

MUSIC **Q**U **E**NHANCEMENT QUALITY

Institutional review

Faculty of Music, University of Arts

Belgrade

Site visit 27-30 October 2019



УНИВЕРЗИТЕТ УМЕТНОСТИ У БЕОГРАДУ
ФАКУЛТЕТ МУЗИЧКЕ УМЕТНОСТИ
UNIVERSITY OF ARTS IN BELGRADE
FACULTY OF MUSIC

Contents

Conclusion.....	3
Introduction.....	5
The review followed a three-stage process:.....	5
1. Institutional mission, vision and context.....	9
2. Educational processes.....	12
2.1 The programmes and their methods of delivery.....	12
2.2 International perspectives.....	14
2.3 Assessment.....	16
3. Student profiles.....	18
3.1 Admission/Entrance qualifications.....	18
4. Teaching staff.....	21
4.1 Staff qualifications and professional activity.....	21
4.2 Size and composition of the teaching staff body.....	23
5. Facilities, resources and support.....	25
5.1 Facilities.....	25
5.2 Financial resources.....	27
5.3 Support staff.....	27
6. Communication, organisation and decision-making.....	29
6.1 Internal communication process.....	29
6.2 Organisational structure and decision-making processes.....	30
7. Internal Quality Culture.....	32
8. Public interaction.....	34
8.1 Cultural, artistic and educational contexts.....	34
8.2 Interaction with the artistic professions.....	35
8.3 Information provided to the public.....	36
9. Summary of the institution's compliance with MusiQuE Standards.....	38
Annex 1 - Site-visit Schedule.....	41
Annex 2 - Supporting documents.....	46

Conclusion

The Faculty of Music has a proud tradition dating back to 1937. The institution is actively involved in all aspects of cultural life in Serbia, emphasising artistic, pedagogical and research activities, within the field of music. The vast majority of musicians and music teachers for all educational levels in Serbia are alumni from the Faculty of Music in Belgrade.

The institution has an ambitious vision and mission for modernisation, but the vision and mission of the Faculty of Music as stated in the Self-evaluation report does not fully capture these ambitions as expressed by the leadership and staff of the institution. There is, therefore, a need to revise the written version.

The Faculty of Music has an extensive programme portfolio. There are rigorous procedures for the establishment of new programmes as well as changes to the curriculum, and the quality is closely monitored. The curriculum is well structured and course descriptions express intended learning outcomes. The methods of delivery are appropriate to the different types of content.

The Faculty of Music has ambitions for becoming a more international institution, and important steps have already been taken to provide students with an international perspective. Having more study programmes accredited in English and providing more information about the institution and its programmes in English would contribute further to the internationalisation of the institution.

The assessment methods, procedures and criteria are precisely and thoroughly described, and students are well informed about them. The methods used are well suited to assess learning outcomes.

There are some formal mechanisms in place for follow-up of student progression, as well as some mechanisms and statistics for follow-up of student achievement. There is, however, a lack of systematic knowledge about the labour market and how well graduates adapt to the market.

There are transparent and robust procedures in place to secure the qualifications of teaching staff, and about two-thirds of the teaching staff are professors. Faculty of Music has an impressive artistic and scientific research output.

The number of qualified teaching staff is sufficient for delivering the programmes effectively, but the limitations on employing additional staff constitutes a challenge when it comes to future substantial developments and changes in the curriculum or programme portfolio.

There are serious concerns about the size and quality of the building housing the Faculty of Music as well as the number and quality of instruments available. The lack of adequate concert halls within the Faculty of Music also creates limitations in terms of gaining authentic concert experiences for students.

The Faculty of Music is in a very difficult financial position due to insufficient State funding. The Faculty of Music is, however, very resourceful in finding additional funding from international programmes, and in making good use of whatever funds available. The lack of funding nevertheless impedes on planning for the future and also on the delivery of programmes to some extent.

The number of support staff should preferably be increased, but it is sufficient and capable of supporting the diverse activities of the institution. Internal communication works well, but the need for information in English should be considered to fulfil ambitions to recruit students and staff internationally.

The organisational structure of the Faculty of Music is appropriate and the decision-making processes are clear and transparent. Students and staff have a clear understanding of how and where initiatives are taken forward. The lack of State appointed members of the Academic Council is a concern, but outside the control of the institution.

There are clear and effective quality assurance and enhancement procedures. There is also a strong quality culture within the institution with a commitment to support students and address any concerns or needs for change in curriculum or procedures.

The Faculty of Music is well integrated into wider cultural, artistic and educational contexts in Serbia, with a strong commitment to contribute in different ways to the cultural and educational sectors. It is also very well connected to the artistic professions in Serbia. This enables students to gain valuable experiences from professional life during their studies.

The Faculty of Music provides clear consistent and accurate information to the public, but more information should preferably be in English to support the institution's international ambitions.

Introduction.

The Faculty of Music, University of Arts in Belgrade has requested an institutional quality enhancement review as part of the DEMUSIS project which is coordinated by The Faculty of Music, University of Arts in Belgrade. This is a three-year capacity-building project co-funded by the European Commission's Erasmus+ programme. The main objective of the project is to introduce forward-looking curricula that will offer sustainable careers for musicians and provide them with knowledge, skills and understanding on how to work alone and manage their career.

The MusiQuE quality enhancement review is part of the DEMUSIS project application in the Working Package (WP) 1: Preparation and Analysis. The main objective of this WP is to conduct the internal assessment of the existing programmes at national HMEIs and to develop new modernised curricula by introducing digital and entrepreneurial skills. The MusiQuE review is the first step in this process.

The review followed a three-stage process:

1. The Faculty of Music wrote a self-evaluation report (SER) based on, and structured according to, the *MusiQuE Standards for Institutional Review* (see *MusiQuE Standards for Institutional, Programme and Joint Programme Review*, pp. 18-29).
2. An international Review Team studied the self-evaluation report with annexes and conducted a site visit at the Faculty of Music from 28-30 October 2019. This comprised meetings with the Senior Management, members of the academic and artistic faculty, Chair/members of Academic Council and relevant boards, students, former students, representatives of the profession, senior administrative officers and representatives for the DEMUSIS project. The Review Team also conducted a guided tour of the building and attended two music performances as well as a few classes. The Review Team used the *MusiQuE Standards for Institutional Review* noted above as the basis of its investigations.
3. The Review Team produced the report that follows, structured following the *MusiQuE Standards for Institutional Review*. The report reflects the situation at the time of the site-visit. The Review Team acknowledges that further developments have taken place, but these are not included in the report.

The Review Team consisted of:

- Gustav Djupsjöbacka, University of the Arts (Sibelius Academy), Helsinki, Finland (Chair)
- Lies Colman, Royal Conservatoire Antwerp, Belgium
- Ana Čorić, Academy of Music, University of Zagreb, Croatia
- Ondřej Daněk, Faculty of Music and Dance, Academy of Performing Arts, Prague, Czech Republic

- Ingrid Maria Hanken, Norwegian Academy of Music, Oslo, Norway (Review Team Secretary)

The Review Team would like to thank the representatives of the Faculty of Music for the production and timely delivery of the self-evaluation report and all supporting documents, for the organisation of the site-visit and for the hospitality they demonstrated. The Review Team was able to meet various stakeholders and the atmosphere of all meetings was open and collegial.

Key data on the Faculty of Music, University of Arts, Belgrade

Name of the institution	Faculty of Music
Legal status	Faculty within University of Arts, Belgrade
Date of creation	1937 (as Music Academy)
Website address	https://www.fmu.bg.ac.rs
Programmes offered	<p>Three Bachelor programmes:</p> <ul style="list-style-type: none"> a) Composition b) Music Performance (with 28 majors) c) Music Research-Oriented Programme (with four majors) <p>Three Master programmes:</p> <ul style="list-style-type: none"> a) Composition b) Performing Arts with 29 majors c) Science of Music with four majors <p>Three Doctoral programmes:</p> <ul style="list-style-type: none"> a) Composition b) Performing Arts with 17 majors c) Science of Music with four majors <p>Two Specialist programmes:</p> <ul style="list-style-type: none"> a) Music Performance with 21 majors b) Science of Music with two majors
Number of students	<p>Total of 949.</p> <p>Bachelor programmes: 550</p> <p>Master programmes: 183</p> <p>Doctoral programmes: 167</p> <p>Specialist programmes: 28</p>
Number of teachers	<p>Total of 205</p> <p>Full-time professors 62</p> <p>Associate professors 49</p> <p>Assistant professors 41</p> <p>Teacher of skills 12</p> <p>Independent art associate 9</p> <p>Senior art associate 9</p> <p>Art associate 1</p>

	Assistant with doctorate 3 Assistant 12 Also: Professor emeriti 2 Visiting professors 2 Retired professors 3 Part-time professors under contract 5
--	--

1. Institutional mission, vision and context

Standard 1: the institutional mission and vision are clearly stated.

The Faculty of Music has a proud tradition dating back to 1937, and “aims towards maintaining notable results in educational processes as well as in high artistic and scientific reputation” (SER p. 10). Through its artistic activities, the Faculty of Music is directly involved in all aspects of cultural life in Serbia, as well as in all research activities within the field of music. The vast majority of musicians and music teachers for all educational levels in Serbia are alumni from the Faculty of Music in Belgrade (SER p. 10).

According to the Self-evaluation report, the vision of the Faculty of Music is expressed as follows: “In accordance with general trends and aspirations in higher education in Europe and world alike, our vision is achievement of long-term strategic objectives such as:

- Promotion of high artistic education
- Transfer of artistic, scientific and professional knowledge and skills
- Promotion of artistic creativity and development of sciences of music as well as providing artistic, scientific and vocational young professionals
- Increasing the efficiency of studying
- Increasing the quality of study programmes, teaching and work conditions
- Increasing artistic and scientific research of students, teachers and associates
- Providing equal opportunities for all individuals for higher education as well as life-long learning” (SER p. 10).

