



The University of Split
Art Academy in Split

SELF-EVALUATION



Class: 003-08/13-02/0007

Reg. Number: 355-01-13-5

Zagreb, September 13th, 2013

Following the conclusions of the Accreditation Council on amendments *Instructions for Drafting Self-evaluation of Institutions within Universities* adopted at the 41st session held on September 10th, 2013, in relation to Article 22 of the Law on Quality Assurance in Science and Higher Education (Official Gazette No. 45/09) and Article 17 of the Ordinance on the content of license and conditions for issuing license to perform activities of higher education, carrying out study programs and re-accreditation of higher education institutions (Official Gazette No. 24/2010) and Article 7 of the Regulations on issuing licence for carrying out scientific activity, conditions for re-accreditation of scientific organisations and content of licence (Official Gazette, No. 83/10) and Article 22 and Article 44, paragraph 2, of the Statute of the Agency for Science and Higher Education, on 13 September 2013, the Director of the Agency adopted

Instructions for Drafting Self-evaluation of Higher Education Institutions within Universities

Instructions for Drafting Self-evaluation of Higher Education Institutions within Universities are applied in the evaluation process of higher education institutions in within universities and integrated universities.

The opinions and assessments given in the self-analysis reflect the views of HEI Board led by the dean.

Self-evaluation follows the same items the tables are structured upon. If you believe that a specific table should be further explained, please provide additional information or comment. In Self-Evaluation you should rely on numerical data in tables and present your own thoughts on the application of these parameters in determining the work efficiency of the higher education institution.

Unless otherwise stated, the period to which the tables relate is always the last five years, with the last year being the year before the start of writing self-evaluation. If data do not relate to the calendar, but the academic year, the last date is October 1st (please highlight specificities, if differences exist at the beginning and at the end of your academic year).

In the case of higher education institutions in the field of arts, scientific activity in the text implies artistic activity also.

Questions listed below serve as guidelines in preparing the self-evaluation, which does not exclude the freedom of the HEI board to present additional elements which may be relevant for the analysis of the work of that higher education institution.

The Commission for Drafting Self-evaluation of Arts Academy, University of Split

Mateo Perasović, Full Professor, Dean, Commission Chairman

Slobodan Tomić, Assistant Professor, Vice Dean for Education

Davorka Radica, PhD, AVORKA RADICA, Vice Dean for Education

Lara Aranza, Associate Professor, Vice Dean for Construction and Development

Mihovil Karuza, Assistant Professor, Vice Dean for Art, Science, International Cooperation and ECTS credits

Viktor Popović, Full Professor, Head

Nikola Džaja, Associate Professor, Head

Edvin Dragičević, Associate Professor, Head

Jurica Matijević, Associate Professor, Head

Igor Čaljkušić, Assistant Professor, Head

Sandra Sterle, Associate Professor, Head

Mirjana Siriščević, Full Professor (T), Head

Jadranka Garin, Assistant Professor, Head

Ana Domančić, Associate Professor, Head

Ita Prančević Borovac, PhD, Senior Lecturer

Žana Siminiati Violić, Head of Library

Jerka Bilankov, BSc., Lawyer

Ada Dražić, Head of Accounting Department

Ivan Žitko, BSc. in Economics

Silvia Boban, Electrical Engineer

Dalida Cikatić Karačić, Electrical Engineer

Kristina Lukić, student

Goran Golovko, Associate Professor

Branko Matulić, PhD, Full Professor

The present document of Self-evaluation of Arts Academy was adopted during an extraordinary session of the Academy Council held on January 28th, 2015.

The University of Split

Arts Academy

Split, Zagrebačka 3

Class: 003-05/15-02/0001

Reg. number: 2181-224-01-01-15-0001

Split, 28 January 2015.

Self-evaluation of Arts Academy in Split

Name of the evaluated HEI: Art Academy in Split

Name of the university whose constituent the evaluated HEI is: The University of Split

Founded in: 1997

Address: Zagrebačka 3

Telephone: 385 21 360 178

Fax: 385 21 344 043

Network address: www.umas.hr

E-pošta: office@umas.hr

Title, name and surname of the head of HEI: Mateo Perasović, Full Professor

Bank name and account number through which the HEI operates: Splitskabanka,
HR5223300031100090996

VAT ID (OIB): **38960125358**

CONTENT:

| | |
|----------------------------------------------------------------------------------------|----|
| 0. Decision by the Academy Council of the UMAS about the Acceptance of Self-evaluation | 6 |
| 1. Higher education institution management and quality assurance | 7 |
| 2. Study programmes | 32 |
| 3. Students | 72 |
| 4. Teaching Staff | 81 |
| 5. Scientific Research and Projects | 95 |
| 6. Mobility and international cooperation | 11 |
| | 7 |
| 7. Resources: administrative and support services, space, equipment and finances | 12 |



SVEUČILIŠTE U SPLITU
UMJETNIČKA ADEMDA
ZAGREBAČKA 3
21000 SPLIT
tel.: 360 178 fax: 344 043
office@umas.hr
www.umas.hr

Klasa: 003-08/15-06/0001
Ur.br.: 2181-224-01-01-15--0003

Split, 28. siječnja, 2015. god.

Akademjsko vijeće Umjetničke akademije u Splitu na izvanrednoj 246. sjednici održanoj 28. siječnja 2015. jednoglasno je donijelo

ODLUKU

Prihvata se dokument Samoanalize Umjetničke akademije u Splitu.



1. Higher education institution management and quality assurance

- a) *State a short description of development of your HE institution and important events in the past 10 years (organisational changes, relocations, significant problems in operation).*

Higher artistic education in Split emerged from the tradition of pedagogical studies of art and music within the previous Teachers College. A historical event for the University of Split in the field of arts took place in 1997 with the founding of Arts Academy. New art studios were established then, for which the already used and inadequate premises were intended where organizational units were placed. The Dean's Office, Painting and Department of Theatre / Acting are situated in the city centre, in Zagrebačka 3. Students' office and sub-department of Visual Communications Design, Film and Video and graphic module of Visual Culture and Visual Arts are situated at Gripe, Glagoljaška bb, where joint courses of Painting, Sculpture and Visual Culture and Visual Arts are held, as well part of Acting courses. The Sub-department of Conservation and Restoration, library and painting module of Visual Culture and Visual Arts are situated at Visoka, Faustavrančića 17, where joint theoretical courses for all the sub-departments of the Department of Fine Arts are held. The Department of Music is entirely situated at Visoka, Fausta Vrančića 19. The Sub-department of Sculpture is situated at Brda, Hercegovačka 65. There is a preparation of the preliminary design for the building of the New Academy which should be built in the area of the University Campus and thus solve the problem of deployment and difficulties regarding the holding of joint classes. Following the reorganization of the entire higher education system according to the Bologna system, Arts Academy has grown even further in organizational sense (the Department of Theatrical Arts with the studies of Acting was founded in 2005, and the post-graduate university study of ethnomusicology in 2011). After seventeen years of work, Arts Academy in Split today has three departments (Fine Arts, Music and Theatrical) which in turn are divided into 13 separate sub-departments with 18 undergraduate, 18 graduate, one integrated and one post-graduate university study program. At Arts Academy in Split, at the time of adoption of the present document, there are 105 employees; there are 85 teachers participating in holding classes with titles as follows: 2 lab technicians, 1 senior laboratory assistant, 4 assistants, 2 senior assistants, 1 Junior Assistant, 1 senior Junior Assistant, 2 accompanists, 4 lecturers, 9 senior lecturers, 23 assistant professors, 20 associate professors, 12 full professors and 4 full professors with tenure. 17 teachers come from scientific and 68 from the field of art, 14 of them have a PhD degree and 2 a master's degree. Non-teaching staff make a total of 20.

Due to the specificity of higher education art programmes that are primarily based on individual and mentor teaching, and follow the principles of the Bologna education process, there is about a hundred external associates participating regularly or occasionally in holding courses at Arts Academy in Split, which represents a considerable burden in financing the institution because these funds are not included in the annual financial plan in advance.

b) *Make a diagram of the internal organisational structure of your HE institution (council, departments, chairs and other). State the number of full-time employees per each organisational unit. Describe as an addendum the composition and function of individual elements of the structure. Specify which elements of the management structure involve other stakeholders (students, employers and other) and comment on their role and contribution.*

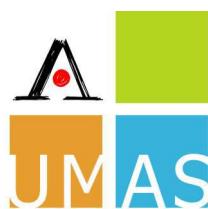
The diagram of internal organizational structure of the Academy, with the number of full-time employees per each organizational unit:

Academy



According to the Statute (last amended on October 16th, 2013) and the Regulations on Internal Organization and Job Classification at Arts Academy in Split (last amended on February 17th, 2014) the bodies of the Academy are the Dean of, the Academy Council and other bodies established by the Statute and other acts of the Academy, while organizational units are: departments (Department of Fine Arts, Department of Music and Department of Theatrical Arts), sub-departments (Sub-department of Painting, Sub-department of Sculpture, Sub-department of Film and Video, Sub-department of Visual Communication

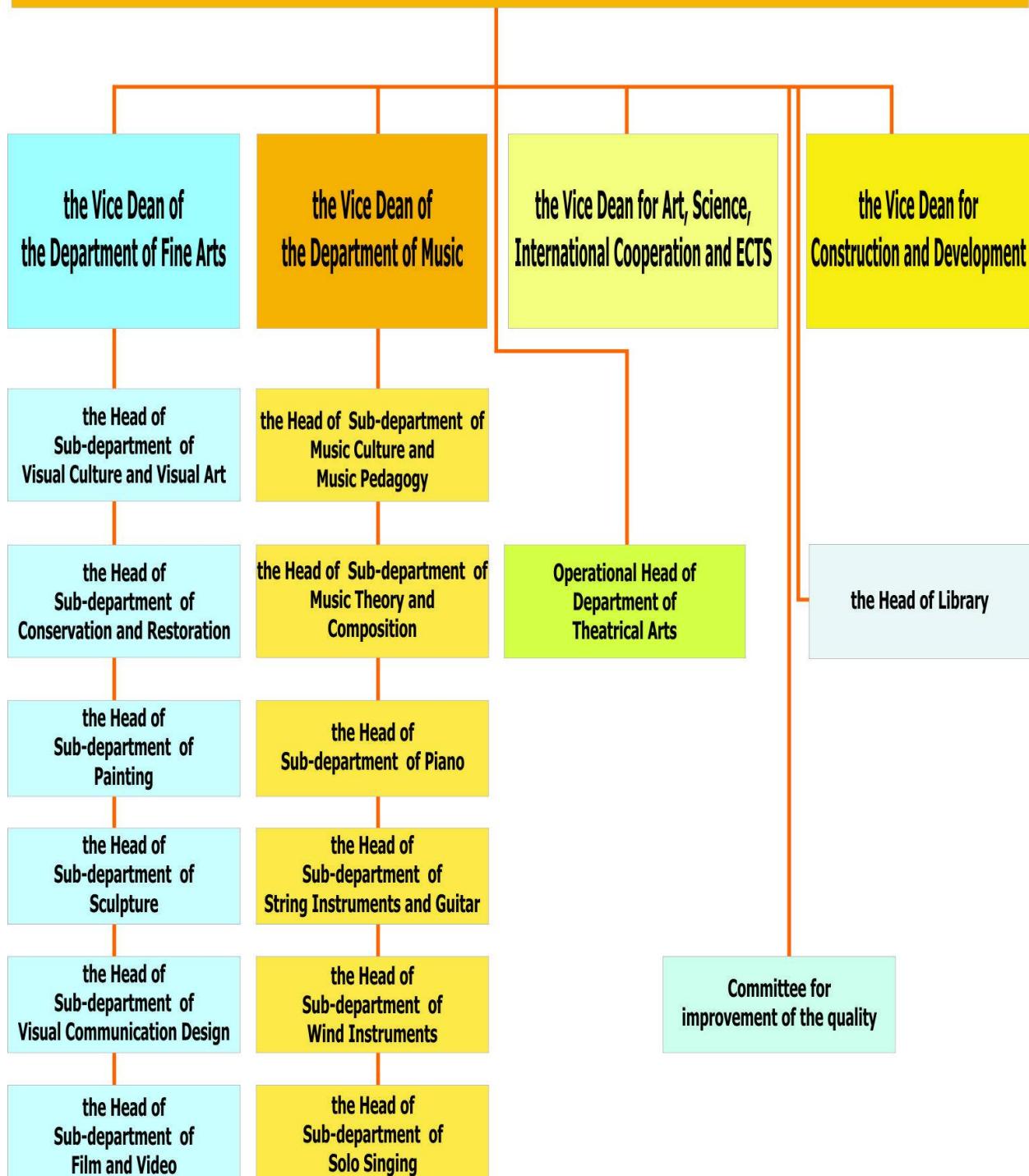
Design, Sub-department of Conservation and Restoration, Sub-department of Visual Culture and Visual Arts, Sub-department of Music Culture and Music Pedagogy, Sub-department of Music Theory and Composition, Sub-department of Piano, Sub-department of String Instrument and Guitar, Sub-department of Wind Instruments, Sub-department of Solo Singing, Post-graduate University Study of Ethnomusicology and Sub-department of Acting), library and the Dean's Office (Secretariat, Financial and Accounting Issues Office, Public Procurement Office, IT Office, Student Office and Auxiliary Technical Office).



