**COMPARATIVE REPORT NO.2**

**An analysis of RCH study programmes and comparison with national higher music education institutions**

**(WP 1, activity 1.1.)**

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# Introduction

Half way through the first project year, main initial activities from the preparation phase are done and the necessary data for the comparison among the EU and National study programs and stakeholders needs are gathered. In line with the project objective A: expanding the curriculum to include a greater focus on digital media and entrepreneurship, this comparative report provides necessary basis to define the best suited methodologies for curricula/syllabi development activities as well as the learning outcomes, skills and competencies for the primary target group of the DEMUSIS project – music students.

Study visits to the Lithuanian Academy for Music and Theatre was envisaged and conducted within the first four months of the project.

* Study visit to the [Royal Conservatoire](http://demusis.ac.rs/index.php?option=com_content&view=article&id=22:study-visit-to-the-royal-conservatoire-the-hague&catid=11&Itemid=111) the Hague – P4 (April 18th to 20th 2019), eight teachers from the National academic partner institutions participated.

Chapters of the report which follow provide data on New Bulgarian University in terms of

1) study programmes relevant for the DEMUSIS project,

2) learning outcomes,

3) institutional support to the students’ formal arrangements and their creative work and

4) teaching staff.

Points 1 and 2 are important for the first project objective, that is, curricular reform. Point 3 is relevant for the project objective directed towards development of socially engaged music professionals, having knowledge and skills to promote public participation in music as well as appreciation of music. Point 4 is not elaborated deliberately, as its’ aim is to remind to established contacts between study visits participants that will be useful in later activities in forming of dedicated task teams.

The second part of the report focusses on current situation at three national academic partner institutions. As this is the early project phase, more details on national partners is provided, as the basis for planned curricular reform at Serbian academic partner institutions. Three national partners are presented in terms of:

1. History of the institution
2. Institutional mission, vision and context
3. Educational processes
4. Student profiles, including student progression, achievement and employability
5. Teaching staff
6. Facilities
7. Internal Quality Culture
8. Public interactions
9. Interaction with other artistic professions

# Comparative overview: Royal Conservatoire The Hague and Serbian higher music education partners

### Royal Conservatoire The Hague

#### Study Visit

The last planned study visit within the WP1.2. – Preparation and Analysis: Study visits to EU HEIs, focused on reviewing EU partners’ study programmes dealing with music in digital environments and entrepreneurship, took place in The Hague, Netherlands at the Royal Conservatoire (RC).

Participants: Prof. Dr. Ivana Perković, Vice-dean for research and international cooperation and DEMUSIS project coordinator, associate professor Milena Stanisić, DMA, associate professor Dragana Jovanović, DMA, Prof. Vladimir Cvijić, DMA, assistant professor, Dr. Ivana Ilić, assistant professor, Dr. Iva Nenić, assistant professor, Dr. Sanela Nikolić, (P1 – University of Arts in Belgrade), assistant professor Jovana Radovanović, (P3 – University of Kragujevac) Prof. Martin Prchal, Vice-principal of the RC, Prof. Ramon Verberne, Prof. Renee Jonker, Nynke Van Ketel, IR Coordinator of the RC (P4 – University of Arts the Hague-Royal Conservatoire)

As one of the prominent EU academic partner institutions, RC in The Hague was the host of the final study visit where the teachers from the Serbian music academic institutions had the opportunity to get a valuable insight into the good practices in domains of the entrepreneurship skills in higher music education.

First day of the visit begun with a brief introduction and presentation by Martin Prchal,   
vice-principal of the RC about the role of entrepreneurship in specific study programmes at the RC, after which IRC Nynke Van Ketel gave a guided tour around the Royal Conservatoire.

By the end of the day moderators, Renee Jonker and Ramon Verberne offered interesting empirical insights into the introduction and setting of the learning agenda and teaching the entrepreneurship by discussing all challenges and processes on the way of enhancing the teaching methods and skills in this important domain. Renee Jonker, teacher at the New audience and innovative practices programme was talking about the defining the components for entrepreneurship teaching the understanding of entrepreneurship in music / professional integration possibilities.

Rather fruitful, interactive discussions and useful insights at this point of project realization (when revised and new study programmes at Serbian MHEIs are in process of preparation), were initiated by Ramon Verberne (also teaching in the New Audiences and Innovative practices programme) who metaphorically described the very teaching process of the entrepreneurship teaching. He described the process from two different points – strategies for teaching product based planning and strategies for budget and fundraising, encompassing all important aspects of entrepreneurial engagement.

During the second day of the visit moderators and visitors from Serbia continued to discuss other important aspects of the entrepreneurial education of musicians and music professionals by elaborating soft and hard skills, i.e. ethics and values and socially engaged artistic practice (which will, certainly influence the future students’ projects at the Serbian MHEIs planned for the third year of the project).

Afternoon sessions were dedicated to the strategies for teaching marketing and publicity. “How to deal with the on-line marketing” and “How to design a curriculum” were some of the questions which were discussed in mutual exchange of ideas.

Later during the day Serbian visitors attended the rehearsal of the Stockhausen’s Aus LICHT production (Holland Festival, Dutch National Opera in collaboration with the Royal Conservatoire) and this enabled a precious insight into the practical work of students and teachers of the RC.

On Saturday, the final day of the visit, the organizers offered interesting agenda based on a “fieldwork” – Applying entrepreneurial skills as teachers. It was the opportunity to explore the cultural entrepreneurship in The Hague through interaction with teachers and students. A “cultural walk” through the Hague Wood with the RC composition students enabled the less formal atmosphere and sharing immediate experiences with the students in the context (and at the moment) of their professional/social/cultural engagement.

This visit rounded the previously gained experiences and knowledge of the Serbian MHEI team members and will have the positive effect on the future new study programs in the domain of digital competences and entrepreneurship in music.

#### The programmes and their methods of delivery

The Hogeschool voor de Kunsten Den Haag (University of the Arts The Hague) has two Faculties: the Royal Academy of Art and the Royal Conservatoire. “The principal objective of the Royal Conservatoire is to train talented young musicians and dancers to the highest artistic and professional standards and provide them with the versatility they need to function in today’s demanding, constantly changing and increasingly international professional environment”[[1]](#footnote-1)

The Royal Conservatoire presents itself as a centre for:

- Education: music and dance education at the highest level;

- Research: as a permanent attitude and a tool for reflection; in collaboration with Leiden University’s Academy for the Creative and Performing Arts;

- Production: production and presentation of music and dance performances.

The principal goal of the Royal Conservatoire is to train talented young musicians to the highest artistic and professional standards and provide them with the versatility they need.

The Royal Conservatoire has made the choice to use a European-level framework instead of the national framework of competence profiles. It has implemented the AEC/Polifonia Learning Outcomes which makes international comparison possible. These learning outcomes comply through the Polifonia Dublin Descriptors with the Dutch national framework.

The Royal Conservatoire has excellent connections with the professional field. The conservatoire has regular meetings with representatives of the professional field to keep in touch with trends and needs. The atmosphere at the conservatoire is opened for critical feedback from inside and outside.

The master’s and the bachelor’s programmes at the Royal Conservatoire encompass a broad range of graduation profiles: music performance, music creation, research and development, and music pedagogy. Through the presence of the various departments, the programmes have many different musical styles and genres: from historical performance practice and use of period instruments in late medieval music up to and including new compositions of today and tomorrow.

The Bachelor of Music programme is a four year course, divided into a propaedeutic (first year) and a post-propaedeutic (years 2, 3 and 4) phase. Before entering, students can attend the School for Young Talent to prepare for the bachelor’s programme. Recently, a new protocol was developed to allow these students to enter the bachelor’s programme at a higher academic level. The implementation of obligatory research-based modules prepares students for the research activities in the Master of Music programme. The Professional Activity Plan students have to write in the fourth year of the bachelor’s is a requirement to enter the master’s programme.

The programme is clearly structured. The content of the bachelor’s course is divided into five domains:

1. Artistic Development: subjects related to musicianship, e.g. lessons in the principal study, ensembles, orchestral classes, performance evenings and composition projects.

2. Musicianship skills: subjects like Aural Skills & Analysis, Aural Skills & Improvisation, Keyboard Skills & Harmony, Rhythm Class. Those courses are tailor made for each department and form the basis for musicianship skills.

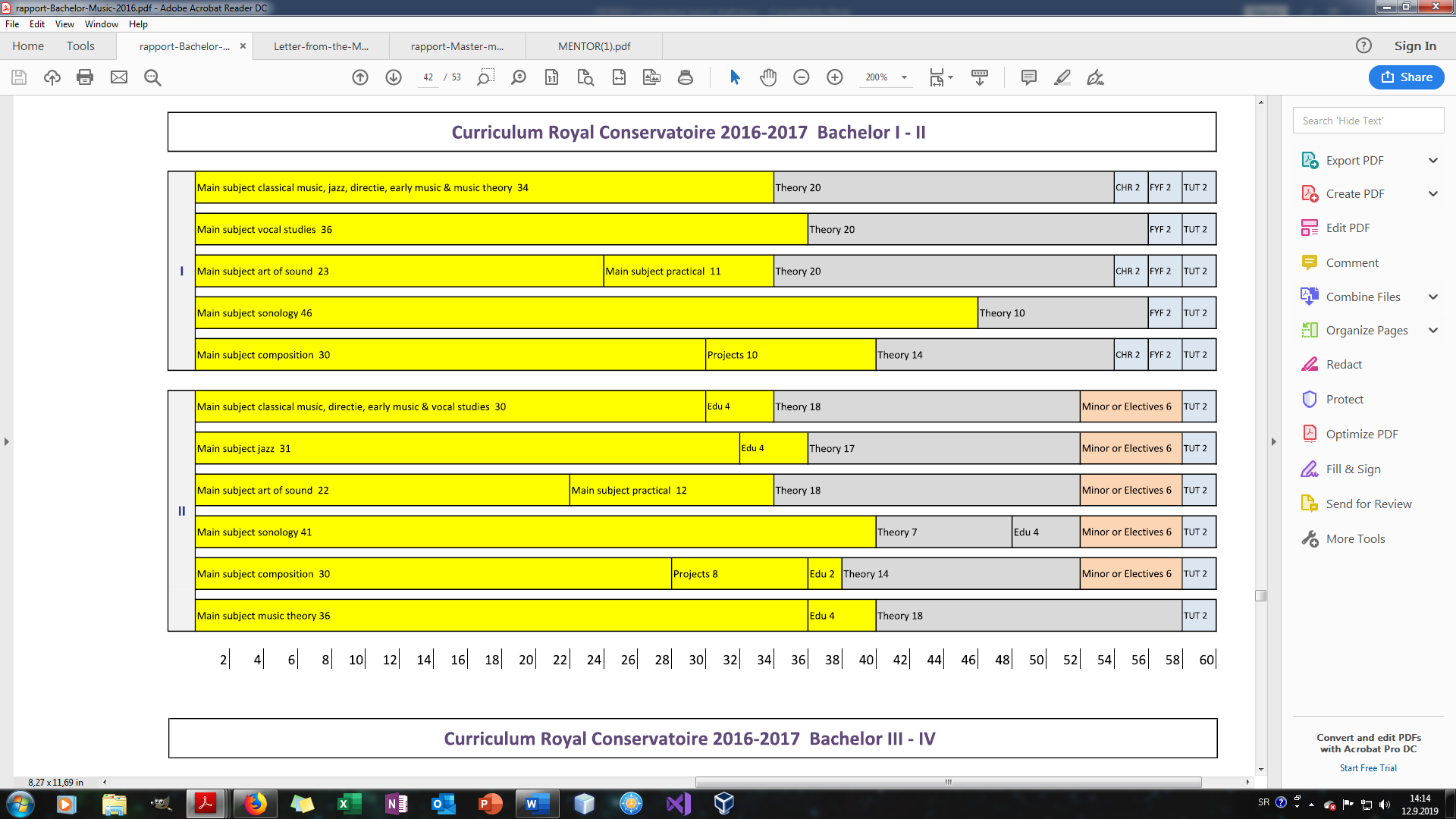
3. Academic skills: subjects like Music History and Classical/Early Music studies, courses to help students gaining academic skills, like reading, writing, doing basic research.

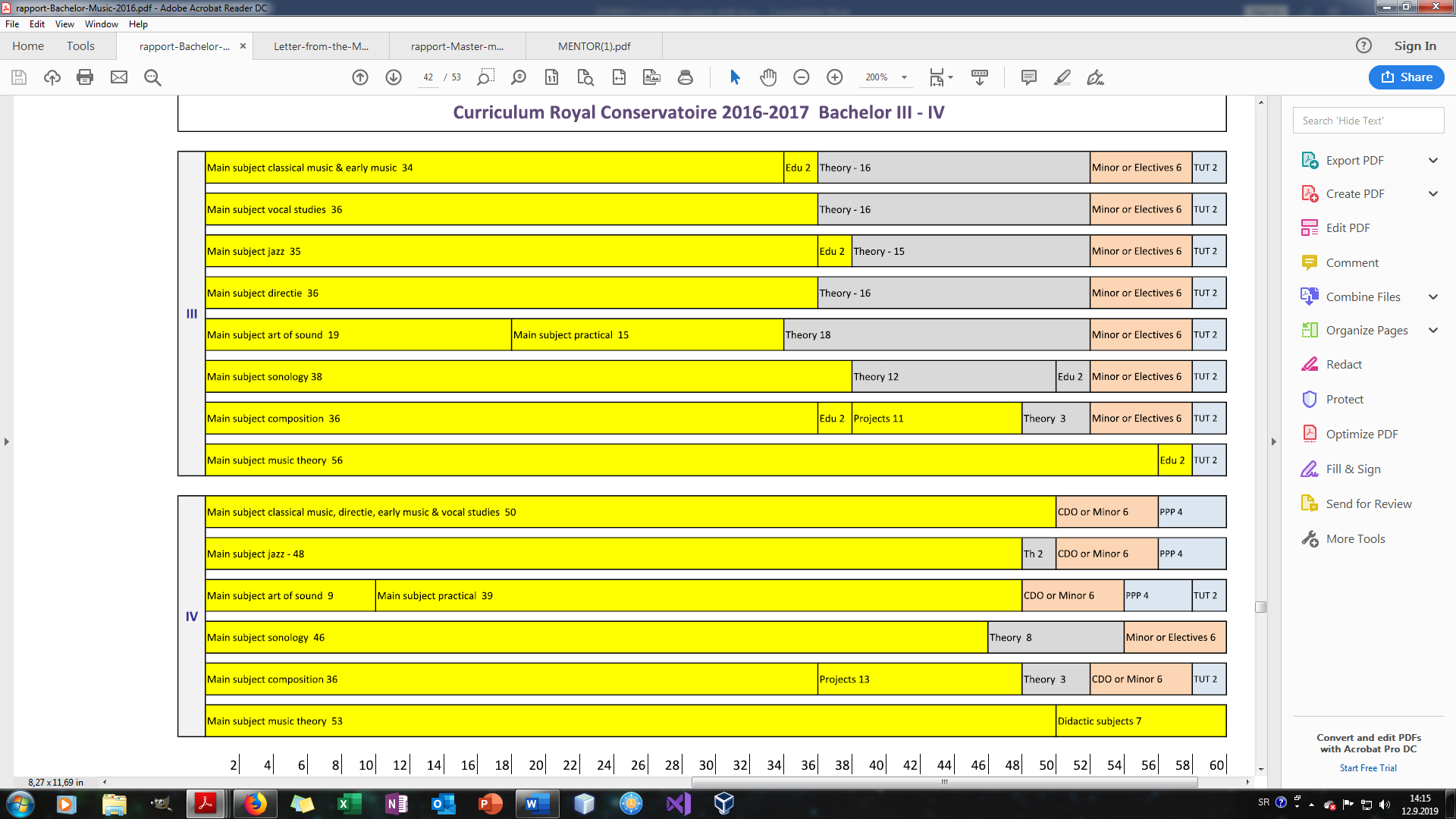
4. Personal professional preparation: pedagogical courses, orchestral audition training sessions in the Classical Music Department, projects, activities organised by the Career Development Office. Also tutoring and the portfolio is part of the professional preparation. A tutor helps students to reflect on their own artistic and personal development as well as on their study progress. In addition to the courses there are a range of projects organised for students to gain performance experience.

