



DEMUSIS Meeting Minutes Report

Subject of the Meeting:	Final Annual DEMUSIS Project Management Board meeting 2022
Date:	30 November – 2 December 2022
Minutes Prepared by:	Dužanka Jelenković Vidović
Time and Location:	University of Arts in Belgrade

1. Attendance at Meeting

Name	Institution	Attendance
Alfonso Guerra	Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen – AEC (P9)	30 November – 2 December
Biljana Mandić	Faculty of Philology and Arts, University of Kragujevac (P3)	30 November – 2 December
Bojana Borković	Academy of Arts, University of Novi Sad (P2)	30 November – 2 December
Dejan Sinadinović	Faculty of Music, University of Arts in Belgrade (P1)	2 December
Dimitrije Cvetković	Mad Head Games (P10)	30 November – 2 December
Dragana Jovanović	Faculty of Music, University of Arts in Belgrade (P1)	Online: 2 December
Dužanka Jelenković Vidović	Faculty of Music, University of Arts in Belgrade (P1)	30 November – 2 December
Georg Schulz	KUG	30 November
Ira Prodanov Krajišnik	Academy of Arts, University of Novi Sad (P2)	30 November – 2 December
Ivana Nožica	Academy of Arts, University of Novi Sad (P2)	30 November – 2 December
Ivana Perković	Faculty of Music, University of Arts in Belgrade (P1)	30 November – 1 December
Jelena Jevtović	University of Kragujevac (P3)	1-2 December



Ljiljana Nestorovska	Faculty of Music, University of Arts in Belgrade (P1)	30 November
Marijana Gojković	Radio Television of Serbia (7)	2 December
Marija Turšijan	Faculty of Philology and Arts, University of Kragujevac (P3)	1 December
Marko Stojanović	Faculty of Music, University of Arts in Belgrade (P1)	2 December
Martin Prchal	Royal Conservatoire The Hague (P4)	30 November – 2 December
Milena Stanišić	Faculty of Music, University of Arts in Belgrade (P1)	Online: 2 December
Mirjana Nikolić	University of Arts in Belgrade (P1)	30 November
Nikola Nejčev	Faculty of Music in Belgrade (P1)	1 December
Nikoleta Dojčinović	Radio Television of Serbia (7)	30 November – 2 December
Olivera Gračanin	Academy of Arts, University of Novi Sad (P2)	Online: 30 November – 2 December
Olivera Mijatović	University of Kragujevac (P3)	1-2 December
Rima Rimšaitė	Lithuanian Academy of Music and Theatre (P6)	Online: 30 November – 1 December
Sanela Nikolić	Faculty of Music, University of Arts in Belgrade (P1)	30 November – 2 December
Stefan Gies	Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen – AEC (P9)	30 November – 2 December
Stefan Josipović	Faculty of Music in Belgrade (P1)	1 December
Vladimir Blagojević	Faculty of Philology and Arts, University of Kragujevac (P3)	30 November – 1 December
Zoran Komadina	Faculty of Philology and Arts, University of Kragujevac (P3)	30 November – 2 December

[Attendance list for 30 November 2022](#)

[Attendance list for 1 December 2022](#)



[Attendance list for 2 December 2022](#)

2. Meeting Purpose

Final Annual Project Management Board meeting 2022

3. Meeting Agenda

WEDNESDAY, NOVEMBER 30TH 2022

14:00–14:15 Opening addresses

Mirjana Nikolić, Rector, University of Arts in Belgrade

Ljiljana Nestorovska, Dean, Faculty of Music, Belgrade

Zoran Komadina, Dean, Faculty of Philology and Arts, Kragujevac

14:15–14:30 Musical welcome by awarded Faculty of Music students

Mihailo Stojčić, *piano*, 4th year BA

Ana Gvozdrenović, *soprano*, 3rd year BA

Vuk Ovaskainen, *violoncello*, MA

Introduction to the meeting

- Meeting agenda – *to be approved*
- Minutes of previous meetings (13-14.12.2021 & 01.06.2022) – *to be approved*

14:30–15:00 From Overture to Coda: DEMUSIS Road from the Kick-off toward the Final Report

- Approaching the close: Report from the Final report explanatory session with EACEA – *Ivana Perković*
- Project progress: A roadmap – *Dužanka Jelenković Vidović*
- Covering grounds: Project progress and outcomes as presented in the Final report – *Ivana Perković*

16:00–18:30 DEMUSIS Quality Assurance Group and Project external evaluator meeting

THURSDAY, DECEMBER 1ST 2022

10:00–12:00 Preparation of the final report (1) – *Ivana Perković*

- Deadlines / Final report workflow
- Partners' contribution
- Elements (incl. External project evaluator's final report, plans and att., etc.)
- EU funding visibility
- Narrative part and Annexes
- Erasmus+ project results platform – *Dužanka Jelenković Vidović*

12:30–13:30 Student voice on DEMUSIS – *Students from the Faculty of Music in Belgrade, Academy of Arts in Novi Sad and Faculty of Philology and Arts in Kragujevac*
Special music performance by the Faculty of Music students

14:30–15:30 Quality Control and Monitoring

- Annual Review of the QA – *Vladimir Blagojević*
- Short Quality Monitoring Reports – *Vladimir Blagojević, Sanela Nikolić*
- Discussion

15:30–16:00 Making it work after the project's end – *Ivana Perković*

- Updated Academic and financial sustainability plan
- Discussion and wrap up of the 2nd day