- c) *Specify the structure of your institution's management (dean, vice-deans, heads of departments and other) and briefly describe their roles and election procedure.*

The diagram of the Academy leadership: structure

the Dean



The Dean

- represents the Academy, he is its head and leader
 - * organizes and coordinates the work and operations of the Academy
 - issues regulations on systematization of jobs at the proposal of the Academy

Council

- * proposes the election of Vice-Dean to the Academy Council
- * takes care of the teaching process, artistic, scientific and professional work and fulfillment of teachers and associates' obligations
- * implements the decisions of the Academy Council and other bodies of the Academy
- * elects the secretary, administrative, technical and other workers
- * takes care of the legitimacy of the Academy's activities
- * passes individual acts from the field of labour relations
- * prepares, convenes and presides over the meetings of the Academy Council
- * establishes and appoints commissions to perform activities within their scope
- * decides on financial plan, final account, and investment maintenance of the Academy
- * calls tenders for selection of teachers and associates at the proposal of the Academic Council
- * concludes employment contracts for artistic-educational, scientific-educational, educational and associate positions with the consent of the Academy Council
- * concludes employment contracts for other positions, and other contracts without commencing employment
- * passes other general acts set forth in this statute and other regulations
- * performs other tasks stipulated by the Law, the University Statute and this statute

An Academy teacher with a title of full or associate professor having a contract stipulating that he/she is a full time employee of the Academy for an indefinite period, may be elected as the Dean.

The Dean is elected by the Academy Council by secret ballot with a majority vote of all members of the Academy Council.

The candidate for the Dean is proposed at the meeting of associate and full professors.

The candidates for the Dean shall, within 15 days from the date of the proposal submit to the Deans' Office at the protocol:

- * the candidate's CV;

- * a description of scientific, artistic and professional work;
- * work programme for the two-year mandate period;
- * the candidate's Statement of Candidacy Acceptance.

The Dean is elected for a two-year term and the same person may be elected for no more than two consecutive terms.

The election of the Dean is confirmed by the Senate.

The Dean is assisted by Vice-Deans and the Secretary of the Academy (who is also the head of professional services) with whom the Dean forms the Board of Experts in order to:

- coordinate and monitor the overall activities of the Academy
- improve the work of the professional services of the Academy
- align all business activities of the Academy

The Dean may enlarge the Board of Experts with respective heads of other organizational units of the Academy as well as the heads of various commissions.

Vice-Deans

The Academy has 4 Vice-Deans:

- the Vice Dean for Education of the Department of Music
- the Vice Dean for Education of the Department of Fine Arts
- the Vice Dean for Arts, Science, International Cooperation and ECTS credits
- the Vice Dean for Construction and Development

proposed by the Dean, and elected by the Academy Council by open ballot with a majority vote. The Vice-Deans' term is equal to the term of the Dean following whose proposal they were elected

The Vice Dean for Education:

- manages the activities of the department
- takes care of orderly conducting of the teaching process and is responsible for the implementation of programmes at the undergraduate, graduate and postgraduate studies,
- resolves the students' requests in the first instance
- manages the Committee for the Admission Procedure
- performs other duties as assigned by the Dean and the Academy Council

The Vice Dean for Arts, Science, International Cooperation and ECTS credits:

- performs all the tasks within his / her scope of work at the level of the Academy, the University and beyond.

The Vice Dean for Construction and Development:

- takes care of the development, improvement, construction and maintenance of premises and other infrastructure necessary for the normal activities of the Academy
 - takes care of capital and investment maintenance
 - participates in drafting the annual budget and financial plan
 - monitors the activities of the Academy and correspondingly reports to the Dean and other bodies of the Academy.

The Academy has 12 Heads of Sub-department, 1 Operational Manager / Head of Sub-department and 1 Head of the Postgraduate University Study.

Head of Sub-department is elected by the members of the Sub-department and approved by the Academic Council.

He / She is elected for a two-year term and may be re-elected.

A teacher in artistic-educational or scientific-educational position may be elected Head of Sub-department.

Head of Sub-department has the following rights and obligations:

- represents the Sub-department within the Academy, and following the Dean's authorization,
towards third parties also
 - organizes and coordinates the scientific, educational, artistic and professional work of the sub-department
 - supervises the work of teachers within the Sub-department and is responsible for the regularity of teaching in accordance with the curriculum
 - provides suggestions for improvement and quality assurance of teaching

- presides over the Sub-department meetings
- implements the decisions of the Academy Council the Dean concerning the Sub-department
- takes care of economy of operations of the Sub-department and investments, equipment maintenance and supplies needed for the activities of the Sub-department within -----limits of available resources
- performs other duties in accordance with this Statute and other general acts of the Academy

At the beginning of his / her term, the Head of Sub-department appoints a deputy authorized to perform all activities within the scope of his / her work in case of his / her inability or absence.

d) If your institution is a constituent of a university, list the integrated elements.

Since its establishment in 1997, Arts Academy in Split has been the constituent of the University of Split. Moreover, the Study of Educational and Natural Sciences and Mathematics, from which the Academy emerged, in some way represented a nucleus of origin throughout its history not only of the Academy but also the University of Split, so one may say that the Academy is tightly connected to its University. Namely, the secular scientific and educational system in our country was established in 1945, when on April 11th, following the decision from ZAVNOH, the first higher education institution named Pedagogical Academy was founded precisely in Split. One of its legal successors is the Academy, on whose foundations the beginnings of modern higher education within the University of Split are placed. Although the Academy is an independent constituent, it is functionally integrated, and one of the main indicators is the integrated Study of Conservation and Restoration which is carried out with another constituent of the University, the Faculty of Natural Sciences. The Dean is a member of the Senate as well as the elected representative of the artistic field. Many teachers of the Academy participate in the various forms of election or appointment of the various bodies of the University of Split. The Academy implements all legal decisions of the

Senate and complies with statutory and legal powers of the Rector and the leadership of the University directly related to the activities of the Academy, which is particularly evident in areas such as:

- approval of the amendments to the Statute
- confirmation of the election of the Dean
- approval of the employment of teachers and / or new positions
- approval of the employment of professional and administrative staff
- approval for some other aspects of the rights and obligations of employees
- requirements and criteria for the promotion to a professional grade
- confirmation of election to the scientific-educational and artistic educational titles
- monitoring and improving the quality of study programs, teaching and research
- international cooperation
- the mobility of students, teachers and administrative staff
- enrollment quotas and conditions of enrollment
- Student Council and student policy
- care for people with disabilities
- promotion of PhDs
- promotion of doctorates *honoris causa*
- financial and material operations
- planning and Development
- legal advice

and many other forms of functional integration of the Academy within the University.

e) ***Specify core values and methods of monitoring ethical behaviour in your activities related to research, teaching and student relations.***

Fundamental ethical principles and values are set out by *Code of Ethics of Teachers, Researchers and Associates of Arts Academy in Split* and *Code of Ethics of the University of Split*. The general moral and principles of professional ethics, and ethical rights and obligations based on them apply to all teachers, researchers, artists, students, professional and administrative staff. Code of Ethics lays down the basic principles and values: fairness and justice, equality, lawfulness; relationship with colleagues and associates and relationship with students based on protection of human rights and human dignity,

relationship to property, attitude towards public. It promotes the human, intellectual and artistic freedom, artistic and research excellence, scientific criticism, human relationship among all members of the academic community and the responsible exercise of rights in accordance with the responsibilities in the scientific, educational, artistic and professional work.

At the Academy there is Ethics Committee, which looks after the respect of principles established by the Code of Ethics, discusses and forms opinions in specific cases of questionable ethical behavior of employees and students. The Committee consists of five members. The Academy Council appoints four members from the ranks of teachers and staff, while a member from the ranks of students is proposed by the subsidiary of Student Council of the Academy. The members elect the President of the Committee among themselves. The Committee has a two-year mandate

f) Briefly describe mission and vision in line with the strategy of your HE institution and evaluate its implementation in activities carried out by your institution (study programmes, employment policy, international dimension, scientific and artistic activity, students, quality assurance, business activities, etc.)

Important general determinants affecting the strategy of the future development of Arts Academy in Split are:

1. The period of activity and organizational structures of Arts Academy:

Arts Academy consists of three Departments (and sub-departments within them) which worldwide generally have own entities. Practically, there are three academies in one whose study programmes generally do not overlap, but cover the area of artistic expression ranging from interpretation of recognized works of art to the production of entirely new works, from scientific research of the first paradigms to setting new paradigms based on the latter. The fact of such a diversity influences and explains great needs of facilities and personnel, because it is very difficult to standardize the requirements for teaching in such different sub-departments such as sculpture and solo singing or conservation-restoration and acting. Special conditions are needed for the implementation of pedagogical and theoretical study programmes and research work.

2. Individual approach to teaching:

University artistic education is mainly based on individual work with students. At other faculties mentorship is present during the process of completing final or graduation thesis while at Arts Academy it is a rule when transferring knowledge and acquiring different skills during the entire studies with the intention of defining the functional learning outcomes. Individual approach to teaching automatically requires a larger number of professors and assistants and also a large number of separate premises.

3. Personnel and facilities where Arts Academy operates:

Current personnel and facility reality is most evident in deployment of premises specified in item a) of this chapter. This fact poses a serious problem to the quality realization of teaching, especially when students have two or more lectures at different locations in the same shift. The current number of personnel (through permanent and full employment) hardly meets the full requirements of individual teaching so that we regularly need a large number of external associates within the university, inter-university and outside the university cooperation. The current ban on employment and the related inability to be promoted to scientific / artistic teaching positions has resulted in the necessary engagement of teachers with nominal titles which is an additional cost and a major problem to us.

4. The development strategy toward university postgraduate artistic, scientific and interdisciplinary studies:

It is normal that the goal of any educational programme is raising the level of studies and offer of study programmes to a higher level of knowledge, skills and abilities. Since at our Academy the study programmes are arranged within the artistic paradigm (which relies heavily to richness of intuition), as well as science, there is a great need for new and different postgraduate studies. The structure of the university postgraduate study of ethnomusicology represents a significant step forward to this direction and is unique of its kind in the entire region.

5. The development strategy toward the use of available allocation of ESI funds:

By Croatian accession to the European Union it has become possible to obtain grants from the European structural funds not only through the Ministry of Science, Education and Sports, but also through the Ministry of Economy and through the activity of the Ministry of Economy within the 1st priority area of the Operational Programme Competitiveness and Cohesion 2014-2020. Tourism and Creative and Cultural Industries are horizontal priorities S3 thematic areas in focus of interest of Arts Academy in Split, while quality of life, sustainable environment, mobility and nutrition are vertical ones. As this is modernization

and diversification of production, the Academy sees its chance and a real role, since it is innovation and creativity that form the basis of the work of art. Arts Academy in Split has carried out all preparatory activities for the establishment of the Centre of competences of creative and cultural industries, which means the cooperation of scientific-research community with the business sector and local and regional self-government in preparation and implementation of joint projects. The Academy is also supported by Croatian cluster of competitiveness of creative and cultural industries whose member it is.

In summarizing the mentioned developmental assumptions and real opportunities within the set framework of space and time, Arts Academy in Split presents its mission, vision and strategy of development as the beginning of the road towards the realization of necessary conditions resulting from five important assumptions stated in introduction.

Mission of Arts Academy in Split is the preservation and development of academic freedoms and principles as the basic precondition for independent, unconditioned and substantial development of artistic and scientific creativity and research of innovative methods of development and implementation of the same in the area of public and common good.

Our vision is a recognizable higher education artistic and scientific university institution within multidisciplinary and interactive space which will reflect its particularity (the Mediterranean position) to the European Union and the region (neighbouring countries).

Our strategy results from the analysis of the situation (SWOT analysis from the document entitled: Mission, Vision and Strategic Directions of Development of Arts Academy in Split from 2013 to 2018) and estimates of real opportunities.

It is contained in three objectives:

1. Raising the level of organization, responsibility and efficiency of employees and students as a precondition for joint interdisciplinary synergistic action of artists and scientists. This objective results from understanding reality in which we are all immersed and is a platform used to build all the hopes and wishes of our existence as an institution and the community of students, professors (scientists and artists) and other employees.

