íslenska	English
DAS0002L	Íslensk danssaga	Icelandic Dance History
ISL0004L	Íslensk leiklistarsaga	Icelandic Theatre History
LIS2154Mv	Rýmis- og samhengislist samtímans	Spatiality and Contextuality in Contemporary Art
LIS2164Mv	Listhugtök og listsköpun	Concepts and Creation in Art
RFS0202T	Raftónlistarsaga II	The History of Electronic Music II
HFR103-02H	Myndmál og stjórnmál	The Visual language of propaganda
HFR211-02H	Tískusaga II	Fashion design II
HFR212-02H	Myndhverfingar	Methapor
HFR215-02H	Hugmyndaheimur barnabóka	Illustration and Imaginary for childrens book.
ÞJL0102T	Íslensk þjóðlög	Icelandic Folksongs
SAT000-02S	Samtal	Dialogue

Autumn 2011

HFR204-02H	Sjálfbærni, umhverfi og hönnun	Sustainability, environment and design
HFR205-02H	Matarmenning samtímans	Food culture
LIS0002Mv	Working with Iceland	Working with Iceland
LIS1094Mv	Fagurfræði í heimspeki nútímans	Aesthetic thought in modern philosophy
LIS1114Mv	Gjörningar sem listmiðill	Performance as a Form of Art
LIS1124Mv	Þensla listheimsins	The Expansion of the Art World
LIS1194Mv	Jörð Vatn Loft Eldur	Earth Water Air Fire
RFS0102T	Raftónlistarsaga I	The History of Electronic Music I
HFR300-04H	Rými og tími	Space-time

Icelandic Folksongs

ÞJL0102T

Course description

Iceland has a rich and unique folk music tradition, which for a variety of reasons remains largely unknown, both at home and abroad. Icelandic folk music evolved in relative isolation from the rest of Europe until the 19th century. This led to unique characteristics and styles. It is a predominantly vocal tradition, which can be divided into five broad categories: •rímur and kvæðalög •tvísöngur – songs with two voices singing in parallel fifths •vikivaki and ballads •hymns •children's rhymes and songs Over a period of several hundred years there was very little instrumental music in Iceland and, unlike the rest of Europe, no instrumental dance music until the 19th century. This course of 20 lessons will run throughout the autumn term. It will introduce students to a range of Icelandic folk music, the social and historical context in which it developed and its similarities to and differences from folk music in other parts of Europe. Students will be given a reading list, divided into 'required texts' (approximately 350 pages) and 'suggested further reading'. A photocopied course manual with the more difficult to obtain journal articles etc. along with slides from lecture presentations will be prepared and circulated to students. There will also be a listening list of CD recordings, which students will be expected to listen to, in addition to the recordings used in lessons.

Learning outcomes

Using live performance, audio and video recordings and written sources, we will:

- Explore the range of Íslensk Þjóðlög, listening to the style and technique of traditional performers, and looking at the lyrical structure and content of songs
- Sing songs in all styles and sing / dance vikivaki
- Look at ways of accompanying traditional songs
- Research source materials and arrange pieces for performance at an end of course concert. In choosing music to perform, the emphasis will be on finding 'new' and little known material and making original arrangements
- Play the two traditional Icelandic instruments, langspil and fiðla
- Discuss the evolution of Icelandic folk music through the oral tradition and the place of traditional music in the 21st century

Assessment criteria.

The course will be worth 4 ECTS units. Student assessments will be based on participation and contributions in class, performances at the final concert or a written paper of 5,000 words.

Aesthetic thought in modern philosophy

LIS1094Mv

Course description

The course will provide an overview of the main theories and movements of aesthetics within modern philosophy from the 18th century to the present. Discourse surrounding the arts and art history has been fragmented and complex in recent decades. Professionals within art history and art criticism use concepts and methods in their writings that are drawn from various sources. The relation between modern art and the current ideas of modern philosophy and science are complex as well, with art taking an active part in shaping our world view and human identity. The course is meant to clarify the relation between art and modern philosophy, and help students of the Icelandic Academy of the Arts and students of art history in the University of Iceland to set ideas in context and get a better grasp of the source of ideas, how arts and aesthetic thought are actively involved in modern philosophy and the broader world view, which leads to the question of the relevance of aesthetics today, for the arts, art history and philosophy.

Learning outcomes

Students should acquire insight into the main aspects of different schools of thought and their relation to art; learn to identify concepts and terms in aesthetics and modern philosophy; know the main authors and what they represent; gain practice in reading and interpreting philosophical texts; use aesthetic concepts and explain aesthetic ideas in written essays and relate them to the interpretation of art works.

Assessment criteria

Students of the Icelandic Academy of the Arts: two written assignments, one midway through the course and one at the end. 50% each. Students of the University of Iceland. A written assignment midway through the course, 40%. A written essay at the end, 60%. Attendance requirement: 80%.

Dialogue

SAT000-02S

Course description

In this two weeks period, small groups of students will work towards different kind of projects leading to final results in the form of a performance, lecture or any kind of happening, where different ideas and methods will be the focus point. Each small group will have a leader (teacher), who will lead the discussion within the group and the working process. During this period there will also be lectures and introductions to methods of different artists. The theme of the Dialogue course is "New Iceland". It is interesting to explore the new ground following the economic crash in 2008 - where does Iceland stand amongst other nations? Art and culture is the root of every nation's creativity/productivity, - both as a mirror and also as an important feature in general criticism and evaluation of any kind.

Learning Outcome

The students shall be able to mediate their own knowledge and experience; learn from other students while also finding commensures between different forms of arts and creatively taking advantage of these. The possibilities of the various arts will be explored through a dialogue based on one shared theme.

Assessment methods:

Attendance, participation and assignments

Reference material 2b.

The Iceland Academy of the Arts International Policy

Erasmus Policy Statement

International Policy Statement of the Iceland Academy of the Arts

I

General

The Iceland Academy of the Arts (IAA) was established in 1998. It operates in five departments: Department of Fine Arts, Department of Design and Architecture, Department of Theatre and Dance, Department of Music and Department of Art Education. The Academy offers a wide range of undergraduate programs providing students with a comprehensive education, which provides a sound foundation, be it for further study at the university level or for working in the international art arena. From 2012, the Academy offers four different international master programmes in the field of music, fine arts and design. This includes a collaborative European master in music, provided by five distinguished music academies. Furthermore, the Academy offers a master programme in Arts Education, allowing graduates to apply for certification to teach at the primary and secondary school levels.

Special emphasis is put on introducing the student to recent developments in the arts and on preparing him for taking on life as an artist in an ever more international market. The courses offered are of wide variety, ranging from training in technical skills to theories in art philosophy, from gender politics to larger scale performances.

The main objectives of the Academy are:

- To become a centre of progressive artistic endeavor and a place for developing new ideas in the area of culture and society

- To promote inter-disciplinary art making and research, and to instigate and stimulate critical discourse about the pressing issues of contemporary art and culture

- Through instruction, to sharpen the students creative abilities and perception, broaden their scope of knowledge and understanding, provide practice in developing artistic techniques and skills

International co-operation

The Iceland Academy of the Arts has a high ratio of foreign students compared to university institutions in Iceland in general. The participation of foreign students is considered extremely valuable as they bring with them new customs and perspectives that enrich the learning environment and provide new standards to strive for. The Academy has established bilateral agreements within the LLP Erasmus system with over 130 art academies and conservatories around Europe. This cooperation involves student, teacher and staff mobility. In each department, a number of lecturers come from abroad to teach for a longer or a shorter period of time and permanent engagements have been made in this regard with artists and scholars of international renown. Participation in joint projects, which are likely to be of value for the European art community at large are of highest priority within the school. The school has participated in several intensive projects funded

by either the EU or the Nordic Council of Ministers. Since 2007, the IAA has supported its graduates in finding traineeships abroad through the Leonardo da Vinci placement programme. By supporting the recently graduated students in going abroad for further training, we feel that an important contribution is being made not only towards their personal skills and knowledge, but also towards the dialogue of art and design between Iceland and Europe.

Network participation

The IAA is an active partner in most of the important organizations that in one way or another are concerned with art education and strategy development of university institutions.

The Iceland Academy of the Arts is a full member of ELIA, the European League of Institutes of the Arts, which is an organization of about 320 art academies in 47 European countries. ELIA organizes conferences, publications and debates about art education among artists, teachers, administrators and students.

In the field of music, the IAA participates in the Nordic Council of Conservatories (ANMA) and is also a member of the Association of European Conservatories (AEC). The AEC is a European cultural and educational network representing the interests of the professional music training sector on national, European and international level.

The Academy also takes part in Cumulus, a global association of approximately 140 design schools. The purpose of this network is to create a forum for educational institutions that offer programmes in the broad and diversified field of art and design disciplines. The IAA is a member of EAAE, which is an organization of more than 100 European schools of architecture, and PARADOX a network of European academies of fine arts.

Within Nordplus, a programme financed by the Nordic Council of Ministers, the IAA participates in the following thematic networks:

- KUNO network of 16 Nordic-Baltic fine art academies
- Cirrus network of 22 Nordic-Baltic design academies
- Nordplus Music network of 33 Nordic-Baltic music academies
- NorTeas network of 18 Nordic-Baltic theatre and dance academies
- Nordic Academy of Architecture network including 16 Nordic/Baltic schools of architecture
- EMD interdisciplinary network of 12 Nordic-Baltic dance and music academies
- DAMA interdisciplinary network of 6 Nordic-Baltic academies offering studies in new media and/or dance performance.

The purpose of these networks is to enhance exchange of students and teachers in numerous ways: through regular mobility, by organizing common seminars for teachers; by offering intensive projects and express courses for students, and

most recently through joint programmes. In 2007, KUNO was voted the best practice model within Nordplus networks for higher education.

II

International Strategy

In its international educational policy IAA includes the following objectives:

to broaden and deepen the academic curricula through programmed cooperation with other universities

to increase current numbers of incoming and outgoing student exchanges

to increase the number of incoming and outgoing teacher and staff exchanges

to encourage and increase placements of students and graduates through the Erasmus and the Leonardo programmes

to increase participation in intensive and multilateral projects

to guarantee a European education for its students through exchanges with various European universities

to increase the awareness among students and staff of the potential of a culturally diverse Europe

to provide opportunity for students and staff to engage in dynamic partnerships across national borders and cultural divides

to create a learning environment that is governed by equality and respect

guest students from cooperating exchange schools are encouraged to take full part in exhibitions, performances or whatever public display there is within the school during their stay in Iceland

to ensure that the international strategy corresponds to the overall strategy of the IAA

Implementation of LLP Erasmus

International exchange is an integral part of administration at all levels within the IAA. Each department establishes its priorities in this regard but a unified action plan is discussed and approved jointly by heads of departments and the rector of the school. A special office of international relations is given the responsibility to manage student and staff exchange and to further projects within the school that have cross-national partnership.

Exchange students are accepted on the basis of bilateral agreements and furthermore, selected on the basis of their level and available staff resources. Students who seek an exchange period at the academy must send in examples of their work and motivations letters. Permanent staff members of the respective department select the incoming students. Accepted students participate in courses and other programs within the school on the same basis as regular students. They are granted full credits for their work, and grades or other kind of assessment is awarded on the basis of their performance. Special attention is given to the importance of connecting the students with each other and to open

their way to the various social activities that take place within the local student community.

Regular students of the IAA are encouraged to take a study period abroad. Important factor in promoting activities within the programme is to facilitate exchange of information and opinions between the visiting students and the regular students that either have just finished their periods abroad or are in the stage of planning such a stay. Introductory meetings are held in every department of the school ones or twice a year. In two courses at the Department of Theatre and Dance, an exchange period abroad is a mandatory part of the programme. Outgoing students at the undergraduate level are required to have completed at least 90 ECTS prior to the exchange. Plans for the exchange must be approved by the relevant study department.

III

Selection of students and staff

The IAA presently numbers about 460 degree seeking students. Competition for admittance is severe and applicants are selected on basis of merit, artistic talent and former education. Special committees of experts evaluate each application and select eligible candidates.