5. Electives and minors: students can choose from a list of elective subjects during the second and the third year. They also have the option to follow a minor programme for three years.

A summarized overview of the Bachelor of Music curriculum shows how the different categories are distributed over the main subjects and the years.

Table 1: Bachelor Curriculum at Royal Conservatoire





The programme allows for students to choose electives from a list of subjects and a number of minors as the audit panel learned from the documents and from the interviews. In the second year students can opt for electives (6 ECTS in the 2nd year and 6 ECTS in the 3rd year) or for a minor (6 EC in year 2, 3 and 4). Electives are offered at the Royal Conservatoire, at Leiden University and at CODARTS Rotterdam. The minors form a separate ‘mini-curriculum’ alongside the principal study. Examples of minors are: Education, Same Instrument (e.g. classical violin/baroque violin), Voice, Conducting etc. Students appreciate the influence they have on the content and structure of the programme as well as the choices they have.

##### Master programmes

The Royal Conservatoire’s ambition is to train students who can play a prominent role in their profession, nationally and internationally. In the Master’s programmes, students further develop their personal musical vision and their ambition on the way to becoming an enterprising musician with artistic awareness and the ability to reflect on and communicate about their work.

In addition to classes dedicated to students’ artistic development, the programmes contain a range of subjects relating to research and preparation for professional practice. Students have the opportunity to participate in productions inside and outside the Royal Conservatoire and carry out their own projects.

The Royal Conservatoire offers three Master’s programmes with a wide range of graduation profiles and specializations: the Master of Music, the Master of Sonology and the Master in Opera (Dutch National Opera Academy). The Master of Music and the Master of Sonology embrace the following courses and specializations:

Classical Music + instrument (including the specialisations Orchestra Master, Ensemble Academy and Ensemble Percussion)

Chamber Music

European Chamber Music Master (ECMAster)

Jazz + instrument/vocals

Early Music + instrument

Vocal Studies:

- Classical Music

- Early Music

- Ensemble Singing

Conducting:

- Choral Conducting

- Wind Band/Fanfare/Brass Band Conducting

- National Master Orchestral Conducting

Theory of Music

Composition

Music Education

Music Education according to the Kodaly Concept

ArtScience

Art of Sound

New Audiences and Innovative Practice

Sonology

Instruments and Interfaces

Audio Communication & Sonology

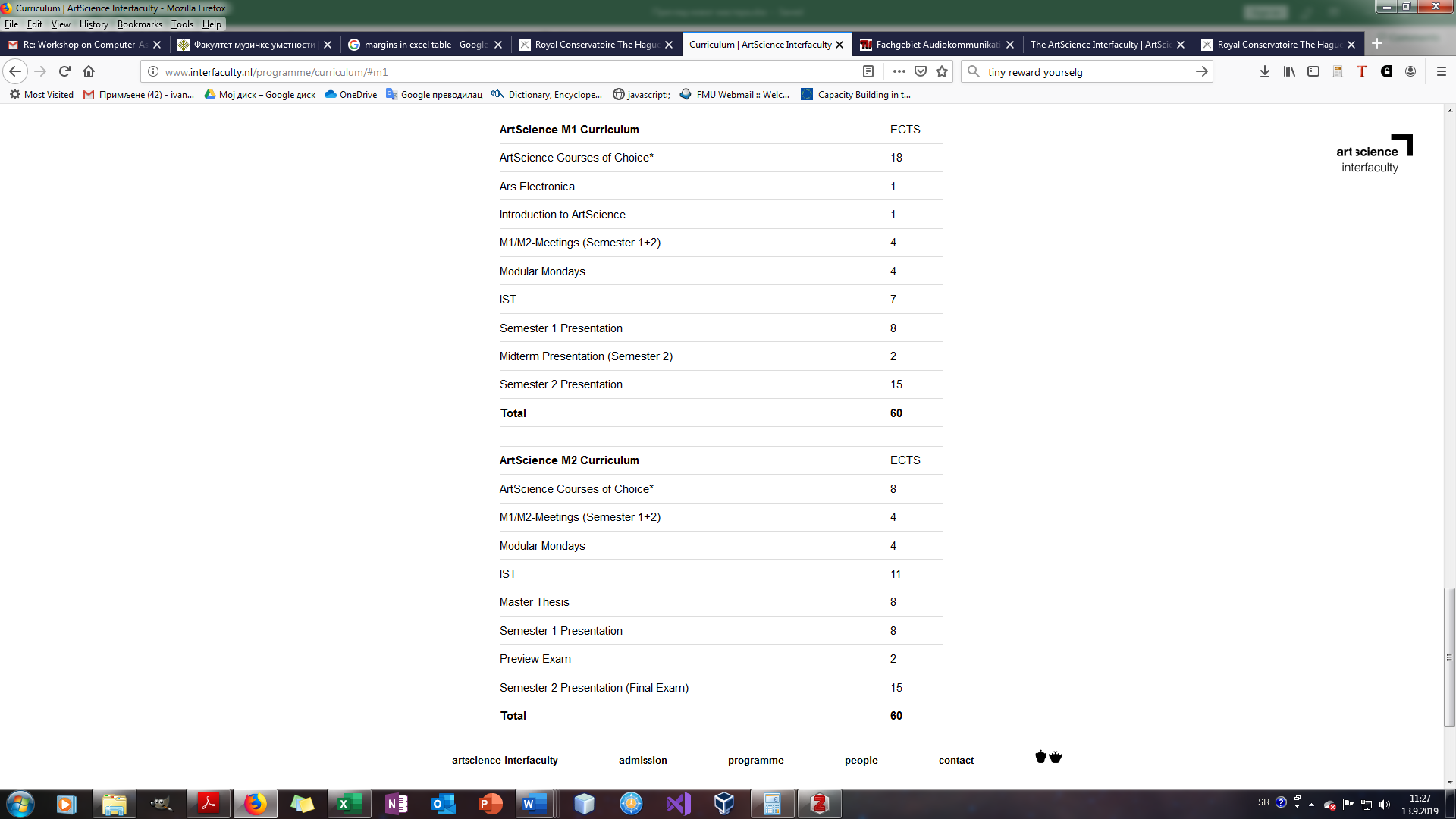
There are several master programmes highly relevant to the DEMUSIS project, that will be presented in more details: **ArtScience, Art of Sound, New Audiences and Innovative Practice**, Sonology, Instruments and Interfaces and Audio Communication and Sonology.

###### The ArtScience Interfaculty master

The ArtScience Interfaculty offers an interdisciplinary bachelor’s and master’s programme that fosters curiosity driven research as an approach for the making of art. The programme considers art and science as a continuum and promotes the development of new art forms and artistic languages. The ArtScience Interfaculty is embedded in both the Royal Conservatoire and The Royal Academy for Fine Arts in The Hague, The Netherlands.

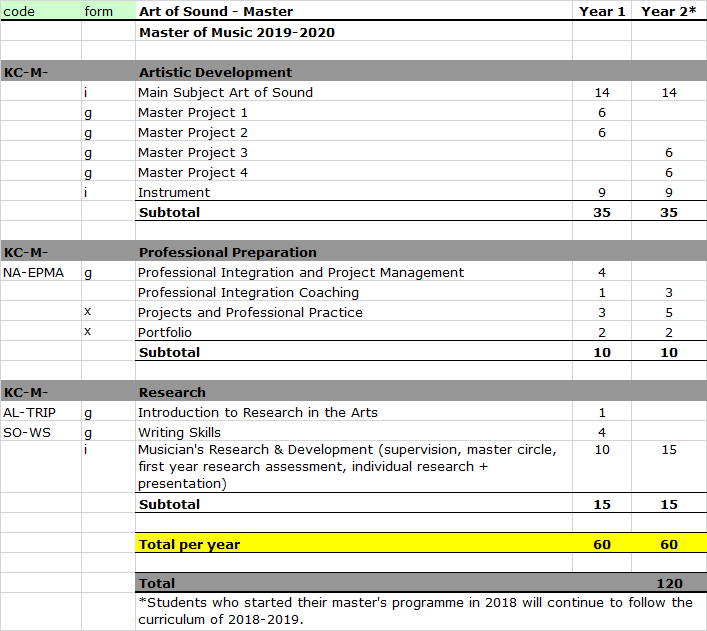
While situated between the Royal Academy of Art and the Royal Conservatoire in The Hague, the ArtScience interfaculty collaborates closely with Leiden University’s Academy for Creative and Performing Arts and Media Technology MSc programme. ArtScience has an interdisciplinary focus that intersects the existing fields of music, visual arts, media art, humanities and the natural sciences. The staff originates from a variety of artistic cultures and disciplines and is unique in its scope.

Table 2: ArtScience master Curriculum Overview[[2]](#footnote-2)



Art of Sound Master

Sound and media increasingly play an important role in today's society. We not only think of music productions and sound design for concerts or visual media, but also for example new developments in the field of 3D sound, new approaches to spatiality in sound amplification or the artificial creation of virtual sound worlds. New techniques such as object-based audio make their entrance into the sound world, where, among other things, spatiality, placement and mixing preferences are described with meta-data and the listener can ultimately even have an influence on the sound image.  
  
Partly due to these technological developments, we see that there is a need for specialists who can design the content for these media in a professional and creative way. Not only does technology offer new creative possibilities, but these possibilities also require new creative insights. This means that these specialists must not only have technical skills, but especially creative skills at a high level.  
  
The Art of Sound master's program offers tailor-made education based on three pillars: artistic development, professional preparation and research. These three pillars are closely linked and arise from the same question: what will my position be in the professional field? Whereas the Art of Sound bachelor's program is aimed at developing the skills needed to get started in professional practice, the master's program focuses on the creative development of the student. Individual coaches are available for the main subject, research and for professional practice projects. Practical projects are carried out in a team context.   
  
Table 3: Art of Sound Curriculum Overview Master[[3]](#footnote-3)

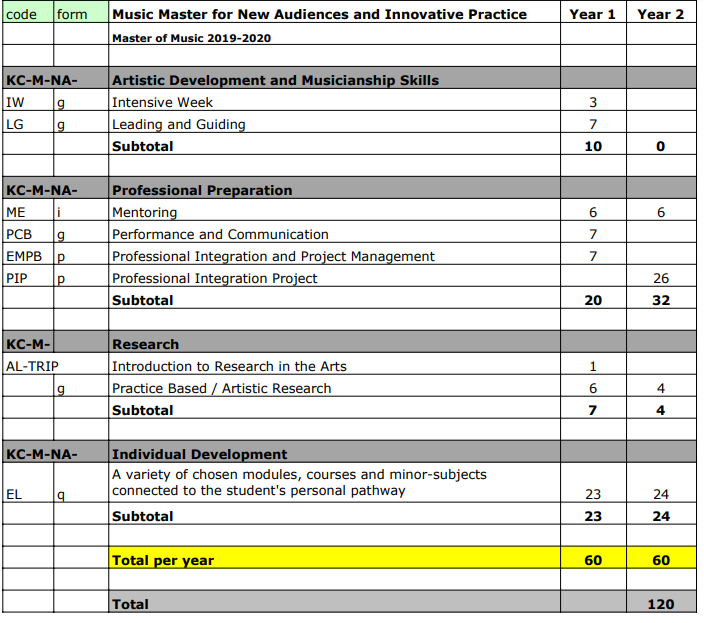


###### 

###### New audiences and Innovative Practice Master

The Master Specialisation NAIP is a programme designed for enterprising musicians who want to reach new audiences with excellent music through experimentation and research. During the programme you prepare for a future musical career by developing a striking portfolio.

Table 4: New audiences and Innovative Practice Master Curriculum Overview[[4]](#footnote-4)

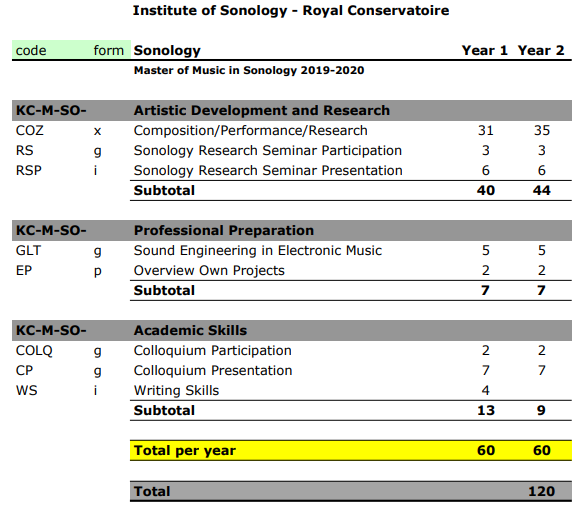


###### Sonology Master

Sonology is the field of study involving experimentation with electroacoustic music, computer music and sound art. Instead of composing *with* sounds, as is generally the case in instrumental music, in sonology the sound itself is composed in such a way that it gives expression to musical form. This can take place on the basis of the physical principles of sound, on the basis of perception or on the basis of purely compositional ideas.

The explosive pace of advances in the field of (computer) technology and electronics is also creating new possibilities for music and composition. Sonologists investigate these possibilities and add new elements to the musical domain. We are not bound by conventions or stylistic dogmas, but stretch the limits of the genre. It is an important role that we play and one that is integral to the world of new music.  
  
The Institute of Sonology is one of the conservatoire’s Creative Departments, with an extensive network of partners that includes the Groupe de Recherches Musicales (GRM) in Paris, the Netherlands Music Institute (NMI), the Studio for Electro-Instrumental Music (STEIM) in Amsterdam, Studio LOOS in The Hague, the Technische Universität Berlin and the Game of Life Foundation in The Hague.

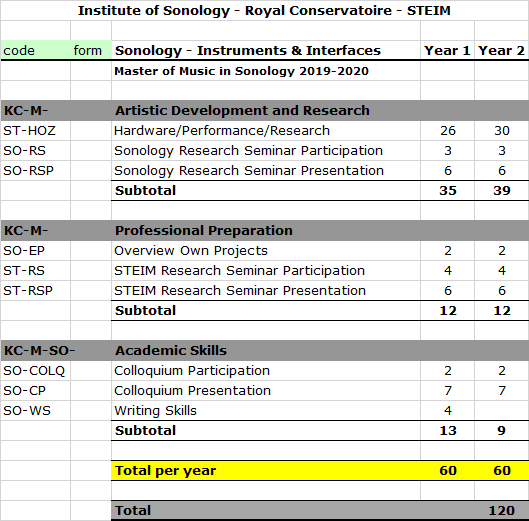
Table 5: Master Sonology Curriculum Overview[[5]](#footnote-5)



###### Instruments & Interfaces Master

The master's programme Instruments & Interfaces is offered by the Institute of Sonology at the Royal Conservatoire in The Hague together with STEIM in Amsterdam, and started in September 2011. Sonology and STEIM have already collaborated for decades on the development of software and hardware that interfaces between performers and electronic instruments. The term “interface” applies here to the context of live electronic music, but also to other forms of artistic activity which depend on interaction between technologies and the users, for example installations, studios for electronic music production, software for spatial sound projection etc. Given the prominence that these issues have acquired in the contemporary arts, it is of utmost importance that both the technical aspects as well as the historical background are incorporated into this educational context.