On the website, there is a slightly different formulation concerning the vision of the institution: “Faculty’s Mission and Vision directly aim towards maintaining notable results in educational processes as well as in high artistic and scientific reputation. 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:

- Working dynamic and upgrading of educational and other work processes
- Commitment to the quality of achieved results of our students and staff
- Encouraging students to undertake new challenges and projects
- Endeavor in internationalization and quality control
- Financial stability and sustainability” (www.fmu.bg.ac.rs)

The version of the vision and mission expressed in the SER is rather generic, and it does not fully capture the ideas for the future profile of the Faculty of Music that transpired through the interviews. The Senior Management was very clear that there is a need not only to maintain a status quo but that it is vital to the future of the Faculty of Music to have an increased focus on internationalisation and introduce new competences such as entrepreneurship and digital competences (Meeting with the Dean). There is a strong sense of the need to keep up with a rapidly changing environment, and the DEMUSIS project is viewed as a way to be proactive in this respect (Meeting with the Dean; Meeting with institutional, departmental and programme leaders; Meeting with representatives for the DEMUSIS project). The formulation of vision and mission on the webpage, therefore, seems to be somewhat more in line with the views of the leadership, but there is still some discrepancy between this formulation and the one expressed in interviews. A committee is currently working on a reformulation of the vision and mission of the Faculty of Music (Meeting with the Dean).

According to the SER, the Faculty of Music is in line with trends in higher music education internationally by fulfilling the strategic objectives stated in the SER. The most important task is to prepare students for their future profession as artists, scientists and teachers to maintain the whole music life in the country and transfer knowledge and experiences to future generations (SER p. 10).

The Faculty of Music is governed by the national Law of higher education (Annex 41), which is based on the Bologna Declaration. The Law regulates the governing structure of the university and faculty, the structure of studies, the students' roles, recruitment of teaching staff, and elections of governing bodies and positions. It also establishes bodies which regulate quality assurance in more detail: National Council for Higher Education (NSVO) and National Entity for Accreditation and Quality Assurance in Higher Education of Serbia (NEAQUA) (SER p. 10). NSVO regulates the standards for accreditation procedures and the minimum requirements for the recruitment of all teaching staff. NEAQUA carries out accreditation procedures of institutions and study programmes (SER p.11).

Also, the Faculty of Music has its specific requirements for teaching staff recruitment (SER p.11; Annex 77, art. 139-153; Annexes 3 and 68), the forms of teaching, teaching staff overloads (Annex 46, Standard 9.1-9.25), specific equipment requirements (Annexes 39 and 40, and spatial requirements (Annex 46, Standard 11). The Faculty of Music meets the majority of national standards for accreditation. It is, however, difficult for art institutions such as the Faculty of Music, to meet some of the national standards. A continuous and difficult effort is, therefore, demanded to explain and receive recognition for the uniqueness of music as an art, and to implement the Bologna standards (SER p. 11).

The Faculty of Music does not have specific programmes for students with special needs or from disadvantaged backgrounds, but accept all students who fulfil the entry requirements (SER p. 11; Annex 69, art. 8/6, 7, 10; Annex 77,

art. 10/6; Annexes 83 and 84). As far as possible, the Faculty of Music provides the necessary support, such as special software (SER p. 11).

Following the ambition to spread its knowledge and experiences to a wider population, the Faculty of Music established departments in Niš (1962), Novi Sad (1962) and Kragujevac (1998). All these departments are now independent higher music institutions with a good reputation (SER p. 11).

The Review Team supports the initiative to renew the vision and mission of the institution. First, because there is a need to align the different versions of the expressed vision and mission with each other. Second, because neither version seems to capture the ambitions for internationalisation and curriculum reform. Third, because neither version seems to be “in line with trends in higher music education internationally” as claimed by the current leadership. Fourth, because there is no clear distinction between the mission and vision statements.

The Review Team concludes that the Faculty of Music partially complies with MusiQuE Standard 1.

2. Educational processes

2.1 The programmes and their methods of delivery

Standard: the goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery

The Faculty of Music offers 11 study programmes (four independent study programmes and 7 modularised study programmes) over three cycles; bachelor, master and doctoral level with a total of 111 modules in both artistic and scientific areas (SER p.13). The structure is dependent on the national standards for accreditation and the financial requirements in the accreditation process (SER p. 13). The programs rest on the institution's tradition as well as on current trends in the European music profession. The Jazz study programme was launched in 2012, several subjects in the ethnomusicological and musicological study programmes at all levels were introduced or modernized as a result of the Tempus project (2011-15), the Jean Monet project (2014-), and the Rostrum+ project (2015-18). The syllabi have been influenced by communication with higher music education institutions internationally, enabled by the Bologna Process as well as by developments in educational demands worldwide (SER p. 13). Lists of degrees and their structure can be found on the web site of the University of Arts (www.fmu.bg.ac.rs).

The DEMUSIS project represents yet another step in the development of the portfolio of the Faculty of Music. The focus is on entrepreneurship and digital competences, resulting in the establishment of elective subjects, curriculum changes within existing subjects, and a Master programme¹ (Additional material/6). The project also includes the development of infrastructure and facilities. Representatives from all departments and the Deanery have been involved in this curriculum initiative (Meeting with institutional/ departmental/programme leaders; Meeting with representatives for the DEMUSIS project). Representatives of the profession and former students, met by the Review Team underlined the importance of this type of skills for future musicians, but also other skills, currently not taught at the Faculty of Music such as music journalism and music production (Meeting with representatives of the profession and former students).

There are some examples of interdisciplinarity in the curriculum, such as jazz and classical students working together in ensembles and courses, and cooperation with the Faculty of Drama Arts in opera productions (Meeting with Chair and members of relevant boards and Academic Council; Additional examples of good practice/2).

One of the more important changes resulting from the Bologna Process is the introduction of a more flexible curriculum through elective subjects in addition to mandatory subjects. This enables students to develop individual study profiles, and the Faculty of Music is strongly dedicated to implementing this flexibility (SER p. 13). Teachers met by the Review

¹ In response to the first draft report the institution indicated that two new master programmes are being prepared: «Music direction» and «Applied research in music»

Team underlined that students discuss their profile with their professors, but that the flexibility is mainly implemented at the Master and Doctoral level (Meeting with academic and artistic staff). Students met by the Review Team confirmed this and also gave an example of how a festival organised by students solely was supported by the Faculty of Music in different ways (Meeting with students).

The procedures for establishing new programmes involve several steps: A proposal can be made by a group of teachers², a department or a Faculty body. The proposal has to include descriptions of all elements in the study programme as demanded by the National Standards of accreditation, such as goals, ECTS, literature, number of teaching hours etc. The proposal then has to be approved by the Academic Council of the Faculty of Music. The Senate of the University of Arts makes the final decision. Once the study programme is approved, the Faculty of Music applies for accreditation. When accreditation is granted, the study programme is entered in the Faculty Statute and students can be enrolled (SER p. 13).

The quality of study programmes is monitored, and feedback from questionnaires is used to further develop and modernise the content (SER p. 14; Annex 60-64, 66. 67). The Standards for accreditation allow for minor changes, up to 20%³. The initiative for changes in study programmes comes from the relevant departments, and the final decisions are made by the Academic Council (SER p. 14; annex 77, art. 51/2, 3). Students met by the Review Team gave examples of how also student initiatives have led to changes in the curriculum (Meeting with students). Contact with alumni also gives important impulses for curriculum development (Meeting with institutional/departmental/ programme leaders). The Faculty of Music continuously monitors and makes necessary changes concerning the goals of the study programmes concerning the aims of the institution, the workload, learning outcomes, joint modules etc. (SER p. 14; Annex 56, 57, 77, art. 53-54; Annex 67).

The examples of curriculum that the Review Team has examined indicates a well-designed structure and clearly formulated learning objectives (Additional materials/3).

The delivery is organised through teaching one-to-one, in small and large groups, and through mentoring depending on the nature of the subject (SER p. 14). Teaching is research-based to prepare students for independent professional work, and aims to expose students to international trends and standards by encouraging them to take part in music research conferences, international youth orchestras, festivals, master classes, to publish their scientific and vocational papers etc. (SER p. 14; Additional materials/4:1). Ethnomusicology students take part in field research (Meeting with

² In response to the first draft report the institution indicated that the statutes have since changed so that a group of teachers cannot submit a proposal, only a department and a faculty

³ In response to the first draft report the institution indicated that the National Standards have since changed so that currently there is no defined percentage.

Chair and members of relevant boards and Academic Council; Additional materials/4:7), and artistic research is increasingly introduced into the curriculum (Meeting with institutional/departmental/programme leaders).

Students get many opportunities to perform during their studies. The Faculty of Music organises more than 300 concerts a year in Belgrade and Serbia (SER p. 15; Annex 65, pp. 63-76), concert tours of the students' orchestra (Annex 19), choral and opera studio (Annex 65, pp. 62-63), and lectures with prominent music scientists (Annex 65, p. 62). A Pedagogical Forum is organised yearly (Annex 65, pp. 59-60; Additional examples of good practice/4), as well as a biannual congress of musicologists and conference of music theory. All these activities allow international comparisons and inspiration for modernisation of the study programmes (SER p. 15).

All activities in which students participate are recorded in the Annual Reports of the Faculty of Music (Annex 65), and in the Diploma Supplement (Annex 91), which all students receive upon completion of their study programme (SER p. 15).