FRIDAY, DECEMBER 2ND 2022

10:30–11:30 DEMUSIS project mission in 2022

... In academic and professional society

- Deep curricular changes: Implementation of modernized and new study programmes – *Olivera Gračanin*
- EU to Serbia: EU to national HEI partners teaching visits – *Martin Prchal, Milena Shushulova, Natalia Afeyan*
- New music professionals breaking grounds: First students graduated from the new master study programs – *Marko Stojanović, Sanela Nikolić*
- DEMUSIS to wider professional community: LLL courses implementation – *Biljana Mandić, Ira Prodanov, Dejan Sinadinović*

12:00–13:00 ... in civil society

- Promotional activities and media incl. RTS media coverage – *Marijana Gojković, Nikoleta Dojčinović*
- Student projects made public in live and virtual space – *Ivana Nožica, Dimitrije Cvetković*
- *The Music/ian is Present* event in Novi Sad 2022 – *Ivana Nožica, Ira*

*Prodanov***13:30–14:30 Preparation of the final report (2) – Milena Stanišić**

- Financial statement
- Financial documentation
- Audits
- Ex-post audits

14:30–15:00 Final discussion and closing remarks

4. Meeting Notes, Decisions, Issues

Opening addresses: Mirjana Nikolić, rector of the University of Arts in Belgrade, opened the meeting and greeted members of the partnership consortium and project external evaluator on behalf of the host and coordinating institution. She reminded guests on the main project aims and objectives met, such as enhancement of the entrepreneurial skills of academic musicians and creative use of the newest digital technologies in broad musical and social contexts. To that extent, two new master study programmes - Music Direction and Applied Research of Music, were introduced at the Faculty of Music in Belgrade, largest of the faculties within the University of Arts. It was concluded that the project will deeply influence the academic development and career paths of professional musicians, but also, long-lasting benefits of the project results were foreseen, especially when it comes to the interaction of academia and civil society and the enhancement of public participation of artists. In the end, the rector shared her content with the good collaboration between the partners on the project, also looking forward to continuing the cooperation in exiting new projects and prospects ahead.

Speaking about the benefits for the Faculty of Music in Belgrade, largest of the faculties of the University of Arts, dean Ljiljana Nestorovska particularly stressed purchase of equipment and music instruments as the most important for the institution, along with the experience gained and the joy of working together with national and EU music academies. In addition, she expressed hope for advancing the cooperation in future projects.

In his opening address, the dean of the Faculty of Philology and Arts of the University of Kragujevac (FILUM) Zoran Komadina, communicated his regret that such a successful project is coming to an end. He further asserted the importance of it for the FILUM, in bringing international perspective from visiting teachers, having new equipment bought and curriculum modernized with introduction of new courses, skills and learning outcomes. In addition, he expressed his content with the firm cooperation with



national and international partners established, as well as hope for it to continue in some different form.

Even though the dean of the Academy of Arts in Novi Sad wasn't able to attend the meeting like he did in all previous ones, Siniša Bokan sent the note read by Bojana Borković. In it, he reminded of the project activities that took part at the Academy, such as the opportunity for students to learn from visiting teachers from all EU partner institutions, and through practical student placements in cultural and creative industries in cooperation with non-academic partners. He particularly shared his pride and happiness for being the host of one of the key project events „Musician is Present“ held in September in Novi Sad, which have strongly resonated within both artistic and media circles, allowing our academies to reclaim their role as a key factor in culture and society. He concluded with congratulations to the whole project team for successfully demonstrating “how a good idea, hard work, and mutual cooperation of all our institutions can make a difference”.

Final PMB meeting agenda (Appendix 1) was adopted. Its structure slightly differs from the previous ones, with showing project results from different perspectives and voices, underlining connections between various activities and outcomes produced. Furthermore, it is focused on production of the final project report and life of the project after its end.

Meeting minutes from the Annual PMB meeting in Kragujevac 13-14 December 2021 (Appendix 2a) and extraordinary online meeting on 1 June 2022 (Appendix 2b) were adopted without further remarks.

From Overture to Coda: DEMUSIS Road from the Kick-off toward the Final Report.

In the opening presentation [Approaching the close: Report from the Final report explanatory session with EACEA](#), information was shared about the work on the final report and insights gained in the explanatory session organized online by EACEA on October 11th, attended by Ivana Perković and Milena Stanišić. An overview of the elements of the Final report (FR) was offered, with the most important points shared. Shared responsibility among consortium partners for implementation, dissemination, reporting and documentation was stressed. All partners should participate in creation of the FR, read and comment upon it before submission. This type of cooperation in producing the Report should be visible in the FR itself.

Impact and sustainability should be clear and supported by facts and proofs.

Figures of the indicators at individual, institutional and national level should be provided.

The EU emblem should be clearly indicated (under the financial penalty of 20% of the grant awarded).

[Project Results Platform](#) was briefly presented as a new addition, with the project's contribution to it to be discussed more in detail in the separate session on the FR the following day.

Table for curriculum development projects (Slide 9) was particularly considered as it would have to be filled in for each new and updated course with all the detailed data provided. To be had in mind given the high number of updated (over 100) and newly



designed and introduced courses (11). All national partners should fill the table in for the courses they introduced. However, the table is not accessible yet on the Beneficiary space, which is something that will have to be looked into.

All partners asked to particularly have in mind important information about supporting documentation, its archiving and manner of submission provided on slide 13.

Some common mistakes and final report workflow also presented (slides 14-16).

Link to the [Beneficiary space for 2018 projects](#) shared.