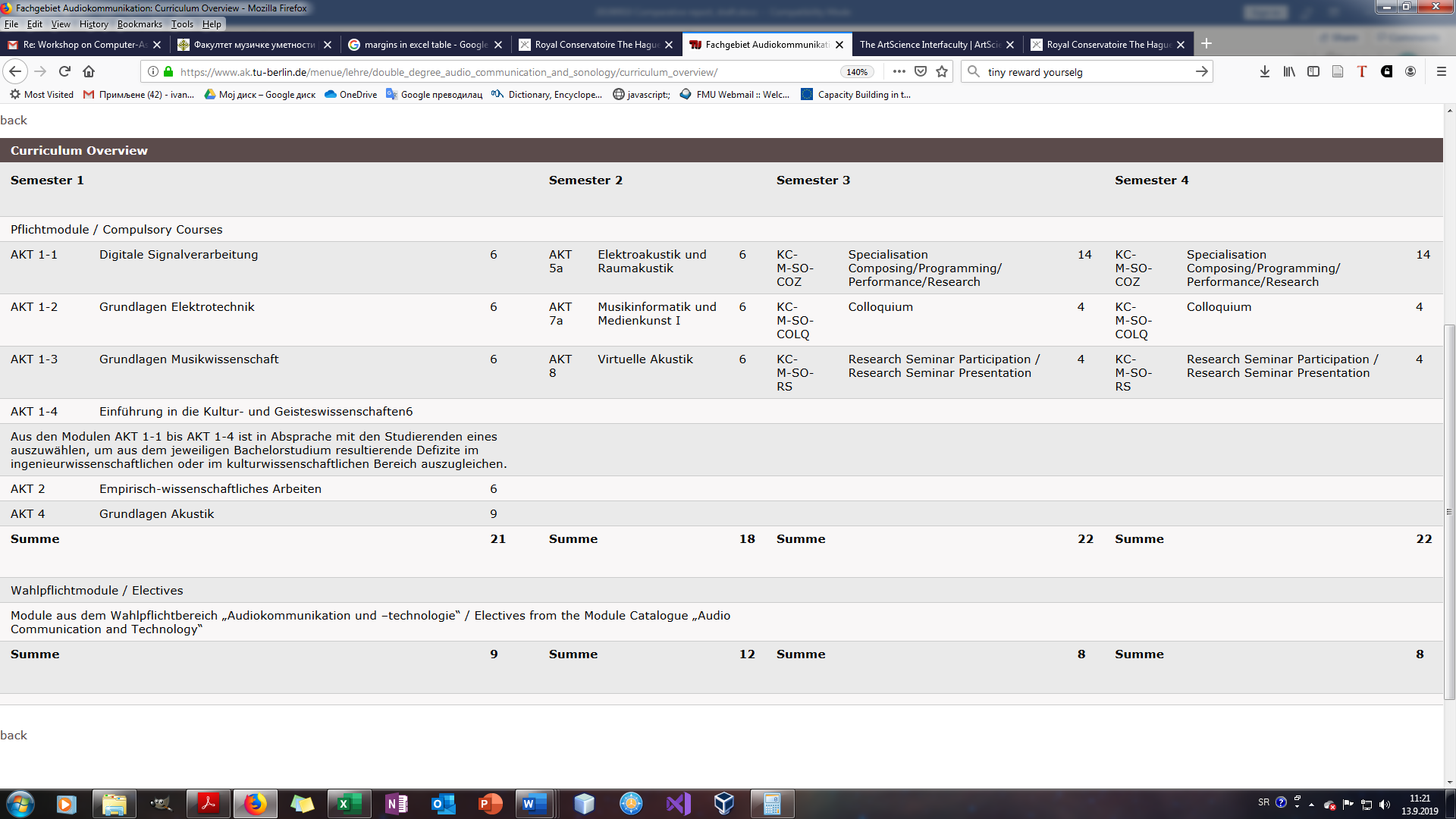
Table 6: Master Instruments & Interfaces Curriculum Overview[[6]](#footnote-6)

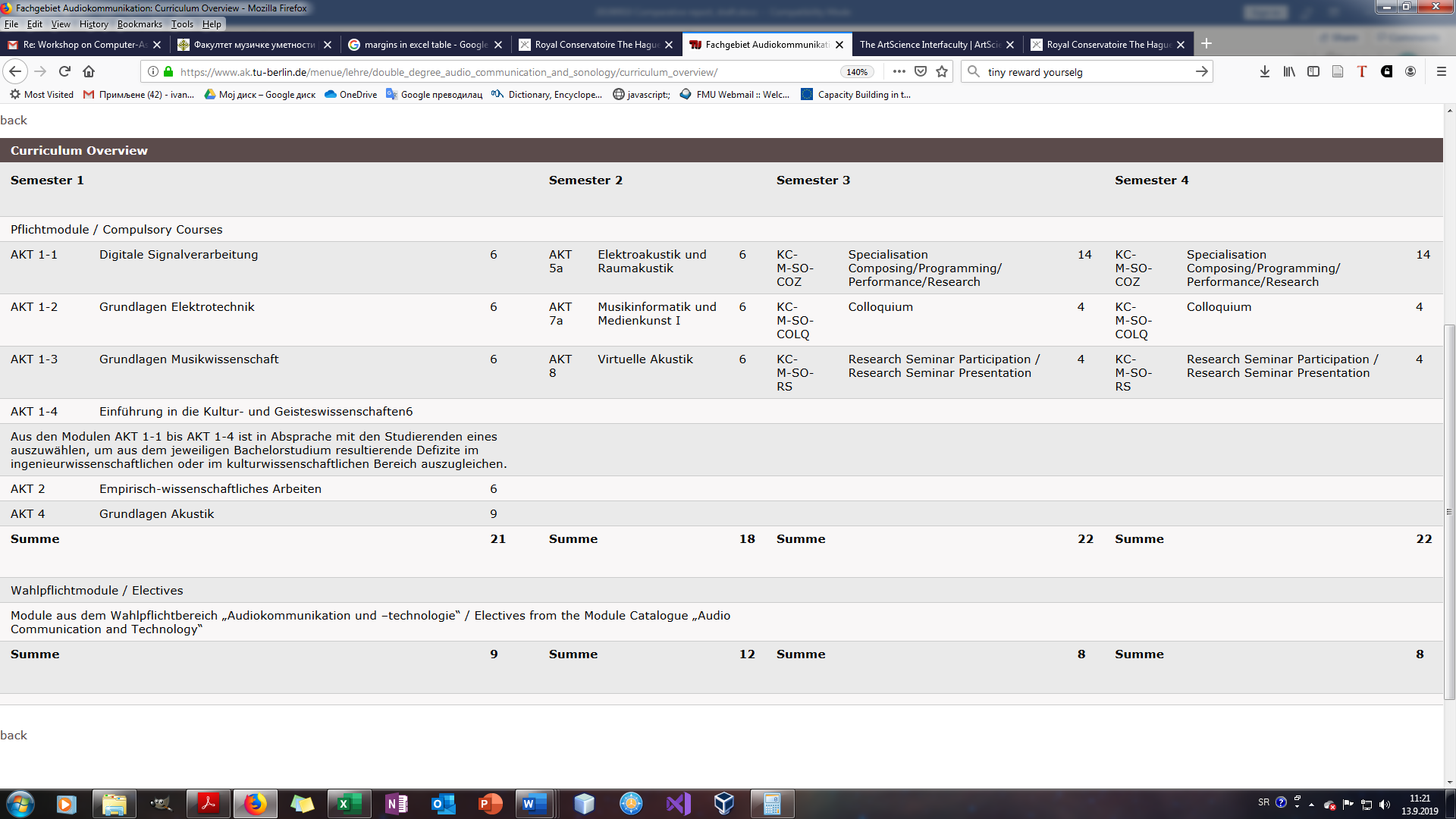


###### Audio Communication & Sonology Master

The new Master’s specialisation in Audio Communication & Sonology is a joint programme of the Technische Universität (TU) in Berlin and the Conservatoire’s Sonology department. The programme combines a course in the theory of acoustics, audio technology, signal processing and musicology at the Audio Communication department of the TU Berlin with in-depth study of the artistic aspects of electroacoustic music and sound art in our Sonology department.

Table 7: Audio Communication & Sonology Curriculum Overview[[7]](#footnote-7)





The diverse teaching methods - individual teaching and coaching, group lessons, ensembles and projects - which are employed in the delivery of courses is admirable. In some departments team teaching is in operation. This is much valued by the students. Collaboration between departments is frequently initiated by students with regard to their projects. An effective system of study monitoring and study counselling is in operation.

This approach in wider social engagement of the students of music is recognized as valuable and useful by the National HEI representatives. Booth-camp model was especially interesting.

#### Objectives and learning outcomes

Learning outcomes of the RCH study programmes are directed towards students’ understanding of the socio-cultural environment as the field of action and developed skills to actively plan and develop potentials for professional engagement in variety of contexts.

The aim of the Master programmes at the Royal Conservatoire is to educate Masters of Music and Masters of Sonology who are capable of assuming prominent roles as artists and reflective practitioners at the highest level in the music profession, nationally and internationally. The Master programmes aim to provide talented students with the best possible preparation for careers as musicians in performance, composition, musical-educational leadership and teaching, and research and development. To develop the student’s capacity for reflection, while at the same time helping to ensure that the programme of study is worthy of an award at Master’s level, every student has to undertake a personal research project in his or her own specific domain.

Students have to be able to function professionally at an advanced level in a complex society and globalized environment. Students need specific competences to be able to meet these demands:

- social requirements

Students are more likely to have ‘portfolio’ careers with a series of engagements for specific projects and in specialist ensembles than permanent jobs in the traditional sectors. This new way of working requires competences like working in groups and in association with others, and possibly also with collaborators in other disciplines.[[8]](#footnote-8)

-domain-specific requirements

The domain of music embraces different practices and every branch within the domain has its own networks and venues where the music is performed. These specific domain requirements are reflected in the Master study plan of each individual student. The student’s future career profile is taken into account in the curriculum.

- subject-specific requirements

The full range of skills required, the understanding of theory, the knowledge of history and tradition, interpretation and historical performance practice, as well as the relevance and significance of technology and improvisation, differ according to the instrument, the genre, and the department. To reflect this professional diversity the programmes are not only constructed by what the disciplines have in common but also include the individual aspects of each student’s curriculum.

- international requirements

The international level of the requirements of Master programmes in music is described in the Polifonia/Dublin Descriptors. The learning objectives for the various modules have been revised and compared with the Polifonia/Dublin Descriptors.

Students have the opportunity to become reflective practitioners through the research component of the programme. At the same time they can participate in opportunities for professional integration and/or further specialization in various fields. The programmes offer several specializations with various professional partners in the Netherlands that are unique in the country. Examples are:

- the specialization Orchestra Master for orchestral training in cooperation with the Residentie

Orkest;

- the specialisation Györgi Ligeti Academy for contemporary music performance in cooperation with

the ASKO|Schönberg Ensemble and the Conservatorium van Amsterdam;

-the specialisation Music Theatre T.I.M.E. with the music theatre ensemble and production house

‘De Veenfabriek’ in Leiden;

- the National Master Orchestral Conducting in cooperation with ten Dutch professional orchestras,

the Conservatorium van Amsterdam and the Anton Kersjes Foundation;

-the specialization Instruments & Interfaces with the STEIM Institute in Amsterdam as part of the

Master of Sonology.

In addition, the Royal Conservatoire was the first to implement the Music Master for New Audiences

and Innovative Practice, a European joint programme in the field of music.

It gives the student the opportunity as an ensemble member to explore the combined role of composer, leader and performer within a creative, participatory workshop environment.

#### Institutional support to the students’ formal arrangements and their creative work

With the existence of above mentioned – socially active/oriented/integrated study programmes institutional support to students is direct, highly visible and tangible. Individual student projects, especially in the higher level of studies (MA) encourage their creativity and artistic potentials, both individually and in work in group.

The Royal Conservatoire has been the base for the establishment of several ensembles for contemporary music like ASKO│Schönberg Ensemble, Slagwerk Den Haag and the Ives Ensemble, as well for early music ensembles like the Orchestra of the 18th Century and the Amsterdam Baroque Orchestra.

The Royal Conservatoire has a long tradition of organising large-scale projects around certain themes or composers, which brought world-famous musicians to the conservatoire, such as Nikolaus Harnoncourt for Monteverdi and Bach projects, Karlheinz Stockhausen, Olivier Messiaen, Steve Reich, Kaija Saariaho and Hans Abrahamsen.

The Royal Conservatoire cooperates with the Classical Music and Jazz departments of CODARTS in Rotterdam in large ensemble projects conducted by prominent conductors. Examples are Mahler’s 10th Symphony with Susanna Mälkki in 2014 and Rachmaninoff’s 2nd Symphony with Valerie Gergiev in 2015.

The Royal Conservatoire also holds an important position as a regional cultural centre in the city of The Hague and its surroundings. In total, the conservatoire produces around 550 events every year, of which 225 are taking place outside the institution.

As part of the free elective space students may participate in the activities of a project entitled ‘De Wijkmuzikant’ (the Neighbourhood Musician) which organises music activities in various neighbourhoods in The Hague, which the audit panel appreciates very much. Students finish the Minor Education with an educational project they have to organize themselves with the support of specialised coaches. For students of Composition and of Sonology there is a module *Leading & Guiding* to train them to implement activities in wider societal contexts. Last but not least there is the Career Development Office (CDO) that encourages students to engage in activities outside the conservatoire.

#### Teaching Staff

Due to the prominent internationalization policy of the RCH an significant percentage of the teaching staff is international. It is also very important that members of the teaching staff are practically engaged in their fields as performers, composers, conductors, producers, directors, scientists...Besides that, teachers are also the mentors in the individual/group student projects and direct supervisors of every extracurricular activity.

Nearly all members of the teaching staff are or have recently been active in the music profession at an international level as performers or researchers. Surveys held among students and alumni (Alumni survey, National Student Survey, Kunstenmonitor) indicate that students are highly satisfied with the quality of the teaching staff (more than eighty per cent satisfaction).

As part of the policy of the Hogeschool the Conservatoire requires that all practical teachers combine

their teaching appointments with active careers as performing musicians. This means that the majority of the teaching personnel have a part-time appointment. The annual workload includes an allowance of 25 per cent for maintaining expertise, for lesson preparation, rehearsal meetings and attending examinations. Teachers participate actively in the projects of the Royal Conservatoire (e.g. the Master-Apprentice Concert Series). A recent development at the Conservatoire is to support the research activities of teaching staff by inviting them to submit proposals for research projects. A Research Focus Group was established which selected for support 18 from the 40 proposals which were submitted. Priority was given to research proposals with a high relevance to curriculum innovation. Teachers whose projects are being supported by the Conservatoire are allotted time to undertake the research.

There are explicit job requirements for new teachers. In addition to a broad knowledge of and skills in the discipline itself, expertise in conveying knowledge and skills, and in tutoring and coaching are required as well as knowledge of the relevant didactic methods of art education. Most of the teaching staff hold degrees equivalent to the Master’s degree (71 per cent and 95 per cent of the theory teaching staff).

The Conservatoire has a programme to support continuing professional development for members of staff. Particular areas where a need for continuing professional development is perceived can be discussed by the teacher and the coordinator within the framework of a personal development plan. This is addressed as part of the job appraisal interview. There is a budget for professional development to which teaching staff can apply for specific projects or individual updating.

At Serbian partner institutions, bachelor studies last 4 years, and master studies – 1 year. For easier comparison with the Royal Conservatoire structure, organization and distribution of study programmes is presented in the following table.

Table 8: Comparative overview of study programmes at national music HEIs

Organization and distribution of study programmes at P1, P2 and P3

|  |  |  |  |
| --- | --- | --- | --- |
|  | Faculty of Music, University of Arts in Belgrade, P1 | Academy of Arts, University of Novi Sad (P2) | Faculty of Philology and Arts, University of Kragujevac (P3) |
| Undergraduate study programs | Composition  Conducting  Vocal studies  Piano  String instruments  Wind instruments  Polyinstrumental department (harp, organ, harpsichord, guitar, percussion)  Musicology  Ethnomusicology and Ethnochoreology  Music theory  Music pedagogy | Performing arts (piano, string instruments, wind instruments, guitar, harp, organ, percussion, solo singing)  Music composition  Music pedagogy  Musicology  Ethnomusicology | Performing arts (modules: Accordion, Piano, Vocal Studies, Violin, Viola, Cello, Double bass, Oboe, Flute, Clarinet, Bassoon, French horn)  Music Theory and Education  Music in Media |
| Graduate study programs | Composition  Performing arts  Sciences on music art | Performing arts (piano, string instruments, wind instruments, guitar, harp, organ, percussion, singing)  Music composition  Music pedagogy  Musicology  Ethnomusicology  Music and media | Performing arts (modules: Accordion, Piano, Vocal studies, Violin, Viola, Cello, Double bass, Oboe, Flute, Clarinet, Bassoon, French horn, Chamber music)  Music Theory and Education  Music in Media |
| Doctoral study programs | Composition  Performing arts  Sciences on music art | Ethnomusicology  Music – performing arts  Music composition  Musicology | Doctoral academic studies  Performing arts – Accordion |

In a key finding we see that there are substantial differences between programmes and methods of delivery between P1-P3 and RCH, mostly in terms of the prevalence and presence of entrepreneurship, production and sonology oriented courses and study programmes at P4, which are missing at Serbian HMEIs.