Current state:

- Organizational structure at three Departments and thirteen sub-departments confirmed by the Statute.

- Decisions are made at the level of the Sub-department, acknowledged by the Department, proposed to the Board of Deans and approved by the Academy Council.

- Study programmes follow the Sub-department / Departments in organizational sense and undergo a second review with changes of up to 20%.

- Horizontal mobility of students from one sub-department / department to another sub-department is insignificant, while vertical mobility from undergraduate to graduate studies is

appropriate.

- Inadequate distribution of activities outside the immediate teaching per teacher (the majority of organizational tasks is carried out by a small group of employees, which is also reflected in drafting of this self-evaluation).

Guidelines and recommendations:

- With a special appreciation of three different departments, current task is to take advantage of unlimited possibilities of synergy of the holders of these diversities in interdisciplinary projects based on excellent individual potentials.

- Make mutual dialogue, cooperation and partnership part of the teaching process.

- Maintain autonomy in decision-making and specificity in teaching.

- Insist on individual responsibility that will adequately reflect on the quality of entirety.

- Take advantage of the total potential in adapting to rapid changes in the European Union and the world. It is inevitable to become aware of globalist trends through competitiveness on the free market by not abandoning the high internal quality criteria.

- Increase the involvement of each employee, especially the teachers, in addressing issues of common interest.

- Increase international cooperation, both with similar institutions of the European Union,

and with the countries in the region which are not members of the EU, with the aim of raising the quality of teaching and consequently outcomes of the teaching process in order to quickly adjust to the requirements of business sector.

2. Employment of sufficient teaching and administrative staff and closer cooperation with

teaching bases (institutions, organizations, companies and associations), as well as the involvement of competent experts from among the teachers in implementing projects sponsored by the Centre of competences of creative and cultural industries.

Current state:

- A permanent debt based on unpaid overtime work of full-time employees (a surplus in standard teaching hours).

- An excessive financial burden caused by engagement of external associates due to disproportionate value of their fees in comparison to full-time employees.

- Irregular and untimely payment to external associates which, following the subsequent calculation at their home institutions (within university and inter-university cooperation) results in a loss of up to 40% of the payment due to the specific tax system.

- A small part of employees (teachers) burdened with administrative duties due to lack of adequate staff.

- No professional department of international cooperation and withdrawal of funds from EU funds.

Guidelines and recommendations:

- A surplus in standard teaching hours has to be presented as the need for new jobs. Systematization of jobs has to be revised and adapted to real needs.

- Insist on budget funds for external cooperation and conduct timely payments.

- Establish the Centre of Competence for the creative industries as organizational unit.

- Establish the Office for International Cooperation and EU funds as organizational unit.

3. The construction of the new building of Arts Academy in Split which will house all organizational units resulting in greater cohesion and synergy of action. Necessary actions have been initiated that will ultimately result in a unique place for Arts Academy in Split within the University Campus.

Current state:

- The Contract on Drafting Project and Technical Documents for the construction of the new building of Arts Academy (spatial unit 4 at the University Campus at Visoka in Split) was signed on April 16th, 2012. On behalf of the University as the Client, the Contract was signed by former Rector of the University, Dr Ivan Pavić, PhD, and on behalf of EA STUDIO, as the Contractor, the architects Vedran Duplančić and Nikola Škarić.

- The Vice Dean for construction and development was appointed and one of his duties is monitoring the implementation of this strategic objective.

- Following a short delay in drafting of documents, the current Management of the University, led by the new rector Dr Šimun Andelinović, PhD, committed to monitor the drafting of documents for the construction of the new building of Arts Academy in stages.

Guidelines and recommendations:

- To work on faster drafting of project and technical documents for the construction of the new building of Arts Academy by means of permanent communication with contractors.

- To insist on coordination between the contractor and immediate future users of the new building in order to find durable and functional solutions adapted to specific requirements of all artistic, scientific and management processes at Arts Academy.

- To look for the possibility of financing the construction of the new building in cooperation with the Rector's Office of the University of Split.

Naturally, the achievement of these objectives depends on understanding the position of higher education, especially artistic areas in contemporary society, as well as timely understanding and acceptance of new tasks set before science and art through higher education framework in the context of rapid changes in economy and establishing new paradigms for the future.

g) Explain why is your institution important and unique when compared to other institutions in

Croatia working in your scientific field.

The particularity of Arts Academy in Split is a Mediterranean heritage in the field of art which, by sea, has brought experience and influences of East and West to Dalmatia following the contact with different cultures of the Mediterranean Basin for two millennia. Certainly, the particularity of three artistic entities in a single Academy has been

emphasized in the wider region. Music, visual and theatrical arts have found themselves in a unique synergy of competence in this area by an Institutional synthesis. Visible signs of the tradition of artistic application in architecture since ancient times and the strong contribution of ethnus as anthropological constant within different forms of cultural realities are a guarantee of growth of inter and multiculturalism.

h) Comment on potential overlaps of your work with the work of similar institutions within the same university.

Overlapping the core activity of Arts Academy in Split with the other constituents of the University of Split does not exist.

i) Attach the document on strategy and procedures for quality assurance of scientific and teaching activities at your HE institution, assess the level of its implementation and comment on the annual reporting procedures.

At Arts Academy in Split, the following documents directly define strategy and procedures of improving the quality of research and teaching work:

- [Regulations on the Quality Improvement of UMAS](#)
- Regulations on the Procedure of Internal Periodical Assessment of the Quality Assurance System of UMAS
- [Manual of the Quality Assurance System of UMAS](#)
- Quality Policy
- [Mission, Vision and Strategic Directions of Development of UMAS \(from 2013 to 2018\)](#)

Quality assurance system of the Academy implies the totality of establishing quality in higher education with the ultimate goal of integrating the Academy in the European Higher Education Area. Therefore, all the following documents contribute to the development of culture of quality at individual specific levels:

- The Statute of UMAS
- Regulations on Studying
- Regulations on Doctoral Studies of Ethnomusicology
- Regulations on Application Procedures and Ranking of Applicants for Enrollment to the First Year of Undergraduate and Integrated Study Programmes of Arts Academy in Split
- Regulations on Final and Graduation / Master Thesis
- Regulations on Academic Recognition of Foreign Qualifications and Periods of Studying at UMAS
- Regulations on Assessment of Assistant Professors
- Code of Ethics of UMAS
- Regulations on Internal Organization and Job Classification
- Regulations of Procedure

The objectives of the quality assurance system are:

To create a system of quality management at the Academy by instigating and coordinating initiatives and the implementation of continuous quality improvement, to establish indicators, standards and criteria for quality improvement, to ensure internal audit as a prerequisite of quality management, to encourage and organize professional development of internal users of the system and ensure feedback from users and to direct their suggestions, proposals and criticisms, the development of mechanisms and incorporation of culture of improving the quality to normative acts and other forms activities of the Academy.

Strategy of quality assurance system is:

To encourage regular discussions about quality and spread culture of quality within the academic and community development, to organize and implement evaluation and self-evaluation necessary to explore different aspects of the quality of higher education, artistic, scientific and professional work, to encourage the continued information gathering from students and staff and ensure action based on this information, to define quality standards, to develop own mechanisms for quality improvement, to exchange good practices with other constituents of the University, to ensure the promotion of teaching, artistic, scientific, professional and administrative staff.

Therefore, it is clear that all the prescribed and required documentation has been adopted and is subject to compliance with the ESG (European Guidelines for Quality Assurance) which clearly states quality strategy and objectives of the overall system, while the degree of implementation is estimated between the initial and developed phase as a whole. We have to admit that until recently, the reporting on levels of implementation and certain activities was taken as a formality, but the awareness of understanding and the role of the quality improvement system significantly changed in the past two years. Therefore, the last assembly of the Committee provided a far more elaborated report on the activities carried out and the work plan for the coming period, which after the adoption at the Council becomes binding not only for the Committee and the Boards, but also for each employee and student of Arts Academy in Split. If we add the activity of the Commission for the internal audit of the quality assurance system, which with its report significantly contributes to self-realization of the quality system, we can say that the attitude to the quality system has significantly changed for the better. What is missing is an individual and coordinated action of the Commission for the improvement of teaching and the Commission for relations with students with other stakeholders of the quality system. Namely, everyday meetings with students within the mainly individual teaching, where the problems are addressed in close and immediate encounter, creates the impression that there is no need for formalization and excessive convening of meetings, record keeping, etc. All of these processes are understood as such by a good part of teachers, being unnecessary extra administrative burden placed on teachers who are drowning under the weight of numerous educational, scientific, artistic and professional obligations and activities. And although there are traces of truth to that, with good organization and constant informing of all stakeholders on the essence of the meaning of quality, we may reach balanced, yet everyday actions within which the most important it is to raise awareness that whatever happens at the higher education institution is a part of the quality system, not only meeting of the Board or the Commission but each concert, lecture, performance, test, design, field teaching, etc., all should be included in the quality system, either on a daily level of activity or as part of periodic or annual report. We hope to reach such standards in the next accreditation period.

- j) List the bodies which continuously work in the field of quality assurance. Assess their work in the past 5 years.*

The bodies which are continuously dealing with quality assurance at Arts Academy in Split are:

- Academy Council,
- Board for Quality Improvement
- Commission for Relations with Students
- Commission for the Improvement of Teaching
- Commission for the Internal Evaluation
- Ethics Committee

Among them Board for Quality Improvement and Commission for the Internal Evaluation are especially significant as direct makers and administrators of objectives of improving the quality assurance who independently, but in a coordinated way, organize, coordinate and implement the evaluation procedures and develop internal mechanisms for quality assurance and enhancement at the level of the Academy, all of it, of course, under the supervision and verification of the Academy Council, especially with regard to the following elements:

- self-assessment,
- the development of quality indicators,
- student participation in monitoring the quality of the implementation of studies,
- survey on the study efficiency and causes of poor, inefficient and long studying,
- implementation of institutional research of quality,
- conducting student surveys,
- survey on the competencies of teaching staff,
- university staff development (lifelong learning),
- administrative, professional and technical staff development,
- evidence of improvement of teaching,
- quality of general and specific learning outcomes,
- defining and introduction of standardization type in administrative part of constituent.

The Board and the Commission in collaboration with the Centre and the Academy bodies:

- plan the strategy of improving the quality of the Academy,
- implement the evaluation programme and the process of improving the quality of the Academy,
- coordinate the implementation of projects for professional and professional development of staff (academic, administrative and technical) at the Academy.

Other aforementioned bodies of the Academy are also responsible for quality assurance in certain areas as well as all the Vice-Deans and Heads of Departments and Sub-departments. Through expert services, the Dean's Office organizational unit performs all the professional, administrative and technical tasks for the needs of all academic bodies in accordance with the Law, Statute and other general acts. The Dean's Office, by performing tasks from its jurisdiction, provides the conditions for the lawful, timely and correct execution of the duties and powers of the Dean and other bodies of the Academy and the conditions for carrying out the functions, duties and tasks of all employees and students.

In their work, conduct and behaviour, the employees of the Academy, follow moral principles and principles of art and science criticism. In order to ensure compliance with the highest ethical standards, Ethics Committee was established at the Academy, with the task of achieving and promoting ethical principles and values in Arts, Science and Higher Education, in business and public relations. The Academy develops its quality assurance system, in compliance with the system of quality assurance of the University. All teachers, assistants and other staff of the Academy always bear in mind that students are a fundamental reason for the existence of the Academy.

A brief historical overview of the development of the quality system at Arts Academy

Institutional development of the quality system at the University of Split started on September 11th, 2008 with the establishment of the Centre for Quality Improvement (at the University level) and the Committee for Quality Improvement (at the constituents' level). The first Regulations on the Centre and the Committee on Quality Improvement of University of Split, was adopted at the 27th session of the Senate of the University of Split, on September 11th, 2008 and defined the mission, vision, strategy, objectives and scope of evaluation of the Centre and the Committee.

The Committee for Quality Improvement of the Academy in its first term was elected on the basis of the decision of the Academic Council at its 121st session held on July 16th, 2007. The Board joined the work of the University Centre from the beginning and from the academic year 2008 / 2009 began with the preparation and implementation of university student surveys and with other activities meant for quality improvement. With the election of the new Dean during the academic year 2009-2010, new members of the Committee were elected on the 147th session of the Academy Council held on October 1st, 2009. The Regulations on the quality system which prescribe the areas of evaluation, organization and functioning of the quality system were adopted by the decision of the Academy Council of the 162nd session held on February 16th, 2010.