Project progress and results were presented in a form of a [flowchart](#), showing the project journey from the [kick-off meeting](#), over all its stages and activities in

- the preparation and analysis (self-assessment and [MusiQuE institutional review](#) of national academic partners in WP1.1, [study visits](#) to EU partners in WP1.2, [student competencies defined](#) through dialogue with the stakeholders and study visits in WP1.3, all resulting in [modernization of curricula](#) in WP1.4 and accreditation of new study programs [Music Direction](#) and [PRIMA](#) in WP1.5),
- methodology upgrade (with the [new instruments](#) and equipment purchased and installed in [new](#) and [upgraded](#) digital laboratories at national HMEIs and Moodle based platforms for distance learning [adjusted to the needs and installed](#) in WP2.6),
- through development of teaching resources (60 teachers trained for curriculum changes in WP3.1, 50 members of teaching and support staff trained for distance teaching and learning in WP3.2, teaching materials [published](#) in WP3.4 and online courses [prepared](#) in WP3.4),
- to broad [implementation](#) with modernization of study programs (over 1000 students attended updated courses and around 200 new electives), new profiles introduced and [students graduated from the new study programs](#), [LLL courses accredited and running](#), innovative teaching approaches introduced in over 40 teaching visits attended by more than 400 students and teachers, two bootcamps, [workshops](#), [LoLa sessions](#), as well as with student practical placements realized in [media](#) and [gaming industry](#).

[Broadness and diversity of dissemination](#) was stressed and particularly commended by the members of the Board and consortium. Dissemination activities were presented as covered by project [website](#) and [social media](#) pages, in traditional [media coverage](#) (TV and radio), presentations at the international conferences and AEC events, research papers published, as well as public presentations of student projects in events [Music – Here and Now](#) and [The Music/ian is Present](#), culminating in the [public debate](#) of the same name.

In the [Covering grounds presentation](#), project progress and outcomes were shown in the manner they will be presented in the Table of achieved results, as the obligatory element of the FR. Quantitative and qualitative indicators were particularly marked for all project activities, outputs and outcomes.



Preparation of the final report. [The presentation](#) offered a detailed step-by-step look into the report form, annexes and supporting documents, as well as the award criteria, rules and recommendations from the EACEA. The presentation to be shared after the meeting and all partners participating in the completion of the FR strongly advised to take a closer look at it.

The following elements were particularly discussed:

- The proposed workflow and deadlines are very important to have in mind. All partners' contributions are essential for the successful FR.
- Deadlines for individual steps in preparation and submission of the FR (Slide 3) discussed and adopted by representatives of partners P2, P3, P4, P7, P9 present live, and P6 and P10 present online.
- Audit procedure: discussion on whether the tendering procedure or a public call will be necessary. Experience shared by P3 representatives that tendering for auditors is necessary if the value for auditing procedure exceeds 3000 EUR. Also, they advise to begin the tendering procedure before the end of the project, in order to have the auditor prepared and ready. Moreover, it is not necessary to give auditors complete project documentation at once; rather, it could be submitted in installments, according to work packages or partners – subject to agreement with the auditors.

Information from the online info session with EACEA (Slide 43): staff costs can be paid after the project's end, but in reasonable amounts and justified tasks (for example, for preparation and realization of last teaching visits planned by P5-P6 to P1-P3 for the week 9-14 January 2023. That would be among the last documentation to be sent to auditors for check-up.

- Aiming for the very good assessment category (Slide 4) as the consortium agrees that all conditions are fulfilled. What exactly is needed for a project to be awarded a good practice label would be a question for the project officer Mr Eduardo Luceno Carracedo, who couldn't join the meeting but offered to meet the project contact person in weeks following the PMB meeting. Any questions for him or willingness to join that meeting should be shared with Ivana Perković. Conclusions from the PMB meeting will be shared with him, with other questions regarding the FR as well.
- Appeal to partners for help in producing the final report was made, as the core project team (Ivana Perković, Milena Stanišić, Dušanka Jelenković Vidović) cannot do it alone. More than for the midterm Technical Implementation Report (TIR), for the FR help will be needed, along with usual input, in collecting and checking out the financial and other documentation, research, justifications, statistics. Furthermore, the exact data and indicators will be needed, proofs of project impact and sustainability have to be offered in a substantial and factual way (see slides 19-25).



- Website will exist after the project end (ref. to slide 27). Free hosting on academic server will continue (domain: ac.rs), although some financial support for the administration of the website will be needed and it will be discussed, as well as the dynamics of posting on it after the project's end.
The partners' institutional websites will also be checked, so all partners should make sure that the project keeps being visible on their websites.
- Access to project Google Drive, used for internal communication, will have to be provided to the Agency (Slide 9).
- Innovation aspect will have to be stressed (Slide 11)
- Comments from TIR about social dialogue will be explained, as this year was particularly focused on that of the three project topics and outcomes, and it couldn't have been done in covid time when TIR was produced.
- Relevance (Slide 13): Main project results will be centered around and connected to the 3 main project goals.
- Authorizations from the Agency granted during the project will be included in the FR (slides 14, 16).
- Development of institutional links with the society (Slide 21) will have to be quantifiably presented, including, for example, continuance of LLL courses accredited, continuing and institutionalized cooperation with the non-academic partners in terms of internships, and similar.
- Quality of cooperation and cooperation after the project's end: not the whole consortium but agreements of cooperation between particular partners. For example, P1 signed the Inter-institutional agreement with P4, and P2 will do the same in January 2023. Agreement of cooperation will be signed between P1 and P10, and P3 will join AEC (P9). Recommendations for national academic partners made to think about formal agreements (not obligatory including financing terms) with institutions where students realized their projects in the hybrid bootcamp in 2021 and in Novi Sad in September 2022, as many expressed wishes to establish long-term cooperation (such as Shelter for children in Novi Sad, Science Technology Park Belgrade, Elderly homes Alta Vista in Belgrade and Gerontological Centre in Novi Sad, Eco-village near Kragujevac). Suggestion for national partners was therefore made to look into it and see whether some of them could be objectified before the submission of the final report.