#### Objectives and learning outcomes

Learning outcomes of the RCH study programmes are directed towards students’ understanding of the socio-cultural environment as the field of action and developed skills to actively plan and develop potentials for professional engagement in variety of contexts.

The aim of the Master programmes at the Royal Conservatoire is to educate Masters of Music and Masters of Sonology who are capable of assuming prominent roles as artists and reflective practitioners at the highest level in the music profession, nationally and internationally. The Master programmes aim to provide talented students with the best possible preparation for careers as musicians in performance, composition, musical-educational leadership and teaching, and research and development. To develop the student’s capacity for reflection, while at the same time helping to ensure that the programme of study is worthy of an award at Master’s level, every student has to undertake a personal research project in his or her own specific domain.

Students have to be able to function professionally at an advanced level in a complex society and globalized environment. Students need specific competences to be able to meet these demands:

- social requirements

Students are more likely to have ‘portfolio’ careers with a series of engagements for specific projects and in specialist ensembles than permanent jobs in the traditional sectors. This new way of working requires competences like working in groups and in association with others, and possibly also with collaborators in other disciplines.[[9]](#footnote-9)

-domain-specific requirements

The domain of music embraces different practices and every branch within the domain has its own networks and venues where the music is performed. These specific domain requirements are reflected in the Master study plan of each individual student. The student’s future career profile is taken into account in the curriculum.

- subject-specific requirements

The full range of skills required, the understanding of theory, the knowledge of history and tradition, interpretation and historical performance practice, as well as the relevance and significance of technology and improvisation, differ according to the instrument, the genre, and the department. To reflect this professional diversity the programmes are not only constructed by what the disciplines have in common but also include the individual aspects of each student’s curriculum.

- international requirements

The international level of the requirements of Master programmes in music is described in the Polifonia/Dublin Descriptors. The learning objectives for the various modules have been revised and compared with the Polifonia/Dublin Descriptors.

Students have the opportunity to become reflective practitioners through the research component of the programme. At the same time they can participate in opportunities for professional integration and/or further specialization in various fields. The programmes offer several specializations with various professional partners in the Netherlands that are unique in the country. Examples are:

- the specialization Orchestra Master for orchestral training in cooperation with the Residentie

Orkest;

- the specialisation Györgi Ligeti Academy for contemporary music performance in cooperation with

the ASKO|Schönberg Ensemble and the Conservatorium van Amsterdam;

-the specialisation Music Theatre T.I.M.E. with the music theatre ensemble and production house

‘De Veenfabriek’ in Leiden;

- the National Master Orchestral Conducting in cooperation with ten Dutch professional orchestras,

the Conservatorium van Amsterdam and the Anton Kersjes Foundation;

-the specialization Instruments & Interfaces with the STEIM Institute in Amsterdam as part of the

Master of Sonology.

In addition, the Royal Conservatoire was the first to implement the Music Master for New Audiences

and Innovative Practice, a European joint programme in the field of music.

It gives the student the opportunity as an ensemble member to explore the combined role of composer, leader and performer within a creative, participatory workshop environment.

#### Institutional support to the students’ formal arrangements and their creative work

With the existence of above mentioned – socially active/oriented/integrated study programmes institutional support to students is direct, highly visible and tangible. Individual student projects, especially in the higher level of studies (MA) encourage their creativity and artistic potentials, both individually and in work in group.

The Royal Conservatoire has been the base for the establishment of several ensembles for contemporary music like ASKO│Schönberg Ensemble, Slagwerk Den Haag and the Ives Ensemble, as well for early music ensembles like the Orchestra of the 18th Century and the Amsterdam Baroque Orchestra.

The Royal Conservatoire has a long tradition of organising large-scale projects around certain themes or composers, which brought world-famous musicians to the conservatoire, such as Nikolaus Harnoncourt for Monteverdi and Bach projects, Karlheinz Stockhausen, Olivier Messiaen, Steve Reich, Kaija Saariaho and Hans Abrahamsen.

The Royal Conservatoire cooperates with the Classical Music and Jazz departments of CODARTS in Rotterdam in large ensemble projects conducted by prominent conductors. Examples are Mahler’s 10th Symphony with Susanna Mälkki in 2014 and Rachmaninoff’s 2nd Symphony with Valerie Gergiev in 2015.

The Royal Conservatoire also holds an important position as a regional cultural centre in the city of The Hague and its surroundings. In total, the conservatoire produces around 550 events every year, of which 225 are taking place outside the institution.

As part of the free elective space students may participate in the activities of a project entitled ‘De Wijkmuzikant’ (the Neighbourhood Musician) which organises music activities in various neighbourhoods in The Hague, which the audit panel appreciates very much. Students finish the Minor Education with an educational project they have to organise themselves with the support of specialised coaches. For students of Composition and of Sonology there is a module *Leading & Guiding* to train them to implement activities in wider societal contexts. Last but not least there is the Career Development Office (CDO) that encourages students to engage in activities outside the conservatoire.

#### Teaching Staff

Due to the prominent internationalization policy of the RCH an significant percentage of the teaching staff is international. It is also very important that members of the teaching staff are practically engaged in their fields as performers, composers, conductors, producers, directors, scientists...Besides that, teachers are also the mentors in the individual/group student projects and direct supervisors of every extracurricular activity.

Nearly all members of the teaching staff are or have recently been active in the music profession at an international level as performers or researchers. Surveys held among students and alumni (Alumni survey, National Student Survey, Kunstenmonitor) indicate that students are highly satisfied with the quality of the teaching staff (more than eighty per cent satisfaction).

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## P1 – Faculty of Music, University of Arts in Belgrade

#### History of the institution

[Faculty of Music in Belgrade](http://www.fmu.bg.ac.rs/en/istorijat.php) was founded as Music Academy on March 31st 1937 by the decree of the Ministry of Education, while the opening and inauguration ceremony on November 21st 1937 marked the beginning of its activity. The establishment of the Faculty of Music as the highest state institution, along with the Music High School, rounded the music education system for the first time in the national context.

From the Second World War on, Faculty of Music history was to great respect shaped by numerous changes of the educational system and culture politics which led to frequent establishment/abolishment of the departments, and adjustments of the structure, organization of work and teaching plans. Some of the most significant changes of this period were the introductions of some of the wind instruments in the teaching plans, since until then they were only available for learning in the military high schools; thus Wind Instruments Department came to action. Also, in this period the Department of music history and musical folklore (1948) was established, initiating the research of Yugoslavian and world music history, while the new impulses were injected to the exploration of the rich national folklore tradition.

The postgraduate two years studies were introduced to the Music Academy in 1957, thus creating the possibility for the best students to expend their proficiency by obtaining the titles of Master of Music Art and Master of Music Sciences. In 1973 the Music Academy changed its name into Faculty of Music, alongside with other art schools. The number of instruments taught at the Faculty expanded over time by opening of organ, guitar, harpsichord, double bass, percussions and chamber music classes.

The postgraduate doctoral studies were introduced in 1985 enabling obtaining PhD titles in musicology, ethnomusicology, music theory and music pedagogy.

Latest expansions of the Faculties studies include institution of the Poly-instrumental Department in 1993, and Jazz and Popular music Department in 2012.

In academic year 1998/1999 in Kragujevac was inaugurated an outpost of the Faculty of Music, which in 2002/2003 outgrew in the independent Faculty of Philology and Arts.

Currently, undergraduate studies at the Faculty of Music are organized into three study programs: Composition, Performing Arts (offering 28 modules – Conducting, Vocal Studies, Piano, Violin, Viola, Cello, Double Bass, Flute, Clarinet, Oboe, Bassoon, French Horn, Trumpet, Trombone, Tuba, Organ, Drums, Harp, Guitar, Harpsichord, Jazz Drums, Jazz Guitar, Jazz Double Bass, Jazz Piano, Jazz Singing, Jazz Saxophone, Jazz Trombone, Jazz Trumpet) and Music Science (featuring four modules – Musicology, Ethnomusicology, Music Pedagogy, Music Theory). Masters studies include three study programs: Composition, Performing Arts and Music Sciences. The third cycle of studies leads to a Doctoral degree: an Artistic Doctorate and/or a PhD (for further reference to defended PhD/DMA thesis see [University of Arts Digital Repositorium](http://eteze.arts.bg.ac.rs/discover?filtertype=source&filter_relational_operator=equals&filter=%D0%A4%D0%B0%D0%BA%D1%83%D0%BB%D1%82%D0%B5%D1%82+%D0%BC%D1%83%D0%B7%D0%B8%D1%87%D0%BA%D0%B8%D1%85+%D1%83%D0%BC%D0%B5%D1%82%D0%BD%D0%BE%D1%81%D1%82%D0%B8)). Since 2006/2007, the Faculty’s work has been adjusted to meet the standards of the Bologna Convention. Special part of postgraduate studies are two Specialistic study programmes which provide the possibility of improvement of knowledge in particular segments of music performance artistry and music theory.

Coaching at the Faculty is organized in the form of individual or group classes, and since 2006/2007 the Faculty’s work has been adjusted to the standards of the Bologna Convention. Introducing those standards into the Faculty educational system the Doctoral studies in music performance were established the same academic year. Faculty of music became the first and, for now, the only higher education music institution in Serbia and in the wider region to organize such studies.

Since 1941, 7615 student graduated from the Faculty of music, while 503 teachers worked at it.

Faculty of Music in Belgrade is the first high educational music institution in the country which, with decades of activity and results, today represents a true leader in the fields of music artistry, interpretation and education, as well as an aspiring and inspirational artistic partner of numerous prestigious institutions all over the world. The guiding idea of the first professors and founders of the Faculty was directed to the formation of the generations of artists and pedagogues who would, through their concert and teaching activities, not only musically train talented individuals, but create a specific artistic awareness that would influence, change and ennoble wider social community. This developing artistic process is carried out with the same passion by the current generations of professors.

#### Institutional mission, vision and context

The Mission and Vision of the Faculty of Music directly aim towards maintaining notable results in educational processes as well as in high artistic and scientific reputation. As an higher education institution Faculty of Music is, by its artistic part, directly involved in all segments of cultural life in the Republic of Serbia, and by its scientific part, in almost all research activities in the field of sciences of music (over 90% of the members of all orchestras, operas, teachers at prime and high music schools as well as teachers of Music as a subject in the general prime and high schools in the country, members of all media, scientific institutes etc. are the alumni of the Faculty of Music in Belgrade).

In accordance with general trends and aspirations in high music education in Europe and world alike, our vision is achievement of important long-term strategic objectives such as:

* Promotion of the high artistic education at the Faculty
* Transfer of the artistic, scientific and professional knowledges and skills
* Promotion of the artistic creativity (productive and reproductive) and the development of the sciences of music together with the providing the artistic, scientific and vocational young professionals
* Increasing the efficiency of studying
* Increasing the quality of study programmes, the teaching, and the work conditions

Increasing of the artistic and scientific research of students, teachers and associates

* Providing the equal opportunities for all individuals to study and get the higher education as well as for the lifelong learning

Faculty of Music follows the paths and the latest development of higher music education in Europe and the rest of the world by truly and completely fulfilling those strategic objectives being, at the same time, widely open to the new ideas both from external and internal participants in the educational processes. The Faculty’s most important task is to prepare the students for their future profession both as artist, scientists and teachers – to educate them to be able to maintain the whole music life in the country as artists and scientist, and to be able to transfer knowledge and experience to the future generations as teachers at various levels of music and general education systems in Serbia.

#### Educational processes

Faculty of Music is realizing [11 study programmes](http://www.arts.bg.ac.rs/en/studies/catalogue-of-study-programmes/program-finder/?faks=FMU&lvl=&submit=submit) gathering 107 modules at three levels: bachelor, master and doctoral level in both artistic and scientific field. This organizing structure was conditioned by the national standards for the accreditation, and by the financial requirements in the accreditation processes. Almost all nowadays study programmes repose on heritage of the institution itself, and on trends in the music profession in Europe and the rest of the world. ones (the JAZZ Study programme with 8 modules were opened in 2012, several modules were introduced in the musicological and ethnomusicological study programmes at all levels as the result of the Tempus project (2011-2015), Jean Monnet project (2014 onwards), Rostrum+ project (2015-2018), etc.). The syllabi of them are changing in the process of continuous modernization especially since the implementation of Bologna convention using the various possibilities to better communicate with other higher music institutions, and to follow the development of the educational demands and results worldwide. [List of degrees](http://www.arts.bg.ac.rs/en/studies/degrees-in-serbian/music/) in Music studies and [levels of studies](http://www.arts.bg.ac.rs/en/studies/levels-and-types-of-studies/) may be found on the links of the University of Arts with all details about the structure of the studies on all three levels.

The implementation of Bologna Convention started by adjusting already existing study programmes in line with all recourses available at that time in European guidelines in the field of music art and music science. One of the most important changes was the introduction of [mandatory](http://www.fmu.bg.ac.rs/vazna_dokumenta.php) ([obligatory](file:///C:\Users\ivana\Documents\AppData\Local\Temp\Catalogue%20of%20the%20Study%20programmes%20in%20English)) and elective subjects and, by that, the flexibility which enables students to develop individual study patterns. It might be said that the Faculty is still very dedicated to this task considering it as one of the most important mission of the teaching procedures.

The procedure for establishing the new study programmes and/or upgrading the existing ones consists of several steps: it is always the department, or the government of the Faculty which give birth to the idea with an elaborate. The path which all study programmes have to obey is the following:

* Initiative idea given by the department or group of teachers or one of the Faculty body, has to presented by an elaborate containing all elements which describe the new study programme: curriculum, syllabi of each subject within the programme with its goal and mission, detailed description of the subject, the status of the subject, [ECTS](http://www.arts.bg.ac.rs/en/studies/ects/) for each of them, number of hours for each course, the evaluation methods, prescribed literature, the names of the teaching stuff with their professional references, qualifications and load hours in that specific study programme and in the institution as a whole, etc. – in one word, all demands prescribed by the Standards for accreditation in the Republic of Serbia;
* Elaborate has to be approved by the Academic Council of the Faculty;
* Senate of the University of Arts makes the final decision ([Statute of the UA](http://www.arts.bg.ac.rs/wp-content/uploads/2019/05/19-02-СТАТУТ-УУ-пречишћен-текст.pdf), Articles 6/2, p.3 and 44/1, p.16);
* Once the new study programme is approved, Faculty applies for its accreditation;
* After the accreditation of the new study programme it may be entered in the Faculty Statute;
* The students may be enrolled to the new study programme.

The quality of the study programmes is provided by following up and checking up their structure, and by modernization of their contents all that within the questionnaires in Surveys. Therefore, the multiple minor changes, up to 20%, allowed by the Standards for accreditation, are being applied constantly. The initiative for changing the existing study programmes comes from the competent Departments, and the final decisions are given by the Academic Council.

Faculty of Music continuously and systematically checks and makes changes when necessary, of the following:

* The goals of the study programmes and their compatibility with the most important objectives and goals of the Faculty (higher institution);
* The workload of the students expressed by ECTS ;
* The learning outcomes and the competences which enable further placement of the students.
* As the mission of the Faculty is to educate students for the future music profession expressed in almost all its forms, study programmes are designed to be linked among themselves through specific joint subjects who enable them for more flexible and wider music education and understanding of the music art. The study programmes are firmly linked with the national qualification’s framework. The Faculty even initiated the enrichment of the qualification framework concerning the music profession through the adequate state bodies.

The delivery of the study programmes is organized in [various types of teaching](https://www.nat.rs/en/accreditation-of-study-programs/):

- **one-to-one** (composition, conducting, voice, piano, strings, winds, harp, guitar, percussion, organ, jazz winds (trumpet, saxophone), jazz singing, jazz guitar, jazz piano, jazz percussion),

- **Small groups** (chamber music, theoretical courses, artistic-theoretical courses, musicology, ethnomusicology, music theory, music pedagogy),

- **Large groups** (orchestra, choral, courses of general education subjects – psychology, sociology, foreign languages, history of music as complementary subject, etc.)

- **mentoring work** (main courses at musicology, ethnomusicology, music pedagogy and music theory study programmes).

#### Student profiles

The criteria for admission for the all study levels at the Faculty of Music are clearly defined. As the vertical system of music education exists in the country as well as in the nearby region, notably, in the countries of the Eastern Europe where the pre-graduate education is divided in six years lasting primary music school, and four years of music high school, the demands for the enrollment exams require both music and general education secondary schools completed. If the candidate does not complete those two secondary schools or one of them, he/she has to pass the set of additional exams by which he/she will show requested high school level of knowledges and skills, to be able to access the enrollment exams for the studies. Such demands for the enrollment exams exist only for the higher music education, not for the other arts.