The Faculty of Music has an extensive programme portfolio. There are rigorous procedures for the establishment of new programmes as well as for changes to the curriculum, and the quality is closely monitored. The curriculum is well structured and course descriptions include intended learning outcomes. The methods of delivery are appropriate to the different types of content. Students have opportunities to perform and to take part in a variety of educational and artistic activities outside the institution. The Review Team concludes that the programme content, structure and modes of delivery are in line with the goals of the Faculty of Music.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 2.1

2.2 International perspectives

Standard: the institution offers a range of opportunities for students to gain an international perspective.

The Faculty of Music strives to gain impulses from internationally renowned institutions, artists, and researchers. Visiting professors are engaged for periods of five years and other professors are engaged for shorter periods to teach specialist courses (SER p. 16; Annex 88). However, regular positions are not advertised internationally (Meeting with senior administrative officers).

Artists giving concerts in Belgrade teach master classes, researchers participating in conferences give lectures, and professors visiting the Faculty of Music on mobility programmes enrich the teaching process and bring up to date knowledge to the Faculty of Music (SER p. 16). Teachers from the Faculty of Music who go abroad on exchange

programmes also come back with inspiration for the development of teaching and the curriculum (Meeting with the Dean; Additional examples of good practice/1). All these activities are in line with the International Strategy of the University of Arts (SER p. 16).

Students take part in many opportunities provided during summer by higher music education institutions in Europe such as orchestra projects (SER p. 16; Annexes 9, 20, 21, 50). Curricula are increasingly structured in a way that enables students to spend a semester at another higher music education institution, primarily in Europe. Serbia is an equal partner in projects funded by the European Union, such as Erasmus+, Jean Monnet, and Creative Europe (SER p. 16; Annexes 32, 50, 65, pp 47-57). Erasmus+ is seen as a very important tool for internationalisation, both by bringing international students to the institution and by giving students from the Faculty of Music the possibility to study abroad (Meeting with academic and artistic staff). Students who have taken part in Erasmus+ exchange see this as a very positive experience (Meeting with students; Additional examples of good practice/1). There have been 25 outgoing students and 17 incoming students since the Erasmus+ programme started at the Faculty of Music in 2016-17 (Meeting with senior administrative officers).

The student population is not very international because the bachelor and master programmes are accredited only in Serbian. Since everything is written in Serbian, the programmes are in reality accessible only for students from former Yugoslavian countries. There are plans to accredit PhD programmes in English for international PhD-students to bring international impulses to the institution (Meeting with the Dean). There is an ambition to attract international master students to other programmes as well (Meeting with institutional/ departmental/ programme leaders).

Teachers are expected to take part in international scholarly and artistic activities, but there is very limited funding to support this (Meeting with institutional/departmental/programme leaders; Meeting with academic and artistic staff).

The Faculty of Music has a fruitful collaboration with neighbouring countries. It also has a long tradition for cooperation and close ties with other European higher music education institutions such as Royal Northern College of Music, Manchester, Hochschule für Musik, Leipzig, Conservatorio “Giuseppe Tartini”, Trieste, and Conservatorio “Giuseppe Verdi”, Milano (SER p. 16; Meeting with the Dean). International cooperation also takes place through AEC, where the Faculty of Music was one of the founders, and two former rectors/deans have been members of the AEC Board (SER p. 16).

<p>The Faculty of Music has ambitions for becoming a more international institution, and important steps have already been taken to provide students with an international perspective. The Review Team would advise the Faculty of Music to continue its efforts to have more study programmes accredited in English to actively broaden the concept of internationalisation outside the former Yugoslavian countries and to provide more information about the institution</p>
--

and its programmes in English. This would also provide opportunities for hiring more international professors. It is positive that students and staff now can take part in the Erasmus+ mobility programme. Furthermore, increasing the support for teachers to take part in different international activities would be beneficial for the whole institution.

The Review Team concludes that the Faculty of Music substantially complies with MusiQuE Standard 2.2.

2.3 Assessment

Standard: assessment methods are clearly defined and demonstrate achievement of learning outcomes.

There is a Regulation book on exams (Annex 5), which outlines the grading system, rules and standards. The syllabus of each course defines what will be assessed, how and when. All exams are open to the public (SER p. 17).

The Law of higher education (Annex 41, and the Standard 9 of the Accreditation procedures (Annex 46, art. 9.3 and 9.4) define what category of teaching staff has the right to assess on which study level (see also Standard 4.1 in this document). The syllabi regulate how many study-points each student activity is awarded 100 points as the maximum including exam demands (SER p. 17).

Assessment is organised in several different ways during the academic year and at the end (SER p. 17; Annex 33). Courses taught one-to-one are assessed by a five-member panel, where the final mark is the average of the individual marks (SER p. 17). Some of the courses taught in small groups, such as musicology and music pedagogy, are also assessed by a panel (SER p. 17; Annex 5). There are external examiners only for the PhD exam (Meeting with senior administrative officers).

All assessments including assessment criteria, assessment methods, and appeals procedures are clearly described and presented in writing to students at the beginning of each course (SER p. 17; Annex 8). The Faculty electronic information system (FIS) is used for online application for exams, and students can access the system at any time from everywhere (SER p. 17). The assessment results are recorded in the student index, the Faculty register for the course and FIS, which is operated by the Student service (SER p. 17; Annexes 10-12, 33). Some results are publicly available on notice boards in the lobby. Assessment results of a doctoral thesis are also available on the Faculty of Music's web page and at the University of Arts digital repository of PhD/DMA thesis (SER p. 17).

The students expressed satisfaction with the feedback and the assessment of their progress and did not bring to the table any critical comments on the assessment procedures. Neither were there any obstacles concerning the appeals procedure (Meeting with students). The classes and concerts attended by the Review Team indicate that the learning

activities are in alignment with the learning outcomes and provide opportunities for feedback and assessment (Visit to classes; Visit to concerts).

The assessment methods, procedures and criteria are precisely and thoroughly described, and students are well informed about them. The methods used are effective and appropriate when assessing the stated learning outcomes.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 2.3.

3. Student profiles

3.1 Admission/Entrance qualifications

Standard: clear admission criteria exist, which establish artistic/academic suitability of students.

The admission criteria for all study programmes are clearly defined (Annex 6). Completion of both music and general secondary education is required. Applicants who have not completed both music and/or general secondary education are required to pass a set of exams to have access to entrance exams (SER p. 18). The entrance exam consists of several parts where the scores are combined to a total of maximum 80 points. A further 20 points can be awarded based on the applicant's pre-college results. The calculation of points, ranking etc. is regulated by the Regulation book on exams and entrance exams ranking (SER p.18; Annex 6).

The Faculty of Music decides each year the details of the entrance exam which is then communicated to all music schools in Serbia and the region as well as posted on the Faculty's web site. Preparatory courses for subjects required at entrance exams are organised as well as an "Open door" day for future students (SER p. 18; Annex 65, pp 31-32, 58; Meeting with academic and artistic staff).

For enrolment on master level, a bachelor degree must be completed as well as satisfactory results on an entrance exam (SER p. 18). Applicants with a bachelor degree from the Faculty of Music must pass the entrance exam as well to qualify for master studies (Meeting with senior administrative officers). For doctoral studies, a master degree must be completed as well as an entrance exam. Also, applicants must prove their capacity and motivation for demanding research work through an essay or interview (SER p. 18; Annex 37, art. 708). All candidates must demonstrate that they are already music professionals who give concerts, win competitions and/or present scientific papers (SER p. 18). There is a Regulation book for doctoral studies determining all relevant standards (SER p. 18).

The specialist studies are on the 2nd cycle, but a master degree is required for admission as well as an entrance exam (SER p. 18; Annex 37, art. 6). The specialist studies are more focused on a specific field of music than the master studies and are only available in music performance and music theory (SER p. 18).

Life-long learning opportunities are offered by the Faculty of Music through the Centre for permanent education (SER p. 19; Annex 2). These are accredited courses aimed at music teachers in general education in primary and secondary schools, organised by the Institute for advancement of educational and vocational training of Serbia. The participants are selected by their employer and there are no other admission requirements. The participants give feed-back on the courses through an anonymous questionnaire (SER p. 19).

All bachelor, master and doctoral programmes are accredited in Serbian only, limiting the possibility for international students to apply (Meeting with institutional/departmental/programme leaders). The vast majority of students are thus from Serbia or neighbouring countries (Additional materials/9).

The admission criteria are clear and transparent, and elaborate admission procedures are in place to assess the qualifications of applicants. There are very few international applicants because the programmes so far are accredited in Serbian only, and information provided is therefore mainly in Serbian.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 3.1.

3.2 Student progression, achievement and employability

Standard: the institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.

The Vice Dean for teaching acts as a Student counsellor. Tutoring is part of the mandate of the Heads of the study programmes; they follow up on student progress and discuss with colleagues if necessary (Meeting with academic and artistic staff). Also, individual teachers follow up on their students' progression, although there is no formalised procedure for this (Meeting with senior administrative officers). The students met by the Review Team reported that the follow-up of their progression and achievement generally works well when their professors were concerned, but they revealed some scepticism whether there is any communication between teachers across subjects about their study progress (Meeting with students). There are no specialised services for students with physical or mental health issues related to their studies, only a University medical clinic for all students in Belgrade (Meeting with senior administrative officers).