Additionally, involvement of the regional and national authorities in the Public debate in Novi Sad and other activities will be explained. Inclusion of government and ministries: from the kick-off informal and interest expressed to be made associate partners which wasn't formalized. It was considered as a good outcome by some of the partners, preserving that way a certain project autonomy in initiatives and actions). National authorities were nevertheless actively informed about the project throughout its running, while representatives of the Ministry of Education and Ministry of Culture



taking active part in certain project activities: opening addresses delivered at the kick-off, participation of the Ministry of Culture adviser at the meeting with the MusiQuE review team during the MusiQuE Institutional review of the Faculty of Music in Belgrade in 2019, advisor role in defining student competencies and learning outcomes in designing and preparing new master study programs in 2019, Ministry of Culture special adviser was one of the speakers at the Public debate in Novi Sad in September 2022.

Further contributions to the Quality of cooperation which will be included in AFSP as well are:

- inter-institutional agreements with P4 will be signed by P1 and P2 by the end of the project; it would be good to formalize one with P6 if possible;
- Suggestion was made by Stefan Gies to include teachers and students from Serbian music academies (P1-P3) in [ICON seminars](#), conducted by AEC (P9) in cooperation with the Royal Conservatoire The Hague (P4)
- Quality measures after the end of the projects and quality of results tackled in the Academic and Financial Sustainability Plan (AFSP) will be discussed jointly.
- Active participation from all partners is required in terms of data collection, supporting and financial documentation.
- Measuring long-term impact for curriculum development, such as employability, to be discussed (slide 26).
- Visibility in the region is certainly seen as something to be stressed in the FR in terms of the project impact. About a third of students in 2 new master programs come from the neighboring countries of ex-Yugoslavia, which is convenient in terms of the shared language and similar educational background, but also confirming attractiveness and individuality of these programs. Colleagues from the regional institutions had been contacted and they shared important info, for example, about info online sessions prior to the entrance exam on two new master programs.
- Further assistance and input from partners asked for in terms of research of contributions to sustainability and exploitation of results (in discussing slides 26-29): exploring possibilities for available (EU and other) funds for social reforms, conflict resolution, higher education in general, funds for arts, etc. In terms of access and use of the regional funds, P2 shared their experience in which project activities that were not eligible for financing from the project budget (publishing costs for textbook "[Muzičko obrazovanje u digitalnom okruženju](#)" [Music education in digital environment], costs for logistic support of the 7.6 and 7.7 events in September 2022 in Novi Sad, certain staff costs, and other) were supported by Vojvodina regional funds for culture. However, they have been aware that no double financing is allowed and that the same costs could not be supported from two different funds, so these expenses are budgeted in the P2 budget under the Co-financing line.
- Unexpected outcomes (slide 29): international, such as new project applications (Call for Erasmus Universities 2023: P4 and P1 are members of the *In.Tune* consortium in



the proposal). Synergies with other projects, such as ARTEMIS led by the AEC (P9). Stefan Gies further remarked how it should be stressed that Serbia became now a hotspot for digitization and the DEMUSIS outcomes are both contributing and benefiting from it. In terms of the national initiatives, unexpected outcomes and spin-offs can include introduction of courses developed in the format of LLL seminars by P2 and P3 to the curriculum. Thus, the LLL course [Artist on Stage: Gesture, Communication, Media](#), developed and implemented by the Academy of Arts in Novi Sad (P2) was introduced to the joint master study program in music performance – guitar, realized by the Academy of Arts in Novi Sad and Conservatorio “Giuseppe Tartini” from Trieste, Italy. Similarly, LLL courses [Digital tools in music education](#) and [Creating digital matrix for children music performance](#), developed and implemented by the Faculty of Philology and Arts from Kragujevac (P3), were introduced into master studies curriculum at that institution, whereas LLL course [Digital arranging and production of audio and video materials for online music teaching and entertainment-educational platforms](#), started in November 2022, was modified and introduced as “Arranging for orchestras, choirs and digital media” as an elective in the BA study programs.

Spin-off examples of activities and projects stemming from the DEMUSIS project can further include [local project](#) "Music as a vehicle for enhancing culture of local communities" in the Music school "Josif Marinković" in Vršac, developed by Tatjana Mrđa Gerdec, adapting some of the DEMUSIS project outcomes to implementation in the local community and primary music school education.

These examples will be included in the Academic and Financial Sustainability Plan.

- External evaluator’s report will be one of the obligatory annexes to the final report.
- Final 10% payment cannot be transferred before all results are uploaded on the Erasmus+ Platform.
- Documentation (slides 50-55): each beneficiary must keep originals and for the period of 5 years after the project’s end, that is until January 2028 (slide 56).
- Slides 38-62: EACEA rules, guidance and recommendations to be mindful of.