In January 2013, Quality Policy was adopted (January 4th, 2013, reg. No. 193/13), in May of that year fundamental strategic document entitled Mission, Vision and Strategic Directions of Development of Arts Academy in Split from 2013 to 2018 was also adopted (218th session of the Council dated May 21st, 2013; reg. No. 990/13).

By election of the new Dean (who accepted and confirmed the already adopted Quality Policy) in academic year 2013 / 14, at the 224th session held on October 3rd, 2013, new members of the Board for Quality Improvement were elected as well as of the other committees from the said Regulations on Quality System.

The Commission for Internal Evaluation of the Quality Assurance System was elected at the 228th session of the Academy Council held on February 17th, 2014. At the next, 230th, session of the Academy Council of 18th March 2014, the Rules of Procedure of internal periodical assessment of the quality assurance system and Manual on system for quality assurance and improvement of Arts Academy in Split were adopted.

The Board and the Commissions associated with quality assurance system act independently, but in cooperation with all other stakeholders and share the responsibility for quality assurance and improvement in all areas of activity of the Academy. Their duties and powers are planning, organizing, coordinating and implementing evaluation procedures and developing internal mechanisms of quality assurance and improvement at the level of the Academy. The entire quality assurance and improvement is managed by Academy Council, which, on the basis of opinion of the Board and the Commissions, makes decisions on the measures and activities within the quality improvement system. The Board and the

Commissions have the freedom of development and adjustment of procedures of the quality system in accordance with the needs of the Academy. Its final forms are defined in cooperation with other bodies, particularly with the Academy Council and University Centre for Quality Improvement.

Indicators of work so far

Since academic year 2008 / 2009, procedures have been implemented to evaluate the quality of teaching and teachers' work by the students through questionnaires, and the results have been made public on the website of the Academy (<http://www.umas.hr/akademija/sustav-za-kvalitetu/rezultati-studentske-ankete/>). The success of studying has been monitored since academic year 2010 / 11. The first assembly of the Board often orally informed the Council about the activities and annually provided a written review. The second assembly of the Board continued to carry out tasks and activities which mostly referred to preparation and implementation of procedures of quality assessment of teaching and teachers' work by the students through questionnaires with the mandatory submission of results to the Academic Council where average grade of quality was never lower than 4,5. Data on student success were also collected. Head of the Board regularly participated in the work of the Centre and the adoption of all necessary documents related to the area of quality, both at the level of the University and at the level of the Academy. Thus drafting of the Regulations on the quality system, then Quality Policy and Mission, Vision and Strategic Directions of Development of Arts Academy in Split from 2013 to 2018 was initiated. All of that was regularly reported and discussed about at the Academy Council. Furthermore, the Commission for Relations with Students and the Commission for the Improvement of Teaching exercised their activities directly through the Council, where the quality of teaching, the issue of external cooperation and occupational promotion were discussed. We emphasize that on the basis of these discussions, at the initiative of the Board and the Commissions the changes to study programmes were initiated in order to improve the quality of studying and rationalization of Higher Education Management. We admit that apart from the shorter reports of the Committee at the end of the academic year, there was no systematic keeping of the supporting documents on the Board and Commissions' meetings. Being aware of this situation, and for the purpose of quality assurance and improvement, the election of the third assembly of the Board for Quality Improvement (on the 224th session held on October 3rd, 2013) and the introduction

of the system of classification and register numbers, each session of the Board was accompanied by the minutes, all of which were published on the website of the Academy. Since the head of the Board was also a member of the Management, the internal communication between the Board and the Management was at the highest level. At the beginning of the academic year 2013 /14 all of that resulted in the application of keeping teaching and other related documents through the information system of higher education institution (ISVU) and the adoption of two important documents, the Rules of Procedure of internal periodical assessment of the quality assurance system and the Manual on system for quality assurance and improvement of Arts Academy in Split. The Commission for internal periodical assessment of the quality assurance system was elected based on them, which, during summer semester of the academic year 2013 /14 carried out the internal assessment and published its results on the website of the Academy (<http://www.umas.hr/akademija/sustav-za-kvalitetu/unutarnja-prosudba-sustava-za-kvalitetu/>) after the Academic Council had discussed them. During the same period, the University Commission for internal periodical assessment of the quality assurance system carried out its analysis and published the results on the website of the Academy and the University (<http://www.umas.hr/akademija/sustav-za-kvalitetu/unutarnja-prosudba-sustava-za-kvalitetu/>).

Regarding the work of the Board, we would particularly like to emphasise the prompt reaction and proposition for the Council decision on changes to study programmes of up to 20% for the implementation of learning outcomes for each course separately, which was done at the 230th session of the Academy Council held on March 18th, 2014, in order to prepare for the upcoming re-accreditation of higher education institution on time. Also, we conducted a survey among graduate students to assess of the quality and evaluation of the overall level of studying, but at the moment of writing the self-evaluation, those data have not yet been processed. We are preparing the implementation of several other surveys where the teachers will evaluate each other and administrative and support staff. Similarly, at the end of the academic year 2013 / 2014, the Board presented a report on the work of the Academy to the Council and suggested work plan for the next academic year which was adopted by the Council.

Finally, we would like to point out a few things that essentially determine the area of quality assurance and enhancement at the Academy. Nearly the entire higher education

system is designed for scientific research areas, including this questionnaire which nowhere, not even nominally, recognizes that there is an equal artistic field. That is something we are used to and do not mention it to excuse ourselves but to ensure equality and respect, and above all understanding for our particularities which cannot always be evaluated in the same way as other areas. Implementation of all our activities is made difficult by our deployment to six different locations and the number of study programmes attended by a relatively small number of students whose learning activity in more than 70% of the teaching process takes place through individual or mentoring classes while study groups rarely exceed ten attendants. It is largely the reason for a low turnout in participating in the surveys, although in surveys filled so far the violations of conduct were never noticed, so that the Ethics Committee was never convened on this issue. We are aware that it is sometimes difficult to maintain principle of anonymity in our surveys and are often exposed to questions about the point of the survey on a sample of several students. This has been repeatedly discussed at the Academy Council and it is our opinion that surveying is always good and can be a valuable indicator in the process of quality assurance and improvement, but we are also convinced that surveying, which is often over-emphasized, is just one aspect of the overall evaluation of the quality of higher education institution. The fact is, that over time, the importance of quality in higher education system has been slowly accepted and understood as a unified process of all stakeholders starting from teachers, students, administrative and support staff to the activities of the University, the Agency and the Ministry. Everyone at their level in partnership correlation and activities must contribute to the quality of teaching process and the total action and management of higher education institution.

k) Briefly describe mission and vision in line with the strategy of your HE institution and evaluate its implementation in activities carried out by your institution (study programmes, employment policy, international dimension, scientific and artistic activity, students, quality assurance, business activities, etc.)

The strategic objectives result from:

- the document entitled Mission, Vision and Strategic Directions of Development of Arts Academy in Split (from 2013 to 2018) which was adopted at the 218th session of the Council dated May 21st, 2013
- the proposal to establish the Centre of Competences for Creative Industries as a new organizational unit of Arts Academy in Split
- agreements with institutions, museums and galleries of the city of Split and the Republic of Croatia: Croatian National Theatre, Multimedia Cultural Center, Art Gallery, Meštrović Gallery, CASA etc.), institutes at the territory of the Republic of Croatia (Institute of European and Globalization Studies in Zagreb, Institute of Anthropology in Zagreb, Institute of Ethnology and Folklore Research), higher education institutions in the field of arts (the Academy of Fine Arts in Zagreb, Music Academy of Zagreb, the Academy of Dramatic Arts in Zagreb, the Academy of Arts in Osijek, the Academy of Applied Arts in Rijeka, Academy of Fine Arts in Sarajevo, Juraj Dobrila University in Pula, the Faculty of Forestry in Zagreb), clusters (Croatian Cluster of Competitiveness of Creative and Cultural Industries) and art associations (Croatian Association of Visual Artists Split, Croatian Society of Musicians, Croatian Music Union, Croatian Association of Orchestra and Chamber Artists, Croatian Society of Music and Dance Pedagogues, Croatian Musicological Society)
- cooperation on joint projects with public institutions (Croatian Conservation Institute - Restoration Department in Split, Conservation Department of the Ministry of Culture in Split, the Archdiocese of the Catholic Church), stakeholders from the corporate sector (small, medium and large entrepreneurs) and local and regional self-government.

The afore mentioned institutions, institutes, museums, galleries, clusters, art associations and the economic sector are seen as relevant points which, in the area of establishing cooperation with us on joint projects, become teaching base where we may recruit associates (prospective employees) for the study programmes and define the employment policy, international cooperation and scientific / artistic activity with them. New paradigms of operating with the public and the real sector in the field of creative industries in culture are above all interesting and crucial to us.

l) State your opinion about main advantages and disadvantages of the programme, staff and material potentials of your HE institution.

It is the status itself which Arts Academy has in the wider community that represents the result of recognizing the potential from the recent past. Arts Academy in Split was not created as the need for defining the University which had to have absolutely every study programme in all fields. The Academy emerged from the needs of the public and the will of individuals to respond effectively to that need through an artistic contribution to the total reality of life, especially when upon acceptance of the fact that art is the most representative expression of the culture of a community of people who live in the city, region or county, state or federation, union or alliance, etc.

Therefore, the potential is indisputable because it is permanently proven through the mutual satisfaction of needs. The benefits are immense, because of the fact that it is much better to have something than nothing. And if that something is also defined by the programme, covered by personnel and materially in function, then it represents a potential for the future. Tradition, care for the preservation of tangible and intangible heritage, professional competencies and indispensable skills, innovations in performing techniques, artistic expressions, the use of instruments, research and dissemination of research and the will to open new fields of activity are the guarantee of our overall potential for the future. In a well-organized organization, the disadvantages may only be an external disturbing factor and problems caused by higher levels of decision-making.

m) If your institution has already been subject to some form of external evaluation, comment on the recommendations given and the improvements implemented so far.

In May 2013, as a constituent of the University, the Art Academ, was included in the external audit of quality assurance system following on the decision of the Accreditation Council of the Agency for Science and Higher Education, where the Commission for External Audit of the Quality Assurance System of the University of Split was appointed. The Commission carried out the audit and submitted a report (CLASS: 602-04/12-09/0006 REG.NUMBER: 355-02-03-13-13). Pursuant to the recommendations, the following

documents have been adopted since, which directly define strategy and procedures of improving the quality of scientific and teaching work at the Academy:

- [Mission, Vision and Strategic Directions of Development of Arts Academy in Split \(from 2013 to 2018\),](#)
- the Manual on quality assurance system of Arts Academy,
- the Rules of Procedure of internal periodical assessment of the quality assurance system of Arts Academy
- Quality Policy

In accordance with the documents and the quality policy the Commission for internal periodical assessment of the quality assurance system of the Academy was elected which carried out the procedure of internal periodical assessment of the quality assurance system of the Academy and drew up a Report that passed the procedure and was adopted by the Academy Council. Also, all study programmes were once again revised and amendments carried out in order to implement the learning outcomes for each course separately. A particular attention is paid to the management and filing of all documents related to the quality assurance system. A considerable effort is put into changing the general perception of employees that this represents an external inspection, and not the system which is the responsibility of all employees and students. In particular, this applies to students who participate in the system mainly through the surveys, but often do not see their purpose, as they pointed out in conversations to the Commission for internal periodical assessment of the quality assurance system of the University in Split, which is also stated in the Report. Despite difficulties and peculiarities concerning the artistic field of higher education, all stakeholders of the system of quality improvement system at the Academy are committed to continue with systematic training and information of all stakeholders of the system (teachers, students, administrative staff, external stakeholders) and promotion of all activities and documents of the quality assurance system in order to improve the culture of quality at the Academy.

n) If there is one, please mention foreign higher education institution you would compare to and explain the criteria for comparison.

Academy Of Arts in Novi Sad, Serbia, <http://www.akademija.uns.ac.rs/>

Akademija za glasbo, Ljubljana, Slovenija, <http://www.ag.uni-lj.si>

Academy Of Arts in Novi Sad is designed in a similar way (integrated visual art, theater and music department). Study programs of the Music Department are largely compatible programs of study of the Akademija za glasbo, Ljubljana.

o) Specify when and how you reacted and/or participated in making decisions of public interest.

The Academy has been actively involved in public debates on amendments to the Law on Science and Higher Education, and other important scientific and higher education policies, for example about the requirements of promotion to educational, scientific, scientific-educational and artistic-educational titles. The debates were held at the Academy Council, and conclusions submitted to the competent authorities. The Academy has, through its representatives, always participate and will always participate at all debates of the Senate of the University of Zagreb as well.