The Faculty of Music tracks the progression and achievement of each student through the Faculty Information System (FIS), the Annual report of the overall Faculty activities, evidence of their public activities organised by the Faculty of Music etc. (SER p. 19; Annex 65, pp 61-76; Annex 15). There is a system in place for evaluation of students' extracurricular activities, but not all of the students' work is registered (SER p.19; Annex 1, p.82). Many of the activities can be recorded in the Diploma Supplement as extracurricular activities (SER p.19; Annex 91). Students can choose to study for up to 120 ECTS a year, subject to approval by the Academic Council (SER p.19; Annex 78, art. 51).

The Faculty of Music does not have any statistics concerning the demands of the labour market or feedback from stakeholders (SER p. 19). There is no established system for gathering data on alumni. The institution has created an initial alumni database, but it has not been maintained and updated due to lack of administrative staff (Meeting with senior administrative officers). There is, however, close informal contact with alumni which benefits the institution in different ways (Meeting with academic and artistic staff; Meeting with Chair and members of relevant boards and Artistic Council).

There is strong evidence that graduates from the Faculty of Music are recognised both in Serbia and the region, and some of them also internationally (SER p. 11). Indications can be gathered from the following statistics: Number of students/number of graduates (Annex 80), Analysis of success of studying (Annexes 10-12, 82), Number of student completion within normal timeframe (Annex 79), Number of drop-outs (Annex 79), and Number of students accepted (Annex 37).

It is a challenge for graduates that music is not prioritised by the Government, and Serbia, therefore, constitutes a relatively small labour market for music graduates (SER p.19). The DEMUSIS project, with its emphasis on developing entrepreneurial and digital skills, is one way of addressing this challenge (Meeting with representatives from the DEMUSIS project).

There are some formal mechanisms in place for follow-up of student progression, but the majority of the follow-up seems to take place informally through interaction and communication between teacher and student. The monitoring and review need to be more systematic and formalised, including mechanisms for communication with students about their progressions. There are some mechanisms as well as statistics in place for monitoring and follow-up of student achievement, but these also need to be strengthened to include extracurricular activities (concerts, competitions etc.). There is a lack of systematic knowledge about the labour market and how well candidates adapt to the market. The Review Team encourages the Faculty of Music to continue its work on an alumni database as a first step towards gaining knowledge about employability.

The Review Team concludes that the Faculty of Music partially complies with MusiQuE Standard 3.2.

4. Teaching staff

4.1 Staff qualifications and professional activity

Standard: members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.

Serbian Law on higher education defines the titles in higher education, and the National Council for Higher Education specifies the minimum requirements for each title (SER p. 20; Annex 46, Standard 9). There is a range of titles from Professor (full professor, associate professor, assistant professor) to teaching associate. Only professors may teach at all study levels and grade exams (SER p. 20; Annex 46, Standards 9.3, 9.4). The title Teacher of skills grants the rights to teach and grade exams only at bachelor level (SER p. 20; Annex 46, Standard 9.4). Artistic associates and Assistants may not teach independently nor grade exams and the title of assistant is reserved by law for doctoral students (SER p. 20; Annex 41, art. 72). The title of Teaching associate is reserved for bachelor students in their third year and master students (SER p. 20).

Only full-time professors are on permanent contracts, the length of contracts for the other categories is regulated by the Law for higher education (SER p. 20; Annex 41, art. 64-65; Annex 78). The retirement age for full-time professors is 65, but can be extended up until the age of 70 (SER p. 20; Annex 41, art. 78; Annex 78, art. 181).

There are defined procedures for hiring teaching staff. Vacant positions are advertised on the Faculty's web site and in an official magazine. Teachers are recruited mostly from Serbia, though there are several teachers recruited internationally (Meeting with senior administrative officers). The election of teaching staff is first undertaken by a panel of three, who writes a report (SER p. 20; Annex 78, art. 41). The Faculty's Electoral Council will discuss the report and give support to the proposed candidate (SER p. 20; Annex 78, art. 39). The final decision for positions as a professor is made by the Senate of the University of Arts, for all other positions the decision is made by the Faculty's Electoral Council (SER p. 20; Annex 77, art. 44). Applicants must submit documentation of their artistic/research/pedagogical work, be dedicated to the promotion of music and education as well as give artistic and/or pedagogical presentations (SER p. 20; Annex 78, art. 41). The main requirement for all positions in the field of music is an artistic activity in all its diversity (SER p. 20; Annex 41, art. 64-65; Annex 68). A PhD or the equivalent is only mandatory for positions in the field of music science along with evidence of research results (SER p. 20; Annex 55; National Council for Higher Education: Rules on minimal requirements for university titles).

Funding for research comes mainly from the Ministry of education, science and technological development⁴. The Ministry provides funding for multiyear scientific research projects and gives different kinds of support to researchers to promote their work such as publishing, conferences, scientific events (SER p. 21; Additional materials 4:6). The Review Team was presented with a list of publications over the last three years, which indicates a substantial research output (Additional examples of good practice/5). However, some concern was expressed about the lack of time for scientific research and room facilities for researchers (Meeting with institutional/departmental/ programme leaders). Teachers met by the Review Team also expressed concern about the fact that they are expected to be active internationally, but only get funding for international activities within Serbia (Meeting with academic and artistic staff members).

The same degree of state support as for scientific projects does not exist for artistic projects, although some are being funded by the Ministry of Culture and Information (SER p. 21; Annex 65, pp. 43-44). The budget of the Faculty of Music does not allow for appropriate funding for artistic or scientific activities of its teaching staff (SER p. 21). This makes it difficult to carry out scientific research unless it is part of a government-funded project (Meeting with academic and artistic staff). Representatives of the artistic staff, were, however, satisfied with the support they receive from the Faculty of Music to express themselves artistically and for professional development (Meeting with academic and artistic staff).

The teaching staff can take part in Erasmus+ teaching mobility, and documentation provided to the Review Team indicates that they experience this as beneficial (Additional examples of best practice/1). Teachers met by the Review Team also underlined that there is an active exchange of good practice between teachers and between departments (Meeting with academic and artistic staff members). All teaching staff is required to take part in various activities within the institution, such as accreditation procedures, quality assurance activities, and committees (SER p. 21). They are expected to respect the Faculty's reputation and promote its values in all their public presentations (SER p. 21).

There are transparent and robust procedures in place to secure the qualifications of teaching staff, and about two-thirds of the teaching staff are professors. Teachers are expected to carry out artistic or scientific research, but there are limited funds available to do so. The Review Team was presented with documentation which indicates that the Faculty of Music nevertheless has an impressive research output.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 4.1.

⁴ In response to the first draft report the institution indicated that funding now also comes from the Science Fund of the Republic of Serbia.

4.2 Size and composition of the teaching staff body

Standard: there are sufficient qualified teaching staff to effectively deliver the programmes.

The number of teaching staff at the Faculty of Music is 205 (SER p. 22; Annex 72). The number is dependent on the requirements of the programmes, the national accreditation standards, and financial support from the state. According to the self-evaluation report (SER p. 22), it is possible to apply every year to the Ministry of education, science and technological development for new positions. However, during the site visit, several representatives from the institution mentioned the fact that there has been a ban on new state-funded positions since 2014, causing some challenges for the Faculty of Music (Meeting with institutional/departmental/programme leaders; Meeting with senior administrative officers, meeting with artistic and academic staff members). One such challenge concerns the introduction of new courses and programmes such as entrepreneurship and digital competence, where there is a need for teachers with different profiles compared to the existing staff (Meeting with representatives for the DEMUSIS project). Regardless of the ban, there is, however, a possibility to apply to the Ministry for positions due to retirement etc. (SER p. 22). The institution considers the current number to be sufficient for the delivery of all study programmes on all levels (SER p. 22). In addition to the 205 teaching staff, including 62 full-time professors, 49 associate professors, and 41 assistant professors, the Faculty of Music engages several professor emeriti, visiting professors, and part-time professors (SER p. 22; annex 72). Considerations of the composition of teaching staff are based on curricular requirements in the different programmes (SER p. 22).

Decisions concerning the number and composition of teaching staff are made by the Staff Committee, which consists of Heads of all departments and Dean of the Faculty of Music. It meets at least twice a year to discuss the development and needs of the teaching staff concerning the curricula, changes in the number of teaching staff, and prolongation of staff contracts. Proposals can be made by the departments, but the Staff Committee can suggest other solutions. All Staff Committee decisions are further processed by the Electoral Council of the Faculty of Music and confirmed or rejected by the Senate of the University of Arts (SER p. 22)

The engagement of all external teaching staff and support staff is regulated by different types of contracts which in turn are regulated by the Labour law (SER p. 28; Annex 4). All other teaching staff except full-time professors sign a contract with the Faculty of Music, regulated by the Law for higher education (SER p. 28; Annex 41, art. 65).

The workload for teaching staff is defined by National Entity for Accreditation and Quality Assurance in Higher Education of Serbia and is outlined in Annexes 75, 89 and 90.

The teaching staff is working under different laws (SER p. 22): Law on Prohibition of Discrimination (Annex 84), Law on Prohibition of Discrimination of the Disabled (Annex 85), and Law of Higher Education (Annex 41). Appointment

and work of staff comply with Regulation book on labour (Annex 4), Study regulation book (Annex 8), Decree of Proclamation of Gender Equality of the Republic of Serbia (Annex 31), Prohibition of abuse (Annex 51), and mobbing (Annex 59), Rules of study (Annex 69) and other documents related to teaching procedures (SER p. 22).

The Review Team considers the number of qualified teaching staff to be sufficient for delivering the programmes effectively. However, the limitations on employing additional staff constitutes a challenge when it comes to the need for attracting “new” profiles and anticipating future substantial developments and changes in the curriculum or programme portfolio.

The Review Team concludes that the Faculty of Music fully complies with MusiQuE Standard 4.2.