Erasmus+ project results platform. Project results, previously approved by the project officer, are to be uploaded on the [Erasmus+ project results platform](#) and made publicly accessible and visible. Project results can be of various types and categories, including feedback from participants, resources for the practitioners, research material, community building tools, organizational and working documents, dissemination material, new and extended cooperations, and others. DEMUSIS project results proposal: curricula of developed and implemented new master study programs, LLL courses, examples of teaching materials for reformed and new study programs and LLL courses, examples of student master thesis and student projects, DEMUSIS Statement



on the social engagement and visibility of academic musicians from *The Music/ian is Present* Public debate, book of abstract from the international conference *The Music/ian is Present*, example of published papers, promotional videos on the new study programs, some example of feedback (in a form of overview of student questionnaires, and/or student and visiting teachers video statements) and others.

Student voice on DEMUSIS included perspectives from the students of the Faculty of Music in Belgrade, Academy of Arts in Novi Sad and the Faculty of Philology and Arts in Kragujevac who participated in the project activities, sharing their impressions about the project activities and outcomes, along with personal benefits that particularly standing out for them. Comments from the student evaluation questionnaires were also presented, about the new study programs (slides 3-4), hybrid bootcamp *Music – Here and Now* (slide 5) and bootcamp in Novi Sad *The Music/ian is Present* (slides 6-8). Marija Turšijan, assistant teacher at the Faculty of Philology and Arts in Kragujevac who took part in both bootcamps as a MA student shared her views on what working with teachers from the Royal Conservatoire The Hague taught her and how she applies it now in her teaching. She stressed there are other things than the quality of the performance for a musician to consider, think about and develop, such as organizational skills and thinking out of the box. As a teaching assistant, she shares with her students how much it is important nowadays for musicians to be present, active and visible, in addition to being good musicians. Marija described her experience from the bootcamp in Novi Sad as “one of the best things in [her] life”. In addition to developing skills and knowledge important for music career in contemporary society, it put to the forefront the notion that it is important to perform “not only of money, but for something valuable and worthwhile”, speaking about her experience in developing and performing music project for patients and residents in the Gerontology Center in Novi Sad. Her views were largely shared and supported by colleagues from the Academy of Arts in Novi Sad – [Igor Dalagija](#), [Bojana Vujić](#) and [Kristina Lakić](#) (videos with English subtitles available in the hyperlinks and on slides 10-12). Their peers from the Faculty of Music in Belgrade – [Nikola Nejčev](#) and [Stefan Josipović](#), further spoke about the participation in the [“Crossing Border / Connecting Sounds” workshop](#) led by teachers from The Hague in November 2022, particularly stressing out new approaches and perspectives this experience has opened, greater freedom, opportunity to connect with colleagues of different profiles, along with new additional skills necessary for the profession in the contemporary society, thinking out of the box and finding new enthusiasm for making and performing music. The session concluded with the [improvisation on Serbian folk song “Hajde Jano”](#) from the workshop.

Quality Control and Monitoring: Quality Assurance Group Annual review was presented by the QAG Chair Vladimir Blagojević. Since the Annual Quality Assurance Group Report for 2022 with Quality Monitoring Reports was previously shared with the PMB members in meeting materials (Appendix 3), [the presentation](#) was focused on with most important conclusions from the annual meeting of the Quality Assurance Group with the external evaluator held the previous day regarding quality monitoring reports on deliverables 4.3 (modernized and new study programs implemented), 4.4 (online courses implemented), 5.2 (teaching materials for LLL courses developed), 5.3 (LLL



courses implemented), 6.1 (QAG established), 6.3 (internal quality procedure developed), 7.2 (website and social media set up), 7.3 (Academic and financial sustainability plan developed), 7.5 (promotional materials developed), 7.6 (student projects made public), 7.7 (Public debate in Novi Sad held), 8.2 (Project Management Board established) and 8.4 (Day-to-day coordination activities realized). Discussion on the “note in the DRPIE (for 5.2) from the WP5 chair that the LLL course organizers ‘do not want to share the teaching material in any other way except with the participants of the seminar’ “(slide 5). This was challenged at the meeting of QAG with the external evaluator on 30 November and explained by competitiveness among institutions developing LLL courses and sometimes overlapping topics of seminar, at the same time without formal ways of ensuring copyright protection for the teaching materials. Furthermore, the participants in LLL seminars pay the attendance fee which includes full access to teaching materials they wouldn't have otherwise. The explanation was acknowledged as part of the particular national policies in the sector. However, it will have to be explained in the final report as well, particularly bearing in mind input from EU partners about EU attitude toward transparency and open access policy to deliverables and products developed within EU funded projects. On the other hand, since LLL courses attendees will be paying the attendance fee from January 2023, they are entitled to different access to materials. As a compromise, it was suggested that parts of the materials could be made available openly, with full access reserved only for the course attendees.

Additionally, experience was shared by Ira Prodanov in using closed online platforms and/or applications for sharing materials only for course attendees, making them accessible also after the course's end. She uses Trello boards formed with attendees of LLL courses not only for sharing course materials, but also as discussion forum and platform for exchange of good practice and examples of applying knowledge from the course in practical work of the participants.

In remarks on the deliverable 8.2 (slide 18), the QAG particularly recognized high quality and timely resolution to all the challenges in terms of change of partners, change of members of the Board, Covid19 related challenges. In the end, good and constructive cooperation among QAG members as well as with the external evaluator was particularly stressed, with acknowledgements.

Updated Academic and financial sustainability plan (AFSP), shared as Appendix 4 in of the meeting materials, was adopted, bearing in mind however, that it was shared still as a bit open document, waiting for the input from the partners gained at the meeting to be included in the final version.