Furthermore, the Academy has, whether in writing or through personal engagement of its teachers, always been included in university public debates during the drafting and adoption of important documents such as strategies, the Statute and Regulations at the university level and has always sought to contribute to decision-making of the public interest for the University of Split. The Academy has, through its representatives also participated in the work of various temporary or permanent bodies and commissions of MSES, such as the Regional Scientific Council for Humanities, the Regional Arts Council, Parent Committee for the fields of theatrical art (theatre and media arts), film art (film, electronic and media art of motion pictures), musical arts, visual arts, applied arts, dance and art of movement, Parent Committee for the fields of history, art history, art science , archeology, ethnology and anthropology as well as in the work of the various bodies and committees of the Ministry of Culture, the bodies of other public institutions of local government and self-government. We would like to mention that the Academy is always open for cooperation with state administration bodies especially the ministries of science, higher education and education, and whenever a member of the Academy was called upon to be included in decision making of the public interest, they willingly responded to such calls. It is important to mention public activities through national and local media, either through institutional or individual appearance in the debates and contributions related to the area of work and activity of the Academy.

p) Specify to what extent you are satisfied with the current situation and propose possible improvements.

It is hard to avoid the impression that members of the academic community, artists and scientists at Arts Academy in Split could be satisfied with the current situation, since questioning and seeking new opportunities is in their blood. The Bologna process, namely the signing of the Bologna Declaration in 2001, commits us to be in line with the European system of higher education. That fact alone restrains a blazing artistic imagination and the power of intuition. It is obvious that free imagination has found itself struggling with the needs of the free market. It is up to us to adapt, to accept that the outcomes of our students' studies will bring to life their professional competencies in the real sector, without minimizing the high quality of study programmes and consequently our satisfaction in working with them. The suggestion for a potential improvement of the situation will be found in this Self-evaluation and will represent the only rational way out of an impossible situation..We need people, we need space, we need modern instruments and consumables and we need money to expand and grow. Everything else is demagogic.

Table 1.1 Internal quality assurance

| Type of activity | Responsible for the activity (name of the body or persons) | Frequency of the activity (number of annual meetings or activities) | Number of reports made in the course of specific activity in the last 5 years | Practical results of activities (description in the text) |
|---------------------------------------------------------------------------------------|------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------|
| Thematic sessions on teaching quality | the Dean, Board of Deans, Academy council | Regular sessions of the Academy Council (every month), extraordinary sessions of the Academy Council (if necessary), Board of Deans (atleast once a week and if necessary,) | Planning teaching activities (teaching calendar for each academic year) - 5 Syllabus and exam planning - 5 Enrolment planning -5 Reports on conducted student surveys - 9 | |
| Activity of the board (committee) for teaching quality monitoring | Board for Quality Improvement | At least 5 times a year (more often if necessary) | 5 minutes from the meeting of the Board o Regulations on Quality Improvement System o More theme meetings per organizational units | Survey results are used for occupational promotion as well |
| Student survey (implementation, processing, informing, students, teachers' responses) | Board for Quality Improvement of UMAS, | Conducting surveys in winter and summer semesters (twice a year). Report on the session of the Academy Council | Two reports every academic year (two semesters) after every survey conducted.. (18 reports: 9 summary reports of the Academy and 9 reports on comparisons with the University) | |
| SWOT analysis at the level of the institution | the Dean | Once a year | At least once in two years The Dean reports to the Academy Council | Conducted in 2012/13 Planned every two years |
| Monitoring quality indicators at HEI* | the Dean, Academy Council Board for Quality Improvement | continuously | | Raising quality of work |
| Other forms of evaluation | | continuously | | |

*Ordinance on the content of licence and conditions for issuing licence for carrying out activities of higher education, carrying out study programmes and re-accreditation of higher education institutions (Official Gazette, no. 24/10) and Regulations on regulations for issuing licence for carrying out scientific activity, conditions for re-accreditation of scientific organisations and content of licence (Official Gazette, no 83/2010)

2. Study programmes

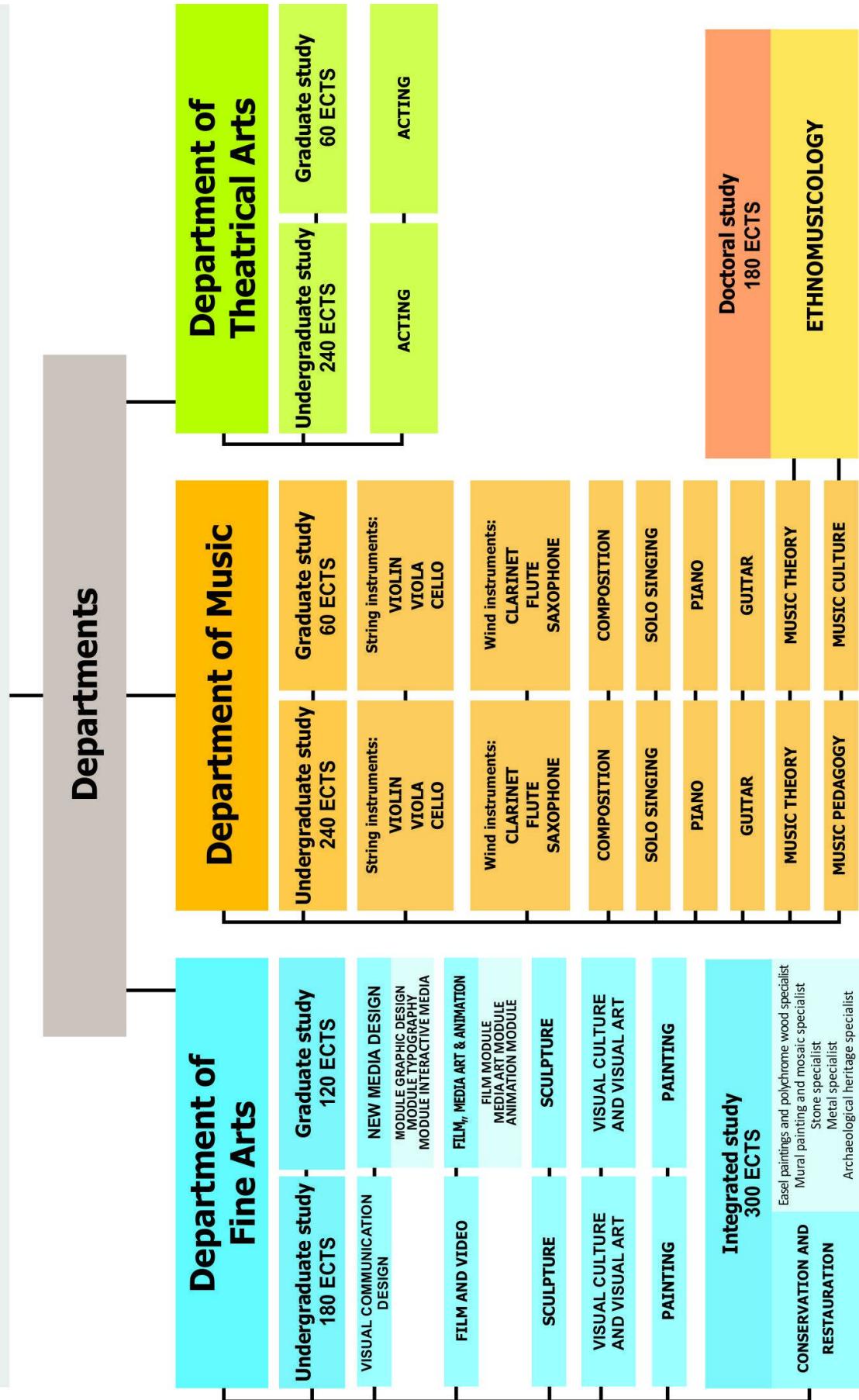
Given the difficulties of joint listing of all study programs of Arts Academy in Split, for the sake of easier readability of the text of Self-evaluation, some of the answers refer separately to Fine Arts, Music and Acting, as indicated by asterisk:

■ Music, ■ Fine Arts, ■ Acting.

a) Provide a diagram with configuration of all study programmes along the vertical line (undergraduate, graduate, integrated and postgraduate) with their possible branching into specialisations or orientations. If you also carry out professional study programmes, show their configuration as well. Explain the functional reasons for such configuration, especially from the standpoint of achieving optimal educational results (employability, study continuation, mobility) in relation to the projected

enrolment quota. Specify which study programmes are dislocated and comment on their justification.

Arts Academy of the University of Split



■ The Department of Music of arts Academy in Split consists of eight undergraduate and eight graduate study programmes and one postgraduate study programme. The first level or undergraduate study programme lasts four years or eight semesters, allocating 240 ECTS credits, the second level, graduate study programme lasts one year or two semesters, allocating 60 ECTS credits. All undergraduate study programmes continue directly to the corresponding graduate study programme. Structure 4 + 1 was chosen on the one hand because of a long process necessary for the students to achieve artistic and educational maturity, and on the other hand due to the relatively small range of jobs that can be performed by students who graduated from undergraduate study programme and the labour market needs, offering far more opportunities to the Masters of Music. The largest number of students continues their studies at the corresponding graduate studies. Also, excellence, which is a criterion set at the entry of almost all graduate studies, additionally stimulates the students of undergraduate study programmes to achieve the best possible results and high marks during studies. Mostly students of Music Pedagogy and Music Theory aspire to the recently initiated postgraduate study programme of ethnomusicology, but it is open as a continuation of studies to other study programmes with the fulfillment of conditions set out at the entrance exam.

The procedure for obtaining the license for the Double bass study programme was launched at the Department of Music, which would be added as a module to the study programme of string instruments, thus completing the string instrument corpus. We are planning and preparing the mandoline, the oboe and the bassoon modules, as well as *Harmony Singing* (Dalmatian traditional singing), which would be the first specialist graduate programmes supporting not only the extremely widespread activity of harmony singing in Dalmatia and Croatia, but also the strategy of the University of Split, which refers to the recognition and identity. The planned programme would contribute to the financial independence of the Department.

■ The Department of Fine Arts consists of five undergraduate, 5 graduate and one integrated university study programme. The structure of undergraduate and graduate studies has been shaped according a 3 + 2 years scheme. Undergraduate university studies last three years or six semesters, allocating 180 ECTS credits. The second level, graduate studies, are a continuation of undergraduate ones, lasting for 2 years or 4 semesters and allocating 120 ECTS credits.

This scheme was chosen because we wanted to enable the future young artists and designers to immediately join the labour market, with the possibility of continuing studies at the graduate level, for which the studies lasting two years are more appropriate due to more demanding programmes within certain specializations. Academic degree of Master of Arts,

Film & Video, Design or Education still provides greater employment opportunities, so that, upon completion of undergraduate studies, the majority of students decide to enter graduate studies, choosing mostly the same programme.

The integrated Conservation and Restoration university study programme lasts for 5 years or 10 semesters allocating 300 ECTS credits.

We have chosen the integrated structure of the Study programme due to a great deficit of schooled conservation and restoration staff in Croatia where Conservation and Restoration study programme at AAS are the first such study programme in the territory of the Republic of Croatia. Conservation-Restoration has been established as a joint study programme of Arts Academy in Split and the Faculty of Science in Split.

On the first year of Conservation and Restoration study programme all the students take the courses of all five orientations offered, on the second year they choose two which are closest to their interests and abilities, while on the third year they finally opt for one of the two orientations.

Study programme (BA and MA) of the Department of Film and Video at UMAS is the only artistic study in the field of film outside Zagreb. Study programmes in the field of Film at the ADU in Zagreb have highly specialized study programmes (Director, Editing, Filming, Production). Arts Academy in Zagreb has a specialized Sub-department of Animation and New Media which belongs exclusively to the field of Art. Study programmes of the Sub-department of Film and Video at UMAS have an integrated approach to filmmaking, as do many study programmes in the EU and the US entitled Cinéaste or Filmmaker. This is what makes this study programme unique in Croatia as well.

Within the Department of Fine Arts we are planning *Stone processing* (emphasis on traditional stone processing as the peculiarity of our coast and islands) and *Creative therapy* specialist graduate programmes, both lasting 1 year or 2 semesters (60 ECTS credits). Those programs would significantly contribute to the co-financing of Arts Academy.

■ Department of Theatrical Arts, founded in 2005, has undergraduate and graduate studies of Acting. The first level, or undergraduate study, lasts 4 years with 240 ECTS credits allocated, the second level, or graduate study, lasts 1 year with 60 ECTS credits allocated. Graduate study directly continues to the corresponding undergraduate study. On the one hand, 4+1 structure of studies was chosen due to a long process the students need to achieve artistic and educational maturity, and, on the other hand, due to a relatively small range of jobs that can be done by students with an undergraduate study degree and also because of labour market needs offering

far more opportunities to Masters of Acting. The largest number of students continues to study at the graduate level after undergraduate studies. Also, excellence, which is a criterion set at enrolment to graduate studies, represents an additional motivation to students of undergraduate programmes to achieve the best possible results and high marks during studies.

b) Specify overlaps of your study programmes with similar study programmes at other constituents of your university, if such exist. Explain steps undertaken to avoid future overlaps.