The entrance exam is officially named as “The exam for assessment of affinities and abilities” and it consists of several parts which are not eliminatory conditioned, but all parts make up the total impression of each candidate. The score in total may be 100 points of which this entrance exam may carry out maximum 80. The rest of 20 points candidates bring from their pre-academic education. The calculation of points, entrance exam ranking, and other important information are regulated by the Regulation book on the exams and entrance exams ranking at the Faculty of Music in Belgrade.

Faculty of music decides each academic year what would be the details of the entrance exams requirements, informs about that all music schools in Serbia and the region by sending them post mails, officially announces those requests on its web site and in the Faculty’s lobby, organizes preparatory classes and “the Open door” day for future students. Furthermore, Faculty organizes every year set of courses for preparing the enrollment exams.

Requests for the master studies are bachelor studies completed and enrollment exam passed.

The doctoral studies require master studies completed, enrollment exam passed, including an interview or essay proving the capacity and motivation for the further very specific and demanding studies, particularly concerning the research work. All candidates must have their music profession already established with the tangible results within it (concert career, prizes at the renowned competitions, scientific papers presented at the relevant conferences and congresses, etc). The [Regulation book for the doctoral studies](http://www.fmu.bg.ac.rs/vazna_dokumenta.php) of the Faculty of music regulates all relevant standards.

The specialistic studies, although belonging to the second level of higher education, require the master studies completed and the enrollment exam passed. The difference between master and specialistic studies is primarily in the demands for the enrollment exam, number of courses covered by the curriculum, and the focus on very specific field of the music art. That is the main reason why this level of studies does not include all study programs, only [music performance](http://www.arts.bg.ac.rs/wp-content/uploads/2018/03/Music-Performance-SAS-1.pdf) and [music theory](http://www.arts.bg.ac.rs/wp-content/uploads/2018/03/Music-Theory-SAS-1.pdf).

##### Student progression, achievement and employability

Faculty of music follows the student progression and various achievements through the Faculty Information system (FIS), the Annual Report of the overall Faculty activities, evidences of their public representations organized by the Faculty, etc. The Faculty has the system of evaluation of students’ extracurricular activities established, but there is no system registering all students’ work during their studies. Many of those activities are recorded in the Diploma Supplement as extracurricular activities. It is also possible that student chooses to acquire more than 60 ECTS per year, up to 120 ECTS. The permission for this possibility is given by the Academic Council upon student’s request.

Regretfully, the Faculty does not hold the explicit data on the labor market demands, or feedback from the stakeholders. Serbia in total has a relatively small labor market; additionally, music neither as an art, nor science from the field of humanities is not among government’s priorities. The only indicator of the labor needs till now has been the number of candidates who apply for the bachelor studies, which remains almost the same with a very small tendency of decreasing in last 20 years.

#### Teaching staff

The study programmes at all levels at the Faculty of music are carried out by 205 teaching staff. This number depends of program’s requirements, the national accreditation standards, and mostly, of financial support of the State, as the institution is state founded. It is possible to apply every year to the Ministry of education, science and technological development, for the new posts, or to make reorganizations within the institution when the status of the teaching staff employees changes (retirement, leaving the Faculty, etc.). The current number of teaching staff is enough for the delivery of study programmes at all study levels at this moment.

The composition of the teaching staff body is the following:

Full time professors 62

Associate professors 49

Assistant professors 41

Teachers of Skills 12

Independent Art associate 16

Senior Art associate 9

Art associate 1

Assistant with the doctorate 3

Assistant 12

Besides those titles, Faculty engages in the teaching process the professors emeriti (2), visiting professors (2), retired professors (3), and part time professors under contract (5). All of them are engaged for special courses for which the Faculty can’t provide the full fund of classes. Their engagement is defined for each academic year by the decision made by the Academic Council.

The Faculty is taking great care about the composition of the teaching staff with an emphasis on requirements of the teaching procedures within study programs’ curricula.

The Staff Committee of the Faculty meets twice a year, sometimes even often, to discuss the development and needs of the teaching staff in relation to the study programs’ curricula, changes of the status of certain number of actual teaching staff and the fulfillment of conditions for advancement of those whose elected period is about to be ended. The Staff Committee is composed of heads of all departments and dean of the Faculty. It is working upon the departments proposals, but also has a right to make suggestions to the departments for some other solutions. All Staff Committee decisions are final and are further processed to the Electoral Council of the Faculty.

The Faculty teaching staff is working in accordance with the Law on Prohibition of Discrimination, Law on Prohibition of Discrimination of the Disabled persons and Law of the Higher education. Appointment and work of teaching and other staff also complies with Regulation book on labor, Study regulation book, Decree of Proclamation of the Gender Equality of the Republic of Serbia, Prohibition of abuse and mobbing, Rules of study, and other documents related to the teaching procedures.

#### Facilities, resources and support

The Faculty of Music permanently strives to provide the most relevant and up to date facilities for the teaching process and the work of all its employees.

Since 1985 Faculty has [Electronic Tone Studio](http://www.fmu.bg.ac.rs/tonski_studio.php), the first of a kind in the whole region at the time.

[The Library](http://www.fmu.bg.ac.rs/en/o_biblioteci.php)of the Faculty of Music in Belgrade was founded shortly after establishing the Music Academy in 1937, and is pertaining to the category of specialized university level libraries. The Faculty of Music Library is a member of International Association of Music Libraries – IAML. The imposing library fund includes over 114 000 book titles, magazines, scores, records and CDs, which makes this library the most significant and the largest musical library both in the region and in the country today. The Library possesses [unique and rare resources](http://www.fmu.bg.ac.rs/posebne_zbirke.php), above all in the fields of music, but also in other art and scientific areas. The Faculty of Music Library also hosts valuable [collections of old and rare books and music scores](http://www.fmu.bg.ac.rs/zbirka_stare_i_retke_knjige.php) with some of the oldest originating from the first half of the 19th century, as well as the legacies of prominent Serbian composers, researchers and performers. The complete catalogues are available both in the Library itself at the Faculty of Music, and online, via [e-catalogue](https://plus.sr.cobiss.net/opac7/bib/search/advanced?db=fmubg).

The Library is well equipped with internal resources (computers, gramophones, the possibility for photocopying, etc.). The optical cable, installed at the Faculty in 2011, enables good external connection of all beneficiaries, not only in the Library, but of all Faculty services.

Faculty of Music also has a Phono Archive as a part of the Ethnomusicological Department which stores and protects very valuable audio and video recordings of the national music and dance heritage gathered during research and field work of teaching staff and students mostly in the rural parts of Serbia.

The Faculty has a [number of services and centers](http://www.fmu.bg.ac.rs/en/servisi_centri.php) supporting regular functioning of various educational demands: General Service, Student Service, Accounting, Bookstore, Studio for Keyboard Instruments maintenance AZOKI, Center for International Relations, Center for Media and Public Relations, Center for Permanent Education, Center for Publishing, Support Service.

The Faculty is equipped with technological facilities, particularly the Faculty Information System (FIS), optical cable, and the Library facilities which are in line with modern equipment of the musical libraries in Europe.

However, certain issues, particularly those related to the lack of adequate space and high quality keyboard instruments, are representing some of the major obstacles to more fluent development of the institution. Those are the old and inadequate building and many very old pianos.

Faculty of Music, Former Music Academy, was granted the present building as a temporary accommodation in 1937. At the time of foundation, Music Academy inscribed 38 students. After more than 80 years the Faculty is still functioning in the same space of 2600 m2 with about 1000 students. That area is not acceptable by the requirements of the national standards for accreditation which demand to have 5m2 (gross space) per student, so the Faculty is obliged to rent extra space in other institutions and to pay for it . The Ministry of education, science and technological development, which has jurisdiction over the Faculty’s functioning, does not preview any extra budget for the solution with the lack of space, and the Faculty hardly copes to insure enough of its own financial resources for the purpose. All Faculty’s managements since 1937 struggled to solve this urgent problem, but without tangible result.

#### Internal Quality Culture

The most important task of the Faculty of Music is to provide the highest possible quality of its activities in educating the young generation toward their future profession in music art and science. Consequently, the Faculty pays great attention on monitoring all parts of its educational and all other activities, and on developing the strategies of improvement and enrichment of the quality assurance especially in line with actual European strategies and trends.

Faculty of music has a Quality Assurance Board of 12 members:

* Vice dean for the teaching
* 3 students representatives of the Student parliament
* 2 representatives of the supporting staff (the Head of the Student Service and the Head of the General Service)
* 1 representative of the Composition department
* 1 teacher of the Psychology
* 2 representatives of the departments for performing arts
* 2 representatives of the departments of music sciences

The QA Board is the part of the Academic Council.

The areas of quality assurances are the following

1. The quality of the study programmes
2. Quality of the teaching procedure
3. Quality of the artistic, scientific, research work, and the vocational work
4. Quality of the teaching staff
5. Quality of students
6. Quality of the textbooks, literature, library and the informatics resources
7. Quality of the faculty management and quality of the supporting staff
8. Quality of the facilities (space and the equipment)
9. Financing
10. The role of students in the self-evaluation and the quality assessment
11. Systematic monitoring and the periodical assessment of the quality

The Board considers once a year the overall conditions of the quality in all segments and addresses its report to the Academic Council for discussion and decision making for further actions.

The Faculty is carrying out the self-evaluation procedure and the assessment of its teaching procedure at least every three years. The Faculty delivers to Senate of the University of Arts the Report adopted by the Academic Council, and to the National Entity for Accreditation and Quality Assurance in Higher Education of Serbia (NEAQA).

The Strategy of the Quality Assurance and the work methods of the Quality Assurance Board are defined by the special Regulating book which is the part of this Report.

#### Public interaction

Faculty of Music has a leading position in the music education system in the country. During its long history Faculty initiated the development of the higher music education in all bigger cities and encouraged the overall music education by supporting the initiatives to establish prime, high and special music schools. All study programmes are designed in a way to immediately involve students in all parts of the music, scientific and cultural life not only in the capital city of Belgrade, but in the whole country. About 400 concerts organized by the Faculty every year, various internal and international conferences and congresses, numerous master classes of the famous artists and lectures of renewed scientists, are only the part of all activities in which are involved students and teaching staff on equal bases. The Faculty is not playing the role of concert agency for its teaching staff but provides great support during their applying to other institutions and bodies for realization of various artistic projects. Faculty also tries to provide as much as possible the support for the research work both of students and the teaching staff. Many of those activities depend on the special financial facilities and are limited by the great lack of them. Although the Faculty has a great reputation, the government of the state does not recognize its urgent needs.

Faculty of music is highly engaged in wider cultural, artistic and educational contexts. Teachers of the FoM are members of the highest and most prestigious national institutions, such as Serbian Academy of Sciences and Arts, National council for culture, National council for the higher education, etc.

Different ensembles and representatives (teachers and students) participate in the most important national cultural events and actions in Serbia and internationally. Some of the examples are: inscription of [kolo, national dance of Serbia](https://ich.unesco.org/en/RL/kolo-traditional-folk-dance-01270) on the UNESCO world heritage list, cooperation with many theatres (including National theatre, as well as many others), museums (National museum, Museum of Pančevo, etc.), libraries ([British library](https://eap.bl.uk/project/EAP080), Serbian National library as well as other libraries), local cultural organizations, NGOs, research organizations; rich [publishing activity](http://www.fmu.bg.ac.rs/o_izdavackoj_delatnosti_fakulteta.php) with average 15-20 publications per year (monographs and serials, thematic collections and collections of scientific and professional conferences, scores, audio and visual editions, newsletters, catalogues and brochures, and an electronic edition of publications. There is well-developed collaboration with Belgrade Philharmonic Orchestra, Serbian Broadcasting company (and its’ music ensembles), Orchestra of the Serbian national Army, Orchestra of the Ministry of the Internal Affairs, to mention just some of them.

#### **Interaction with the artistic profession**s

Faculty has very rich and fruitful collaboration with all music institutions in the country. Students get the opportunity for very important praxis in almost all those institutions during their studies. Although the Faculty does not have a center for career guidance and courses, or other ways of preparing students for all segments of their future profession, the experience they get during their studies is precious for easily involving in the artistic, scientific and cultural life not only in the country but in the region and internationally too.

Some examples of engagement with various sectors of music and other artistic professions include regular participation in [BEMUS](https://www.bemus.rs/en/about-us.html), the oldest and most prominent music festival in Serbia, as well as in “young” and intercultural festivals such as [Rossi](https://www.rossifest.org/en-home) fest, and individual projects such as interfaculty cooperation between Faculty of Drama, Faculty of Applied Arts and Faculty of Music held in April and May 2019 -“Il Barbiere di Seviglia”. The KoMa Festival (festival of young composers) is organized for 15 years (last KoMa 15 22-23 December 2018 at the Belgrade Philharmonic Hall), is an example of institutional support of student artistic activities in wider community.   
Due to unreliable funding and constantly changing situation in the field of culture in Serbia, long-term plans for the development of the links with the artistic profession are more opportunity- than purpose driven.

Center for permanent education of the Faculty of music promotes permanent education and prepares plans for permanent education. Activities of the Center are defined by article 202 of the Statute.

## P2– Academy of Arts, University of Novi Sad

#### History of the institution

The University of Novi Sad was being created in a special milieu built by generations of foremost intellectuals, as well as institutions of particular national significance, in the towns of Vojvodina. Their duration is measured in centuries. The foundations of higher education in today’s Autonomous Province of Vojvodina, and Serbia as a whole, were laid around 1740, with the establishment of the seminary named Collegium Vissariono – Pawlovicsianum Petrovaradinense in Novi Sad. Among the most prominent forerunners of the University of Novi Sad were Norma – school for the education of Serbian teachers, founded in Sombor in 1778, and Preparandija, a teachers' college founded in 1812 in Szentendre, whose seat was moved to Sombor in 1816. The most significant role in the development of scientific thought from the 19th century onwards is held by Matica Srpska, the oldest cultural and scientific institution of the Serbian people, founded in 1826 in Pest, whose seat was relocated to Novi Sad in 1864. The development of legal sciences and education on the territory of today’s Vojvodina was especially influenced by the Faculty of Law in Subotica, established in 1920.

The great synthesis of aspirations, visions, ideas and achievements in the field of science and education took place in 1960, when the National Assembly of the Republic of Serbia adopted the Law on establishment of the University of Novi Sad, which brought together previously founded faculties into a unique academic community of Novi Sad.

The University of Novi Sad connects people, space and time. Nowadays, it is one of the largest educational and research centers in Central Europe, with more than 50,000 students and 5,000 staff at 14 Faculties and three Institutes, in four historic university cities, Novi Sad, Sombor, Subotica and Zrenjanin.

**Academy of Arts Novi Sad** was founded in 1974 as one of the faculties of the University of Novi Sad. Today the Academy of Arts offers 37 accredited study programmes at the level of Bachelor, Master, Doctoral and Specialist studies, carried out by three departments: the Department of Music, the Department of Fine Arts and the Department of Dramatic Arts.

Along with its educational and scientific activities, the Academy is actively developing international cooperation with numerous cultural, artistic and education institutions and organizations. The Academy tends to enhance its capacities through international projects and students and staff mobility through various programs such as Erasmus +, Creative Europe, IPA, Tempus, Visegrad Fund, Horizon 2020, etc.

#### Institutional mission, vision and context

1. The primary mission of the institution is to provide and enable contemporary, relevant and independent education and research, to facilitate the professional and personal development of students, teaching staff and society as a whole.
2. The study programmes are competency based, they offer students the possibility to independently perform research in their respective fields, aided by professional and competent teacher guidance.
3. The priority of the institution is to facilitate education and research in the fields of arts and humanities, along with the development of innovation, continuous education and social engagement. The objective also is to motivate professors, researchers and students to get more involved in innovation and knowledge transfer, entrepreneurship and mobility activities towards European institutions.