All permanent teaching and administrative positions at the IAA shall be advertised. Rules regarding academic appointments can be found in detail on the academy's website. For teaching positions within the Academy all applicants shall have formal education at least equivalent to a masters degree and have behind a career in his/her research and/or in his/her art creation that can be considered outstanding. Hiring for permanent teaching positions is limited to three years at a time.

Final words

For a small country like Iceland cultural exchange with other nations is of vital importance if its own culture is to develop and keep its identity. This is in particular evident in the fields of art education. Through living with people of other backgrounds and studying in schools where other attitudes prevail, totally new vistas of learning and understanding can be reached. The value of student and teacher exchange is indisputable and has proved to be of the greatest value. As a result, we have better educated and more open-minded students and faculty, our ties with our sister organizations in Europe have strengthened, and new influences have filtered through for the benefit of the cultural life as a whole.

Reference material 2c.

The Iceland Academy of the Arts - Rules

**Iceland Academy of the Arts – Rules
2011 – 2012 Academic Year**

**CHAPTER I
Role of the Academy**

Article 1

The Iceland Academy of the Arts is a university institution offering higher education in the field of art. In addition, the Iceland Academy of the Arts strives to further art education in general in Iceland and imparts art and culture education to the public.

**CHAPTER II
Administration**

Article 2

Organisation and Charter

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

Article 3

Board

The Academy Board is the highest authority for all matters regarding the Academy and supervises the operation of the Academy as a whole. The Board is a custodian of the Academy's role and makes sure that employees serve the goals of the Academy. It elects the Academy's Rector.

The Academy Board is responsible for running the Academy, its financial matters, its estate, for determining tuition fees and for setting rules pertaining to most of the Academy's functions, including the appointment of its staff. The Board holds an open annual meeting to present the finances and principal operations of the Academy. The Board determines policy regarding the organisation of annual meetings.

The Academy 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 Academy's Forum. The Board elects a Chairperson and a Deputy

Chairperson among its members and determines its operating rules which are published on the Academy's website.

The Board performs a function corresponding to the role of the Academic Council as it is defined in Article 15 of the Universities Act No 63/2006.

Article 4

Rector

The Academy's Rector handles the administration and management of the Academy on the authority of the Board and works at forming a comprehensive policy regarding Academy business. The Rector is responsible for executing the Board's policy and making sure that personnel distribution complies with the Academy's role, goals and quality requirements.

Together with the Academy Board, the Rector supervises the Academy's administration, teaching, artistic endeavours, research, services and other activities in accordance with the University Act no. 63/2006.

The Rector is responsible for hiring the Academy's staff and most of the Academy's management in coordination with the Board. The Rector chairs meetings of the Academy's Management Council and Academic Council and calls University meetings. The Rector is a spokesperson for the Academy outside thereof.

Article 5

Management Council

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

The Management Council consists of, in addition to the Rector, the Managing Director, the Department Deans and the Director of Academic Affairs. Other directors participate in the Council's meetings as far as it is required by the meeting's subject. The Rector steers the meetings of the Management Council.

Article 6

Academic Council

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

Apart from the Rector the Academic Council consists of Faculty Deans, representatives of the Academy's permanent staff – one from each faculty, five representatives of students and two representatives of long-term academic instructors. The Managing Director and directors of auxiliary services attend meetings of the Academic Council when the topics of such meetings are relevant to them. The Rector calls such meetings and prepares Agendas. The Academic Council meets at least once a semester. The Rector steers such meetings.

Article 7

Academy Forum Meetings

The Academy Meeting is a forum for sharing views on professional issues inside the Academy and for shaping academic policies; the Rector and the Board can seek the Meeting's opinion on every matter concerning the Academy's operations and development. The Meeting is open to all teachers, students and members of the Academy's staff. The Academy Meetings are held at least once a year and are called by the Rector.

Article 8

Annual Meetings

In accordance with the Academy Charter, the Academy Board holds an open annual meeting to present the finances and principal operations of the Academy. The Board determines the policy regarding the organisation of annual meetings.

Article 9

University Departments

The Academy's work is divided into departments in accordance with art forms. The Academy's Board makes decisions on departments' distribution and determines operating procedures for each department. Departments are managed by Deans. Each department has a Department Council.

Department Dean:

The Dean supervises operations and teaching within the department, working to formulate its strategies. S/he has final authority within the department over matters concerning studies and students' academic progress and is also responsible for academic and artistic matters within the department. The Department Dean has a seat on the Management Council and Academic Council.

Department Council

A Department Council operates within each department and serves to advise the Dean on academic matters. In addition to the Dean, permanent teaching staff, Study Programme Directors and a student representative have seats on the Council. The Dean submits recommendations to the Rector about the composition of the Council for approval if different from the above. The Dean presides over the work of the Council and serves as its Chair. Meetings shall be held at least twice per semester.

Article 10

Joint Administration

The function of the Joint Administration is to create conditions for departments and the Academy's staff to work in accordance with the Academy's Charter and rules. The Administration is comprised of the following positions and divisions: Managing Director and Financial Division, Academy's Office, Library and Information Services, Research Services and Computer- and web services.

Article 11

Grievance Committee on Student Rights

A special Grievance Committee operating within the Iceland Academy of the Arts makes final decisions in matters concerning discipline and the rights of students. The Committee is comprised of three persons; one Department Dean, who chairs the Committee, one representative of the instructors and one representative of the students. The instructor and student representatives are appointed for one-year terms and have deputies appointed for the same period of time. Deans choose among themselves candidates to sit on the Committee on their behalf and to serve as substitutes. The Academy Board defines the Committee's duties more accurately and formulates its operating procedures.

Article 12

Cooperation with Other Universities and Institutions

The Academy and its individual departments shall cooperate with other tertiary institutions in sharing resources, aiming to maximise educational diversity in the most practical and economic manner, in accordance with Article 9 of the Universities Act No 63/2006. Furthermore, the Academy shall seek to establish cooperative agreements with other institutions in the same field.

Article 13

Quality Management

The Icelandic Academy of the Arts has an organised system of quality management of teaching and research based on internal evaluation procedures as per Article 11 of the Universities Act No 63/2006. Assessment shall be conducted on a regular basis and be aimed at policy and goals, contents of courses, teaching methods, course evaluation, facilities, management and external contacts.

As a means to control the quality of instruction and research, the Academy is developing a special quality system which embraces an overview of all the key aspects of the operation, and a quality handbook containing information on the policy and organisation of the Academy as well as all major work procedures. The Rector and the Management Council are responsible for the quality system as a whole but the Faculty Deans are responsible for the professional development of the quality system within the respective departments. The Director of Academic Affairs is in charge of updating the quality handbook.

CHAPTER III

Academic Standards and Degrees

Article 14

The Icelandic Academy of the Arts issues formal requirements of academic standards and degrees for all the study areas of the Academy. The standards are a systematic description of degrees and final examinations with emphasis on a general overview of the knowledge, skills and abilities that students shall possess at the end of their studies. The standards of the Icelandic Academy of the Arts are established in accordance with the general academic standards within the country, as set down by the Minister of Education, Science and Culture, in accordance with the Universities Act No 63/2006.

CHAPTER IV

Departments and Programmes

Article 15

The Iceland Academy of the Arts is comprised of five departments: the Department of Fine Arts, the Department of Theatre and Dance, the Department of Design and Architecture, the Department of Music and the Department of Art Education. There are seventeen programmes of study. Two programmes in the Department of Music and two programmes in the Department of Art Education are at master's level. Other programmes are at bachelor's level.

The Department of Fine Arts:

Study in the Department of Fine Arts is organised as a 3-year, 180-ECTS programme. Upon successful completion of coursework, projects and examinations, the student is awarded a BA degree.

The Department of Theatre and Dance:

Studies within the Department of Theatre and Dance are divided into three programmes: acting, dance, and theory and practice. Students are admitted to all study programmes every other year.

The acting programme is a consecutive four-year study programme on the 1st and 2nd university level, leading to an MA degree in Drama with a total of 270 ECTS. Students may complete the BA degree in three years with 180 ECTS.

The dance programme is organised as a three-year course with 180 ECTS. At the end of the studies and completion of requisite examinations and assignments, the students receive a BA degree in Dance.

The theory and practice programme is organised as a three-year course with 180 ECTS. At the end of the studies and completion of requisite examinations and assignments, the students receive a BA degree in Drama.

The Department of Design and Architecture:

Education in the Department of Design and Architecture is divided into four programmes: graphic communication design, product design, fashion design and architecture. All programmes in the department are organised as three-year 180-ECTS programmes. Upon successful completion of requisite examinations and assignments, the student is awarded a BA degree.

The Department of Music:

The Department of Music offers courses along seven main programmes of study: instrumental/vocal performance, music composition and new media, church music, music education and communication, a diploma programme, a master's degree in music composition and a master's degree in new audiences and innovative practice.

A programme in instrumental/vocal performance is a 180-ECTS specialised music programme in instrumental performance and solo singing leading to a BMus degree.

A programme in music composition and new media is a 180-ECTS general music programme leading to a BA degree where students can elect to specialise in music and/or new media.

A programme in church music is a 180-ECTS music programme leading to a BA degree. The programme is offered in cooperation with the Music School of the Icelandic National Church which contributes to the programme up to 60 ECTS.

A programme in music education and communication is a 180-ECTS music programme leading to a BA degree in which students can elect to specialise in music teaching or communication of expertise in music.

A diploma programme is a specialised music instruments programme for young students meeting the Academy's requirements for proficiency in playing instruments who want to receive music education alongside general college courses. It is required that students have reached at least 16 years of age.

A master's degree in music composition is a 120-ECTS programme in composing music towards an MA degree.

A master's degree in new audiences and innovative practice is a 120-ECTS programme towards an MA degree, jointly offered by the Iceland Academy of the Arts together with four other European music schools.

The Department of Art Education:

The Department of Art Education offers courses towards a master's degree in Art Education. There are two study programmes, i.e. a 120-ECTS programme towards an MArtEd degree and a 60-ECTS certification programme. The certification programme is only for students who have previously completed a master's degree in the field of Art.

Students who complete the study programme for an MArtEd degree (120 ECTS) can apply for an authorization from the Ministry of Education, Science and

Culture and be granted the right to teach their speciality in primary and upper-secondary schools.

Students who complete the certification programme (60 ECTS) can apply for an authorization from the Ministry of Education, Science and Culture and be granted the right to teach their speciality in upper-secondary schools.

CHAPTER V

Exchange students, visiting students and research students

Article 16

Exchange students:

The Iceland Academy of the Arts is party to international partnerships which include student exchange programmes between comparable educational institutions and mutually recognised courses. Students who choose to participate in student exchange can do so for a period of up to one semester during their studies at the Academy. A special permission from the relevant Dean is required for a prolonged stay.

Visiting students:

The Rector, upon recommendation from the Deans, may 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. 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 those at the master's or doctorate level who have access to the Academy of the Arts' facilities and services without registering especially for a regular course. A Dean and the student make an agreement about the student's access to the Academy which the Rector ratifies.

CHAPTER VI

Academy Instructors

Article 17

The Iceland Academy of the Arts employs both long-term and sessional instructors. Long-term instructors are, on the one hand, instructors who are hired in accordance with procedures for employing academic instructors and are certified by specially appointed certification committees, i.e. Professors,

Associate Professors and Assistant Professors, and, on the other hand, Adjunct Professors, who are hired directly by the Rector on consultation with the respective Deans for performing chosen tasks within each department. Sessional instructors are appointed by the Rector upon recommendation from the respective Deans.

Study Programme Directors are in charge of supervising programmes of study and can be Professors, Associate Professors, Assistant Professors or Adjuncts.

Academic Directors organize and supervise the teaching within the respective departments and they can be Professors, Associate Professors, Assistant Professors or Adjuncts.

The Rector, upon recommendation from the Deans, determines the proportion of instruction and other professional duties of each instructor within the framework of her/his employment contract. Professors', Associate Professors' and Assistant Professors' professional duties are composed of three aspects, i.e. teaching, administration and research/development, whereas professional duties of adjuncts can consist of one, two or all three of the said aspects.

Special definitions published on the Academy's internal website apply to teachers' jobs and responsibilities.