University study programmes carried out at Arts Academy do not coincide with any study programme at any constituent at the University of Split.

c) For each of the following types of study; undergraduate, graduate, integrated and postgraduate (separately for postgraduate specialist study programmes) as well as professional study programmes (if any) answer the following:

- Specify the criteria you take into account when proposing enrolment quotas for undergraduate(or integrated undergraduate/graduate) study programmes, as well as professional study programmes (if any). Assess the suitability of the enrolment quotas with regard to social needs and the number of unemployed, possibility of the higher education institution to provide quality education in groups and the number of capable students motivated for efficient studying in line with the given programme.*

■ At the Department of Music, due to the nature of the contents of the art of music (acquisition of knowledge and very specific skills), classes in music study programmes are mainly held individually or in very small groups, following the practice of similar programmes in Europe and the world. This is the main reason for the very low enrollment quotas and the small number of students at each programme. Therefore, enrollment quotas have almost no impact on the number of the unemployed as the "market logic" in the field of musical arts is mainly related to the need for teachers of music at schools, that is, educational competencies of students of music. However, both in teaching, as well as in performing field of music, the needs of society grow with the increase of musical culture. Since the founding of Arts Academy, those needs have beenin constant and noticeable increasein Split and Dalmatia, both in the field of founding newensembles,as

well as in the field of informal teaching of music and a number of other musical activities. In recent years, there has been a significant increase in interest in the studying at musical study programmes (see table 1), which has had an impact at raising of criteria when selecting students at qualifying exams. Therefore, the mostly unchanged enrollment quotas during recent years have primarily been caused by the existing conditions for carrying out quality teaching.

■ At the Department of Fine Arts the courses are held in very small groups, resulting in low enrollment quota, even though the interest in all studies is proportionally large. Maintaining the quality of teaching depends on it, implying individual approach to students. Also, when proposing enrollment quotas, we are guided by labour market demand for employees coming from Arts Academy. The labour market demand depends on vacancies in the cultural and educational institutions, printing houses, public and private media organizations, etc., where there is a lasting interest in experts in the field of arts. Also, many of our graduates opt for liberal professions in the field of painting, sculpture, design, visual culture and art, therapy, restoration, etc. The founding of Arts Academy in Split has also significantly contributed to sensibilization of society and raising general criteria in the field of humanistic civic values, design and culture of living, the preservation of cultural heritage as well as the public perception of art in the region of Dalmatia.

■ The area of Southern Croatia, from Zadar to Dubrovnik, (with about a million inhabitants), with Croatian National Theatre in Split, as central and national theatre house and six other theatres: Croatian Theatre House Zadar Puppet Theatre Zadar, Šibenik Theatre, Split City Puppet Theatre, Municipal Youth Theatre in Split and Marin Držić Theatre in Dubrovnik, represents a backbone of theatrical life in this area of Croatia. The largest problem these theatres have faced for the past twenty years is staff-related, namely, the lack of artists - actors. Such a situation is not current or periodic, but a problem existing for a long period of time, suggesting that the causes which have led to it are more complex than what might be concluded at first; and has not, by far, been solved by opening the occasional single-generation studies of acting as a Department of the Academy of Dramatic Arts in Zagreb.

* **Evaluation of purpose of studies of Acting with regard to market needs**

The vision of development of social community, that is, Croatia as a whole, which lies on the concept of polycentric and sustainable development, according to basic developmental principles of the European Union, may be a starting point in

considering valorisation of "human resources" as a basis of planning personnel needs, those in culture, as well.

The needs of these theatres, especially generation needs, up to the full staffing levels, will not be met by schooling a single generation of actors. As it is evident that this is a permanent need, it means that it is necessary to ensure a continuous entry of new staff, artists-actors, that is, their schooling. With the opening of undergraduate and graduate studies of Acting at Arts Academy in Split, conditions have been created for a systematic schooling of young actors who come from cities where they will immediately be able to work after graduation, and gradually replace the current unfavourable staffing structure of artists that is, actors, in theatres in Zadar, Šibenik, Split and Dubrovnik.

The actual staffing needs of all seven theatres may be precisely calculated. If we bear in mind the change of generations, it is quite clear that the needs of these theatres are such that, for a longer period of time, they may not be covered by schooling one generation only, but a systematic and continuous education of young actors has to be carried out.

Enrolment of new students is carried out every two years, the number of students being assessed according to the needs of the theatre. In this way we ensure a steady influx of trained actors and a natural change of generations.

Given the large number of exercises during teaching and individual approach to each student, the enrolment quota in one generation ("class") of students of Acting is eight (8).

- *Analyse the pass rate in the first year of study (undergraduate, integrated and professional) and relate it to the enrolment criteria. Reflect on the types of high schools your candidates are coming from and their average high school grade.*

■ The passing rate of students on the first year of studies at the Department of Music is very high, and since most of the candidates who take the entrance exam have finished secondary music school, that is, have been predestined to study the art of music from early childhood (and having an average grade of secondary education of 4,2), we can understand a great motivation of students choosing music as a vocation without alternatives in other occupations. A small part of enrolled students come even without having finished lower or secondary music school.

■ The passing rate of students on the first year of studies at the Department of Fine Arts is high. Since most students have finished secondary education in related areas (art and vocational schools in the field of design, civil engineering and architecture, multimedia etc.), the already gained knowledge in the field helps them in mastering the curriculum and passing the exams. However, students who come from high schools rapidly progress, too,

thanks to general education, discipline and motivation which make up for the initial lack of practical skills.

■ The passing rate of students at the first year of studies is extremely high, and with high marks. We attribute this to their high motivation and a rigorous selection during additional knowledge, skills and abilities test ("entrance exam"). Most students come after completing comprehensive high schools, but also from vocational schools, however, the level of their previous education does not correlate with success in professional and artistic courses (Acting, Stage Movement and Stage Speech). This level is slightly evident in their success at the courses of theoretical nature (History of Drama and Theatre, Literature, Dramaturgy ...).

- *State which methodology was used to set learning outcomes when planning study programmes. Use one study programme as an example of linking obligatory courses and competences.*

■ When initially planning study programmes at the Department of Music, the competencies that a graduate from a single musical study programme must have were defined "from the top" and elaborated with regard to the contents, objectives and tasks of each subject considering the general division of musical subjects to theoretical and practical ones. In the latest changes to study programmes (2014), the learning outcomes of all subjects and levels of studies have been maximally harmonized with defined learning outcomes of professional musicians at the European level, in the documents *1st and 2nd Cycle Studies in Higher Education Professional Music Training: Distinctive Characteristic, Modes of Learning and Learning Outcomes* and *Polifonia/Dublin Descriptors*. As a starting point of defining the learning outcomes in the music study programmes the overall teaching matrix and its adjustment to the field of music and the division of the outcomes to theoretical, practical and generic were taken first. A special attention was paid to educational competences. Competencies which represent a peculiarity are those of affective areas unavoidable in music, which can be found in the objectives of each subject, despite the inability to be assessed in outcomes as well.

An example of connecting obligatory courses and competences acquired in piano undergraduate and graduate studies:

Theoretical competencies:

After graduation, the student will be able to:

- Analyze and interpret different components of a piece of music such as musical form, composing technique, harmonic and polyphonic component;
- Recognize a piece of music by listening with regard to the historical period of its occurrence, stylistic and composing characteristics, style and origin of tone;
- Interpret the general composing characteristics of the most important piano composers;
- Analyze and interpret the most important pieces of the piano literature;

The competences are acquired in courses: Solfeggio 1-6, Fundamentals of Harmony 1-2, Fundamentals of Classical Harmony, Fundamentals of Romantic Harmony, Vocal Polyphony 1-2, Instrumental Polyphony 1-2, Musical Styles and Forms 1-4, Music History 1-4, History of Piano Art 1-2, Introduction to Musical literature 1-2, Aesthetics of Music 1-2.

Practical competencies:

After graduation, the student will be able to:

- Master the technique of playing the instrument at a high level of knowledge and skills;
- Create his / her own artistic concepts;
- Connect acquired music-playing techniques with his / her own artistic ideas;
- Apply knowledge and skills acquired to the distinctive stylistic performance at public appearances;
- Memorize longer musical content and keep the concentration and quality of performance while playing at a feature-length recital;
- Give a solo performance at competitions and concerts;
- Use the most effective technique during a group instrumental performance;
- Accompany without preparation compositions of medium difficulty combined with different instruments or human voice;
- Apply knowledge and skills of playing the solo instrument to distinctive stylistic group performance of a composition;
- Evenly participate in dynamic and agogic nuancing during group performance;

The competences are acquired in courses: Fundamentals of Piano Technique 1-2 Piano – Main Subject 1-10, Chamber Music – Piano Duo 1-2, Chamber Music 1-6, Accompaniment 1-6, Choir.

Generic competences:

After graduation, the student will be able to:

- Independently select and compile the concert repertoire;
- Write his / her own resume and information for the concert booklet of his / her own concert;
- Organize a concert;

The competences are acquired in courses: Piano – Main Subject 1-10; Chamber Music 5-6, Accompaniment 5-6, Media and Society, New Media and Society.

Pedagogical competences:

After graduation, the student will be able to:

- Work at a music school (primary or secondary) as a teacher of the main subject (instrument);
- Methodically devise a lesson;
- Run the entire teaching process of individual piano teaching at music schools.

The competences are acquired in courses: Psychology of Education 1-2, Didactics 1-2, Pedagogy of Music 1-2, Methods of Teaching Piano and Seminar 1-2, Methods of Teaching Piano - Practice 1-2

 The learning outcomes of the Department of Fine Arts are designed and adapted to artistic fields and the specifics of certain study programmes. Pedagogical competences represent a particularity within the study of Visual Culture and Visual Art (LKLiu), while theoretical and professional competencies are adapted to the diversity and specificity of individual study programmes.

An example of connecting courses and competences acquired at graduate studies of Visual Culture and Visual Art (LKLiu):

Theoretical competencies:

After graduation, the student will be able to:

- Describe, specify and explain the fundamental concepts of visual language and composition of the work of art;
- Develop visual perception and the perception of the different elements of the form in the analysis of the work of art;
- Distinguish the basic pedagogical processes;
- Identify the basic didactic concepts and processes;
- Understand the scope comprised by museum pedagogy.

The competences are acquired in courses: Psychology of Education, Pedagogy , Didactics , Methods of Art Education, Methods of Teaching Art / ArtHistory , Museum Pedagogy, Painting, Sculpture, Graphic Art, Production

Practical competencies:

After graduation, the student will be able to:

- Make a multi-layered easel painting using familiar painting techniques;
- Interpretively and creatively make a contemporary sculpture in material;
- Interpret and present his / her own work as a work of art;
- Apply various drawing techniques, graphic tools and accessories, and a variety of materials (linoleum, PVC, wood, sheet metal, plexiglass) in the preparation of the matrix;
- Use computer programs for creating graphic models;
- Use computer programs for processing photos and drawing.

The competences are acquired in courses: Painting, Sculpture, Graphic Art, Production

Generic competencies:

After graduation, the student will be able to:

- Understand and apply the elements and principles of art language in methodical exercises and tasks;
- Raise awareness for educational work with children and youth in the field of visual culture and visual art;
- Create workshops and exercises for secondary school students;
- Apply the adopted concepts and ideas to their own text (essay).

The competences are acquired in courses: Psychology of Education, Pedagogy , Didactics , Methods of Art Education, Methods of Teaching Art / Art History, Museum Pedagogy, Production.

■ Learning outcomes at the study programme **of the Department of Theatrical Arts** are designed and adapted to theatre artistic field and specificities of the study programme of Acting.Croatian theatrical tradition, based on the teachings of Dr.BrankoGavella has been taken into accountin defining them, together with contemporary educational practices of teaching of acting in Croatia and abroad (Lee Strasberg, Uta Hagen, Stella Adler, Michael Chechov, GeorgijParo, BožidarViolić, TonkoLonza...).

An example of defining the learning outcomes of the courseActing – StyleandGenre I (5thsemester):

After having passed the exam, the student will be able to:

1. Analyse content focused at genre
2. Prepare a role based on the analysis of content focused at genre
3. Demonstrate short dramatic forms of content focused at genre
4. Makea sheet of the plot byapplying psychophysical techniques for creating a role in the content focused at genre
5. Build and fix a role (in the content focused at genre)

An example of learning outcomes of the course Stage SpeechVIII (8th semester):

After having passed the exam, the student will be able to:

1. Adapt his /her voice and expression to different areas of play, including outdoor areas.
2. Adapt his /her voice and expression to various media (TV, radio, film).
3. Independently prepare one's stage speech using the text for the purpose of group work and creation of play.
4. Create own creative approach and solution for voice tasks of the project he / she participates in.
5. Express oneself using the voice through different states, emotions and activities required by the role.
- 6Be flexible when co-working on the play, still without abandoning own ideas he / she trusts.