#### Educational processes

1. The study programmes are competency based, which means that the final competences that are needed by the labour market are used as a starting point in designing and reforming study programmes.
2. Methods of teaching, utilised at the Academy of Arts, University of Novi Sad are very diverse. Due to the fact that the student groups are quite small and there are also individual classes, most of the teaching is student-centred (as opposed to teacher-centred methods of teaching), which we see as a good thing. However, in a number of courses, teaching is low-tech and only at a small number of courses, methods of teaching are high-tech, student-centred.
3. Depending on the topic field, different types of research options are offered in all the study programmes. Artistic research is undertaken in all study programmes, but scientific research is also offered in various courses. The research is done in the field of humanities, performing arts and design.
4. The institution pays a lot of attention on critical reflection and self-reflection and this is one of the primary ways of teaching. Performances of students are recorded and every element is analysed both by the students and by the teaching staff. Not only the performance is analysed, but also recording and editing methods, postproduction and audience reach. In that way, the whole process is analysed and all the participants in the process become aware how they can contribute.
5. The institution supports students in presenting their artistic work by creating and maintaining cooperation agreements with cultural institutions in Novi Sad and Vojvodina (Serbian National Theatre, Youth Theatre, Radio Television Vojvodina, Gallery of Matica srpska, Terra Panonica, etc.) and by supporting student performative organisations, namely the troupe “Promena”.
6. As stated above, the University has cooperation agreements with state and private enterprises in Novi Sad, as well as other primary and secondary education institutions. Some study programmes require obligatory professional practice, which means that students are placed in the above named enterprises for a period of time in the 3rd and 4th year of studies. This cooperation enables students to experience real working environment and it also enables future employers to get to know future prospective employees. The feedback that is given both by the students and the enterprises is very valuable in the planning of future curricular reform.

#### Student profiles

1. The Academy of Arts, University of Novi Sad has admissions criteria that are clearly defined, comprehensive, but also inclusive to members of minorities, sensitive groups, students of different age and previous education. The description of criteria and the course of the entrance exams are clearly defined and available on the web-site of the institution. In addition, the institution organises open days/week for interested future students and regular consultation days, where prospective students can get all the clarifications. Consultations are also organised on-line, for students that live in different parts of the country, or abroad.

During the years, the Academy of Arts, University of Novi Sad had students of different ages, nationalities and also some with disabilities.

1. Being that the entrance exams are comprehensive and are made out of a series of written and oral tests, tests of artistic abilities and students understanding and interests, we do believe that the entrance exam is created well. One of the reasons for this conclusion is the high study completion rate which is contributed to by the detailed and comprehensive selection procedure.

##### Student progression, achievement and employability

1. The following of student progression is significantly easier at the Academy of Arts, than on some other faculties at the University of Novi Sad, due to the fact that the groups are small, so individual counselling is always available. However, the Academy is regularly performing self-evaluation procedures and following student progression.
2. The system of following the employment rate of former students is not consistent due to various circumstances: the unemployment rate for that age in Serbia is quite high, the rate of brain drain for the same population group is also high and it is especially difficult to track freelance work. These problems exist on national level, across most professions, but in arts and music this might be greater than in most others, because the possibilities of occasional freelance work are numerous.
3. Most music students seek employment in education (formal, or informal), some are drawn by the media, a small number is able to find employment in state funded orchestras, while some continue working in the field of popular music. Judging by our data, they are quite reluctant to form start-ups or any kinds of private enterprises, but as freelancer musicians and educators, they are quite active.

Students of music production gravitate towards media and production companies, they seem to be a bit more open to entrepreneurship, but the results that we have for this group are not yet conclusive, since the first generation of music production students finished their studies just last year. However, some of them started to test their entrepreneurial skills during their studies, registering on stock web-sites to offer their works and engaging with commercial bands and production companies.

1. Thanks to active Erasmus+ exchanges and international projects, students manage to establish international contacts that they maintain also after studies. This also leads to a number of them finding employment abroad. Those who stay, try to be active in the community. This could be improved on by introducing them more thoroughly with ways to seek for financing in the field of culture.

#### Teaching staff

The teaching staff goes through a rigorous selection procedure proscribed by the University. This procedure requires them to show activity in education, in artistic production and in artistic and/or scientific research.

However, on the national level, there are no requirements in methodological education for HEI teaching staff. Most of the teaching staff has gone through some type of methodological training during their own studies, but there is no formal requirement for the teaching staff to improve in this field and to follow contemporary methodological advancements. This is reflected in the uneven level of digitalisation and methodological advancement in different courses. For precisely this reason, we are planning to offer courses to teaching staff, sharing the results of the DEMUSIS project.

#### Facilities, resources and support

The Academy of Arts, University of Novi Sad, works constantly on updating available resources.

1. The Academy works in 3 different buildings in Novi Sad and this is its biggest problem. Spatial resources are sufficient, but sometimes it is inconvenient to have facilities so scattered around the city. The building at the Petrovaradin Fortress is mainly dedicated to music students, with all the rooms being converted into classrooms, practice studios and rehearsal spaces, with one small recording studio on the premises. The facilities in Kosovska 33 include 3 fully equipped music recording studios with one large and 2 small recording rooms. The facilities in Đure Jakšića 7, include classrooms for group classes and a stage and auditorium for rehearsals and various public events.
2. The Academy also uses several public spaces in the city, based on their contracts, out of which for music related events the Academy mostly uses the Novi Sad Synagogue, the City Hall, the Serbian National Theatre and the Svilara Cultural Station.
3. The number of instruments is appropriate, the Academy recently acquired a piano, tympany and several woodwind instruments. More electronical instruments are needed, but they will be hopefully acquired using the DEMUSIS project budget.
4. The technical facilities should be improved and we are hoping to use the DEMUSIS project to do that, namely by procuring smart boards, electronic score readers, computers and additional audio equipment.
5. The library for music students is situated at the Petrovaradin Fortress and professional librarians are at student’s disposal. It would be better if the library was available to the students on the Academy web-site and this is in planning, but the project is not fully developed.

#### Internal Quality Culture

Students are required to fill our evaluation surveys every year, related to their study programmes, to the teaching staff, spatial and technical resources, to administration and their own impressions of acquired competences. Also, the Academy does its best to track alumni and include them in the evaluation activities.

The biggest problem in evaluation is the problem of anonymity, because of individual classes. For example, if the student writes that he/she is the 3rd year student of studying harp, this information is just as good as a signature. For that reason, we fear that some students are not entirely free when they evaluate the work of the Academy. Also, the students are focused on their student life and are not yet aware which competence they will need in their future employment. The information that we get from our alumni are more valuable in that respect and what we have found out, from last evaluation comments, is that alumni from music department need more training in digital music software and new teaching methods; entrepreneurship was not mentioned in alumni evaluations.

The reviews of the programmes are being done for every reaccreditation cycle, which was up till now done every 3-5 years. Some programmes are being adapted in the meantime, if an opportunity arises. The programme for Music production (BA studies) was first accredited 5 years ago and is now being reviewed to include new courses deriving from the DEMUSIS project. The programme Master in Music Production is now going through the process of accreditation.

#### Public interaction

The Academy of Arts, University of Novi Sad is actively engaged in the society:

1. The Academy was actively involved in the creation of the Strategy of Cultural Development of the City of Novi Sad and in the preparation of the application for the Novi Sad European Capital of Culture project, which was won and in which the Academy takes active participation. The Academy also participates in all the relevant University bodies and the teaching staff is actively engaged in the work of the Committee for Accreditation and Quality Control, of the Republic of Serbia.
2. The Academy has good cooperation with several secondary and primary schools in the city, namely the “Isidor Bajić” Music school, the Special education school “Milan Petrović”, the Secondary school for design “Bogdan Šuput” and the private It secondary school “SMART”. The cooperation works on several levels – students are directed to school for educational practice, joint artistic projects are done, and children are acquainted with the details of various study programmes.
3. The Academy is involved in various local, regional, national and international projects in all fields of art. The projects that the Academy is engaged in are funded by the Creative Europe programme, the Visegrad Fund, EACEA, Interreg DTP, the city and province secretariats for culture and, on occasion, the Ministry of Culture RS.
4. As already stated, the Academy teaching staff and students are actively included in the Novi Sad European Capital of Culture project and are currently working on the development of a large Interreg DTP project dedicated to the connection between culture and tourism in the Danube region.
5. The Academy directs significant efforts in including students in socially responsible projects. Some of the students are even active in initiating such projects, such as the student theatre troupe “Promena” and the “Karlovci Film Festival”. However, it is noticeable that students from the Drama department are more engaged in such activities. Our preliminary research shows that the reason for this might be the fact that the Drama Department students have more training in the field of management in culture. Some of those courses could be offered to Music Department students.

#### **Interaction with the artistic profession**s

The institution actively establishes and maintains links with various artistic organisations and companies in all fields of art:

1. Contracts were signed and activities are coordinated with the Radio Television of Vojvodina, Serbian National Theatre, the Synagogue Concert Hall, Gallery of Matica Srpska, several gaming and film production companies, the Foundation Novi Sad 2021 and others. The Academy is trying draw the most from the the fact that it organises studies and almost all the fields of art, which enables the students to work on joint projects engaging all of their specific skills. For example, students are currently finishing an animated film for which the students of Dramaturgy wrote the script, the students of Design designed characters, students of camera, light design and animation are doing the filming, students of film editing and visual effects are doing editing and designing visual effects, students of music are creating original music and students of music production are recording and editing it, in cooperation with students of sound design who are working on dialogues and sound effects. This kind of cooperation enables the achievement of several goals:

* students work in large teams much like the professional ones
* students create professional connections that they will be able to use in the future

1. the plan is to connect different study programmes more actively in projects similar like the one described above, enabling students to work as enterprises, as professional productions.
2. We believe that cooperation is the key and the Academy supports it actively within the institution and in various international cooperation projects. One of the examples was the Studio DAHD project where students from 4 countries (Germany, Austria, Bulgaria and Serbia) researched the topic of Danube hidden heritage and worked together on a joint exhibition. This cooperation included students of music, performing arts, architecture, theatre, film and fine arts.
3. The Academy tries to keep close connections with its alumni and the teaching staff is actively engaged in the artistic work in their respective fields, thus ensuring not to lose touch with latest developments in the fields of art.
4. The LLL opportunities were mostly offered in the form of courses for teachers in primary and secondary education and in the form of several specialist study programmes. Since the new legislation in the field of higher education now enables the University to form focused short-cycle studies, the Academy is actively researching what would the alumni need in this day and age. The results of research and training done within the DEMUSIS project will be quite helpful in this endeavour.

## P3– Faculty of Philology and Arts, University of Kragujevac

#### History of the institution

The Faculty of Philology and Arts, University of Kragujevac (FILUM), symbolically inherited the tradition of Knjažestvo Srpsko Lyceum, the first higher education institution of modern Serbia, founded in 1838 in Kragujevac by the efforts of Prince Miloš Obrenović. In 1839/1840 already, following the efforts of Atanasije Nikolić, the first Rector of Lyceum, the German and French Language, Vocal and Instrumental Music and Drawing were introduced in the curriculum for the first time in Serbia. After moving Lyceum to Belgrade (1841) a long period without university life in Kragujevac ensued. By the founding of the University of Kragujevac (1976) conditions were met for the renewed establishment of humanistic and artistic studies in Kragujevac. By the efforts of the management of the University, the city of Kragujevac and the Ministry of Education, the Teaching Department of the Faculty of Philology of the University of Belgrade was launched in the 1996/1997 academic year, within which lectures were held in the study programs of the Serbian Language and Literature and English Language and Literature. The French language and Literature and German Language and Literature studies were launched in the 1998/1999 academic year, as well as the study program of Spanish Language and Hispanic Literatures in the 1999/2000 academic year. Re-establishment of artistic studies in Kragujevac can be related to the founding of the Teaching Department of the University of Art in Belgrade during the 1998/1999 academic year. In this year, the study programs of Music Pedagogy, Accordion and String Instruments commenced, as well as the study program of Graphic Design during the 1999/2000 academic year.

The Faculty of Philology and Arts of the University of Kragujevac (FILUM) was founded on April 23rd, 2002, as the best form of transforming the teaching departments of the Faculty of Philology and the University of Art in Belgrade at the time. The very act of founding was preceded by a several-month long struggle full of effort to prevent an incoming forceful closure of this first higher education school of humanistic-artistic orientation in Kragujevac, just a few years after it had brought the University of Kragujevac, the city and the whole region a new quality and prospects of development. In the first years after the founding, FILUM developed by introducing new study programs at the Department of Music Arts and the Department of Applied Arts. During the 2004/2005 academic year the study programs of Flute and Solo Singing were activated, as well as the study program of Music in the Media in 2005/2006, unique in Serbia in terms of its structure, and the study programs of Mural Painting and Interior Architecture in 2006/2007, as well as the study program of Piano in 2007/2008. The initiation of PhD artistic studies of Accordion in the 2016/2017 academic year, as well as the study of Wind Instruments (Oboe, Clarinet, Horn and Bassoon) was the turning point in the development of artistic studies at FILUM.

The teaching development of FILUM during the fifteen years of its independent existence would not have been possible without continuous efforts to raise the quality of scientific research and artistic creation, as well as without striving to establish and expand international cooperation with European colleges and universities.

#### Institutional mission, vision and context

As part of the adopted Strategy for the Development of Education in the Republic of Serbia until 2020, the mission of the Faculty of Philology and Arts in Kragujevac aims at achieving high academic standards and ensuring the acquisition of knowledge and skills in accordance with the needs of society and projected national development. The mission of the Faculty of Philology and Arts in Kragujevac as a referential educational, scientific and educational institution in the region is to organize, implement and permanently improve all forms and levels of higher education – scientific, artistic and professional work in the fields of social sciences and arts in compliance with the highest quality standards. In order to achieve its mission, the Faculty is continually committed to improvement of the quality of higher education, to development and improvement of the quality of its programs and processes, and to inclusion of the Faculty as a leading, top-notch and modern institution into the integrated field of European Higher Education. The vision of the Faculty of Philology and Arts in Kragujevac is based on the achievement of high level of quality of study programs, teaching process, scientific research, artistic and professional work, through continuous improvement of the entire activity and development of quality culture, which will enable the Faculty to become a recognizable, modern and attractive higher education institution in the region, comparable to institutions of similar profile and capacity, respected by students, employers, founders and society at large.

#### Educational processes

[The Rulebook on Standards and Procedures for Quality Assurance of Studies](http://www.filum.kg.ac.rs/dokumenta/Dokumenta_i_propisi/Pravna_akta/Pravilnici_o_kvalitetu/Pravilnik_o_standardima_i_postupcima_za_obezbedjenje_kvaliteta_studija.pdf) of the Faculty of Philology and Arts, University of Kragujevac precisely defines the standards for ensuring the quality of study programs. Quality assurance of study programs aims at improving the overall teaching process at the Faculty, as well as subjecting it to internal control through self-evaluation. The standards of study programs’ quality include, among other things, a standard for designing a program and work plan that has the primary purpose of informing students about the course: its content and method of work, dynamics of work, literature, assessment method and work methods on which the subject is based. The courses have precisely planned number of classes, exercises, interactive forms of teaching, individual and group projects, presentations, essays, practical classes, student teaching practice and supplementary forms of teaching (all listed according to individual subject structure). The work plan clearly defines the objectives of the course and the learning outcomes. Purpose, goals and competences are specified in accredited study programs and form the basis for defining the educational outcomes, in accordance with the set goals of the Faculty, as well as in accordance with the descriptors of qualifications of a particular cycle of education in a given scientific field and in the relevant European Qualifications Framework. In addition to direct forms of teaching, the institution actively participates in all cultural events locally and regionally, with highest involvement of students in all current cultural events, some of which are planned in advance. By organizing different forms of work (according to subjects individually), the institution permanently provides insights into the progress and self-evaluation of student achievements. For all types of teaching and extracurricular activities, students were provided with ongoing institutional support and organized mentoring for major subjects in the Performing Arts, as well as during the preparation of graduate and master's, master's and doctoral theses. Upon completion of the Bachelor Academic Studies, students are trained to apply acquired knowledge and skills in chosen field of study in the profession, with the use and understanding of professional literature. They are trained to think creatively, solve practical problems in the field of study, to think and interpret the necessary data and transfer the acquired knowledge to others. At Master Academic Studies, students acquire broader knowledge and a fuller understanding of the field of study, enabling them, among other things, to expand their acquired knowledge through the application of critical and creative thinking and working on their professional and academic development. One of the basic tasks of Master Academic Studies is to enable students to design and conduct deductive research aimed at gathering information and interpreting it from different angles.