CHAPTER VII

Funds for academic work

Article 18

Three funds are operated within the Academy to support academic work: The Fund for Continuing Education for Instructors, The Research Fund and The Publication Fund. Each fund has special rules stating among other things the role and responsibility of the fund, the arrangement of the Board, the organisation of the operation and the arrangement when allocating grants.

CHAPTER VIII

Student Admissions

Article 19

Bachelor of Arts degree

The original work that applicants submit with their application and/or their performance in entrance examinations are taken into account 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's programmes shall have completed college degrees or received comparable training. The Academy is nevertheless allowed to grant admission to those applicants who possess knowledge and experience deemed a

sufficient preparation for the bachelor's degree at the Academy. It is nevertheless generally expected that in order to qualify for evaluation the applicant shall have completed at least 105 ECTS. The Dean shall propose to the Rector which applicants should be granted the opportunity to commence studies, based on these conditions and on the recommendations of the Admissions Committee.

The Academy Board can limit the number of students who commence studying in the faculties of the Academy. Admission shall take place no later than April or May each year. Enclosed with the application shall be a photocopy or certified copy of the applicant's secondary school diploma and/or other credentials or documents requested on behalf of the faculty concerned.

An Admissions Committee shall review applications based on the information submitted and shall set examinations in those fields as required. The Rector, based on recommendations of the Department Dean, appoints and sets guidelines for Admissions Committees. Admissions Committee guidelines shall be made available to applicants. An Admissions Committee shall base its decision on an artistic assessment and the applicant's potential for artistic growth. Committee decisions are final and are not subject to the approval of the Rector or Academy 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 16.

Master's degree

When determining which applicants shall be admitted to the Academy, their application, reports and professional experience are taken into account. The extent to which a student is likely to benefit from courses offered at the Academy, is also considered.

Applicants for a master's degree shall have completed a bachelor's degree or comparable 180 ECTS of university courses and have pursued a considerable amount of art- or design studies in order to increase their ability to fulfil the requirements of the study for the MA degree. The Rector appoints an Admissions Committee upon receiving proposals from respective Department Deans.

An Admissions Committee shall review applications based on the information submitted and shall set examinations in those fields as required. The Rector, based on recommendations of the Department Dean, appoints and sets guidelines for Admissions Committees. Admissions Committee guidelines shall be made available to applicants. Committee decisions are final and are not subject to the approval of the Rector or Academy Board.

The Academy Board can limit the number of students who commence studying in the faculties of the Academy. Admission shall take place no later than April or May each year. Enclosed with the application shall be a photocopy or certified copy of the applicant's diplomas and other credentials or documents requested on behalf of the faculty concerned.

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 16.

CHAPTER IX

Organisation of Teaching, Student Participation and Study Progress

Article 20

Academic Year, Semesters and Graduation

The academic year runs from August 1 to the same period next year. The year is divided into two semesters: autumn semester and spring semester. Each term consists of no less than 15 weeks of instruction, excluding examinations and holidays.

Results shall be available within two weeks of exams or final assignments, cf. Article 24. The autumn semester shall conclude no later than December 21 and the spring semester shall commence no earlier than January 3. No teaching takes place on public holidays. The Rector can decide to cancel teaching on other days than the abovementioned.

The Academy's main graduation takes place in the spring, late May/beginning June. Students intending to graduate in the spring must apply to graduate at the Academy Office before March 15.

Students who haven't completed the required number of ECTS in order to graduate at the main graduation 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 the autumn students must apply no later than August 15 and no later than November 15 for the mid-winter graduation.

In order to graduate, students need to have paid all outstanding debts to the Academy.

Article 21

Course Catalogue

The Academy shall issue a Course Catalogue for the next academic year and publish it on the Academy website. The Course Catalogue shall explain the overall aims of courses in each programme, and list all subject numbers and names, and provide brief subject descriptions. The course descriptions shall include information about instructors, dates of instruction, content and aims of the subject, organisation, requirements, learning outcomes and assessment.

A Course Catalogue Committee systematically supervises the Course Catalogue. The Rector appoints the Committee members for one year at the time.

Article 22

Course Credits and Academic Progress

Courses at the Academy are organised with the intention that one ECTS corresponds to 20-30 hours of work for the student. A minimum of 180 ECTS is required for a BA or BMus degree and 240 ECTS for a BFA degree in Drama from the Department of Theatre and Dance. A master's programme is 120 ECTS.

The student is responsible for her/his academic progress in courses at the Academy. The average number of credit units for each semester is 30 ECTS or 60 ECTS for a whole school year.

Bachelor of Arts degree

A minimum of 180 ECTS is required for a BA or BMus degree. The Academy's curriculum is organized to allow for a maximum of 72 ECTS for one school year, but no more than a total of 210 ECTS for the student's whole period of study.

If a student does not complete 12 or more ECTS in an academic year, he cannot advance to the next year.

The Academy accepts credits transfer of BA-level studies from other universities in the amount not exceeding 60 ECTS.

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

Master's degree

A minimum of 120 ECTS is required for an MA and an MArtEd degree. The Academy's curriculum is organized to allow for a maximum of 66 ECTS for one school year, but no more than a total of 132 ECTS for the student's whole period of study.

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

Article 23

Attendance and Participation

Bachelor of Arts degree

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

If a student is absent, including when due to illness, for more than 20% of the instruction period for a particular subject he is considered to have failed that subject. In particular cases and unforeseen circumstances the student can appeal to the Rector for an 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 degree

As a general rule, students pursuing an MA degree are expected to take full part in the activities and work of the study programme and be active participants as individuals as well as in a group. However, each department sets their own rules, depending on the nature of the courses.

CHAPTER X Assessment

Article 24

Purpose, Responsibility and Organisation, Student Obligations and Subject Withdrawal, Illness, Grades, Assessment Results and Appeal Process, Absence from an Examination, Repetition of an Examination or Project, Examinations/Submissions of Projects, Recording Grades and Storing Solutions.

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 the specific field.

Responsibility and organisation:

Examinations and other forms of assessment shall take place during the instruction period or during the examination period at the end of each semester. Academy instructors are in charge of and responsible for assessment, but each department sets its policy for examinations and the submission of assignments within the limits of these rules. Examinations may be oral, written or practical. Projects and assignments may include essays, reports, performances, all kinds of artistic projects and related research work. The composition of assessment is determined by the relevant instructor in consultation with the Dean and must be announced to students in the subject description no later than at the beginning of teaching in that subject. Special rules, stated in Article 25, apply regarding responsibility and assessment of final projects.

Student obligations and subject withdrawal:

Upon enrolment in a subject, a student is automatically registered for the examination or is bound by the assignment deadlines as applicable. Upon withdrawal from a subject, a student is no longer obliged to fulfil the assessment requirements. If a student withdraws from a compulsory subject, s/he must

register for the subject again at a later date. Withdrawal from a subject must be done by notifying the Academy in writing within 1/3 of the total subject duration.

Illness:

A student who is unable to sit an examination or is unable to meet an assignment deadline due to illness must notify the Academy before the examination begins or the deadline expires. For verification, a medical certificate from a recognised medical practitioner must be submitted to the Academy Office no later than three days after the exam date or assignment deadline, or the student will be counted as having failed the exam or failed to submit the assignment. By submitting a medical certificate the student earns the right to retake the examination the next time it is held.

Grades:

Grades range from 0 to 10. The minimum grade necessary to pass an examination is 5. The Rector issues standardised assessment guidelines to the instructors. In courses of 4 ECTS or less, the Dean may allow an assessment of 'Pass' (S) and 'Fail' (F) instead.

Assessment results and appeal process:

Assessment results shall be available no later than two weeks after the evaluation 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 evaluation within 15 days of results being announced. A student may appeal the decision of an instructor to the Dean of the department concerned. An external examiner shall be consulted except when a final project is concerned. The subsequent decision is final.

Absence from an examination:

A student who does not sit 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 a re-examination.

Repetition of an examination or project:

If a student fails an exam or assignment s/he may repeat it. Special application must be made to the Dean of the Faculty or the relevant Study Programme Director within ten (10) days from the publication of the result. If re-examination is not practicable, the Dean may decide on an equivalent form of assessment. If a student fails a repeat examination/project s/he must re-attend the course to pass it.

A student who has passed an examination/assignment may, under special circumstances, request a repetition of examination. Upon approval by the Faculty Dean, the student may retake the examination the next time it is held, or resubmit the assignment the next time it is set. The grades from the latter exam/assignment will apply.

Examinations/Submissions of Projects:

Examinations/project submissions shall take place no later than January 15 for the autumn term, and no later than June 1 for the spring term.

Recording grades and storing solutions:

The Academy Office is responsible for publishing, recording and storing students' grades. Written examinations shall be held for six months after the date of the examination and then be destroyed.

The Academy Board shall set further rules concerning examinations and assignments if deemed necessary.

Article 25**Final projects****Bachelor of Arts degree:**

For the evaluation of final projects there shall be a Board of Examiners or an external examiner. The Board of Examiners shall have at least one external examiner who is Chair of the Board.

The Rector appoints examiners to the Board upon recommendation from the Dean of the department concerned. Special guidelines are issued for the duties of the Board of Examiners and the Chair of the Board. Students who wish to comment on the evaluation process, may submit a written request for explanation to the Dean concerned.

Students who are dissatisfied with the outcome may appeal the Board of Examiners' decision to the Dean concerned, within five days from the publication of the result, by submitting their arguments in a signed letter, requesting a re-evaluation which takes these concerns into account. The Dean shall respond to the student's appeal within ten days from its submission. The subsequent decision of the Board is final.

Special rules are issued on the completion and performance of the practical section of final projects.

Master's degree

An external specialist examiner, or a Board of Examiners comprising at least two specialist and external parties does the evaluation of final projects.

The Rector appoints examiners or a Board of Examiners upon recommendation from the Dean or the Council of the department concerned. Special guidelines are issued for the duties of the Boards of Examiners and the Chair of the Board. Students who wish to comment on the evaluation process, may submit a written request for explanation to the Dean concerned.

Students who are dissatisfied with the outcome may appeal the Board's decision to the Dean concerned, within five days from the publication of the result, by submitting their arguments in a signed letter, requesting a re-evaluation which takes these concerns into account. The Academy shall respond to the student's

appeal within ten days from its submission. The subsequent decision of the Board is final.

Special guidelines apply for final projects and master's defences.

CHAPTER XI

Disciplinary Matters

Article 26

The Rector can admonish or temporarily suspend or permanently expel a student from the Academy if s/he has broken Academy laws or regulations or if her/his conduct towards staff or other students has been indecent or improper. Students may appeal such decisions to the Grievance Committee on Student Rights, cf. Article 11. Concerning matters of this nature, parties must in other respects comply with the law.

CHAPTER XII

Academy Fees

Article 27

The Academy Board determines Academy fees and payment requirements. Only students who have paid the Academy fees are considered to be officially registered and eligible to attend the Academy.

CHAPTER XIII

Validity and Other

Article 28

These regulations are confirmed on the basis of the Academy Charter and with reference to Act no. 63/2006 regarding tertiary education. Agreed at a meeting of the Academy Board, June 23 2011.

Reference material 2d.