- *Specify most important goals you used to set learning outcomes. Assess to what extent have the goals you had in mind when creating new study programmes (undergraduate, integrated undergraduate/graduate, and professional, if any) been achieved.*

The most important objectives in determining learning outcomes:

The Department of Music

- Taking into account the requirements of the profession, both from artistic (creative and performing), and pedagogical aspect. These requirements are consistent with the requirements and opinions of secondary and primary music schools, professional associations and ensembles.
- Qualifying students for independent work and continuous learning and training.

- Achieving awareness of the importance of professional musicians in raising general musical culture of the environment where he / she works and the importance of preserving Croatian cultural identity through the cultivation and preservation of Croatian musical heritage.

It is estimated that objectives have been achieved to a large extent, based on the feedback received at professional and scientific music conferences and especially on large number of awards won so far by both former and current students at national and international competitions.

The Department of Fine Arts

- Qualifying students for independent work and continuous learning and training,
- Qualifying students for team work and for development of joint projects in the area of profession,
- Developing the role of visual artists and designers in the creation and modernization of social environment,
- Developing responsibility of artists and art educators towards refining and conservation of heritage.

Our graduate students prove that those objectives have been achieved to a large extent through numerous awards won at home and abroad.

Training students to work independently, learn and improve continuously.

Training students to work in a team and in developing joint projects in theatre, film, TV, radio and new media.

Developing the role of theatre artists and actors in shaping and modernizing the social environment. Developing responsibility of theatre artists towards enriching and preserving literary and theatrical heritage and opening space for contemporary theatrical expressions and creation of socially relevant performing forms.

Our graduate students have won acting awards at festivals in Croatia, as well as several Croatian Theatre Awards, which proves that these objectives have been largely achieved.

- ***Describe methods and comment procedures for adjustments of allocated ECTS credits with realistic assessment of student workload.***

■ At the Department of Music one academic year is worth 60 ECTS credits while 1 ECTS credit represents 30 hours of the student's work. Most courses take place in a two-hour period once a week, so 1 ECTS credit actually refers to attendance. At theoretical musical subjects it is estimated that a student, in order to successfully master the curriculum (learning and practicing, since virtually all musical subjects include mastering skills), needs as much or twice as much time to master the programme, so the largest number of subjects at the music study programmes allocate 2 or 3 ECTS credits. In order to gain knowledge and skills of playing and singing at the so-called main subjects (instruments and solo singing) the students need much more time, and therefore, these subjects allocate from 8 to 12 ECTS credits.

An exact analysis indicating the possible unevenness of assigned and real load has so far not been carried out. We soon plan to carry out a survey on the amount of hours spent for learning and practicing the instrument per week.

■ At the Department of Fine Arts the harmonization of ECTS credits is determined by the schedule of the course (the ratio of lectures, seminars, exercises and practical work), as well as the complexity of the subject, that is, the amount of time required by students to master a certain programme.

■ The alignment of ECTS credits is determined by the number of hours of the course itself (the ratio between lectures, seminars, exercises and students' individual work) as well as the complexity of each individual course, or the amount of time required for mastering the knowledge and skills of individual courses. Professional - artistic programmes require a large number of exercises and students' individual work, which is often difficult to translate into ECTS credits. Acting, Stage Speech and Stage Movement courses allocate from 8 to 10 ECTS credits, precisely because of this fact.

- ***Assess competences of experts who graduate from your higher education institution with a similar study programme at prominent HEIs in Europe and the world and***

state to what extent your programmes follow recommendations of European or international professional organisations.

- Despite the learning outcomes of each music study programme at the Department of Music, the artistic quality of each student is highly individual. It is estimated that the best students of music study programmes of Arts Academy in Split can be equally matched to students of the most prestigious European conservatories, which is proved by awards from international competitions. As far as the readiness for scientific work, is concerned a good example is a former student of Music Theory who, after a successful Erasmus exchange, continued to study at the postgraduate study programme at the *Universität für Musik und Darstellende Kunst Wien*, as one of the most prestigious music conservatories in the world. In determining learning outcomes music study programmes largely follow the recommendations of the European umbrella organization of music conservatories AEC (Association of European Conservatories of Music).
- Study programs of the Department of Fine Arts are in accordance with international recommendations. A broad spectrum of learning outcomes corresponds to the needs of the labour market in Europe and beyond. Knowledge and skills acquired represent a good basis for the subsequent upgrades (lifelong learning), which will make students able to respond to the needs of the future development of artistic production, education, technology and new specializations which their development will open.

Confirmation of excellence is the fact that our students receive numerous national and international awards and recognitions and work on demanding projects in the domain of design, restoration, film industry, etc.

Compatibility with many related studies allows our graduate students to be equally involved in the labour market in Europe and the world.

- Study programmes of the Department of Theatrical Arts are in accordance with international recommendations and experiences of similar academies in Europe and the world. Learning outcomes meet labour market needs in Europe and beyond due to their broad spectrum. Knowledge and skills acquired represent a good basis for the subsequent upgrade (lifelong learning). Thus the students will be able to respond to

the needs of future development of production in the performing arts and new specializations which its development will open. We should bear in mind that the art of acting is distinctly related to language and culture where it is cultivated, which represents a limiting factor in moving towards foreign labour markets..

We have got a Certificate of Excellence because our students receive numerous national awards and recognitions and work on demanding foreign productions.

Compatibility with many related studies enables our graduate students to be equally involved in the labour market in Europe and the world.

- *Describe your procedure of monitoring and improvement of study programmes, and their adaptation to new research. Specify any changes you made to the firstly accredited Bologna study programmes, together with the decision-making process and the purpose of those changes.*

■ In terms of content and methods of teaching, enrichment of all subjects on the study programs at the Department of Music is linked to and dependent on continuous scientific and artistic progress and development of teachers and associates, and is especially prominent in the individual work. Monitoring and improvement of study programmes is implemented by direct monitoring of the students' progress and the problems that arise during studies, mostly due to the small number of students who are enrolled in a specific program. The changes that have been implemented in the originally accepted Bologna study programmes relate to the harmonization and better adjustment of musical theory programmes to students of instrumental and singing programmes, integration of similar contents to the same subject by different study programmes, integration of groups of instruments in a unique program with modules (string and wind), introduction of new elective courses, definition of learning outcomes. The purpose of changes is to improve the quality of studying and achieving greater convergence of criteria among the individual study programmes at the Department of Music of UMAS. All changes are implemented via the form *Changes to the study programmes of the University of Split*, and have been confirmed at the Academic Council and the Senate of the University of Split.

■ Since the beginning of the reform in Croatia, there have been significant changes at the Department of Fine Arts, which relate to:

- experiences so far in implementing the programmes generated by the Bologna reform;
- results of teachers and students of the Department of Fine Arts;
- new jobs at the Department;
- objectives and mission of the Department;
- social and market needs.

In this regard, the Department of Fine Arts continually examines and modifies its study programmes and strives to maintain excellence to line with the objectives and mission of Arts Academy and the University.

Recent changes that have been implemented: the introduction of new elective courses, learning outcomes, refreshing the content of the subjects. Also, the new changes enable better synergy among departments and sub-departments at UMAS, primarily by selecting a broader range of elective courses. New elective courses with the purpose of improving and modernizing existing programmes are also being introduced.

 Enrichment of all courses at the study programme of Acting in terms of content and methodology is related to and dependent on continuous scientific and artistic progress and training of teachers and associates, and is especially manifested in individual work. Monitoring and improvement of the study programme is carried out directly by monitoring the progress of students and problems arising during studies, mostly due to a small number of students enrolled. The changes implemented in the originally accepted Bologna study programmes relate to the definition of learning outcomes. The purpose of the changes is to improve the quality of studies. All changes have been implemented via the form *Amendments to the Study Programmes of the University of Split*, and were validated at the Academy Council and the University Senate. The new changes have enabled a better synergy among Sub-departments and Departments at UMAS, primarily due to possibility of selecting a broader range of elective courses. New elective courses have been introduced with the purpose of improving and modernizing the existing programmes.

- ***For professional and specialist graduate professional study programmes: explain their justifiability/reason for carrying them out at your HE institution.***
-

d) Specify methods of checking class attendance and your opinion about them.

At the Department of Music class attendance is carried out by every teacher keeping his / her own records. Individual verifying is possible thanks to small groups of students. During

semester, three absences are allowed in each course (up to 20%), due to the specificity of the learning and skills of musical matter and utmost importance of attending courses regularly. Verifying the regularity of attending courses is efficient and does not disrupt the educational process.

e) *Describe and assess teaching methods, implementation of practical work (internship) and field classes. Particularly, reflect on problems and possible improvements.*

■ In accordance with the nature of music content which includes the acquisition of knowledge and skills, most of the musical subject imply a direct (practical) work with student or students and tutorial type of teaching. Field classes refer to the demonstration classes and holding classes in primary and music schools and organized trips for students to important musical events in Croatia (such as the Festival of Contemporary Music Music Biennale Zagreb and the Music Festival in Opatija), and certain symposiums and seminars. Originally designed teaching at the so-called tutorial lectures was modified to lectures with the transition to the Bologna system of studying but exercises were not added due to cost-efficiency of the teaching process.

■ The largest part of practical subjects at the Department of Fine Arts involves direct work with students in smaller groups, that is, tutorial type of teaching. Field classes refer to the demonstration classes and holding classes at schools, restoration and conservation interventions in the field and organized trips for students to important art events, e.g. *Biennale di Venezia*, and to certain symposiums (*Mediterranean Sculpture Symposium Labin*), festivals (*Festival of Creative Communications Magdalena at Maribor*), etc.

■ In accordance with the nature of the content implying the acquisition of knowledge and skills, most of the courses involve direct (practical) work with a student or students and a mentoring type of teaching. Teaching is conceived in a small number of lectures and a large number of exercises. The largest number of practical courses at the Department of Theatrical Arts implies a direct work with students in small groups, or a mentoring type of teaching, similar to the methodology of theatrical experiments.

f) *Describe and assess quality of teaching in workplaces outside your institution (workshops, farms, internship and other). Explain the system of monitoring internship attendance. Particularly, reflect on problems and possible improvements.*

■ At the Department of Music a part of courses dealing with methodical contents is held at primary and musical schools. Students of Music Pedagogy and Music Theory hold such courses at classes, while students of instrumental and singing programmes do it at individual lessons with the help of music school teachers. The deficiency of this embodiment of practice refers to a relatively small number of lessons that students spend in teaching practice and the possibility to independently hold only a few classes which makes them unable to gain insight into the full educational process and work with pupils over a longer period of time. The problem could be resolved with a better cooperation with schools and a possible ceding of the most of the schedule to students trainees.

■ At the Department of Fine Arts a part of the methodics courses of Visual Culture and Visual Art is held at primary and secondary schools. The biggest problem here, just like at the Department of Music, is a small number of classes held. The Sub-department of Sculpture traditionally holds part of the stone masonry course (with the selected students) at the symposium in Labin, where traditional stone processing is cherished.

Practical field work is a particularity of the study of conservation and restoration, which without this form of teaching process would lose its excellence. A chronic problem of this type of teaching is funding, which is mainly solved through applying projects to county and city tenders, tenders of the Ministry of Culture and the demands of private investors, but the sums allocated are usually limited and insufficient. A bigger investment (equipment, external cooperation) in practical teaching is of great importance for the development and maintenance of this type of teaching.

■ Students of acting in the Department of Theatrical Arts work out their practical subjects in small groups, often using the space of the Croatian National Theatre in Split, of the Puppet Theatre and the Youth Theatre. The Academy has signed the Agreement on Cooperation with the Administration of the Theatre Academy on the synergy between the staffs of the two institutions. In accordance with the said Agreement, the space of the Croatian National Theatre, has become an official training place for the students of the Academy, in particular for the students of acting. The students may also demonstrate their knowledge at numerous fairs and festivals, where they receive significant recognition.

The biggest problem in respect of the maintenance of practical training at the Department of Theatrical Arts is a lack of appropriate space for practising. To an extent, it has been compensated by using the space in the Theatre i.e. worksite, and some other space elsewhere adapted to the stage and performative arts.

g) Assess availability and quality of the content of your study programmes which is offered online.