Further concrete ideas for sustainability were discussed. Comments and contributions by the visiting teacher from the LMTA Inga Uus were shared, such as a suggestion for online courses to be offered through platforms like [Coursera](#), which would bring passive income after the project's end. Their development could be done by teams, having in mind their viability afterwards. Short study cycles were included in project application as a possibility, so they can also be explored as an addition to the sustainability of academic and financial project results.



Input from the discussions in the previous session will also be included, such as local spin-off initiatives by P2 and further curricular development by P2 and P3 stemming from the project results. Number and titles of LLL courses are to be added as well. Inter-institutional agreements and collaboration established in other projects, such as the ARTEMIS Creative Europe project led by P9 also.

It was suggested that specific numbers to be reached should be left out from the indicator, as this is a plan rather than a report (quantitative indicators will, however, be included and even stressed in the project final report). Data on employability as an indicator should also be omitted as it would be difficult to track.

The quality of the AFSP was particularly praised by Martin Prchal, stressing that all the necessary and vital elements of sustainability are already there: new courses in modernized programs, new study programs, LLL courses – all already nationally accredited for the period of three to seven years. This makes already strong academic sustainability of the main results, while the fact their funding will continue, putting them therefore in a financially strong sustainable situation. All the initiatives for the future (new courses, adoption of courses to new formats, new projects) can be added as a plus. The focus should therefore lie on already developed and achieved results which are highly sustainable. In terms of the quality assessment, it would suffice to mention just that accredited study programs and courses will continue to be evaluated and followed through established national quality procedures.

DEMUSIS project mission in 2022 *In academic and professional society:*

Deep curricular changes through implementation of modernized and new study programmes were briefly overviewed by Olivera Gračanin. In her [presentation](#) she shared the current status of the modernized and new study programs implemented within the work package 4 and including, new elective courses, new master study programs introduced, online courses and teaching visits realized.

In the session *EU to Serbia: EU to national HEI partners teaching visits*, EU partners (P4-P6) and visiting teachers shared their impressions in presence and through short video messages. In 2022 there was an intense exchange in 15 teaching visits from the Royal Conservatoire The Hague (P4) to all Serbian academic partner institutions. Martin Prchal, Renee Jonker and [Heloisa Amaral](#) shared their impressions, stressing the value of working with Serbian students, their focus on the quality of the performance, high engagement and interest, open mindedness and eagerness to learn, in addition to music performance excellence. In [his video message](#) Renee Jonker further elaborated the specific contribution in the DEMUSIS project „making the difference in the society“, in forming „the community of teachers and staff willing to learn from each other, explore and research together“. He sees the opportunity for himself and his colleagues from the Hague to try out and test their ideas with students in Serbia on how to move people and things forward and in a post-covid society, as a special outcome of the DEMUSIS project. Moreover, this enabled them to explore further how they can help students to realize their potentials and transform the society with music and where music is needed the most.

Representatives from the New Bulgarian University (P5) could not be present in the meeting but shared the presentation and video messages with colleagues from the



consortium. In the [presentation](#) by Milena Pavlova Shushulova and Natalia Afeyan, an overview of project activities the NBU took part in was offered, from study visits, to online teacher training and meetings (slides 5-18), with the two-weeks teaching visits of 6 NBU teachers to Serbian partners in May 2022 particularly covered (slides 19-34). Additionally, [6 video messages from NBU teachers and staff](#) were shared.

In her [video message](#) Lina Navickaitė-Martinelli from the Lithuanian Academy of Music and Theatre (P6) reflected upon her encounters with Serbian teachers in an online seminar in 2020 and students in *The Music/ian is Present* bootcamp in Novi Sad in 2022. She emphasized fruitful exchanges with colleagues in Serbia on how social skills can be implemented into curricula and professional life of musicians, and shared her amazement with the active attitude and reflectiveness of students who attended her seminar and workshop on internet (re)presentations of classical musicians.

The first generations of students graduating from the new master study programs – [Music Direction](#) and Applied Research of Music ([PRIMA](#)), developed and introduced at the Faculty of Music in Belgrade (P1), were the focus of the session *New Music Professionals breaking grounds*. Marko Stojanović, Music Direction study program coordinator, [presented](#) the program as the only currently available study program in the field of music production at MA level in the region, and its most important outcomes. He reflected upon work in the context of (post)covid-19 pandemic, stressing the high quality of student work accomplished nevertheless. Per academic year, students did over 30 professional recordings and post-production, in various locations and in music genres, as part of their obligatory practice (the list and details available on slides 7-12). Specific skills, such as working with analogue synthesis (slide 15), composing electronic and electroacoustic music (slide 16), working with digital and analogue equipment (slide 17) and other were seen as valuable but so far not explored in other study programs (video and audio of the students' work is embedded in slides). Audio excerpts from the defended master thesis (slides 20-21) were shared as well, showing the diversity of topics and approaches.

[The overview of the PRIMA master study program and its outcomes](#) were shared by Sanela Nikolić, the study program coordinator. Before presenting specifics of each of the master thesis done and defended in academic years 2020/21 and 2021/22 (slides 8-13), Sanela reflected upon the three topical pillars of the programs (digital skills, music entrepreneurship and social responsibility of musicians), as well as common grounds such as integration and application of diverse knowledge and perspectives, along with the unique methodological approach. In the end of the presentation feedback on current work and employability status of the PRIMA master alumni was shared.