Participation in recent projects funded by the LLP program

Department of Music - Participation in recent projects funded by the LLP program:

Year	Type of action	Title	Coordinating institution
2011	PLM Placements	Moving Skills in Art and Design	IAA
2011	IP Intensive course		Prince Claus Conservatoire
2011	IP Intensive course	Crossing Borders II	Estonian Academy of Music and Drama
2010	IP Intensive course		IAA
2010	PLM Placements	Art and Design in Post-Crisis Environment	
2009	PLM Placements	New Skills and Training in Art and Design	IAA
2008 - 2009	IP Intensive courses		Prince Claus Conservatoire
2007	Joint Study Program	Joint Music Master for New Audiences and Innovative Practice	Prince Claus Conservatoire
2007	PLM placements	Training in Art and Design	IAA
2007	IP Intensive course	Crossing Borders	Estonian Academy of Music and Drama

Participation in projects funded by the Nordic Council of Ministers:

2012	N+ Intensive Program, Norplus Music	Process II	Lithuanian Academy of Music and Drama
2012	N+ Intensive Program, EMD	Post-Modern relationships between Dance and Music	Turku Academy of Applied Sciences, dept. Of Music
2011	N+ Intensive Program, Norplus Music	Process I	Lithuanian Academy of Music and Drama
2011	N+ Intensive Program, EMD	Physical Cinema / Dance for the Camera Workshop	Turku Academy of Applied Sciences, dept. Of Music

Reference material 2e.
Assessment parameters

Assessment parameters – Music theory

Grade	Knowledge	Technique	Creativity	Participation
9-9,5 (10)	Harmony 15%	50%	25%	10%
	Voice leading/ arrangement 15%	40%	35%	10%
	Analysis 50%	25%	15%	10%
	The student has an extensive knowledge and understanding of the course subject. (The student possesses knowledge and understanding beyond what is required for the course in question).	The student possesses excellent technique. (The student possesses technique beyond what is required).	The student makes creative use of knowledge and technique in relation to the course subject. (The student's execution of assignments is beyond expectation).	94-100% attendance. Great interest and active participation in the course subject.
8-8,5	The student possesses excellent knowledge of most aspects of the course.	The student possesses near faultless technique.	The student makes creative use of his/her knowledge and technique in relation to the course subject but there is some lack of precision in the execution of assignments and/or influences are too obvious.	Delivery of assignments exemplary.
7-7,5	The student possesses good knowledge of important aspects of the course.	The student possesses sufficient technique but mistakes bring him/her down.	The student does not make creative use of his/her knowledge and technique, the execution of assignments is, however, satisfactory in relation to the course content. Inaccuracy is noticeable.	85-94% attendance. The student shows general interest in the course.
6-6,5	The student possesses passable knowledge of individual aspects of the course.	The student's technical knowledge is wanting.	The student does not make creative use of his/her knowledge and technique, the course content is only to a small extent reflected in the execution of assignments. Inaccuracy is pronounced.	Good project deliverance.
5-5,5	The student possesses little knowledge of individual aspects of the course.	The student's technical knowledge is limited. The student displays little or no interest in the course subject.	Inaccuracies and errors in presentation of subject, minimal attempt to creative use of knowledge.	80-84% attendance. Little interest. Poor project delivery.

Plagiarism results in a student's immediate dismissal from a course. A student with under 80% attendance record fails a course. Exceptions to this are made in instances of illness or other circumstances beyond control but grade for participation is then automatically .

Further definitions

Knowledge – Harmony/Voice leading (20%). Knowledge can manifest itself in various ways, e.g. that the student is aware of the identity of chords and their proper spelling. Here are a few critical issues concerning demonstration of knowledge of harmony:

The spelling of chords.

Names of chords.

Awareness of the double functions of chords in modulation or in diatonic emphases.

The student does not recognise the concepts of harmony, e.g. does something other than what was asked of him/her.

The student does something at odds with the style of the period being covered.

Knowledge – Analysis (50%). In analytical assignments, the student is to hand in an analytical reduction relating to a particular musical excerpt or movement. It is important that the student is able to demonstrate knowledge of the main forms and concepts of the related musical period.

Technique – Harmony/Voice leading (50%/40%). The technical issues being emphasized the most are related to voice leading such as:

Parallel consecutive motion.

Leaps, both regarding dissonant leaps and unnecessary leaps within a voice. The treatment of dissonant tones, both with regard to preparation and resolutions.

Traditional treatment of specific chords by musical period, e.g. the Neapolitan chord and the augmented sixth chords.

Cross relations

There are various exceptions to the above and the student shall always state if he/she is not following fixed rules.

Creativity – Harmony/Voice leading (30%/40%). Several issues are of critical concern including:

Contour of outer voices.

Coordination of contrapuntal voices.

Use and placement of dissonance in harmonic progressions.

Choices and flow in the overall harmony.

Structural coherence and the use of cadences.

For aesthetic reasons, the student may make exceptions to technical conventions, given that these exceptions are supported by an appropriate explanation.

Assessment parameters - Analytical studies

Grade	Essays and other written assignments	Presentation and delivery of lectures
8 - 9	<p>Exceptionally well executed work. Far beyond requirements and normal expectation.</p> <p>The student displays outstanding grasp of the subject matter and applies both analytical and critical thought in his/her treatment of the material.</p> <p>Resolutions are characterised by exceptionally independent, prolific, creative thought and intuition.</p> <p>Presentation is in perfect order.</p> <p>Source material and references are systematically and correctly used and the choice of source material is exemplary.</p>	<p>Exceptional performance.</p> <p>Professional presence characterised by complete assurance.</p> <p>Perfect grasp of technique. Clear and memorable delivery.</p> <p>Creative execution.</p>
8,5-8,9	<p>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.</p> <p>Very good grasp of all aspects of the project. Treatment of material generally very good.</p> <p>Resolutions are characterised by independent creative thought and intuition.</p> <p>Systematic analysis and independent development, e.g. with references to other fields and references to artists and art work when appropriate.</p> <p>All methods and presentation of very good quality.</p> <p>Use of source material and references exemplary (emphasis on original sources).</p>	<p>Great performance. The student makes his/her utmost effort.</p> <p>Displays great assurance.</p> <p>Superb technique. Clear and good delivery which captivates others.</p> <p>Creative execution.</p> <p>Has the courage to step outside his/her comfort zone and take risk.</p>
7,5-8,4	<p>Good project, most aspects well executed.</p> <p>Most aspects well delivered. Well executed work displaying logical interpretation and considerable intuition.</p> <p>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.</p> <p>Good grasp of project presentation.</p> <p>Source material is used effectively.</p>	<p>Most aspects well resolved.</p> <p>Displays excellent assurance.</p> <p>Technique is in good order. Delivery is clear.</p> <p>Considerably original execution.</p> <p>Takes some risk but does perhaps not go beyond comfort zone.</p>
6,5-7,4	<p>The project is first and foremost descriptive but not analytical.</p> <p>Most aspects of the subject matter are satisfactorily dealt with but little or nothing added.</p> <p>The student contributes little from him/herself. The project is not original.</p> <p>Acceptable grasp of all aspects of the project. General presentation in order.</p> <p>Use of source material in order.</p>	<p>Reasonably well resolved.</p> <p>Slightly more effort needed in terms of assurance.</p> <p>Technique in order. Delivery reasonably clear.</p> <p>Execution rather unoriginal.</p> <p>Takes limited risk.</p>
6-6,4	<p>Acceptable work but some aspects flawed. Flaws in structure, context lacking.</p> <p>Minimum independent development. Weak grasp of various aspects of project. Little or no originality.</p> <p>Presentation needs improvement and/or there are flaws.</p> <p>Use of source material needs improvement.</p>	<p>Acceptable but some flaws. Assurance somewhat lacking.</p> <p>Technique somewhat lacking.</p> <p>Execution not original.</p> <p>Takes little risk.</p>
5,0-5,9	<p>Flawed work but some aspects passably dealt with.</p> <p>Work which passes minimum requirements but in no way exceeds these.</p> <p>Independence in development needs improvement.</p> <p>Weak grasp of most or all aspects of the project.</p> <p>Use of source material needs improvement.</p>	<p>Does not manage the subject matter but some aspects in order.</p> <p>Presentation is characterised by insecurity and/or that the student is not sufficiently prepared.</p> <p>Technique not in order.</p> <p>Execution uninteresting.</p> <p>Takes no risk.</p>

Assesment parameters - Composition

Grade	Piece, special assignment, interplay with other art forms projects	Piece, special assignment, interplay with other art forms projects	Participation	Portfolio
8.5+	<p>Exceptionally well executed piece. Far beyond requirements and normal expectation.</p> <p>Very good grasp of all aspects of the project – both artistic and technical. Treatment of material very good.</p> <p>The piece is characterized by singularly independent and creative thought and intuition. Presentation in very good order.</p>	<p>Very good use of methodology and technique.</p> <p>Great assurance and initiative displayed in methodology of musical creation and use of technique.</p> <p>Displays daring and independence with varied methodology.</p> <p>Technical presentation good.</p>	<p>Active and enthusiastic in class.</p> <p>Always or almost always well prepared for class.</p> <p>Assignments handed in on time.</p> <p>Originality and imagination in applied exercises.</p>	<p>Everything is represented and there is great originality and imagination in all development, both in terms of material and execution.</p> <p>Presentation all of good quality and pieces and their technical execution and other work professionally presented.</p>
7+	<p>Good project, in most aspects a well executed piece.</p> <p>Applies the methodology of musical creation in a convincing manner.</p> <p>Well structured and executed piece. Considerable originality in treatment of material.</p> <p>Good grasp of project presentation.</p>	<p>Technique and methodology used well for musical creation.</p> <p>Assured grasp of all skill aspects.</p> <p>Displays independence in original use of technique and methodology.</p>	<p>Generally participates in class both as a listener and as a participant.</p> <p>Usually well prepared for class.</p> <p>Assignments usually or always handed in on time.</p> <p>Considerable originality and imagination in applied exercises.</p>	<p>Everything or as good as everything is represented.</p> <p>Presentation of considerable quality.</p> <p>Considerable originality in the development of projects in general.</p>
5+	<p>Satisfactory but with some flawed aspects.</p> <p>Flaws in most aspects are satisfactorily executed but little or nothing is added.</p> <p>The student contributes little from him/herself. The project is not original.</p> <p>Satisfactory grasp of all aspects of project. General presentation in order.</p>	<p>Satisfactory but some flaws.</p> <p>Use of methodology and technique not original and rather predictable.</p>	<p>Sometimes participates actively in group work, discussions, games and/or projects.</p> <p>Attitude toward projects and the group generally relatively positive.</p> <p>Often but not always prepared for class. Assignments usually handed in on time.</p> <p>Limited or little originality in applied exercises.</p>	<p>Not everything is represented but presentation and work is otherwise fine / Everything is represented but presentation and work is in some way inadequate.</p> <p>Limited originality in the development of projects.</p>
1,0–4,5	<p>Unsatisfactory work.</p> <p>Delivery of all or most aspects unsatisfactory. Does not pass minimum requirements.</p>	<p>Knowledge of methods of composition and use of technique inadequate - minimum requirements.</p>	<p>Participation below what can be considered acceptable. The student takes little part in group work and discussions, is not positive and attends class ill prepared.</p>	<p>The portfolio does not pass minimum requirements with regard to content, presentation, development or imagination.</p>
0	o Nothing submitted.	o Nothing submitted.	Nothing submitted	Nothing submitted

Assessment for final concert
main instrument/vocal performance

Review should take the following elements into consideration:

Nuances, freedom, knowledge of style, character of music, sound quality, technical flow, intonation, dynamic, audience relationship, interpretation, articulation, presence, originality, ability to play in an ensemble.

Concert 100%			
30%	30%	30%	10%
Technique	Interpretation	Expression	Overall impression

Review and grade for concert:

Final grade:

**Assessment for
main instrument/vocal performance**

Elements for consideration:

Spectrum, fine-tuning, freedom, knowledge of style, character of music, sound quality, technical flow, intonation/precision, dynamic, interpretation, audience relationship, rhythm, stage presence, creativity, command of instrument, ability to play in an ensemble.