#### Student profiles

The quality of students is ensured by the selection process of applicants for enrollment in the first year of study at the Faculty departments. The manner of selection of students for enrollment in the first year of Bachelor and Master Academic Studies, as well as all subsequent years of study, is prescribed and regulated by the general acts of the Faculty. During the selection for admission to individual study programs realized at the Faculty, the results achieved in the previous education with those achieved at the entrance examination, namely the exam for checking the preferences and abilities of the applicants, are evaluated. On the Faculty's website, there is the [Information booklet for enrolment to Bachelor Academic Studies](https://drive.google.com/file/d/0B6EDVqEQ3lt5ME1MVS0zNVJDNk9BOEFjRFoxeGgyaldDMmxJ/view) available throughout the school year, providing guidelines to the course of entrance exam, grading and evaluation of candidate's previous success. The Information booklet also contains examples from entrance exams from which the difficulty levels of exam requirements can be estimated. The University of Kragujevac has Center for Lifelong Learning, but the Faculty currently does not make sufficient use of the opportunities offered by the Center. The plans for the future include redirection and organization of more activities of the Faculty through this center.  
In accordance with the Law on Higher Education, the Faculty regulated the grading of students by general acts, as well as specific regulations: [the Rulebook on Exams and Assessment](http://www.filum.kg.ac.rs/dokumenta/Dokumenta_i_propisi/Pravna_akta/Pravilnici_o_pravilima_studija/Pravilnik_o_polaganju_i_ocenjivanju.pdf), [the Rulebook on Standards and Procedures for Quality Assurance of Studies](http://www.filum.kg.ac.rs/dokumenta/Dokumenta_i_propisi/Pravna_akta/Pravilnici_o_kvalitetu/Pravilnik_o_standardima_i_postupcima_za_obezbedjenje_kvaliteta_studija.pdf) and [the Rulebook on the Rules for Bachelor and Master Academic Studies](http://www.filum.kg.ac.rs/dokumenta/Dokumenta_i_propisi/Pravna_akta/Pravilnici_o_pravilima_studija/Pravilnik_o_pravilima_osnovnih_i_master_studija.pdf). All regulations are publicly [available](http://www.filum.kg.ac.rs/index.php?option=com_content&view=article&id=200&Itemid=239&lang=sr) on the Faculty's website.

##### Student progression, achievement and employability

[The Rulebook on Standards and Procedures for Quality Assurance of Studies](http://www.filum.kg.ac.rs/dokumenta/Dokumenta_i_propisi/Pravna_akta/Pravilnici_o_kvalitetu/Pravilnik_o_standardima_i_postupcima_za_obezbedjenje_kvaliteta_studija.pdf) defines assessment standards and procedures for quality control of assessment. Student assessment standards dictate the correct and professional conduct of teachers during the evaluation of student work (objectivity, ethics, and correct attitude toward the student) and include: assessment strategy, elements and methods of assessment, and conduct of assessment. Assessment transparency is made possible by pre-set criteria, rules and procedures, published at the beginning of the school year in the work program for each course.  
Faculty students are provided with the services of the [Center for Career Development and Student Counselling](file:///C:\C:\Users\Ivana%20Perkovic\Desktop\DEMUSIS\Izvestaji\WP%201.1%20Self-evaluation%20reports\kg.ac.rs\centar_karijera.php). The Center was established as an organizational unit of the University of Kragujevac in 2007 with the aim of preparing students: to enter the job market after graduation, to connect them with the business community and to support them in acquiring the knowledge and skills required in the labour market today. The Center is designed as a student service, which through various services and programs provides support to students and graduates of the University of Kragujevac in career development, helping them to perform their best possible in the business world upon graduation. There is no alumni database at the Faculty at the moment, as a starting point for students in reaching potential employers. The Faculty will do more in the future in the field of collecting feedback (from employers, the national labour market and other institutions) on the competencies of its graduates and current needs for their employment, as well as further developing their professional careers. This is currently the weakest part of the quality evaluation process. The Faculty will establish an internal electronic database of graduates, through which individuals will be surveyed by an electronic survey form and specific cooperation will be established with the National Employment Service. These measures will make it easier the evaluation of the achievements of graduates in later professional development, along with assessment of the satisfaction and expectations of employers, which is also a drawback at the moment, as the employer survey has never been successfully conducted at the Faculty.

Graduates gain qualifications in the fields of music pedagogy (pre-primary, primary and secondary music education), media and the performing arts. Students actively participate in cultural life at local, national and international levels, primarily by presenting their achievements at national and international level competitions. The institution has partial, but not officially synthesized data on enhancing the professional career of its graduates.

#### Teaching staff

The long-term development strategy of the Faculty of Philology and Arts aims at maintaining high quality of the scientific research and artistic work of the teaching staff. The procedure and conditions for the selection of teachers and associates are defined by the [Law on Higher Education of the Republic of Serbia](https://www.paragraf.rs/propisi_download/zakon_o_visokom_obrazovanju.pdf), [the Statute of the University of Kragujevac](http://kg.ac.rs/Docs/statut_univerziteta_u_kragujevcu_03042018.pdf), [the Statute of the Faculty](https://drive.google.com/file/d/0B6EDVqEQ3lt5VkROUThlbktfOEd6NExReGdIT25pLXZsM2RR/view), [the Rulebook on the Conditions and Procedure for Establishing an Employment Relationship and Acquisition of Teacher education](http://kg.ac.rs/Docs/pravilnik_radni_odnos_preciscen_tekst.pdf). All these documents are publicly available on the website of the Faculty and the University of Kragujevac. All teaching staff is highly qualified for their teaching responsibilities and actively involved in all activities as artists, educators and researchers.

The Faculty has established and developed procedures for encouraging, monitoring, controlling and enhancement of scientific and artistic work. The quality of teachers and associates is ensured by careful planning and selection on the basis of a public procedure, by creating conditions for permanent education and development of teachers and associates, and by evaluation of the quality of their teaching work. The [Rulebook on self-evaluation](http://www.filum.kg.ac.rs/dokumenta/Dokumenta_i_propisi/Pravna_akta/Pravilnici_o_kvalitetu/Pravilnik_o_samovrednovanju.pdf) and the [Rulebook on standards and procedures for quality assurance of studies](http://www.filum.kg.ac.rs/dokumenta/Dokumenta_i_propisi/Pravna_akta/Pravilnici_o_kvalitetu/Pravilnik_o_standardima_i_postupcima_za_obezbedjenje_kvaliteta_studija.pdf) define the quality standards of teachers and associates, namely: high qualification for teaching and research, i.e. artistic and professional work, motivation to contribute to the development of science, scientific and artistic creativity, the ability to integrate new scientific and artistic knowledge into the teaching process, moral qualities inspirational for students, and more. The Faculty provides teachers and associates with permanent education and training through study visits, specializations, and participation in scientific, artistic and professional meetings.

#### Facilities, resources and support

The Faculty of Philology and Arts in Kragujevac does not have its own teaching space, which is an objective limitation, solved by renting space at several locations in the city. Notwithstanding the aforementioned restrictions, the Faculty has adequate space and equipment to provide teaching according to the needs of the study programs, teaching process and the number of students. For the purpose of teaching, scientific and artistic activities, the Faculty uses space in eight facilities in Kragujevac, selected for their functionality and adequacy for study programs requirements. The Faculty has more modest resources for teaching at the Department of Music Arts. The lack of grand and semi-concert grand pianos and percussion instruments, along with accompanying teaching aids, is evident, despite the fact that current resources are considered sufficient in minimum units of measurement. Concert activities are realized at the [University Gallery](http://www.galerija.kg.ac.rs/search/label/Концерти), the [National Museum Gallery](http://www.filum.kg.ac.rs/index.php?option=com_content&view=article&id=637:nc-r-s-ud-n-dr-z-s-l-p-v-nj&catid=22&lang=sr&Itemid=334), the festive halls of the First and [Second Kragujevac high schools](http://www.filum.kg.ac.rs/index.php?option=com_content&view=article&id=543:pr-d-v-nj-n-c-s-l-p-s-n-g-v-s-ih-v-u-d-li-c-r-b-v-n-i-sub-r&catid=22&lang=sr&Itemid=334), as well as [other adequate venues](http://www.filum.kg.ac.rs/index.php?option=com_content&view=article&id=479:nc-r-l-n-il-vic&catid=22&lang=sr&Itemid=334) in the city (such as [Kragujevac Cathedral Church](http://www.filum.kg.ac.rs/index.php?option=com_content&view=article&id=637:nc-r-s-ud-n-dr-z-s-l-p-v-nj&catid=22&lang=sr&Itemid=334)).

Some of the Faculty's classrooms are equipped with audio-visual aids for performing contemporary multimedia forms of teaching. Progress is being made with the increased number of projectors / video beams and televisions, guaranteeing a much higher level of teaching quality in terms of technology and media. The aim of the Faculty continues to be providing lap top computers for each individual classroom (current 8 laptops inf the possession of the Faculty are not enough). Five computer laboratories of different capacities are fully equipped for teaching and research at the Faculty, which is sufficient given the educational and scientific fields that the Faculty integrates. Except in these classrooms, information technology is available on many computers in the Library's reading room and the Internet corner. Teaching and learning processes benefit greatly from new, up-to-date equipment in line with specific learning outcomes. There is a noticeable trend of slight progress in terms of computer-technical and multi-media equipment, as well as stagnation in the volume of equipment intended for art departments. In addition to significant projects, the Faculty will make additional efforts to allocate more of its funds for the procurement of high quality specific equipment.

The Faculty systematically monitors, evaluates and improves the structure and volume of the library funds based on the suggestions of lecturers of all three department. As the faculty does not have enough financial resources to set up a new wiring network that would be adequate for the number of devices used in the library, the IT resources (number of computers) had to be reduced. In contrast, the Library has a permanent internet access allowing users to browse the library's catalogue and other databases from their lap-top computers, tablets or mobile phones. The Faculty has internet access and is part of the academic network of Serbia. The [library](http://www.filum.kg.ac.rs/index.php?option=com_content&view=article&id=4&Itemid=112&lang=sr) has adequate working space: a spacious and bright reading room with 40 seats, a librarian's work area and a storage room. The library has three computers for librarians, five computers for users and three audio players.

The Faculty of Philology and Art meets the standard in terms of the required minimum volume, purpose, structure and quality of the space, as well as in terms of technical and IT equipment of the work space. In the past, the Faculty has taken concrete measures and activities to improve the quality of the work premises at the Faculty and is trying to solve the problem of the lack of a faculty building. Of all the standards for quality monitoring and improvement, the quality of space is the greatest weakness of the Faculty, although this standard certainly depends to a large extent on external factors, such as the general economic situation in society, as well as the Faculty’s ability obtain its own resources.

The Faculty gives a significant role to students in the quality assurance process, through the work of student organizations, the [Student Parliament](http://www.filum.kg.ac.rs/index.php?option=com_content&view=article&id=82&Itemid=200&lang=sr) and student representatives in the Faculty bodies, as well as through student surveys on the quality of the higher education institution. The role of students in the process of self-evaluation and quality assessment is achieved through the work of the Student Parliament, the Student Organization FILUMUS, as well as the participation of students in the work of the Faculty bodies. The Faculty enables students to give their opinion (through participation in the work of the Faculty bodies and surveys) on the standards, procedures and documents ensuring and improving the quality of the Faculty.

#### Internal Quality Culture

The Faculty has developed processes and frameworks for quality monitoring and verification to larger extent and in accordance with [the Faculty Statute](https://drive.google.com/file/d/0B6EDVqEQ3lt5VkROUThlbktfOEd6NExReGdIT25pLXZsM2RR/view), the [Rulebook on self-evaluation](http://www.filum.kg.ac.rs/dokumenta/Dokumenta_i_propisi/Pravna_akta/Pravilnici_o_kvalitetu/Pravilnik_o_samovrednovanju.pdf) and the [Rulebook on standards and procedure for quality assurance of studies](http://www.filum.kg.ac.rs/dokumenta/Dokumenta_i_propisi/Pravna_akta/Pravilnici_o_kvalitetu/Pravilnik_o_standardima_i_postupcima_za_obezbedjenje_kvaliteta_studija.pdf). The Faculty of Philology and Arts undertakes most of the activities required for quality assurance of studies, as well as monitoring and evaluating the degree of achievement of study programs, teaching plans and work plans. When needed, the measures provided by the general acts of the Faculty are to be taken. The general acts and relevant regulations that exist at the Faculty represent a good institutional framework for monitoring, controlling and improving the quality in all areas of the teaching, scientific and artistic process. These activities apply to all entities in the quality assurance system. Special emphasis has been placed on monitoring the success and efficiency of study, which can be improved by applying the measures provided by the general acts of the Faculty. The procedure is managed by the Commission for Quality Assurance and Improvement, which consists of six members of teachers and associate representatives, four non-teaching staff and four student representatives. The self-evaluation procedure is conducted every three years in accordance with the Rulebook on self-evaluation of the Faculty of Philology and Arts in Kragujevac. Self-evaluation is based on a holistic approach, and the applied methodology enables view of the quality of study programs, learning outcomes, working conditions of students, teachers and associates, the work of the faculty services and teaching process from different perspectives, and thus allowing comprehensive and objective insight into all quality fields. The basic method for analysing and evaluating quality parameters is SWOT (Strengths, Weaknesses, Opportunities, and Threats), which offers a clear framework for formulating corrective actions and activities to improve quality in relevant segments.

The Faculty has institutionally and precisely defined the active participation of students in the systematic monitoring and quality check, both through the surveys and their continual presence and involvement in the work of the Quality Assurance and Improvement Commission. In order to obtain the data required for quality assessment in all areas subject to self-assessment on a regular and comprehensive basis, the Faculty provides the necessary infrastructure, availability of data necessary for comparison with relevant foreign higher education institutions regarding quality and regular feedback of its current students. The self-evaluation procedure is conducted at least once every three year, and the results are published in the form of e-publications and on the Faculty's web pages. The results of self-evaluation are presented to all teachers and associates, by the professional bodies of the Faculty (the Chairs of the Chairs, the Chambers of the Section and the Teaching and Scientific-Artistic Council), by the Faculty Council as a management body and students by the Student Parliament.  
All study programs are reviewed every five years, so that the procedure is initiated by the department in charge, and in the final procedure the quality of study programs is evaluated and verified by the National Council for Higher Education and the National Accreditation Commission, which issues a certificate of compliance with the study program standards and a five-year work permit.

#### Public interaction

All higher education institutions in Serbia participate in public hearings related to the adoption of the Law on Higher Education and other strategic documents, in a way that the Ministry of Education, Science and Technological Development of the Republic of Serbia invites higher education institutions to participate in public hearings related to harmonization and adopting umbrella legal acts crucial for the development of higher education in the Republic of Serbia. The Faculty is actively involved in pre-higher education in accordance with the National Strategy for the Development of Education in Serbia. The institution is directly engaged through the participation of teachers in the Curriculum Development Committees and the Accreditation Commissions for Higher Education Institutions in the Republic of Serbia. In addition, it participates in discussions on the categorization of scientific journals and competitions organized and held in the Republic of Serbia, and Faculty members of teaching staff regularly participate, as external members, in the work of the exam committees during the admission of students to the Secondary Music School in Kragujevac and Belgrade. During the school year, they prepare high school students for higher education in the form of consultations, with the individual classes organized for all interested candidates at the Faculty. During the school year, the Faculty organizes and conducts various types of seminars and lectures for students and professors of music schools, not only in Kragujevac, but also at the national level, which is another form of direct participation in pre-higher education. By following the Quality Assurance Strategy, the Faculty has strategically oriented itself to the continually link and unite educational, scientific, research, artistic and professional activities. In this sense, the knowledge acquired by a higher education institution through the implementation of certain scientific, research, artistic and professional activities is actively included in the existing teaching process.

The Faculty meets the requirements for the realization and organization of basic and developmental research, artistic and professional work. Activities in the field of scientific and artistic activities are carried out in six areas: 1. Scientific research projects, 2. Organization of scientific meetings, 3. Publishing, 4. Development of scientific youth, 5. International cooperation, and 6. Scientific or artistic production.