5. Facilities, resources and support

5.1 Facilities

Standard: the institution has appropriate resources to support student learning and delivery of the programmes.

The Faculty of Music, former Music Academy has been located in the same building of 2600m² since 1937. With a rise in student numbers from 38 in 1937 to approximately 1000 today, it is obvious that space is a problem, but the standard of the building itself is also a major concern (SER p. 23-24; Annex 17, Visit to the building). The number of square meters per student is below the amount required by national standards for accreditation (Annex 46, Standard 10, Arts p. 20). The Faculty of Music, therefore, has to rent additional space in other institutions. This extra cost is not reflected in the budget allocated by the Ministry of education, science and technological development, thereby causing financial difficulties for the institution (SER p. 23). The lack of practice rooms for students is a serious concern (Meeting with students) and contradicts the ambitions in the vision of the institution. Students are now banned from practising in the hallways, and a reservation system has been introduced where students can book a room for a maximum of two hours a day (Meeting with students; Meeting with senior administrative officers). The only rooms available for practising are teaching rooms/studios which are normally used for teaching from morning until late afternoon (Meeting with the Dean, Meeting with students) Students met by the Review Team were concerned that the ban on practising in the hallways combined with the new booking system would impede on their practising (Meeting with students).

There is only one concert hall with a very limited number of seats (Visit to the building). There is no room for expanding the number of students (Meeting with the Dean). Academic staff have very limited space for conducting research (Meeting with institutional/departmental programme leaders). There are, however, positive signs indicating that the Faculty of Music will be granted a new campus within the foreseeable future (Meeting with the Dean).

The library was established shortly after the Faculty of Music was founded. It is a member of the International Associations of Music Libraries. The collection comprises of more than 114 000 book titles, journals, scores, records and CDs and is the largest in the region. The complete catalogues are also available online via e-catalogue (SER p. 23). The library is equipped with 10 computers, listening devices, photocopy facilities etc. (SER p. 23; Annex 43). Students remarked that it was fairly easy to find a vacant computer in the library, but some of them commented that there was a lack of contemporary music scores in the library (Meeting with students).

One additional computer is located in the Electronic Tone Studio for use by composition students. A digital lab is currently being installed, funded by the DEMUSIS project (Meeting with Institutional/departmental programme leaders).

The Faculty of Music has a Phono Archive which houses valuable audio and video recordings of Serbian music and dance heritage collected through research and fieldwork (SER p. 23; Visit to the building).

The Electronic Tone Studio was established in 1985 as the first in the region at that time (SER p. 23; Annex 78, articles 204-205, pp. 67-68).

A major concern for the Faculty of Music is the lack of high-quality keyboard instruments. Throughout the years its existence the institution has been given funding for the purchase of only six new pianos. All other pianos and grand pianos have been donated, such as a few second-hand Steinway grand pianos which were too old for use at the main concert hall in Belgrade (SER p. 24). All other acquisitions have to be funded within the regular budget from the Ministry (SER p. 23) with the exception of a grand piano funded through the DEMUSIS project (Meeting with representatives for the DEMUSIS project). There is also a lack of instruments which students can lend, such as secondary instruments and double bases (Meeting with senior administrative officers).

The Faculty of Music has technological facilities such as the Faculty Information System (FIS) and wi-fi (SER p. 23). There is no digital learning platform in use and very limited use of other digital learning methods or devices (Meeting with senior administrative officers).

There are several centres and services providing support, such as Student service, Centre for international relations, Studio for keyboard instrument maintenance and Centre for media and public relations (SER p. 23).

The Faculty of Music has serious and valid concerns about their facilities. The building is clearly not adequate for the type of teaching that higher music education entails, neither in terms of quality nor in terms of square meters. There is a serious lack of practice rooms for the students, and there is no other possibility to rectify this problem other than a new campus. The instruments, in particular, keyboard instruments, are very limited in number and not of a sufficient standard to support the activities of students and staff on such a high artistic level. The lack of adequate concert halls within the Faculty of Music also creates limitations in terms of gaining authentic concert experiences for students. The library and other resources are adequate, and the establishment of a digital lab is a valuable addition to the resources available for students.

In spite of the serious limitations concerning their facilities, the Faculty of Music can document that their students generally are successful in their studies. The Review Team therefore concludes that the facilities, although far from ideal, to some extent manages to support the students' learning and the delivery of programmes.

The Review Team concludes that the Faculty of Music partially complies with Standard 5.1.

5.2 Financial resources

Standard: the institution's financial resources enable successful delivery of the study programmes.

The Faculty of Music is primarily state-funded through a budget allocated from the Ministry of education, science and technological development. For each study programme, the total number of students is defined by accreditation permission. Each year the Ministry defines the number of students (within the total number stated in the accreditation permission), whose fees will be covered by the state, so-called budget students. Other students, up to the permitted number, will have to pay tuition fees (SER p. 25). The budget is calculated based on the number of budget students defined by the Ministry. The Faculty of Music also has some other sources of income such as state funding for specific research projects, and tuition fees, but most of the financial resources stem from the yearly budget allocations from the Ministry (SER p. 25). The majority of the budget is allocated to salaries for employees (SER p. 25). The Faculty of Music must each year produce detailed financial plans which have to be approved by both the Faculty Council and the Ministry of education, science and technological development. The financial needs of the Faculty of Music far exceed the allocated finances (SER p. 26). This puts severe restraints on improvement of facilities, staff research activity, and musical productions, and it makes it difficult for students to finance participation in external activities such as masterclasses and festivals (Meeting with institutional/departmental/programme leaders; Meeting with Chair and members of relevant boards and Academic Council; Meeting with academic and artistic staff). The constant lack of sufficient funding unfortunately also causes a lack of ideas and plans for the future development of the institution (Meeting with institutional/departmental/programme leaders). There is a lack of tradition for private funding in Serbia since 1945. The Faculty of Music finds it difficult to ensure long-term financial planning since the main financial decisions are made by the state bodies and not by the Faculty itself (SER p. 26).

The Faculty of Music is in a very difficult financial position due to insufficient state funding, and a lack of tradition for securing private funding. The Review Team commends the Faculty of Music for being resourceful in finding additional funding from international programmes, and in making good use of whatever funds available. The lack of funding nevertheless impedes on planning for the future and also on the delivery of programmes to some extent.

The Review Team concludes that the Faculty of Music partially complies with Standard 5.2.

5.3 Support staff

Standard: the institution has sufficient qualified support staff.

There are 40 support staff members permanently employed (SER p. 27; Annex 78, art. 190-203). According to national regulations, the number of support staff should be 57, but the ban on new employment as well as limited funding restrict the number of staff (Meeting with senior administrative staff). According to the self-evaluation report, the support staff nevertheless cover all necessary functions of the Faculty of Music (SER p. 27). It was, however, mentioned that there is limited staff support for managing and organising concerts and other musical productions (Meeting with Chair and members of relevant boards and Academic Council). All support staff is encouraged to engage in continuous professional development and there are numerous examples of such activities. The library staff is well connected to national and international organisations (Meeting with senior administrative staff). There is no specific policy or strategy for professional staff development (SER p. 27; annex 64, 65).

The Review Team concludes that the number of support staff preferably should be higher to meet administrative needs concerning music productions, but it is sufficient and capable of supporting the diverse activities of the institution. The support staff members are dedicated and well-integrated into the life of the institution. The Faculty of Music offers support for continuing professional and personal development for its support staff. This is of great value in ensuring the quality of support for the running of a complex and ambitious institution such as the Faculty of Music.

The Review Team concludes that the Faculty of Music fully complies with Standard 5.3.

6. Communication, organisation and decision-making

6.1 Internal communication process

Standard: effective mechanisms are in place for internal communication within the institution.

In addition to traditional means of communication, the Faculty of Music also makes use of technology such as e-mail, the Faculty web page and the Faculty Information system (FIS). The FIS system facilitates direct communication between students and the Student service, enabling online exam applications, completion of questionnaires, and providing information (SER p. 28). The Review Team found clear indications that the internal communication works well. One indication is that the professors are well informed about strategic objectives and of international co-operations (Meeting with academic and artistic staff members). Another indication is the students' confirmation of their close contact with their teachers, and that they appreciated the communication channels provided (Meeting with students).sic also has a Facebook page with almost 5.500 followers which is updated with information about current activities, as well as a YouTube channel (SER p. 28).

There is no specific communication strategy or policy since this is not required by the national standards for accreditation (SER p. 28). The communication between different study programmes is, however, defined by the Study regulation book (SER p. 28; Annex 8).

Department meetings are an important arena for the exchange of ideas and experiences between teachers (Meeting with Chair and members of relevant boards and Academic Council). The official line of communication between students and teachers is e-mail, but many platforms are in use (Meeting with students). Internal communication is facilitated by the fact that most of the activities take place in one building where notice boards are visible and personal communication is feasible (Visit to the building).

Based on the submitted documentation and the interviews, the Review Team concludes that internal communication works well and that the channels provided are effective. Some of the communication is informal, and several channels are in use, but the Review Team has the impression that this does not constitute a problem. Staff and students are generally well informed about faculty matters, and there are clear indications of an effective communication between staff and students. The fact that most of the information is in Serbian can be a challenge for international students and staff, and this needs to be considered to fulfil ambitions to recruit internationally.

The Review Team concludes that the Faculty of Music fully complies with Standard 6.1.

6.2 Organisational structure and decision-making processes

Standard: the institution has an appropriate organisational structure and clear decision-making processes.