Concert 40%

Composition 100%	Piece 80%	Concert 20%	
30%	30%	30%	10%
Technique	Interpretation	Expression	Overall impression

Review and grade for concert:

Performance in class 60%

40%	30%	20%	10%
Preparation, methods, attendance	work execution, variety	Repertoire, coverage and variety	Artistic vision and interest, intuition and curiosity, ability to play in an ensemble

Review and grade for performance in class:

Final grade:

Key words - description	Originality	——	Presentation	——
	Methodology	——	Delivery	——
	Use of instruments	——	Concert setting	——
	Sound/video technique	—	Interplay with other mediums	——
	Presentation	——		
	Practice	——		
Report				
Grade				

Department of Music - Composition

End of term assessment

Name _____ id. no. _____

Composition - grade	Piece in concert	portfolio
Grade		
Overall		

Department of Music - Composition - Master

Final assignment – assessment

Name _____ id. no. _____

Composition – final examination 60%	Piece 50%	Concert 10%
Key words - description	Originality, methodology, use of instrument, sound technique	Presentation, delivery, concert setting, interplay with other mediums

Thesis 40%	Professional command	Technical knowledge
Subject headings - description	Progression, development (of the student), variety, originality	Methodology, research, use of instrument, articulation and sound technique

Composition – Final grade	Piece / concert	Thesis
Grade		
Overall		

Place and date

Examiner I

Examiner II

Grading scale

Grades range from 0 to 10 in whole and half numbers. The minimum grade for passing examination is 5. Frame of reference for teachers when grading:

IAA	Report	Type	U.K.	U.S.A.
10,0	Excellent	Distinction	1 st	A+
9,5	Excellent	Distinction	1 st	A
9,0	Excellent	Distinction	1 st	A-
8,5	Very good	I. grade	2i	B+
8,0	Very good	I. grade	2i	
7,5	Very good	I. grade	2i	B-
7,0	Good	II. grade	2ii	C+
6,5	Good	II. grade	2ii	C
6,0	Good	II. grade	2ii	C-
5,5	Satisfactory	III. grade	3 rd	D
5,0	Satisfactory	III. grade	3 rd	D
4,5	Inadequate	Failing grade	Fail	F
4,0	Inadequate	Failing grade	Fail	F
3,5	Very inadequate	Failing grade	Fail	F
3,0	Very inadequate	Failing grade	Fail	F
2,5	Very inadequate	Failing grade	Fail	F
2,0	Unacceptable	Failing grade	Fail	F
1,5	Unacceptable	Failing grade	Fail	F
1,0	Unacceptable	Failing grade	Fail	F
0,5	Inadmissible	Failing grade	Fail	F
0,0	Inadmissible	Failing grade	Fail	F

Reference material 2f.
MA final project procedures

FINAL PROJECT TOWARDS MA-DEGREE IN MUSIC COMPOSITION

Guidelines for students and advisors

Description

The final project towards an MA-degree in Music Composition at the Iceland Academy of the Arts is 30 ECTS and consists of two components: an original music composition and an academic essay. The final project should be based on an approved research proposal that the student submits at the beginning of his or her studies, and works at in collaboration with his or her advisor(s) until the end of the programme.

The musical composition and the essay make up one whole. They should interact closely with each other, and each should reflect and support the other. These two parts create an inextricable whole as is the norm in artistic research, and one grade is issued for both. The final project is based on the student's research into specific related areas of music. It is designed to demonstrate students' understanding of their artistic practice and research work and reflect their competence when it comes to systematic discussion and dissemination. The conclusions of the research are artistically reflected in the composition. Thus each part of the final project refers back to the other.

Different approaches are required for the work processes, methodology and presentation of each part. Outlined below are the goals and scope of the final essay, as well as the presentation, delivery and evaluation for both parts of the final project. Collaboration with the advisor is also discussed.

Goals

The final essay toward a MA degree in Music Composition is designed to show that students have an independent, academic grasp of their area of specialisation and can place their own artistic creation in context with the professional environment in which they work. The purpose of the final essay is to demonstrate students' understanding of their creative practice and research process and show their competence in conducting a systematic discourse and dissemination.

The main objectives for the final essay are:

For students' own art practice to be placed in an academic and artistic context.

For the process and relationship between research and artistic practice to be described, including methods used to achieve set goals or to answer specific research questions.

For the contribution of the final project to the relevant professional environment to be discussed.

Scope and composition

The dissertation should be 10,000-12,000 words in length. Basic guidelines for presentation and structure are as follows:

What is the topic of the dissertation? The goal of the artistic research should be clearly stated and research questions should be used. There should also be a general discussion about the way the academic and artistic aspects of the project are related and how the research aspect is reflected in the musical composition. Where did the need for this project spring from?

Why is the research being conducted? In a broad context, why is the research necessary, over and above the student's artistic needs? The project should have relevance to an external context, and thus into the academic and artistic context that surrounds it. Reference should be made to other research that has been carried out in the field and other artistic works dealing with similar topics should be mentioned (state of the art).

How was the research carried out? What methods were used to achieve the goals of the project? This includes methods used for data collection, analysis, interpretation, processing and communication, whether those methods were systematic, academic or specialised in the artistic field in question. It is also advisable for students to describe the research process in a comprehensive way, including the relationship between methods and development of new methods. It is particularly important to clarify the relationship between academic practices and artistic methods, and how each nourishes and supports the other.

Conclusions and critical discussion. The conclusions of the study should be presented in a comprehensive way, and should be discussed critically. Why is the research important to the specific subject, the student on a personal level, and the environment that the project addresses? Possible future research by the student should be discussed, as well as the future possibilities of the project.

The finished essay

It is important for final essays to reflect high working standards, i.e. analytical and critical treatment of data and sources, as well as careful finishing.

The degree issued is an *MA degree in Music Composition*.

The essay should be submitted in bound form with a black spine. Students are required to use special covers provided by the Academy, which may be obtained from the office of the relevant department, showing the school logo, the department and the degree. Students may obtain standard models for a cover and the title page of the essay from the relevant programme director, or on the library's website: <http://bokasafn.lhi.is/ritgerdasmid/lokaritgerdir/form/>

When submitting a final essay, students are required to sign an agreement with the school library on the handling of final essays after students have graduated. At the same time students must submit three printed copies of their final essay and one electronic copy (on a CD-ROM). The agreement may be found on the library's website: <http://bokasafn.lhi.is/ritgerdasmid/lokaritgerdir/>

The essay shall fulfill academic requirements concerning references, footnotes and a bibliography. It should also contain a short abstract, a numbered table of contents, an introduction, main text, and conclusion. The essay should be in 12p Times New Roman font with 1,5 line spacing. The Oxford Referencing System should be used for recording references and citations. Specific instructions may be found on the library's website:

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

Students are required to use special covers provided by the Academy that may be obtained from the office of the relevant department, showing the school logo, the department and the degree. Students may obtain standard models for a cover and the title page of the essay from the relevant programme director.

When submitting a final essay, students are required to sign an agreement with the school library on the handling of final essays after students have graduated. At the same time students submit three printed copies of their final essay and one electronic copy (a protected PDF file on a CD-ROM).

A musical composition work shall be submitted on a computer printed score and parts, along with a recording of the work.

Performance

At the end of the programme, students organise and perform publicly the musical compositions from their master's programme, in the presence of examiners and representatives from the Iceland Academy of the Arts (IAA).

The oral defence takes place in the presence of examiners and representatives from the IAA in connection with a public performance of a musical work. The defence should ideally take place directly after the musical performance.

Additionally a public seminar takes place in which students discuss their final project. Ideally the seminar should take place before the final touches are put on the work, to invite critical and constructive discussion about the project that students can utilise in the working process.

Evaluation

Evaluation of a final project is in the hands of an examining committee, made up of at least two specialists and external examiners. The rector appoints an examining committee on the programme committee's recommendation. Project evaluation is based on artistic and academic criteria during a public performance and also in a closed dissertation defence. One grade is given for the final project as a whole, as determined by the examining committee. The final project is evaluated in accordance with the department's evaluation scale.

Any disagreements concerning the evaluation should be referred to the programme director and dean for a final ruling.

Special guidelines are issued on the procedure for the dissertation defence.

Collaboration between student and advisor

The advisor is the student's academic consultant in the writing of the final dissertation. The advisor should hold an MA-degree or higher, and be an expert in his or her field. The role of the advisor is to provide constructive advice on students' topics and approaches. The advisor also provides advice on the selection of sources and use of academic theory. The advisor is not responsible for the student's work, output or performance. Advisors are chosen in accordance with students' research ideas at the beginning of the programme.

Students are entitled to 20 hours with an advisor during each school year.

Students should meet with their advisors regularly while they are writing their dissertations. First to discuss the topic of the dissertation, and then to receive advice concerning their work. If students intend to make use of the consulting sessions that they are entitled to, they must submit to the advisor at least two drafts of the dissertation while the work is ongoing. The student and advisor make up a schedule for draft and final submissions, and conduct the work process accordingly. Students are responsible for adhering to the schedule.

Oral Examination towards MA-degree

Guidelines for students, advisors and examiners

The Academy Rules, Article 25, stipulate that:

An external specialist examiner, or a Board of Examiners comprising at least two specialist and external parties does the evaluation of final projects.

The Rector appoints examiners or a Board of Examiners upon recommendation from the Dean or the Council of the department concerned. Special guidelines are issued for the duties of the Boards of Examiners and the Chair of the Board. Students, who wish to comment on the evaluation process, may submit a written request for explanation to the Dean concerned.

Students who are dissatisfied with the result may appeal the Board's decision to the Dean concerned, within five days from the publication of the result, by submitting their arguments in a signed letter, requesting a re-evaluation, which takes these concerns into account. The Academy shall respond to the student's appeal within ten days from its submission. The subsequent decision of the Board is final.

Special guidelines apply for final projects and oral examinations for each study programme.

General description

The examination is not open to the public.

The examination may last for up to one hour.

Present at the examination are the student, his/her advisor/s, an examiner or examining committee, and the programme director (or a representative).

The programme director moderates the examination.

Examiners are to have prepared questions in advance concerning the composition, value, methods and execution of a final project. The examiner can contact the moderator before the examination takes place should he/she have questions about the project or wishes to discuss specific aspects thereof.

Prior to the examination, the moderator informs the student that no grades have been decided upon, since a grade is not issued for a final project before the oral examination has taken place.

Procedure

The programme director moderates the oral examination and ensures that the student and examiners are given equal opportunities to present their views.

The student begins by presenting his or her dissertation for up to 15 minutes. This time may be used, for example, to state the main points, discuss the

experience of tackling the subject in question, to discuss its strengths or weaknesses, or point out aspects that the student wishes particularly to highlight.

Following the presentation the examiner/s takes over, first briefly discussing their findings concerning the final project and then by asking questions of the student, as required.

The student is given an opportunity to elaborate on aspects that the examiner/s feel are unclear. Discussions should focus on the subject of the dissertation and its strengths and weaknesses, so that the feedback the student receives is as constructive as possible. As the examination progresses, the advisor and the moderator are expected to become involved in the discussion.

In the event that an amendment to the final project is required, an attempt is made to be as clear about this as possible before the examination ends. Students should keep in mind that it is normal for changes to be made to a project before it is submitted in its final form.

When the examination is over the student shall leave the meeting while the advisor, examiners and moderator discuss their findings amongst themselves.

Evaluation

The examiners and the advisor make a decision about a final grade. If the project is considered to have fulfilled demands, three copies of a statement to that effect are signed, for the Academy Office, the examiners and the advisor, respectively.

Grades are entered on a special form that the advisor and examiners sign and submit to the Academy Office following the examination. The examiners and the advisor subsequently inform the student about their findings.

If necessary, the examiner can ask the student to change or amend the final project.

In cases where outcomes are conditional on changes being made, the advisor and student shall be given as clear instructions as possible as to the changes that examiners and advisor have decided on.

The student shall make the changes in collaboration with his/her advisor and submit the final version of the project within two weeks of the oral examination being conducted, or ten days prior to graduation, at the latest.

Evaluation criteria of final projects at the Iceland Academy of the Arts

How well is the topic presented?

How good are the arguments for the basis and importance of the project?

How clearly does the student present his or her goals and the questions, creative aspects or tasks that need resolving?

How well does the student meet the goals that he or she has set?

What is the inherent value of the work? Does it lead to new knowledge or new insights? Does it raise questions?

Does the student show resourcefulness or does he or she shed new light on the topic? Does the work show originality?

How well does the student demonstrate knowledge of the academic background (state of the art) of the topic and how well does he or she introduce related or comparable topics?

How clear is the student about the issues relating to his or her topic?

Is the student aware of how his or her attitudes impact the work?

Is due care taken when making assumptions? Is the student aware of places where information is lacking?

Is there a clear relationship between a work of art and academic discussion? How clear is the relationship between the two?

Are methods consistent with the research goals and artistic vision?

Are new methods discernible that have been developed in the research and creative process?