DEMUSIS to wider professional community session was dedicated to the LLL courses implementation. The WP5 chair Biljana Mandić offered [an overview of outcomes](#): 13 LLL courses accredited, of which 6 in the fields of music entrepreneurship and socially engaged music practice (slide 3) and 7 in digital competencies (slide 4). Taking into account the number of participants of the courses held, currently running and planned by the end of December, the LLL courses held by the Faculty of Philology and Arts in



Kragujevac (P3) will have 230 participants (whereas the total number of attendees of LLL courses conducted by P1-P3 planned by the project application was 200).

Two LLL courses developed and currently running online ("[Digital arranging and production of audio and video materials for online music teaching and entertainment-educational platforms](#)" and "[Creating digital matrix for children music performance](#)") by P3 teachers, will be, in a modified and adjusted form, offered as elective courses at MA level of studies at that faculty. Moreover, plans are under development to accredit LLL courses developed at P3 in the region as well (Bosnia and Herzegovina, Montenegro). These actions will be consequently added to the AFSP as unexpected project outcomes and spin-off initiatives.

Furthermore, Ira Prodanov and Dejan Sinadinović shared the input on the ongoing [implementation of the LLL courses at the Academy of Arts in Novi Sad \(P2\)](#) and the Faculty of Music in Belgrade (P1) respectively. 125 participants attended courses done by P2, whereas at P1, the three LLL courses developed and accredited within the DEMUSIS project used the platform and resources of the Faculty of Music Centre for permanent education, for the accreditation and implementation process. Of those 3 courses, one has been done ("[Benefits of music in \(daily\) work with vulnerable groups in all age categories](#)") with two more planned by the end of December. In addition, the course "[Digital classical music resources as means of enhancing music teaching](#)" will be held online in December, while the third one on [music in the \(post\)Covid-19 context](#) will be held from January 2023.

In total, the number of applied and attended participants in LLL courses by P1-P3 should by January 14th 2023, more than double the quantitative indicators promised in the project application up to 200 participants.

[The DEMUSIS project media dissemination in the national public broadcasting service](#)

Radio-Television of Serbia was presented by the Secretary General Marijana Gojković and Editor-in-Chief of the Radio Belgrade program Nikoleta Dojčinović. They shared impressive figures on ratings, media coverage and reach of over 3 000 000 viewers (slide 3) on various RTS media platforms (slide 2). The DEMUSIS project was extensively promoted on all those platforms with links to media coverage shared (slides 4-5), also available on the project website Media page. In addition, it was stressed upon that each of the media coverage on the project activities and outcomes had numerous reruns on other RTS platforms and sources (digital platforms, reruns of the shows on different channels, on channel for diaspora, etc.), significantly contributing therefore to great total viewership. The further dissemination of project results was done in the international events the RTS took part in (slide 7).

[The Music/ian is Present event in Novi Sad 2022](#), even though reflected upon numerous times in previous days and sessions from the project outcomes' perspective, innovative teaching and research approach, visiting teachers', students', speakers' and many other views, on this occasion it was presented by Ivana Nožica and Ira Prodanov offering an event overview, showing broadness of approaches and polyphony of voices in the Debate and Conference, yet all on the same topic and contributing to the overall goal



of rising awareness and visibility of the academic musicians in contemporary (Serbian) society.

In the end of the session, Dimitrije Cvetković from the Mad Head Games (P10) presented a virtual exhibition of [student projects publicly presented in Novi Sad in September 2022](#) in a form of an open source application created as a virtual places and an alternative way of presenting student projects and making them available after their end. The result resembles a video game, elevating the viewer's experience in just watching the videos of student projects on the YouTube channel to a completely another level. The virtual exhibition application made a strong impression on everyone present in the meeting and it will be accessible online for anyone to download through the DEMUSIS project website from January 2023.

Preparation of the final report (2): In her [presentation](#), Milena Stanišić covered financial reporting and financial aspects of the project's final report. Budget overview was offered (Slide 2); however, the latest data from the LMTA was not included as it was still not analyzed to the fullest. Only expenses for which proper supporting documentation was sent to the coordinator was included. Other tranches are still expected; namely 3rd and 4th for P4, P6, P9, and 4th for P5, with partners warned to be mindful of the deadlines.

Eligibility of costs (slide 4) was discussed. The partners were advised to please ask and discuss, if in doubt. It was particularly stressed that each partner is responsible for its own (financial) documentation and it being in a correct state. 10% flexibility can apply both on the level of the project and/or individual partner institution. However, the overall budget cannot be exceeded!

A separate table for claiming covid-19 costs is made available. Suggestions from the partners are welcome for costs that could be claimed in it.

All partners will be informed when auditors are appointed (slide 5). Handwritten copies of the inventory lists must be kept along with the e-copies.

There are some unspent funds in partners' budgets, shown in the example of the The Royal Conservatoire The Hague (P4) budget (slide 8). They already spent and claimed over 109% of its staff costs budget (i.e. included accepted +10% flexibility in budget headings). Nevertheless, there is still 20% of the budget unspent (from travel & costs of stay heading) that cannot be declared. There is a possibility of asking for a budget amendment 1 month prior to the end of the project at the latest; the procedure to be checked with the project officer. Greater than 10% flexibility can be asked for all the partners, but considering their needs coupled with good justification and proper supporting documentation. Such a possibility exists for P4 for example, as they did extensive online teaching in 2020 and 2021 that was not budgeted and was done instead of conducting live teaching visits, due to travel ban during the covid19 pandemic. Olivera Gračanin (P2 coordinator) supports the initiative, adding that due to the pandemic, travel costs couldn't be claimed, whereas outputs in most of the WPs were nevertheless not only reached, but exceeded, compared to the initially planned. Olivera Mijatović from the International coordination office of the University of Kragujevac (P3) shared her (recent) experience in making requests in other EU funded



projects for greater flexibility in budget spendings between different headings twice recently, both times unsuccessfully. She shared her views that such claims should be strongly justified, with substantial extra work done and extraordinary results visible. In the case of the DEMUSIS however, she feels it is indeed the case and supports the initiative. Deadline for all the partners wishing to ask for this flexibility is set to 9 December, to express it to the project coordinator and justify.