The Faculty of Music is governed by a Faculty Council with 25 members. 14 are representatives for the Faculty of Music, one from each Department, elected by the Academic council by an anonymous vote, 7 are representatives for the Government, and 4 are student representatives. Decisions are made by majority vote (SER p. 29; Annex 78, art. 17-21). The State government has not elected its members since 2006, despite several initiatives by the Dean (Meeting with the Dean). This complicates the decision-making processes of the Faculty Council since it has to follow certain procedures (SER p. 29).

The Dean has the executive power and reports to the Faculty Council. The Dean and Vice-deans cover all Faculty activities. The Student Vice-dean, elected by the Student Parliament, plays an important role in decision making (SER p. 29; Annex 78, art. 22-37; Meeting with students),

There are several expert faculty bodies: The Electoral Council makes decisions on teaching staff elections which are further confirmed or rejected by the University Senate. All members of the teaching staff are mandatory members of the Electoral Council. What kind of title a member of teaching staff can make decisions on, depends on the status of the person and the title of the position in question (SER p. 29).

The Staff Committee is composed of Heads of Departments and the Dean. It meets twice a year and makes decisions on the number of teaching staff, what types of positions to advertise, recruitment strategy etc. Decisions on new positions are made based on existing teaching needs, a need for new subjects or changes in the labour market (Meeting with the Dean). Their decisions are made with a secret vote, except re-election of existing staff (SER p. 30; Annex 78, art. 47).

Academic Council is composed of Heads of departments, Head of Study Programme Council, Dean, Vice-dean and representatives of the Student Parliament. The Council makes decisions on all relevant matters including curriculum issues within the framework of the accreditation. Initiatives for curriculum change can come from different levels within the institution, also from students (Meeting with Chair and members of the relevant boards and Academic Council). Academic Council also decides on the engagement of external teaching staff for each academic year, but not recruitment of long-term teaching and support staff. Decisions are made by anonymous or public vote, depending on the matter (SER p. 30; Annex 78, art. 48-53; Annex 34;). Academic Council has three special panels (SER p. 30): Quality Assurance and Control Committee (Annex 78, art. 53-54; Annex 44), Central panel for enrolment exams (Annex 78, art. 55), and Head of Doctoral study programme (Annex 78, art. 56).

Study Program Council is composed of all Heads of study programmes and Vice-dean for teaching. It deals with communication between study programmes, coordination of elective courses, monitoring the study programmes, analysing student progression, considering student requests and appeals etc. (SER p. 30, Annex 78, art. 64-69).

Departments constitute the core of the Faculty of Music and are the place where initiatives are launched. The Departments are concerned with the teaching process, study programmes, teaching staff needs, and activities of the department. All who take part in teaching in a department are members. Each department has a Head of department, a Head of study programme, and a Secretary. Both heads are elected by anonymous voting (SER p. 30; Annex 78, art. 57-63). The department chooses its representatives to the Faculty Council and the Department Council.

In addition to the departments, there is a Unit for complementary scientific and vocational disciplines, where members are the teachers of foreign languages, pedagogy, philosophy and other subjects outside music (SER p. 30; Annex 78, art. 70-71).

There is an organisation chart (Annex 49), which outlines the governing bodies. The Review Team found it difficult to understand the decision-making processes and lines of command based on this chart. The Review Team was, however, assured that this is clear to students and staff and that there is a very constructive collaboration between the Dean, Academic Council, and Heads of department: "We all work together. We work as a team" (Meeting with institutional/departmental/programme leaders).

Students of the Faculty of Music are involved in all activities and decision making when student matters are on the agenda. The Student Parliament elects representatives to the Faculty bodies where they have a right to discuss and to vote. This includes the Faculty Council, Academic Council, Commission for the Statute, the Quality Assurance and Control Committee, Commissions for the Library, for the Discipline, for the evaluation of extracurricular activities and for the Survey realisation (SER p. 31; Annex 78, art. 17, 48, 68, 72, 73; Annex 14).

<p>The organisational structure of the Faculty of Music is appropriate and the decision-making processes are clear and transparent. Students and staff have a clear understanding of how and where initiatives are taken forward. The organisation chart itself, however, does not communicate the organisation structure or decision-making processes very well outside of the institution. The lack of State appointed members of the Academic Council is a concern, but outside the control of the institution.</p>
--

The Review Team concludes that the Faculty of Music fully complies with Standard 6.2.

7. Internal Quality Culture

Standard: the institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.

The Faculty of Music has a strong focus on monitoring all parts of its educational and other activities as well as developing strategies for enhancement of quality assurance in line with European trends (SER p. 32; Meeting with Dean; Meeting with institutional/departmental/programme leaders; Meeting with senior administrative officers). There is a Quality Assurance Board of 12 members with representatives from different departments, support staff, students, and the Vice-Dean for teaching. The QA Board is part of the Academic Council (SER p. 32; Annex 44).

The following areas are subject to quality assurance: Quality of study programmes, teaching procedure and artistic, scientific, research, and vocational work, quality of teaching staff, management, support staff, and students, quality of educational and technological resources, facilities and financing, and the role of students in self-evaluation and quality assurance procedures. The QA Board is responsible for systematically monitoring and periodically assessing the quality within these areas (SER p. 32; Annex 60 pp. 3-14, Annex 78, art. 53-54, pp. 18-19). It submits yearly reports on all defined aspects of quality to the Academic Council, which makes decisions on further actions (SER p. 32). A report, approved by the Academic Council, is then delivered to the Senate of the University of Arts, and National Entity for Accreditation and Quality Assurance in Higher Education of Serbia (NEAQA) (SER p. 32). The quality assurance strategy and working methods of the Quality Assurance Board are defined in regulations (Annexes 52, 53, 56, 57).

The Faculty of Music carries out self-evaluation and teaching assessment procedures minimum every three years (SER p. 32; Annexes 54, 56, 57, 60, 61, 62, 63, 64, 66, 67, 70). As part of the DEMUSIS project, student feedback on teaching and services is now introduced as a yearly activity. Students have to fill out an online questionnaire through the FIS system to register for exams (Meeting with students).

Students gave examples of how their ideas had been taken into account when they gave input to the curriculum. They expressed that they feel the freedom to discuss any issues with not only their professors but also with other professors (Meeting with students). Teaching and administrative staff confirmed that there is a genuine willingness to address concerns and to support students in any way needed (Meeting with academic and artistic staff; Meeting with senior administrative staff).

The Review Team found the support of clear and effective quality assurance and enhancement procedures in the documentation presented and in interviews with leadership, students and staff. The procedures are formalised through national regulations, which makes them robust. The Review Team also found evidence of a strong quality culture within the institution with a commitment to support students and address any concerns or needs for change in curriculum or procedures. The Review Team supports the initiative to request student feedback on teaching every year.

The Review Team concludes that the Faculty of Music fully complies with Standard 7.

8. Public interaction

8.1 Cultural, artistic and educational contexts

Standard: the institution engages within wider cultural, artistic and educational contexts.

The Faculty of Music occupies a leading position in the Serbian music education system (SER p.33). This statement in the self-evaluation report was supported by representatives of the profession met by the Review Team (Meeting with representatives of the profession and former students). Through the years, the Faculty of Music has initiated the establishment of higher music education in all larger cities and has contributed to the development of music schools on all levels (SER p. 33). There seems to be a strong sense of responsibility towards promoting music life in Serbia by the Faculty of Music, as expressed by one of the teachers met by the Review Team: “We are an inspiration, our achievements are visible” (Meeting with academic and artistic staff).

The study programs are designed to involve students from the very beginning in musical, scientific and cultural life in the country as a whole (SER p. 33; Additional examples of good practice/4). From this academic year on, students are offered courses in entrepreneurship as part of the DEMUSIS project (Meeting with students; Additional materials/ 6), and from next academic year, two new master programmes focusing on entrepreneurship, digital competences, more active role of musicians in the society, and music production will be offered (Meeting with Chair and members of relevant boards and Academic Council; Meeting with representatives for the DEMUSIS project).

Students get credit points for concerts they organise themselves outside the Faculty of Music (Meeting with Chair and members of relevant boards and academic council). The Faculty of Music organises around 300 concerts a year in addition to conferences, masterclasses and guest lectures. The Faculty of Music has no financial resources for teachers' concert activities but supports their external applications actively. Some support is offered for teachers' and students' research activities, but this is limited due to lack of sufficient state funding (SER p. 33; Meeting with academic and artistic staff).

The Faculty of Music is engaged in wider cultural, artistic and educational contexts in different ways. Teachers are members of significant and prestigious national institutions. Teacher and student ensembles participate in important national events in Serbia and internationally. The Faculty of Music cooperates with several museums, libraries, cultural and research organisations and NGOs, and there is well-developed and regulated cooperation with major Serbian orchestras such as Belgrade Philharmonic Orchestra (SER p. 33; Annexes 16, 18, 22, 24-27, 29). The Review Team heard many examples of the involvement of the Faculty of Music in different festivals, external workshops, and competitions (Meeting with Chair and members of relevant boards and Academic Council; Meeting with representatives of the profession and former students) as well as different forms of cooperation with pre-college institutions (Meeting

with representatives of the profession and former students). The Faculty of Music has an extensive publishing activity with 15-20 publications a year ranging from monographs, conference proceedings, and audio and visual editions (SER p. 33; Additional examples of good practice/5)

The Review Team finds the Faculty of Music well integrated into wider cultural, artistic and educational contexts in Serbia, with a strong commitment to contribute in different ways to the cultural and educational sectors. The number of concerts provided by the Faculty of Music is impressive and is in itself a valuable contribution. The Review Team encourages the Faculty of Music to carry out some research about their audience and explore ways to reach out to a wider community, in line with European trends. The introduction of entrepreneurship and digital competencies into the curriculum is in line with European trends and will undoubtedly contribute to the employability of candidates from the Faculty of Music, as well as the ability to engage with a wider community.