The Faculty has signed about 60 agreements on different types of cooperation with other institutions, and teachers and associates of the Faculty of Philology and Arts of the University of Kragujevac, in the spirit of promoting the teaching and scientific potential of the Faculty, are being hired as visiting professors / lecturers at the invitation of colleges and universities in the country and abroad, and actively cooperate with diverse cultural and educational institutions at the local and republic level. All activities are carefully planned each year and presented within the [Plan of Scientific Research and International Cooperation](http://www.filum.kg.ac.rs/samovrednovanje/Prilozi/Prilog%206.3.1.%20Plan%20NIRa%202016.pdf). Due to its complex and specific structure, the Faculty as a separate entity conducts activities related to the field of art and artistic work. This implies the continual design, preparation and implementation of the Artistic Activity Plans, the quality of which is monitored through the reports submitted by the Vice Dean for Artistic Work ([the Artistic Work Plan and the Report on the Artistic Activities Performed)](http://www.filum.kg.ac.rs/samovrednovanje/Prilozi/Prilog%206.4.%20Plan%20i%20Izvestaj%20o%20umetnickom%20radu.pdf).

Teachers and students of the Faculty of Philology and Arts in Kragujevac regularly participate in various events in the city. At a high artistic level, they show their skills and achievements, as well as represent contemporary tendencies in music, thus actively contributing to the cultural, artistic and educational development of the community. Supporting of the aforementioned, this outcome is best verified by the large number of national and international awards and recognitions won by students, teachers and the Faculty itself. These results directly influence the good positioning of the city of Kragujevac as a University Center. In addition to engaging teachers as lecturers at other higher education institutions in the country and abroad, Faculty teachers are engaged as members of the Committee for the Review and Selection of Programs in the Field of Culture and Arts of the City of Kragujevac and the Committee for the Protection of the Serbian Music Heritage of the Serbian Academy of Sciences and Arts. The Faculty is organizer of the international scientific conference Serbian Language, Literature, Arts, as well as a large number of round tables, seminars and lectures. Since its establishment, the Faculty has been publishing and has published Proceedings of national and international level, monographs and journals - Legacy, Music Wave and Lipar. Thanks to their participation in the TEMPUS International Art Project "Introducing Interdisciplinarity in Music Studies in the Western Balkans in Line with a European Perspective", the first doctoral studies in the Department of Music Arts have been opened.

The institution actively and continuously prepares students to improve the use of their knowledge and skills. Students are actively involved in all cultural events locally, nationally and internationally, and the best students present their achievements in various competitions. The Faculty encourages students to participate as active or passive participants depending on the particular cultural event. The [Days of Culture event](http://www.filum.kg.ac.rs/index.php?option=com_content&view=article&id=71&Itemid=202&lang=sr) is organized by the students of the Faculty of Philology and Arts annually in the summer semester in order to promote diversity, richness of cultures among young people and to establish interaction among students of different generations and study groups. The idea is that the cultural and artistic program, prepared by the students independently or in cooperation with the teachers, should bring the audience closer to the cultural and artistic activity realized at the Faculty. Students have the opportunity to broaden their knowledge and view cultural and artistic creativity from new perspectives, while the rest of the audience is introduced to the work of the Faculty of Philology and Arts. In addition to presenting the activities of students, the event includes different content each year and occupies a significant place on the map of cultural events in Kragujevac. Students and teachers are active participants in a large number of projects both in the organizing sector - participation of teachers in the Music and Performing Arts Council of the University Gallery in Kragujevac, the Artistic Council of the Kragujevac Music Center and the CONVIVIUM MUSICUM Citizens Association. Students participate in the organization of music events - performances within the Schlesinger City Chamber Orchestra, the Kragujevac Symphony Orchestra and the Kragujevac Academic Accordion Orchestra.

#### **Interaction with the artistic profession**s

Due to the nature of the Faculty, which has three sections – the Department of Philology, the Department of Applied and Fine Arts and the Department of Music, the cooperation with other arts professions is already visible within the institution itself. It is reflected in the joint participation of all departments in the realization of various manifestations organized by the Faculty: concerts, exhibitions, literary evenings and Students' Culture Days. All contents include cultural, artistic and educational program in the form of concerts, performances, exhibitions and workshops with inclusive character. The Faculty has signed agreements with several cultural institutions in the city of Kragujevac. Through continual cooperation with these institutions, a number of joint programs have been realized which, from year to year, evolve and accommodate to modern tendencies in the arts. In this way, the institution has insight into contemporary trends and needs of youth and the community, and in the future will create new and adapt the existing study programs in accordance with these needs. Through continuous observation of cultural events, artistic aspirations and new needs in the labour market, the institution implements new courses and courses in its study programs that will be able to best meet the demands of contemporary society.

The Faculty analyses the labour market needs on an annual basis and tries to adapt its offer accordingly. The self-assessment report is published on a regular basis based on an analysis of the commission made up of teachers, students and workers from the administrative unit. The number of students enrolled and enrolment to each study program is analysed separately and compared statistically with the previous academic years.

Through subjects such as: Main subject, various Teaching Methods, Pedagogy, Psychology, etc., students acquire the knowledge and skills necessary for their future pedagogical work in the music education system. This enables them to educate new generations and directly enables the advancement of society. At the Music in Media Study Program, students are in direct contact with the application of new technologies in music and contributions improving and developing society. Through compulsory professional practice in Elementary and Master academic studies, students apply and upgrade their acquired knowledge and skills outside the institution: holding practical classes for students of music, elementary school and high school, participating in the realization of media content on Radio-Television Kragujevac, Radio Zlatousti, participating in the organization various cultural and artistic events organized by the Student Cultural Center Kragujevac and the like. Students of the Faculty of Philology and Arts in Kragujevac, in cooperation with the Department of Composition and Orchestration of the Faculty of Music in Belgrade, initiated collaboration aiming at better study of chamber music works. Students of the Faculty of Philology and Arts perform works of chamber music, resulting in better promotion and positioning of contemporary Serbian music in society.  
The institution monitors the current needs of the profession by contacting the [National Employment Service](http://www.nsz.gov.rs/live/trazite-posao/svi-poslovi) (the number of unemployed graduates is checked), and the institution has the opportunity, with plans to update as much as possible in the near future, to promote the possibility of lifelong learning through the [Center for Lifelong Learning](https://www.kg.ac.rs/dozivotno_ucenje.php), established at the University of Kragujevac. The focus of the Lifelong Learning Center is on creating organizational and institutional conditions for better inclusion in the field of lifelong learning (Lifelong Learning), as well as on networking of the Center with other university lifelong learning centres in Serbia. Within the framework of the DEMUSIS project, our institution, in cooperation with the Center, will offer a number of new courses focusing on entrepreneurship and digital competences in the field of music.

# Conclusions

A key finding of this comparative report is the high heterogeneity among the DEMUSIS academic partners with regard to many key variables. This has substantial implications for better understanding the dynamics and outcomes of the project at this phase.

From the project perspective three types of outputs / results should be tracked:

* “Digital competences” – How quickly and how successful graduates are in finding work/building a career in today’s highly competitive international music life
* “Entrepreneurial competences” – What range of music-related arenas do graduates have jobs in immediately after graduation and later
* Social engagement (different levels of cultural and social life) – How do graduates contribute to the enhancement of cultural life locally, nationally and internationally

Contextual knowledge of the country specific features of presented music curricula is crucial for a valid interpretation and further curricular reforms and innovations.

# Acronyms

P1 – University of Arts in Belgrade, UAB

P2 – University of Novi Sad, UNS

P3 – University of Kragujevac, UKG

P4 – Royal Conservatoire the Hague, RCH

P5 – New Bulgarian University, NBU

P6 – Lithuanian Academy for Music and Theatre LMTA

P7 – Public Broadcasting Institution, Radio – Television Serbia, RTS

P8 – EIPIX

P9 – Association Européene des Conservatoires, AEC

BA – Bachelor

MA - Master

HEI – Higher Education Insitution

### Study Visit to the Royal Conservatoire The Hague

##### Agenda

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**DEMUSIS Study Days**

**Enhancing teaching Entrepreneurship skills in higher music education.**

18 and 19 April 2019, Royal Conservatoire The Hague

Participants: Ivana Perkovic, Milena Stanisic, Dragana Jovanovic, Vladimir Cvijic, Ivana Ilic, Iva Nenic, Sanela Nikolic and Jovana Radovanović, Ramon Verberne, Renee Jonker

**Thursday 18 April - location Royal Conservatoire, room SON 14**Address: Juliana van Stolberglaan 1, 2595 CA Den Haag

9.30 - 10.00 Introduction and presentation Martin Prchal (vice-principal)

The role of entrepreneurship in specific study programmes of the   
 Royal Conservatoire

10.00 - 10.30 Tour in the Royal Conservatoire by Nynke van Ketel (international relations coordinator)

10.30 - 13.00  Introduction and setting the ‘learning agenda’ by Renee Jonker

Entrepreneurship or professional integration?

Defining the components for e’ship teaching?

13.00 - 14.00 Lunch in Royal Conservatoire (Dick Raaijkmakersfoyer, first floor)

14.00 - 17.00 *Rock in a pond* a metaphor for teaching e’ship

Strategies for teaching product based planning

Strategies for teaching budgetting and fundraising

17.30 - Dinner at restaurant Het Pleidooi (5 minutes’ walk from the Royal Conservatoire)  
 Address: Adelheidstraat 87/A 2595 EC Den Haag (https://www.hetpleidooi.nl/)

**Friday 19 April - location Studio Licht aan Zee (near the beach)**Address**:** Kranenburgweg 203, 2583 ER Den Haag

10.00 - 13.00 Soft skills vs hard skills

Ethics and values

Socially engaged artistic practice

13.00 - 14.00 Lunch in La Cantina (5 minutes’ walk from Studio Licht aan Zee)

Address: Houtrustweg 600, 2583 GA (https://www.lacantina.nl/)

14.00 - 17.00 Strategies for teaching marketing and publicity

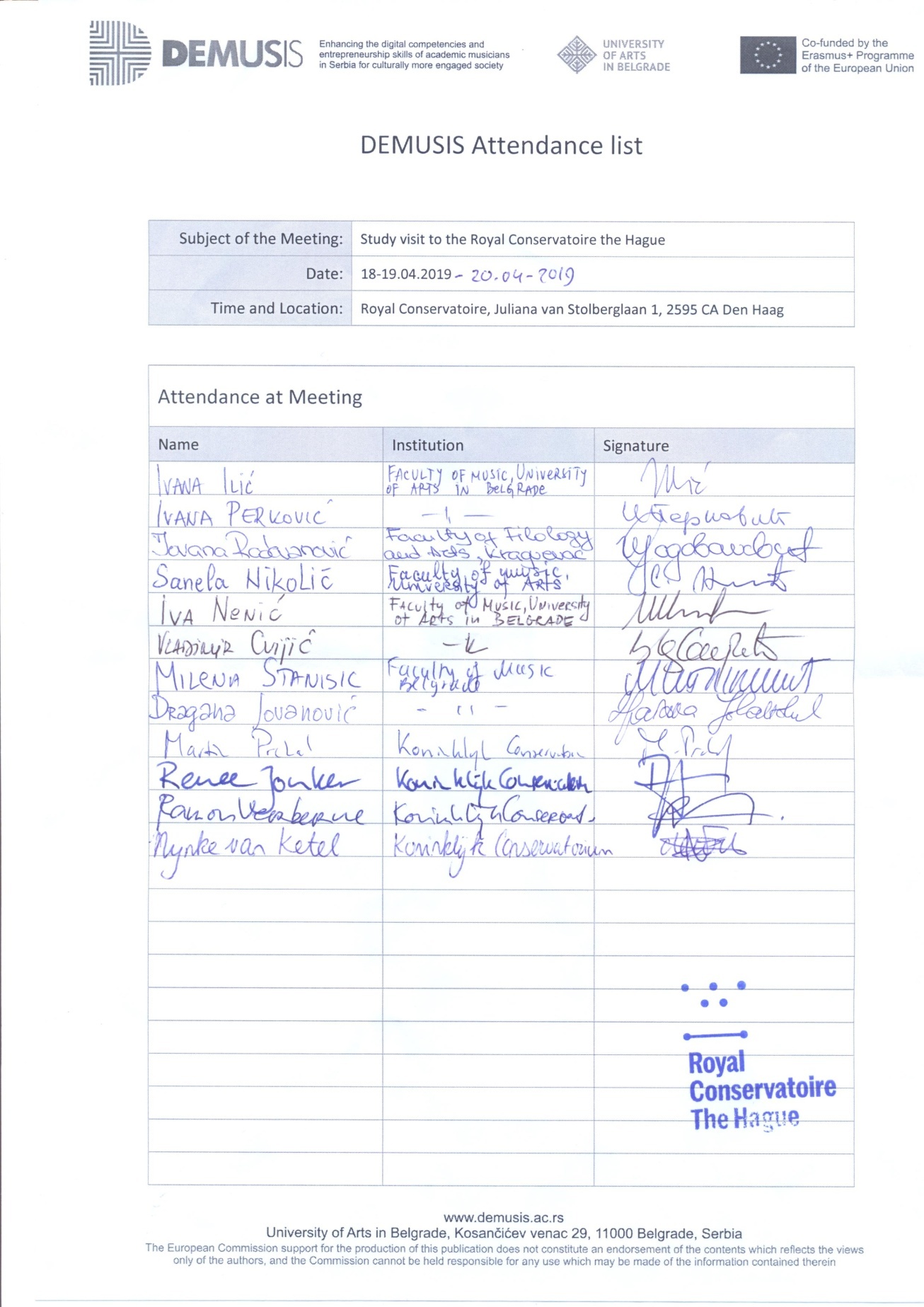
On-line marketing

Designing a curriculum

At some point Friday, the participants will be invited to attend a rehearsal of the Aus LICHT production (Holland Festival, Dutch National Opera in collaboration with the Royal Conservatoire)   
  
These DEMUSIS Study Days will be moderated by Ramon Verberne and Renee Jonker (Royal Conservatoire The Hague)

Contact: Nynke van Ketel  n.vanketel@koncon.nl Renee Jonker [r.jonker@koncon.nl](mailto:r.jonker@koncon.nl)

##### Participants



1. *Bachelor of Music, Programme review (limited), Critical Reflection*, Royal Conservatoire The Hague, April 2016. [↑](#footnote-ref-1)
2. “Curriculum | ArtScience Interfaculty,” n.d., accessed September 13, 2019, http://www.interfaculty.nl/programme/curriculum/. [↑](#footnote-ref-2)
3. Digital Natives, “Curriculum & Courses,” text/html, *Royal Conservatoire The Hague*, last modified September 26, 2019, accessed September 26, 2019, https://www.koncon.nl/en/programmes/masterspecialisations/classicalmusic/masterspecialisation-naip/curriculum-courses. [↑](#footnote-ref-3)
4. Digital Natives, “Curriculum & Courses,” text/html, *Royal Conservatoire The Hague*, last modified September 26, 2019, accessed September 26, 2019, https://www.koncon.nl/en/programmes/masterspecialisations/classicalmusic/masterspecialisation-naip/curriculum-courses. [↑](#footnote-ref-4)
5. Digital Natives, “Curriculum & Courses,” text/html, *Royal Conservatoire The Hague*, last modified September 26, 2019, accessed September 26, 2019, https://www.koncon.nl/en/programmes/master/sonology/master-sonology. [↑](#footnote-ref-5)
6. “Fachgebiet Audiokommunikation: Curriculum Overview,” accessed September 13, 2019, https://www.ak.tu-berlin.de/menue/lehre/double\_degree\_audio\_communication\_and\_ sonology/curriculum\_overview/. [↑](#footnote-ref-6)
7. Ibid. [↑](#footnote-ref-7)
8. Digital Natives, “Accreditations,” text/html, *Royal Conservatoire The Hague*, last modified September 13, 2019, accessed September 13, 2019, https://www.koncon.nl/en/about-kc/accreditations.

   *Master of Music, Master of Sonology, Limited Study Programme Assessment*, AEC, 2012, 13-14. [↑](#footnote-ref-8)
9. Digital Natives, “Accreditations,” text/html, *Royal Conservatoire The Hague*, last modified September 13, 2019, accessed September 13, 2019, https://www.koncon.nl/en/about-kc/accreditations.

   *Master of Music, Master of Sonology, Limited Study Programme Assessment*, AEC, 2012, 13-14. [↑](#footnote-ref-9)