Are conclusions presented in a comprehensive, clear manner?

Is the student's critical reflection on the project evident, both in terms of the practical and academic aspects?

Are ethical aspects adequately discussed?

Are rules concerning academic working methods followed, including those on use of sources and citations?

How are sources selected and used? Is the use of data analytical and critical?

How well is the project presented? This incorporates the logical development of the project, context, language used, final outcome and artistic presentation, as appropriate.

Grading at the Iceland Academy for the Arts

The department's grading scale shall be used as a guideline.

Professional Integration Project (PIP)

1. Course title

Professional Integration Project (PIP)

2. Code of course

T.b.d.

3. Type of course

Project

4. Level of course

Master's

5. Year of study

Second year

6. Number of credits

30 EC

7. Contact hours

12 voucher hours for mentor of the students choice

(Please note: the use of vouchers has to be approved beforehand by the programme leader)

8. Name of tutors

T.b.d.

9. Objectives of the course

Upon completion of this Professional integration Project, the students will be able to manage and implement artistic projects to demonstrate their ability to use innovative practice to reach new audiences.

Students will...

- through the use of their imagination, intuition and emotional understanding, demonstrate a clear capacity to make decisions in a chosen context;
- demonstrate convincing skills of leadership, including effective communication and social skills for working with others, as well as being able to negotiate with and organise others;
- be able to address and communicate with new audiences convincingly in a creative, innovative and binding way.
- be able to enhance the meaning of music by presenting the music in a new context or environment;

- demonstrate the capacity to design and implement a well-structured professional development plan, in which research and project management aspects are synthesized.
- (demonstrate an effective application of project management skills, which are applicable to their professional development plan).
- demonstrate the ability to convincingly analyse and reflect upon the process and outcome of the professional integration project, both orally and in writing.

10. Prerequisites

Successful completion of the four compulsory modules.

11. Course content

During the Action Research and Project Management & Entrepreneurship module a professional development plan has already been written for the execution of the PIP. This plan will be taken as point of departure and will be further developed. The plan will include:

- a clear artistic concept
 - a concept for audience engagement
 - a project plan
 - a budget
 - a marketing strategy
 - a risk analyses
 - fundraising
 - personnel management
- A portfolio, with documentation of the above and including thoughts about reflective and reflexive practice.
- A performance and/or creation presented to an audience
- A Viva Voce presentation to a jury, reflecting on the portfolio and final performance

12. Recommended reading/listening/viewing

--

13. Teaching methods / workforms

Laboratory. field study, individual study

14. Assessment methods

- Continuous assessment by the key mentor (and external mentor / supervisor at placement)

- Assessment of the performance/creation and the portfolio by a jury, during a Viva Voce.

15. Language of instruction and assessment

English

16. Corresponding Learning Outcomes

Skills in Artistic Expression

- 1.1... be able to create, realise and express unambiguously to specialist and non-specialist audiences their own artistic concepts as a high-level performer, composer and/or leader, emerging as a well developed musical personality.

Creative and Transformative Skills

- 2.1... demonstrate considerable capacity in creating and developing original musical material inspired by people, context and purpose.
- 2.2... be able to re-create and transform repertoire building upon experience with representative works in their area and a variety of other musical styles and genres.

Performance Skills

- 3.1... be able to project their musical ideas fluently, sensitively and with confidence in a variety of performance settings and for a variety of audiences using a wide range of musical material.

Knowledge and Understanding of Context

- 9.1... be able to seek and apply knowledge from other fields of research.
- 9.2... possess knowledge of musical styles and their associated performing traditions in order to be able to develop, present and demonstrate programmes that are coherent and suitable to the performing context(s).
- 9.3... have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

Independence

- 10.1... have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be
 - o extended and complex,
 - o applied in new or unfamiliar contexts,
 - o based upon incomplete or limited information.

Psychological Understanding

- 11.1... be able to demonstrate self-awareness in a variety of situations, and be self-confident and experienced in working with various target groups from different backgrounds.

Critical awareness

- 12.1... be able to make reflexive decisions based upon their critical responses,
continuously renewing and developing their personal skills and knowledge
within their profession.

Communication and project management skills

- 13.1... have become confident and experienced in their communication and social skills, including the ability to
 - o initiate and work with others on joint projects or activities,
 - o show skills in leadership, teamwork, negotiations and organisation,
 - o integrate with other individuals in a variety of cultural contexts,
 - o demonstrate their command of language (written or spoken),
 - o present complex work in accessible form,
 - o interact with and respond to a variety of audiences
- 13.2 ... be able to apply, using project management techniques, their knowledge, artistic understanding and problem-solving abilities in unfamiliar and/or multi-disciplinary contexts.

Reference material 3a.
The Iceland Academy of the Arts Equal Rights Policy

Equal Rights Policy

Objectives

The Iceland Academy of the Arts (IAA) is a community of students, academics, instructors and other employees governed by equality and respect.

The goal of the Academy's equal rights policy is to ensure the equal rights of men and women within the academic community through specific actions and by encouraging an active debate about equal rights in all areas of our work. By doing so, the Academy wants to make sure that its human resources - the talents of its employees and its students - will thrive as well as possible.

Responsibility and implementation

Deans, program directors, the executive director and directors of support services are responsible for the daily implementation of specific policy articles. Final responsibility is in the hands of the Academy's top management, i.e. its board and rector.

The equal rights committee of the Iceland Academy of the Arts oversees the development, implementation and monitoring of the equal rights policy. The committee is composed of student and employee representatives from all of the Academy's departments.

Appointments, wage equality and professional development

All advertisements by the Iceland Academy of the Arts shall show consideration for gender equality and equal respect for both genders, cf. Art.18 of the Law on the Equal Status and Rights of Women and Men.

Vacant positions at the Academy shall be open to both men and women. Recruitment processes shall consider principles of gender equality and this policy shall be acknowledged in the Academy's job advertisements. Upon recruitment, gender discrimination on grounds of family situation or other factors, where it may be assumed that gender-related private circumstances may have an impact, is not permitted.

Evaluation committees for new appointments and promotions shall include representatives of both genders, if at all possible.

Women and men working at the Iceland Academy of the Arts shall enjoy comparable remuneration and entitlements. Women and men shall receive equal pay for work of equal value.

In assigning projects, transferring or laying off personnel, care shall be taken to avoid gender discrimination. Research, job development, continued education, and the allocation of grants from Academy funds shall take into account principles of gender equality.

The IAA seeks to avoid that jobs within the Academy become associated with one gender rather than the other.

The Iceland Academy of the Arts seeks to utilize the benefits of flexibility in the workplace in order to make it easier for employees to reconcile their private lives, family responsibilities and work duties. Thus, the Academy's employees shall have the option of flexible working hours where applicable and suitable to the employee and the workplace.

Equal opportunity to education and equal rights debate

It is the policy of the Iceland Academy of the Arts to ensure that both men and women have equal opportunity to the education it offers.

In their creation and communication of the art, the Academy's graduates hold great responsibility. The Academy wants to do its part to make sure that its students and staff are aware of gender images and the position of men and women in art as well as other areas of society. At the same time, the Academy wants to encourage education and debate about the contribution of men and women to artistic creation, their position as art students and teachers, and as working artists in society.

The Academy seeks to ensure the equality of the genders within its respective departments and educational programs by, among other things making certain that promotion of its academic fields, material, and organization of instruction appeals to both genders. The Academy wants to avoid that the teaching methods, the teaching environment and the teaching approaches deter either men or women from choosing a specific academic field.

Admissions committees shall include representatives of both genders, if at all possible.

Equal rights principles and gender debate shall be included in the mandatory curriculum of all Academy departments.

Furthermore, the equal rights committee shall routinely assess of the status of the genders within the Academy, introduce its results to students and staff, and arrange for an active debate about equal rights issues.

Sexual harassment

Sexual harassment is not tolerated within the Iceland Academy of the Arts, neither by staff members nor students. According to the 17th Article of the Equal Rights Law, sexual harassment is defined as "behavior that is unreasonable and/or insulting and against the will of those who are subjected to it, and which affects their self-esteem and is continued in spite of a clear indication that this behavior is unwelcome. Sexual harassment can be physical, oral or symbolic. One event may be considered sexual harassment if it is serious."

Victims of sexual harassment have the right to consult the school physician for assistance and/or the supervisor responsible for the victim's working environment. The consulting party will then seek to resolve the matter. The victim shall in no manner be harmed by the measures taken for that purpose. If the matter is not resolved, the decision-making power lies with the

rector. Serious or recurrent harassment may lead to reproof or discharge of a student or staff member.

The equal rights committee shall conduct a study of the frequency of sexual harassment within the Iceland Academy of the Arts and introduce its results to students and staff. Information about means of resolution and other instructions to victims of sexual harassment shall be published in the Academy's handbooks and on its home page.

Reference material 4a.
**Examples from the Department of Music Academic faculty
profile**

Output in the academic year 1. ágúst 2010 - 31. júlí 2011

Kjartan Ólafsson – Overview



Name: Kjartan Ólafsson

Position: Professor, programme director - composition

Department: Department of Music

Projects				
Research Activity				
Title	Field	Role	Date/Period	Keywords
CALMUS AUTOMATA	Music Performance, Composition	Scholar	June 9, 2011 - Sept. 5, 2011	Software
CALMUS II	Music Performance, Composition	Project director	Oct. 5, 2009 - Oct. 5, 2010	Artificial Intelligence in Musical Composition
Sid-COST	Music Performance, Composition	Participant	Aug. 1, 2009 - Aug. 1, 2011	Sonic Interaction Design
Artistic Activity				
Title	Field	Role	Date/Period	Keywords
Strákasinfónía	Composition	Artist	July 1, 2011 - Sept. 5, 2011	
Monet	Composition	Artist	Jan. 29, 2011 - Jan. 29, 2011	Dark Music Days
Gotasagasinfónía	Composition	Artist	Jan. 29, 2011 - Jan. 29, 2011	Dark Music Days
MOZAIK VII	Composition	Artist	Jan. 27, 2011 - Jan. 30, 2011	
Ár var alda	Composition	Artist	Nov. 16, 2010 - Nov. 16, 2010	
StringQ - Mozaik V	Music Performance	Artist	Oct. 14, 2010	Contemporary Music
Mozaik - piano - VI	Composition	Artist	Oct. 5, 2010 - Oct. 5, 2010	Composition for solo piano
Peter Pan – suite	Composition	Artist	Oct. 5, 2010 - Oct. 5, 2010	Electronic Music
Prjónastofan Sólin – suite	Composition	Artist	Oct. 5, 2010 - Oct. 5, 2010	Electronic Music
Sólófónía II for orchestra.	Composition	Artist	Oct. 5, 2010 - Oct. 5, 2010	
Védís – music for dance	Composition	Artist	Oct. 5, 2010 - Oct. 5, 2010	Contemporary Music
Three Maries – suite	Composition	Artist	Oct. 5, 2010 - Oct. 5, 2010	Electronic Music
It was in the bed of years flowing	Composition	Artist	Oct. 5, 2010 - Oct. 5, 2010	Electronic Music
CALMUS II	Composition	Project director	Jan. 31, 2010 - Jan. 31, 2010	Artificial Intelligence in Musical Composition

Publications

Title	Type	Role	Publication year	Keywords
Sólófónla II for orchestra.	Audio recording	Artist	2011	
Ár var alda	Audio recording	Artist	2010	
It was in the bed of years flowing	Sheet music	Artist	2010	Electronic Music
KO3CD28 3CD	Audio recording	Artist	2010	CD
Mozaik - piano - V1	Sheet music	Artist	2010	Composition for solo piano
Peter Pan – suite	Audio recording	Artist	2010	Electronic Music
Prjónastofan Sólin – suite	Audio recording	Artist	2010	Electronic Music
StringQ - Mozaik V	Sheet music	Artist	2010	Contemporary Music
Védis – music for dance	Audio recording	Artist	2010	Contemporary Music
Three Maries – suite	Audio recording	Artist	2010	Electronic Music