The Review Team concludes that the Faculty of Music fully complies with Standard 8.1.

8.2 Interaction with the artistic professions

Standard: the institution actively promotes links with various sectors of the music and other artistic professions.

The Faculty of Music has a comprehensive and fruitful collaboration with all music institutions in the country. Almost all these institutions provide practice opportunities for students during their studies (SER p. 34; Additional materials/ 4:2). Representatives of the profession met by the Review Team confirm that there is a close collaboration between the Faculty of Music and various sectors of music and other artistic professions, and numerous examples were given (Meeting with representatives of the profession and former students). The DEMUSIS project will facilitate the use of internships in professional ensembles (Meeting representatives of the profession and former students). The close links between the Faculty of Music and the profession were underlined by both teachers and representatives of the profession met by the Review Team: “We know each other. We know if they need a position” (Meeting with academic and artistic staff); “We are one big community” (Meeting with representatives of the profession and former students).

There is no centre for career guidance or specific courses for preparing students for working in the profession, but the experiences they gain through their studies enable them to engage in artistic, scientific and cultural life both in Serbia and internationally (SER p. 34). Elective courses in entrepreneurship and a master programme focusing on entrepreneurship and digital competences are however being introduced (Meeting with Chair and members of relevant boards and Academic Council; Meeting with representatives for the DEMUSIS project).

There are several examples of engagement with the music sector and other artistic professions such as regular participation in the BEMUS festival, in "Young", and the intercultural festival "Rossi fest". One example of long-standing and fruitful cooperation is the international guitar festival, where the Faculty of Music provides venues for masterclasses and competitions, students in return receive free attendance, and professors teach masterclasses, thus introducing the Faculty of Music to international students/participants (Meeting with representatives of the profession and former students).

Cooperation projects between the faculties at University of Arts are regularly carried out (SER p. 34; Additional examples of good practice/2). The Faculty of Music also support students' artistic activities in the wider community, such as student participation in the KoMa Festival for young composers (SER p. 34; Annex 65, pp.60-61); Additional materials/4:9). Students met by the Review Team reported that they receive support from their professors in securing funding for participation in festivals and other external cultural activities (Meeting with students). Due to unpredictable funding, long-term planning of links to the artistic profession is more driven by opportunity than a purpose (SER p. 34).

Centre for permanent education at the Faculty of Music promotes lifelong learning. Activities of the Centre are defined by the Statute (SER p. 34; annex 75).

The Faculty of Music is very well connected to the artistic professions in Serbia and several long-lasting collaborations exist between the Faculty of Music and different parts of the artistic profession. This enables students to gain valuable experiences from professional life during their studies, and the Review Team heard many examples of this, many of which occur regularly. The DEMUSIS project will further enhance the students' opportunities for interaction with the music profession and thus prepare them for a future career. The links to the profession are to some extent informal, and the Review Team would advise the Faculty of Music to consider the need for some more formalised arenas for contact. The interaction with the profession is nevertheless robust, substantial and effective.

The Review Team concludes that the Faculty of Music fully complies with Standard 8.2.

8.3 Information provided to the public

Standard: information provided to the public about the institution is clear, consistent and accurate.

The Faculty of Music has a Centre for Media and Public Relations and a Centre for International Relations with the primary task of collaboration with the public sector. The PR Centre is responsible for providing information to potential students as well as the general public, journalists and representatives for other art institutions. It also organises information campaigns as needed and updates the Faculty's website (SER p. 35; Annex 58). Information to the public is provided on the website, the Facebook site, which is updated more frequently than the website, and the YouTube channel. Information about concerts is updated monthly, other information such as teaching staff, courses, curricula, and meeting calendars, is updated ahead of each academic year (SER p. 35). Information is checked by relevant authorities at the Faculty of Music before it is published (SER p. 35). Due to the ban on employment in the public sector since 2014, there is not enough staff to handle public relations (SER p. 35; Meeting with senior management staff). Most of the information provided is in Serbian (SER p. 35; www. Fmu.bg.ac.rs). The lack of information in English on the web page was raised as a concern by teachers met by the Review panel since this hinders talented international master and PhD students from applying (meeting academic and artistic staff).

The public is granted the right to insight into certain documents about teaching staff recruitment (SER p. 28; Annex 78, art. 160), and final doctoral thesis (SER p. 28).

The Faculty of Music provides clear consistent and accurate information to the Serbian public through a variety of channels. The webpage plays an important role in this respect, and it is well organised. Due to lack of staff to handle public relations, the web page is mainly in Serbian, which constitutes a severe limitation concerning the institution's international ambitions.

The Review Team concludes that the Faculty of Music fully complies with Standard 8.3.

9. Summary of the institution's compliance with MusiQuE Standards

1. Institutional mission, vision and context	
<p>Standard 1. The institutional mission and vision are clearly stated.</p> <p>In order to achieve full compliance, the Review Team recommends (1) that the different versions of the mission in different documents are synchronized, and that the mission clearly states the identity, philosophy, activities and position of the institution, (2) that a clearer distinction between (present) mission and (future) vision is established, and (3) the vision formulations captures the ambitions of the leadership, especially concerning internationalisation.</p>	Partially compliant
2. Educational processes	
<p>Standard 2.1. The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery</p>	Fully compliant
<p>Standard 2.2. The institution offers a range of opportunities for students to gain an international perspective.</p> <p>In order to achieve full compliance, the Review Team recommends the Faculty of Music (1) to continue its efforts to have more study programmes accredited in English, (2) to provide more information about the institution and its programmes in English, (3) increase support for teachers' international activities.</p>	Substantially compliant
<p>Standard 2.3. The assessment methods are clearly defined and demonstrate achievement of learning outcomes.</p>	Fully compliant
3. Student profiles	
<p>Standard 3.1. Clear admission criteria exist, which establish artistic/academic suitability of students.</p>	Fully compliant
<p>Standard 3.2. The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</p>	Partially compliant

<p>In order to achieve full compliance, the Review Team recommends the Faculty of Music (1) to further formalise the monitoring and review of student progression and achievement, (2) to continue its efforts to establish a database on alumni and their careers, (3) to involve representatives from the profession in curricular development to ensure relevance, and (4) to monitor trends in the international labour market in line with the vision expressed.</p>	
<p>4. Teaching staff</p>	
<p>Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.</p>	<p>Fully compliant</p>
<p>Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programmes.</p>	<p>Fully compliant</p>
<p>5. Facilities, resources and support</p>	
<p>Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programmes.</p> <p>In order to achieve full compliance, the Review Team recommends the Faculty of Music (1) to continue its efforts to secure the financing of a new campus with the appropriate number and standard of concert halls, teaching and practice rooms as well as technological infrastructure in line with the expressed ambitions of the Faculty and, (2) to continue its efforts to acquire musical instruments and other equipment of the number and standard necessary to support the studies.</p>	<p>Partially compliant</p>
<p>Standard 5.2. The institution's financial resources enable successful delivery of the study programmes.</p>	<p>Partially compliant</p>
<p>Standard 5.3. The institution has sufficient qualified support staff.</p>	<p>Fully compliant</p>
<p>6. Communication, organisation and decision-making</p>	
<p>Standard 6.1. Effective mechanisms are in place for internal communication within the institution.</p>	<p>Fully compliant</p>

Standard 6.2. The institution has an appropriate organisational structure and clear decision-making processes.	Fully compliant
7. Internal quality culture	
Standard 7.1. The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.	Fully compliant
8. Public interaction	
Standard 8.1. The institution engages within wider cultural, artistic and educational contexts.	Fully compliant
Standard 8.2. The institution actively promotes links with various sectors of the music and other artistic professions.	Fully compliant
Standard 8.3. Information provided to the public about the institution is clear, consistent and accurate.	Fully compliant

Annex 1 - Site-visit Schedule



Day 1 (half day) 27.10.2019 Sunday

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
In advance of the first meeting	Arrival of Review Team members	N/A
17:00-19:00	Preparatory meeting of the Review Team	Hotel "Park", Njegoševa 2, conference room
19:30	Dinner	Restaurant "Continental", Hotel "Park" (Njegoševa 2)

Day 2 (full day) 28.10.2019

Time	Session	Names and functions of participants from the visited institution
	Venue: Faculty of Music, Kralja Milana 50, Ground floor, room 16	
09:00-09:30	Review Team meeting	
09:30-11.00	Meeting 1a Meeting with the Head of the Institution Meeting 1b Meeting with institutional/departmental/ programme leaders	Ljiljana Nestorovska, Dean, Professor of harp, Poly-instrumental department Ivan Brkljačić, Vice-dean for teaching, Composition department Branko Penčić, Head of Piano department, Academic Council member Slobodan Gerić, Head of Strings department, Academic Council member Gordana Karan, Head of Solfeggio and music pedagogy Department, Academic