In discussion on the need for proof of payments for staff and other costs that auditors should have access to, Olivera Gračanin offered to ask colleagues in the international projects' office at P2 what the deadline, in their experience, for last payments should be.

Final remarks and wrap-up: As during the previous days, deans and rectors, students and teachers shared their impressions about the project and their personal and institutional gain, each of the partners present was asked in the final session about their own perspective and strongest benefit and impressions they are taking from participation in the project.

Olivera Gračanin (P2) stated that there are many aspects, but one which stands out is the extraordinary quality of cooperation. Even though P2 and P1 cooperated before in other projects, cooperation with the DEMUSIS teams stands out, as well as with Biljana Mandić, coordinator of P3, and all EU partners – thanking them all for coming to Novi Sad. Additionally, there is inspiration gained from the bootcamps, new teaching methods which evidently left a mark with the students, a new study program developed, based on all the experience and knowledge gained – all seen as a lasting product. Student placements also made a great effect with students, hoping to continue after the project's end as part of the curricula, and not only of the new one. New connections were established with representatives of business and profession with the hope of them to be continued. New equipment that will be used in a number of years after the project is done, as well as the LLL courses that will continue to run will also contribute to sustainability and value of results for the institution.

Biljana Mandić (P3) shared that coordinating the DEMUSIS project on behalf of her institution was the greatest challenge so far in professional life, contributing to her personal growth. She further underlined continuous and active support from the dean particularly and Rectorate, as well as the team from the Faculty of Philology and Arts in Kragujevac, as the good team work within the project contributed to stronger working relations at the institution as well. Olivera Mijatović and Jelena Jevtović from the Rectorate of the University of Kragujevac (P3) added that, after almost 4 years of project implementation, they are impressed by the project results, particularly the way and quality in reaching them in covid times.

Martin Prchal (P4) shared his deepest respect for what has been done, “mind blowing in what was achieved, not just in terms of content which is also phenomenal, as modernization of studies and LLL courses, but also in things like the virtual exhibition done by the Mad Head Games”. Furthermore, he stressed that in the end, in addition to all outputs, impact, forms, finances –it’s about the personal relations, which he regards as “a fantastic experience, and of all the success in the outputs been done, it’s the friendships and really close relationships established that are really special”.



Nikoleta Dojčinović (P7), after thanking the project coordinator and management for choosing the RTS as partners, said that participation in the project and diverse roles in it (in the field of dissemination and hosting student internships) inspired them in thinking of starting a school/platform within the RTS, which is something to be pursued. She further shared RTS staff enthusiasm in being mentors for students in the practical placements, and also enjoyment in being “the part of history in Serbia” with active support in starting new and innovative study programs.

Alfonso Guerra from the AEC (P9) commended quality of cooperation with the project coordinator and among the partners. He particularly shared a remarkable attitude that in the project, the goals were just to comply with the project application, but always to go one step further to excellence. Moreover, he sees that the AEC members can benefit not only from the outputs of the project, but also from the know-how aspect of the implementation,

Dimitrije Cvetković from the Mad Head Games (P10) stressed the positive personal and professional impact mentoring students’ works had for him and the company. Having to explain from scratch what game development is, offered him a fresh view and perspective on the profession. He shared how much the MHG and himself are looking forward to taking further steps in new collaborations starting from the project.

5. Actions

Action	Assigned to	Due Date
External evaluator’s final report submitted	Georg Schulz	15 December 2022
Final teaching visits from P5 and P6 to P1-P3 held	P1-P6	9-14 January 2023
End of the project		14 January 2023
Appointment of the auditors	P1	14 January 2023
Partners’ financial and supporting documentation sent to the project coordinator	P2-P10	22 January 2023
Project results uploaded on the Erasmus+ Project Results Platform	P1	January/February 2023
Draft Final report completed and shared with the consortium	P1	15 February 2023
Extraordinary PMB meeting regarding the final report (if necessary)	P1-P10	(around) 22 February 2023
Final report submitted to the University of Arts in Belgrade legal representative for signing	P1	1 March 2023
Final Report submitted to the EACEA	P1	14 March 2023



6. Attachments (documents/handouts to bring, reading material, etc.)

Description	Prepared by
Appendix 1. DEMUSIS PMB Final Annual Meeting Agenda 2022	Ivana Perković
Appendix 2a. Annual PMB meeting, UKG, 13-14.12 2021, DEMUSIS Meeting Minutes Report	Dušanka Jelenković Vidović
Appendix 2b. PMB Exceptional Meeting, online, 01.06.2022_DEMUSIS Meeting Minutes Report	Dušanka Jelenković Vidović
Appendix 3. Annual Quality Assurance Group Report for 2022 with Quality Monitoring Reports	QAG
Appendix 4. DEMUSIS project Academic and Financial Sustainability Plan, final version	Ivana Perković

[PHOTO GALLERY](#)

[PRESENTATIONS](#)

7. Next Scheduled Meeting

Date:	End of January / February 2023 (if needed)
Time:	TBA
Location:	online