Other Activity

Type	Title	Field	Role	Date/Period
Member of expert panel	SMC2011	Music Performance, Composition	Consultant	Jan. 28, 2011 - April 14, 2011
Masterclass	CALMUS lecture	Composition	Author	Nov. 16, 2010 - Nov. 17, 2010
Member of board	Society of Icelandic Composers	Composition	Artist	Oct. 6, 2010 - Sept. 5, 2011
Member of panel	Listráð Hörpu	Composition	Artist	Oct. 5, 2010 - Sept. 5, 2011
Public event organization	Dark Music Days	Composition	Project director	June 9, 2010 - Sept. 5, 2011
Member of board	STEF	Composition	Artist	April 29, 2010 - Sept. 5, 2011
Member of board	Nordic composers concil	Composition	Artist	April 23, 2010 - Sept. 5, 2011
Purchase of works	KO3CD28	Composition	Artist	Dec. 10, 2009 - Nov. 17, 2010
Member of board	The European Composers Forum	Composition	Participant	Oct. 6, 2009 - Sept. 5, 2011
Public event organization	Nordic Music Days 2011	Music Performance, Composition	Artist	Sept. 15, 2009 - Sept. 5, 2011
Member of selection committee or jury	Nordic Music Prize	Music Performance, Composition	Artist	Sept. 1, 2009 - Sept. 5, 2011
Member of board	BÍL	Composition	Artist	Aug. 5, 2009 - Sept. 5, 2011
Member of board	The International Society for Contemporary Music	Composition	Participant	Aug. 4, 2009 - Sept. 5, 2011
Member of board	Samtónn	Composition	Artist	Aug. 1, 2009 - Sept. 5, 2011
Member of committee	Composer's fond 365	Composition	Artist	June 10, 2009 - Sept. 5, 2011
Member of board	Fjólis	Composition	Artist	May 1, 2009 - Sept. 5, 2011

Sigurður Halldórsson – Overview



Name: Sigurður Halldórsson
Position: Adjunct Lecturer, programme director - NAIP and CMC
Department: Department of Music

Projects				
Artistic Activity				
Title	Field	Role	Date/Period	Keywords
Caput-hópurinn	Music Performance	Artist	July 23, 2011	
Skáholt Summer Concerts	Music Performance	Artist	July 21, 2011 - July 21, 2011	Handel
Skáholt Summer Concerts	Music Performance	Artist	July 21, 2011 - July 21, 2011	G.F.Handel
Skálholtskvartett 15 ára	Music Performance	Artist	July 17, 2011	
Baroque Festival at Hólar 2011	Music Performance	Artist	June 20, 2011 - June 26, 2011	Baroque music
CAPUT in Harpa 2011	Music Performance	Artist	June 12, 2011 - June 12, 2011	Contemporary Dance, chamber
Cameractica	Music Performance	Artist	June 4, 2011	
La revue de Cuisine	Music Performance	Artist	May 15, 2011 - May 22, 2011	Music-theatre
CAPUT in Hof 2011	Music Performance	Artist	April 14, 2011 - April 14, 2011	contemporary music, Chamber Music
Caput-hópurinn. Í minningu Isang Yun	Music Performance	Artist	Feb. 20, 2011	
Cameractica: Mozart við kertaljós	Music Performance	Artist	Dec. 19, 2010 - Dec. 22, 2010	
Concert within the context of Karl Kvaran exhibition	Music Performance	Artist	Dec. 12, 2010 - Dec. 12, 2010	contemporary music
Caput-hópurinn. Japanskir meistarar	Music Performance	Artist	Nov. 14, 2010	
Cameractica	Music Performance	Artist	Oct. 17, 2010	
Musique en Ecrins	Music Performance	Artist	Oct. 12, 2010 - Sept 21, 2011	
Voces Thules projects 2010-2011	Music Performance	Artist	Aug. 30, 2010 - Aug. 21, 2011	medieval music, world music
Schubert G major and G minor Quartets	Music Performance	Artist	July 31, 2010 - July 22, 2011	Chamber Music, string quartet
Baroque concerts in Skálholt 2010	Music Performance	Artist	July 19, 2010 - Aug. 2, 2010	Baroque music, Chamber Music

Missa Pacis	Music Performance	Artist	July 5, 2010 - Sept. 17, 2011	Contemporary Dance, church music
Publications				
Title	Type	Role	Publication year	Keywords
Missa Pacis	Audio recording	Artist	2011	Contemporary Dance, church music
Haydn 7 Words of Christ on the Cross	Audio recording	Artist	2010	Chamber Music, String Quartet
Other Activity				
Type	Title	Field	Role	Date/Period
Lecture	Voces Thules projects 2010-2011	Music Performance	Artist	July 8, 2011 - July 8, 2011
Radio broadcast	Three mistuned cellos	Music Performance	Artist	Dec. 12, 2010 - Dec. 12, 2010
Lecture	Voces Thules projects 2010-2011	Music Performance	Artist	Sept. 11, 2010 - Sept. 11, 2010
Public event organization	Skálholt Summer Concerts 2011	Music Performance	Artistic Director	Sept. 1, 2010 - June 26, 2011
Public event organization	Skálholt Summer Concerts 2010	Music Performance	Project director	Oct. 1, 2009 - Aug. 1, 2010

Porbjörg Daphne Hall – Overview



Name: Porbjörg Daphne Hall

Position: Assistant Professor, programme director - music theory and literature

Department: Department of Music

Projects				
Research Activity				
Title	Field	Role	Date/Period	Keywords
Images of the Music Festival Iceland Airwaves and Reykjavik City	Cultural Theory, Music theory and literature	Scholar	Sept. 1, 2010 - Aug. 29, 2011	Musicology, Cultural Studies, Geography, Images, Identity
Publications				
Title	Type	Role	Publication year	Keywords
"Is Icelandic Music Lousy?"	Electronic publication	Scholar	2011	
'The Future of Musical Education in Iceland'	Electronic publication	Scholar	2011	
Other Activity				
Type	Title	Field	Role	Date/Period
Lecture	Popular Music and Reykjavik City, Images and Identity.	Music theory and literature	Scholar	June 22, 2011 - June 26, 2011
Lecture	Contestation of the image and identity of Reykjavik City: A Case Study of Iceland Airwaves	Music theory and literature	Scholar	May 18, 2011 - May 20, 2011
Lecture	Music and geography - The Case of Christiania	Music theory and literature	Scholar	Feb. 24, 2011 - Feb. 24, 2011
MA thesis	Images of the Music Festival Iceland Airwaves and Reykjavik City	Cultural Theory	Scholar	Dec. 1, 2010 - Aug. 29, 2011

Reference material 4b.
The Iceland Academy of the Arts Research strategy

Iceland Academy of the Arts - Research Strategy

A strong research environment is a necessary prerequisite to the generation of knowledge in a community. Universities play a key role in shaping and developing research environments, as it is one of the fundamental duties of each higher education institution to conduct research in its respective field. The Iceland Academy of the Arts is the only higher education institution in Iceland that has been accredited by the Ministry of Education, Science and Culture in the discipline Arts. It is therefore the duty of the IAA to carry out research in the arts, not only in art theory, which has been the main focus of research in the discipline for a long time, but more particularly through artistic research.

Artistic has been a growing force in the production of knowledge worldwide in recent decades. Such research draws on methods used in artistic practice, and the output of the research is disseminated through various artistic media. Thus artistic research employs the experience, understanding and training that only practicing artists possess, for the purpose of creating new knowledge. Such research can only take place through the close association of practice and theory, which, within the university community, is only found in an arts academy.

Therefore the goal of the Iceland Academy of the Arts is to create a strong research platform for the arts in Iceland, and to become a leader in that field

To achieve that goal, the IAA emphasises:

- The establishment of an attractive, open research environment within the academy
- Supporting the dissemination of research output conducted under the auspices of the academy and by academic staff
- Strengthening research-based study programmes at the academy
- Developing research methodologies in the realm of artistic research
- Forging and strengthening collaborations in research projects

Through dynamic research in the arts, the IAA seeks to increase knowledge in the arts and of their role in the community, facilitate diversity and innovative practice within the arts, search for new methods in artistic practice, and strengthen the role of the arts in the production of knowledge within the community.

Reference material 4c.

Regulations of funds for Academic faculty, teachers and staff

Research Fund - Regulations -

Article 1

The Research Fund has the role of promoting the Academy's academic faculty research and development (R&D) activities and encourage 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 Board is appointed by the rector 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 Center shall be the Fund's Secretary.

Article 5

All academic faculty members who are appointed with R&D 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 Center 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.

Fund for Academic Faculty Professional Development

- Regulations -

Article 1

The Fund's main role is the enhancement of professional development of the Academy's academic staff. Professional development is considered to be continued education in the applicant's subject area and any endeavour on the part of the applicant, which may be considered to lead to the development of professional work.

Article 2

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

Article 3

The Fund's Board shall be comprised of the Rector, who furthermore is the Chairman of the Board, Deans of Department and representatives of academic faculty, one from each department. Representatives of academic faculty are appointed for two years at a time.

The Fund's Board makes decisions about the affairs of the Fund within the framework of these rules. Decisions on grants take place at the Fund's meetings with the participation of all representatives present. At least half the number of representatives has to be present at the Board's meeting in order for it to make decisions on grants.

Article 4

The Academy's Managing Director oversees the operation and administration of the Fund with mandate from the Fund's Board. The Director of the Academy's Research Service Center shall be the Fund's Secretary.

Article 5

All academic faculty members have the right to apply for a grant from the Fund. In addition, teachers who have taught over 50 lessons in the current term (equivalent of 25 academic lectures) have the right to apply for a grant.

Article 6

The Fund supports participation in continuing education, conferences and exhibitions, dissemination of output in the public arena, the giving of lectures outside the Academy, study trips and promotional work and networking, among other activities. The Fund allocates grants for travelling expenses, course fees, conference fees and grants for independent projects deriving from artistic activity and/or academic work. Project proposals shall be clearly defined and with set time limits.

Article 7

Applications shall be called for twice every academic year, early in the autumn term and early in the spring term.

Applications shall be clear and precise. Applications shall articulate the purpose and aim of the project in question, define its scope, main emphases and how it relates to the applicant's professional development and continuing learning.

Applications shall be accompanied by an overview of estimated project costs and on the revenue side, it shall state estimated own contribution, contribution from others and the ratio which the grant from the Fund is intended to make up.

Applications shall be sent to the Fund's Secretary within the time limit advertised. Applications shall be made electronically.

Applicants who have previously received a grant must have submitted a sufficient account of previous projects.

Article 8

These rules are made on the basis of Article 18 of the Iceland Academy of the Arts Rules and agreed by the Academy's Board on 18 October 2011. Previous provisions on the *Education Fund* cease to apply with immediate effect.

Publication Fund - Regulations -

Article 1

The Iceland Academy of the Arts Publication Fund shall be established.

The Fund's revenue is:

1. The annual contribution of the Academy Board.
2. Other revenue the Fund may receive.

Article 2

The Fund's role is to promote the Academy publishing activities and enhance the dissemination of Faculty output, and thereby aim to strengthen the relationship between teaching and research.

Article 3

The Fund's Board shall be comprised of three parties, two external and one from the Iceland Academy of the Arts.

The Board is appointed by the Rector 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 grants on the basis of these rules.

Article 4

The Academy's Managing Director oversees the operation and administration of the Publication Fund with mandate from the Fund's Board.

Article 5

The Fund's Board shall advertise internally for applications for grants once every academic year in the autumn term. Academic faculty has the right to apply for grants from the Fund.

Article 6

The assessment of applications should primarily focus on the impact to the relevant field and/or the author's professional development. In particular, the focus should be on how the project strengthens dissemination of academic output and how it correlates with the Academy's Research Strategy.

The Fund only supports publication of printed work and does not cover publication of DVDs or CDs.

Article 7

Applications shall be accompanied by a detailed description of the publication, including:

- Author/co-authors
- Comprehensive description of contents: the publication's subject matter and aim.
- Contribution to the relevant field: description of the state of the art, what the publication adds to it, and a description of the publication's relevance to the author's own professional development.
- Description of target audience and relevance to teaching in the arts and design (if applicable).
- Number of pages, print run and estimated publishing date.
- Relevance to the Academy's Research Strategy and its overall academic policy.
- Applicant's résumé and list of published work.