	(meeting 1 divided on the Dean's request)	Council member Mirjana Zakić, Head of Department of Ethnomusicology Ana Stefanović, Head of Study program, Department of Musicology Maja Smiljanić-Radić, Professor of organ, Head of the Poly-instrumental department, Academic Council member
11:00-11:15	Break	
11:15-11:30	Review Team members share conclusions with Secretary	
11:30-13:00	Meeting 2 Chair and members of the relevant boards and academic council	Vera Ogrizović, Head of Council, Professor of Organ Tea Dimitrijević, Deputy Head of Council, Chamber Music Department Sanja Ranković, Head of Study program, Department of Ethnomusicology Vladimir Nikolov, Head of Department Jazz and popular music, Academic Council member
13:00-14:00	Lunch	Catering service Faculty of Music, Ground floor, room 16
14:00-15:30	Meeting 3 Meeting with artistic and academic staff members	Svetlana Savić, Head of the Composition Department, Academic Council member Aneta Ilić, Vocal studies Department, Vice-dean for artistic work Miomir Simonović, professor of Flute, Wind instruments Department Marija Masnikosa, Council member, Jean Monnet Module project coordinator, Department of musicology Ivana Ilić, assistant professor, Music Theory Department
15:30-15:45	Break	
15:45-16:00	Review Team members share conclusions with Secretary	
16:00-17:00	Meeting 4 Meeting with students	Ana Mijailović, musicology, bachelor 3 rd year Olga Janković, composition, bachelor 4 th year Sava Božinović, guitar, bachelor 4 th year Miloš Stevanović, violin, master

		Aleksandra Jovanović, voice, PhD studies Jelena Stevanović, Head of Student Parliament, music pedagogy, master
17:00-17:15	Break	
17:15-17:30	Review Team members share conclusions with Secretary	
17:00-18:00	Meeting 5 <i>Visits to observe classes</i>	Individual classes one-on-one: composition, prof. Svetlana Savić, room 33; flute class, prof. Ljubiša Jovanović, room 47; guitar, prof. Srđan Tošić, room 2; harpsichord, prof. Milan Popović, room 14; Individual class in Tone studio, lect. Vladimir Korać Group class: Timbral specificity of auditive perception, prof. Gordana Karan, room 34 (MA and PhD studies)
18:00-19:00	Concert	Great hall, 1 st floor
19:00-19:30	Guided tour – Review of the facilities	
20:00	Dinner	Restaurant “Manjez” (Svetozara Markovića 49)

Day 3 (full day) 29.10.2019

Time	Session	Names and functions of participants from the visited institution
	Venue: Faculty of Music, Kralja Milana 50, Ground floor, room 16	

09:00-10:00	Review Team meeting	N/A
10:00-11:00	Meeting 6 Meeting with representatives of the profession and former students	Dragana Mitrović, Advisor to the Minister of Culture and Information, Ministry of Culture and Information of the Republic of Serbia Miloš Trajković, Principal of Music school “Mokranjac”, Belgrade Nikoleta Dojčinović, Music Editor-in-chief, Radio Beograd 1 Mirjana Nešković, assistant concertmaster, Belgrade Philharmonic, assistant professor of chamber music, Faculty of Philology and Arts, Kragujevac Boško Radojković, Guitar Art Festival Biljana Gorunović, professor of Piano, Academy of Arts in Novi Sad
11:00-11:15	Break	
11:15-11:30	Review Team members share conclusions with Secretary	
11:30-13:00	Meeting 7 Meeting with Senior Administrative Officers	Zagorka Vujičić, Secretary Dragica Arsenijević, Head of Finances and Accounting Office Aleksandra Ugraković, Administrator for legal issues, Head of General Service Radmila Milinković, Head of Library Mirjana Pajović, Student Administration Office Ivana Mijanović, international relations coordinator, Centre for international relations
13:00-14:00	Lunch	Catering service Faculty of Music, Ground floor, room 16

14:00-15:00	Meeting 8: Meeting with representatives for the DEMUSIS project (On the Review Team's request)	Professor Ivana Perković, Project manager, DEMUSIS project Dušanka Jelenković Vidović, Project administrator, DEMUSIS project
15:00-17:00	Review Team meeting - Preparation for the feedback meeting	N/A
17:00-18:00	Feedback to the institution	
18:00-19:00	Concert	Poly-instrumental Department students

Annex 2 - Supporting documents

- Self-evaluation report (SER) (35 pages)
- Additional examples of good practice: Submitted by e-mail 22.11.19
- Additional materials, dated 27.10.19.
- Annexes to the SER:
 - Annex 1. Abstract in English_ UA extracurricular activities.doc
 - Annex 2. Abstract in English_Regulation book on the Center for permanent education.doc
 - Annex 3. Abstract_Regulation book on a title appointment of professors.docx
 - Annex 4. Abstract_regulation book on labour.docx
 - Annex 5. Abstract_Regulation book on taking exams and examination scoring.docx
 - Annex 6. Abstract_Regulation book on the entrance exams and examination ranking.docx
 - Annex 7. Abstract_Regulation book, employment University of Arts.docx
 - Annex 8. Abstract_Study regulation book.docx
 - Annex 9. An overview on the Cooperation Agreements of the Faculty of Music.doc
 - Annex 10. Analysis exams 2015-2016.pdf
 - Annex 11. Analysis exams 2016-2017.pdf
 - Annex 12. Analysis exams 2017-2018.pdf
 - Annex 13. Annual financial report for 2018.pdf
 - Annex 14. Commissions with student members.docx
 - Annex 15. Concerts and events posters.pdf
 - Annex 16. Contract Narodni muzej Pančevo.pdf
 - Annex 17. Contract on space providing.doc
 - Annex 18. Contract Sokoj.pdf
 - Annex 19. Contract_EPARM.pdf
 - Annex 20. Contract_Evropska_turneja_simfonijskog_orkestra.pdf
 - Annex 21. Contract_Graz.pdf
 - Annex 22. Contract_Gvarnerijus.pdf
 - Annex 23. Contract_izdavanje_monografije.pdf
 - Annex 24. Contract_Kolarac.pdf
 - Annex 25. Contract_LOLA.pdf
 - Annex 26. Contract_Majdan.pdf
 - Annex 27. Contract_RTS.pdf
 - Annex 28. Contract_Univerzitet_Opole.pdf

- Annex 29. Cooperation protocol_Mokranjac.pdf
- Annex 30. Credits overload policy, University od Arts.pdf
- Annex 31. Decree of Proclamation of the Gender Equality of the Republic of Serbia.doc
- Annex 32. Erasmus + international mobilities list of HEIs.doc
- Annex 33. Examination minutes.doc
- Annex 34. Example of the meeting agenda of the Teaching_Artistic_Scientific Committee of the Faculty of Music.doc
- Annex 35. Facilities and .doc
- Annex 36. Faculty of Music Belgrade Self evaluation report first draft DEMUSIS 0909.doc
- Annex 37. Information Booklet for the Enrolment to the FoM.doc
- Annex 38. Internal alerting procedure.doc
- Annex 39. Inventory list of FoM.docx
- Annex 40. Inventory list of FoM.pdf
- Annex 41. Law of the Higher Education.docx
- Annex 42. Library policy.doc
- Annex 43. List of equipment.doc
- Annex 44. Members of the Quality assurance committee at FoM.JPG
- Annex 45. NCHE. Minimum requirements for election of staff at university.pdf
- Annex 46. NEAQA. Regulations-for-Accreditation-of-SP.docx
- Annex 47. NEAQA. Rulebook on standards and procedure for external quality control in HE.doc
- Annex 48. Number of students enrolled in 2018-2019.docx
- Annex 49. Organizational scheme.doc
- Annex 50. Overview of international partnerships and projects.doc
- Annex 51. Prohibition of abuse.pdf
- Annex 52. Quality assurance strategy University of Arts 2007.doc
- Annex 53. Quality assurance strategy University of Arts 2018.pdf
- Annex 54. Questionnaires 1.1..doc
- Annex 55. Regulation book appointment of teachers.pdf
- Annex 56. Regulation book on evaluation survey, University.pdf
- Annex 57. Regulation book on quality assurance, University.pdf
- Annex 58. Regulation book on the PR Centre of the Faculty.doc
- Annex 59. Regulation_mobing.pdf

- Annex 60. Report on self evaluation and the quality evaluation.doc
- Annex 61. Report on survey 2012.doc
- Annex 62. Report on survey 2013.doc
- Annex 63. Report on survey 2014.doc
- Annex 64. Report on the survey 2017_18.doc
- Annex 65. Report on work of the Faculty of Music for 2018..doc
- Annex 66. Report quality assurance 2015.doc
- Annex 67. Report self-evaluation April 2014.doc
- Annex 68. Requirements for election of Art associates_12_april_2019 (1).doc
- Annex 69. Rules of Study at the FoM.doc
- Annex 70. Self-evaluation report may 2014.doc
- Annex 71. SER section 9.docx
- Annex 72. Size and the composition of the teaching staff.doc
- Annex 73. Standard 3.2 Pass rate 2015-16, 2016-17, 2017-18.docx
- Annex 74. Standards students 1.1.pdf
- Annex 75. Statistical data staff (workload, subject areas).doc
- Annex 76. Statistical data number of students per subject area.xlsx
- Annex 77. Statute University of Arts.pdf
- Annex 78. Statute_FOM_13_6_2019.docx
- Annex 79. Student Questionnaire, example.doc
- Annex 80. Students - Dropped out and completed.xlsx
- Annex 81. Students - Graduated.xlsx
- Annex 82. Students_ Credit overload petition, 2015-2018.doc
- Annex 83. Successfulness of study.docx
- Annex 84. The Law on Prohibition of Discrimination of Republic of Serbia.doc
- Annex 85. The Law on prohibition of Discrimination of the Disabled Persons of the Republic of Serbia.doc
- Annex 86. The regulation book on safety and protection on work.pdf
- Annex 87. The Regulation Book on the Fire Protection (1).pdf
- Annex 88. Visiting professors.doc
- Annex 89. Workload of professors.xlsx
- Annex 90. Workload of teachers - accreditation.xlsx

Annex 91. Diploma supplements

Annex 92. Additional documents – English translation

1. Abstract: Quality Assurance Strategy
2. Abstract: Report on work of the Faculty 2018
3. Organisational scheme
4. Students dropped out and completed
5. Students graduated