Article 8

The application should be accompanied by a comprehensive cost estimate where all main cost items are listed, along with a detailed financing plan.

The Fund contributes a maximum of 2/3 of the total publication costs. Grant disbursement shall be in accordance with the Board's regulations of procedure.

Grantees shall submit settlement of accounts one year after the allocation of a grant.

Article 9

The Fund's Board has the role of awarding financial grants to individual applicants in addition to accepting an author's work for publication under the auspices of the Iceland Academy of the Arts, where there is in effect no grant. The Iceland Academy of the Arts and the University of Iceland Press cooperation agreement provides that the University of Iceland Press only accept for publication work which the Board of the Iceland Academy of the Arts' Publishing Fund has discussed and agreed.

Article 10

Applications shall be submitted electronically to the e-mail address utgafusjodur@lhi.is on the relevant application forms which may be found on the [Academy's website](#).

An applicant 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.

Reference material 4d.

Academic faculty, teachers and staff 2011 -2012

Academic faculty 2011-2012

Department of Music

Dean

Mist Þorkeldsdóttir

Composition and Theory

Kjartan Ólafsson, professor and program director

Gunnsteinn Ólafsson

Hróðmar I. Sveinbjörnsson

Ríkharður H. Friðriksson

Tryggvi M. Baldvinsson

Úlfar Ingi Haraldsson

Piano

Peter Maté, program director of instrumental performance

Nína Margrét Grímsdóttir

Richard Simm

Selma Guðmundsdóttir

Flute

Martial Nardeau

Strings

Gunnar Kvaran, professor of strings and chamber music

Guðný Guðmundsdóttir

Sigurgeir Agnarsson

Svava Bernharðsdóttir

Vocal Performance

Elísabet Erlingsdóttir, program director of vocal performance

Ólöf Kolbrún Halldórsdóttir

Kristinn Sigmundsson, guest professor.

Creative Music and NAIP

Sigurður Halldórsson, program director

Music Theory and literature

Þorbjörg Daphne Hall, associate professor and program director

Technical Director

Sveinn Kjartansson.

Teachers

Arndís Björk Ásgeirsdóttir

Atli Ingólfsson

Áskell Másson

Bára Grímsdóttir

Bergþór Pálsson

Christopher John Foster

Einar Jóhannesson

Erik Robert Qvick

Greta Salóme Stefánsdóttir

Guðný Einarsdóttir

Guðrún Birgisdóttir
Guðrún Ingimundardóttir
Gunnar Andreas Kristinsson
Gunnar Kvaran Hrafnsson
Gunnhildur Ottósdóttir
Halldór Haraldsson
Heiðar Sumarliðason
Helga Aðalheiður Jónsdóttir
Hildigunnur Rúnarsdóttir
Hilmar Örn Hilmarsson
Ingibjörg Eypórsdóttir
Ingólfur Örn Arnarsson
Jesper Pedersen
Jón Gunnar Biering Margeirsson
Karólína Eiríksdóttir
Kjartan Kjartansson
Kristinn Örn Kristinsson
Lárus Halldór Grímsson
Páll Ragnar Pálsson
Pétur Jónasson
Sigrún Eðvaldsdóttir
Sigrún Sævarsdóttir-Griffiths
Sigurður Hjörtur Flosason
Stefán Ómar Jakobsson
Stefanus van Oosterhout
Þórir Baldursson
Þórunn Björnsdóttir
Þórunn Guðmundsdóttir

Teachers from outside Iceland

Eva Märtson
Gregory Barret
Rand Steiger
Tellef Juva
Katariina Liimatainen
Ilkka Heinonen
Maria Tomanova
Norma Enns

Reference material 5a.
Operating costs in the Department of Music

Department of Music, budget 2011-2012
Operating costs

ISK

Salary	95,541,600
Sessional Teachers, Instrumental	4,004,525
Sessional teachers, Composition	2,688,250
Sessional Teachers Creative Music Communication and NAIP	1,860,200
Sessional Teachers, Theory Literature	3,086,725
Other teaching cost, including jurys etc.	2,588,000
Permanent faculty	65,813,900
Other salary cost	15,500,000
Operating cost	4,548,000
Staff telephone costs	378,000
Intrumental/performer cost	805,000
Computer equipment	3,045,000
Conference fees	160,000
Meeting costs	160,000
Travel cost	2,902,000
Travel Cost for permanent staff	2,186,000
Travel costs for students	490,000
Foreign Teachers	226,000
Other cost	2,300,000
Printing and design	800,000
Various projects	200,000
Instruments	1,200,000
Student Union	100,000
Total	105,291,600

Reference material 6a
Quality Manual – Table of contents

Quality Manual

Table of Contents

About the Iceland Academy of the Arts; policy and organization

Development

Policy formation

-The Academy's role

-Values

-Policy

-Objectives

-Activities

-Administration

-Departments / Art Education program

Procedures

Policy formation, meetings and consultations

V10 Policy formation

V11 Annual general forum

V12 Meetings and consultations - rector and board

V13 Meetings and consultations - Art Education program

V14 Meetings and consultations - Department of Theatre

V15 Meetings and consultations - Department of Fine Arts

V16 Meetings and consultations - Department of Music

V17 Meetings and consultations - Department of Design and Architecture

V18 Meetings and consultations - Academy Office

V19 Meetings and consultations - Library

Board appointments and recruitment of employees

V20 Appointments to the board

V21 Recruitment of the rector

V30 Recruitment of deans

V31 Recruitment of Academy instructors

V40 Recruitment of program directors and instructors in specific fields

V41 Recruitment of administrative directors and heads of support divisions

V42 Recruitment of support division staff

V43 Recruitment of sessional instructors and specialists

V44 Recruitment of theatrical directors and designers for the Drama Students' Theatre

V45 Appointment of examination moderators and representatives to admissions committees

V50 Teaching assignments

Organization of the academic year

V60 Preparation of course descriptions and the course catalogue

V70 Preparation of the academic calendar

V80 Preparation of timetables

Admission and reception of students

V100 Student admissions - general

V101 Student admissions - Department of Theatre

V102 Student admissions - Department of Design and Architecture
V103 Student admissions - Department of Fine Arts
V104 Student admissions - Department of Music
V105 Student admissions - Art Education program
V106 Admission of foreign exchange students
V110 New student orientation
V120 New student survey

Finances and management of property

V130 Creation of operations plans
V140 Collection of tuition fees
V150 Handling of accounts
V160 Building management
V170 Purchases
V171 Purchases - Library
V180 Property inventory
V190 Management of machines and equipment

Regular assessment of studies and taught programs

V200 Assessment of taught programs
V201 Meetings between the rector and students
V210 Academic evaluation
V220 Recording of grades
V221 Release of grades

International affairs

V230 Foreign visiting instructors and instructor exchanges
V231 International collaboration
V232 Erasmus/NordPlus
V233 Reception of foreign exchange students
V234 Student applications for foreign exchange programs
V235 Assessment of studies conducted abroad by students at the Academy
V240 Opinion surveys conducted among exchange students
V250 Kuno express courses

Students' final projects and graduation

V270 Assessment and processing of theses - general procedure
V271 Assessment of final projects - Department of Design and Architecture
V272 Assessment of final projects - Department of Fine Arts
V273 Assessment of final projects - Department of Music
V274 Assessment of final projects - Department of Theatre
V301 Graduation - preparation of graduation materials

Events and publicity

V310 Open house
V311 Presentations in secondary schools
V312 Academy Day
V313 Art events and public lectures
V314 Spring celebration - graduation events
V315 Graduation ceremony

Publications

V320 Graduation catalogue
V321 Handbooks for students and instructors
V330 Promotional booklets

Employee affairs

V350 Assessment of artistic work and research by Academy instructors
V360 Performance review
The employee's preparation
The administrator's preparation
Minutes of the performance review

Report preparation and archiving

V370 Archiving - student registry
V371 Archiving - student registries of older schools
V380 Report preparation - administrative director
V381 Report preparation - Academy Office
V382 Report preparation - Library

Reference material 6d.
Course and students' self evaluations

Iceland Academy of the Arts
Course Evaluation

Form 1: Evaluation of course and students' self-evaluation

Name of course:

1. The course is both stimulating and demanding
 - Strongly agree
 - Agree somewhat
 - Neither agree nor disagree
 - Disagree somewhat
 - Strongly disagree
 - Does not apply

2. The teaching is in line with objectives and course description
 - Strongly agree
 - Agree somewhat
 - Neither agree nor disagree
 - Disagree somewhat
 - Strongly disagree
 - Does not apply

3. Projects/examinations on the course reflect emphases in teaching
 - Strongly agree
 - Agree somewhat
 - Neither agree nor disagree
 - Disagree somewhat
 - Strongly disagree
 - Does not apply

4. Course materials and projects facilitate understanding of the material
 - Strongly agree
 - Agree somewhat
 - Neither agree nor disagree
 - Disagree somewhat
 - Strongly disagree
 - Does not apply

5. The course is well organised
 - Strongly agree
 - Agree somewhat
 - Neither agree nor disagree
 - Disagree somewhat
 - Strongly disagree
 - Does not apply

6. The workload on the course is in accordance with the nature of the course and number of credits

- Strongly agree
- Agree somewhat
- Neither agree nor disagree
- Disagree somewhat
- Strongly disagree
- Does not apply

7. The course lived up to my expectations

- Strongly agree
- Agree somewhat
- Neither agree nor disagree
- Disagree somewhat
- Strongly disagree
- Does not apply

8. Comments

9. My interest in the course content was

- Very high
- Fairly high
- Neither high nor low
- Fairly low
- Very low

10. How much time, on average, did you spend on the course, including teaching hours, preparation, reading, project work, etc.?

- More than 15 hrs.
- 10 - 15 hrs.
- 5 - 10 hrs.
- 2 - 5 hrs.
- Less than 2 hrs.

11. My participation in the course was

- Very high
- Fairly high
- Neither high nor low
- Fairly low
- Very low

Iceland Academy of the Arts

Course Evaluation

Form 2: Teacher Evaluation

Course name:

Teachers' name:

1. Teacher is enthusiastic about his or her work

Strongly agree

Agree

Neither agree nor disagree

Disagree somewhat

Strongly disagree

Does not apply

2. Teacher encourages questions/discussions about the content of the course

Strongly agree

Agree somewhat

Neither agree nor disagree

Disagree somewhat

Strongly disagree

Does not apply

3. Teacher is encouraging towards students

Strongly agree

Agree somewhat

Neither agree nor disagree

Disagree somewhat

Strongly disagree

Does not apply

4. Presentation is clear and well-executed

Strongly agree

Agree somewhat

Neither agree nor disagree

Disagree somewhat

Strongly disagree

Does not apply

5. Comments

Reference material 7a.
Examples of the Department of Music's outreach

Examples of the department of Music's outreach 2010-2011

Student concert in Digranes school with school children as part of the course Communication I.

Student concert in Ísak's school with school children as part of the course Communication I.

Student concerts in Rjóðrið (a home for children with long term illnesses) as part of the course Communication I.

Student concerts in Rjóðrið (a home for children with long term illnesses) as part of the course Communication II.

Student concert at Hallgríms Church as part of the course Music Literature I.

Skalholt's quartet performed at the department as part of the course Music Literature II.

Student concert at Grund, a home for elderly, as part of the course Music Literature II.

Student concert at Grund, a home for elderly, as part of the course Music Literature III.

Student concert at Víðistaða Church with the vocal ensemble Voces Thules, conclusion of the course Medieval Music.

Student concert "Reflections of an Island" in the community house in Schiermonnikoog by Netherland. NAIP students from IAA in cooperation with PKC Groningen, GSMD London, KC Stockholm and RC Den HAAG.

Student concert in Harmar, Ísafjörður with students from IAA and the music school in Ísafjörður.

'Open stage' at Tjöruhúsið, Ísafjörður. IAA students and guests.

Johann Sebastian Bank on the Beach – installations by NAIP students in banks in Reykjavik town center as part of the course Performance and Communication.