Since the academic year 20113/2014 the ISVU system was introduced to Arts Academy which represents a required information part of the package of the Academy. The system is still being upgraded. More concise representations of the latest study programmes in Croatian and English are available at the web site www.umas.hr.

h) Comment on the overall study programmes at your institution and specify any plans and proposals for their change in the near future, together with reasons for it.

The programme concept of Arts Academy relates to the introduction of specific professional study programmes (as mentioned above), which should be directed towards lifelong education programmes, which the Academy currently lacks.

The main problem of the programme concept of the Department of Music is the lack of individual instrumental study programmes and therefore the relative limitations of group playing.

The aim is to achieve a greater interaction between Departments (Music, Fine Arts, Acting) and their sub-departments from which teaching programmes with multidisciplinary content would arise (multimedia subjects, collaboration on joint projects...)

In the future, the Department of Theatrical Arts should become more open to the programmes connected to the post-dramatic theatre and, therefore, future changes to the programme will be set in this direction. By following contemporary trends in performing arts, education in acting should become more flexible in terms of accepting innovative performing practices.

i) Specify lifelong learning programmes carried out at your institution, enter the number of programmes with and without ECTS credits and their duration in the table.

j) Explain the system for recognition of prior learning (informal and non-formal education). Explain the system for academic recognition of foreign higher education qualifications.

Recognition of the competences acquired through non-formal and informal education is not carried out. Recognition of foreign higher education qualifications is carried out in the manner prescribed by the Law on Amendments to the Law on Recognition of Foreign Qualifications, published in the Official Gazette, number: 138/2006 .Recognition of exams when transferring from foreign higher education institutions is regulated by the Ordinance on Studying. The opinion on recognition is made by ECTS coordinator on the basis of documents and in consultation with the members of the committee, proposing recognition, partial recognition or non-recognition of courses. The Academic Council then makes a decision on the adoption of the opinion of the ECTS coordinator.

k) Specify and describe formal mechanisms for approval, review and monitoring of your programmes and qualifications.

Proposal of new and making changes to the existing study programmes is regulated by the Regulations on Procedures of Evaluation of Academic Programmes of the University of Split. The Regulations provide for and define the procedures for the evaluation of new study programmes, minor, major and substantial changes to study programmes, while changes not covered by the Regulations may be adopted at the level of the constituent of the University.

l) If your institution can self-accredit own study programmes, explain the procedure and criteria applied.

Arts Academy has no possibility of self-accreditation.

m) Specify to what extent you are satisfied with the current situation and propose possible improvements.

■ Study programmes at the Department of Music of UMAS were created gradually, emerging from the former, redeployed programmes of the Music Academy in Zagreb. All the peculiarities, advantages and disadvantages of their implementation originated from this gradualness. Study programmes are largely interconnected, which primarily refers to the shared theoretical courses or courses such as choir, orchestra, chamber music, and in that sense there is interconnection of teaching staff. Such interconnection requires a very close cooperation and constant adjustments, since almost every change to one study programme reflects to all other in some sense. The advantage of that intertwinement is a relatively easy introduction of new instrumental programmes, since they can be connected as modules to existing programmes with the use of all existing shared contents and resources and with only a slight introduction of new courses. However, apart from the current lack of support from the competent Ministry (as a result of prolonged economic crisis in the country), the real obstacle to the possible enlargement of academic programmes is the limited space of the building (the construction of the new building of Arts Academy is planned). The greatest challenge in maintaining the quality of existing programmes is constant balancing between relatively high workload of the majority of teachers (partially resolved by assigning part of classes to contractors under the supervision of the holder of the course, which is regulated by the Regulations on the Assignment of Classes) and a quality individual approach to each student. In this regard, the greatest advantage of music study programmes are high quality teachers, who, in addition to artistic or scientific, are committed to pedagogical work and care for the well-being of each student.

■ Back in the nineties, the former educational specialization at the Natural Sciences and Mathematics Studies in Split (successor of the Pedagogic Academy), was renamed as the Study of Visual Culture and Visual Art. From that study programme, as part of the new Art Academy, the Department of Fine Arts was formed, whose studies branch out into related study programmes. This gave birth to studies of Visual Culture and Visual Arts, Conservation and Restoration, Painting, Sculpture, Visual Communications Design (from which the Department of Film and Video was later formed). Following the growth of the Department and its branching by sub-departments, the need for staff and space also grows. Although we are relatively satisfied with the conditions, there are problems with spatial capacities (the problem of compliance of schedules, dispersal of Academy buildings, equipment in classrooms and single workshops). The delay in the promotion of teachers and the impossibility of hiring new employees also represent a cause for concern. Also, there is a need for richer network content on the web site of the Academy.

■ Department of Theatre Arts (study programme: Acting), founded in 2005, is the youngest department at the Art Academy in Split. Created as an expression of the need for young actors and actresses in the theaters along the Adriatic, the study of acting in Split is designed as a progressive process of education of the independent artistic personality of each student, with full respect for individuality and personal sensibility. Respecting the tradition of the Croatian practice in education of actors, this study programme follows the classical and contemporary worldwide teaching practice along with the selection of programme contents has been put into the context of its belonging to the Mediterranean cultural circle.

The core of the programme consists of the courses such as Acting, Stage Movement, and Stage Speech are performed in groups of up to eight students with an emphasis on practical work (exercises). This study also offers comprehensive courses in the field of literature, history of drama and theater, dramaturgy, Croatian language, phonetics, art history, psychology, sociology and foreign languages along with elective courses that are offered from the third year of study.

During their education, their formal and informal cooperation with the theatres in Split and Dalmatia, students of acting in Split get the opportunity to appear on the stage in a drama and musical drama productions.



Table 2.1 Structure of enrolled students and interest in the study programme in this and the past two years*
For undergraduate and integrated study programmes, data for the first year in this and the past two years

| DVC undergraduate | Full-time students | | | | | Part-time students* | | | Total | | | |
|----------------------|--------------------|-----------------|------------------|--------------------|----------------------------------|---------------------|----------|--------------------|-----------------------------------------|------------------|-----------------------------------|------------------|
| Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | Number | Grade average | Number | Grade average |
| 2014. | 142 | 50 | 23 | 10 | 10 | | | | 4 | 3.245 | 6 | 3.732 |
| 2013. | 175 | 59 | 33 | 10 | 10 | | | | 0 | - | 10 | 3.675 |
| 2012. | 220 | 75 | 38 | 10 | 11 | | | | 1 | 3,750 | 10 | 3,374 |

| Film and Video undergraduate | Full-time students | | | | | Part-time students* | | | Total | | | |
|------------------------------------|--------------------|-----------------|------------------|--------------------|----------------------------------|---------------------|----------|--------------------|-----------------------------------------|------------------|-----------------------------------|------------------|
| Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | Number | Grade average | Number | Grade average |
| 2014. | 91 | 28 | 13 | 8 | 8 | | | | 3 | 3,737 | 5 | 3,520 |
| 2013. | 126 | 37 | 26 | 8 | 8 | | | | 2 | 3,110 | 6 | 3,802 |
| 2012. | 145 | 50 | 19 | 8 | 8 | | | | 4 | 3,705 | 4 | 2,975 |



| Sculpture undergraduate | Full-time students | | | | | Part-time students* | | | Total | | | | |
|----------------------------|--------------------|---------|-----------------|------------------|--------------------|----------------------------------|---------|----------|--------------------|-----------------------------------------|------------------|-----------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | | Number | Grade average | Number | Grade average |
| 2014. | 50 | 16 | 12 | 6 | 6 | | | | 1 | 3,240 | 5 | 3,268 | |
| 2013. | 32 | 10 | 5 | 6 | 4 | | | | 0 | - | 4 | 3,520 | |
| 2012. | 43 | 17 | 7 | 6 | 6 | | | | 1 | 2,710 | 5 | 3,348 | |

| VCVA undergraduate | Full-time students | | | | | Part-time students* | | | Total | | | | |
|-----------------------|--------------------|---------|-----------------|------------------|--------------------|----------------------------------|---------|----------|--------------------|-----------------------------------------|------------------|-----------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | | Number | Grade average | Number | Grade average |
| 2014. | 77 | 25 | 14 | 10 | 10 | | | | 1 | 3,700 | 9 | 3,581 | |
| 2013. | 82 | 30 | 11 | 10 | 10 | | | | 1 | 4,000 | 9 | 3,417 | |
| 2012. | 94 | 21 | 16 | 10 | 10 | | | | 1 | 4,060 | 9 | 3,704 | |



| Painting graduate | Full-time students | | | | | Part-time students* | | | Total | | | | |
|-------------------|--------------------|---------|--------------|---------------|-----------------|----------------------------|---------|----------|-----------------|-----------------------------------|---------------|--------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | | Number | Grade average | Number | Grade average |
| 2014. | 69 | 25 | 12 | 7 | 7 | | | | 1 | 4,270 | 6 | 3,580 | |
| 2013. | 74 | 30 | 19 | 7 | 7 | | | | 3 | 4,010 | 4 | 3,848 | |
| 2012. | 100 | 38 | 25 | 7 | 7 | | | | 1 | 4,020 | 6 | 3,192 | |

| Music Pedagogy, undergraduate | Full-time students | | | | | Part-time students* | | | Total | | | |
|-------------------------------|--------------------|---------|--------------|---------------|-----------------|----------------------------|---------|----------|-----------------|-----------------------------------|--------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | Vocational secondary education | |
| | | | | | | | | | | | Number | Grade average |
| 2012/2013 | 22 | 22 | 0 | 12 | | | 0 | 0 | 0 | | | |
| 2013/2014 | 22 | 22 | 0 | 12 | | | 0 | 0 | 0 | | | |
| 2014/2015 | 13 | 13 | 0 | 12 | 10 | | 0 | 0 | 0 | | | |



| Music Theory, undergraduate | Full-time students | | | | | Part-time students* | | | Total | | | | |
|-----------------------------|--------------------|---------|--------------|---------------|-----------------|----------------------------|---------|----------|-----------------|-----------------------------------|---------------|--------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | | Number | Grade average | Number | Grade average |
| 2012/2013 | 4 | 4 | 0 | 6 | 3 | 0 | 0 | 0 | | | | | |
| 2013/2014 | 12 | 12 | 0 | 6 | 4 | 0 | 0 | 0 | | | | | |
| 2014/2015 | 7 | 7 | 0 | 6 | 3 | 0 | 0 | 0 | | | | | |

| Piano undergraduate | Full-time students | | | | | Part-time students* | | | Total | | | | |
|---------------------|--------------------|---------|--------------|---------------|-----------------|----------------------------|---------|----------|-----------------|-----------------------------------|---------------|--------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | | Number | Grade average | Number | Grade average |
| | | | | | | | | | | | | | |



| | | | | | | | | | | | |
|-----------|----|----|---|---|---|---|---|---|--|--|--|
| 2012/2013 | 7 | 7 | 0 | 4 | | 0 | 0 | 0 | | | |
| 2013/2014 | 14 | 14 | 0 | 4 | 4 | 0 | 0 | 0 | | | |
| 2014/2015 | 18 | 18 | 0 | 4 | 4 | 0 | 0 | 0 | | | |

| Year | Full-time students | | | | | | Part-time students* | | | Total | | |
|-----------|--------------------|--------------|---------------|-----------------|----------------------------|---------|---------------------|-----------------|-----------------------------------|---------------|--------------------------------|---------------|
| | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | Number | Grade average | Number | Grade average |
| 2012/2013 | 15 | 15 | 0 | 4 | | 0 | 0 | 0 | | | | |
| 2013/2014 | 11 | 11 | 0 | 4 | 4 | 0 | 0 | 0 | | | | |
| 2014/2015 | 12 | 12 | 0 | 4 | 4 | 0 | 0 | 0 | | | | |



| Strings, Violin undergraduate | Full-time students | | | | | | Part-time students* | | | Total | | | |
|-------------------------------------|--------------------|---------|-----------------|------------------|--------------------|----------------------------------|---------------------|----------|--------------------|-----------------------------------------|------------------|-----------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | | Number | Grade average | Number | Grade average |
| 2012/2013 | 1 | 1 | 0 | 3 | | | 0 | 0 | 0 | | | | |
| 2013/2014 | 3 | 3 | 0 | 3 | 3 | 0 | 0 | 0 | 0 | | | | |
| 2014/2015 | 6 | 6 | 0 | 3 | 2 | 0 | 0 | 0 | 0 | | | | |

| Strings, Viola undergraduate | Full-time students | | | | | | Part-time students* | | | Total | | | |
|---------------------------------|--------------------|---------|-----------------|------------------|--------------------|----------------------------------|---------------------|----------|--------------------|-----------------------------------------|------------------|-----------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | | Number | Grade average | Number | Grade average |
| 2012/2013 | 0 | 0 | 0 | 3 | | | 0 | 0 | 0 | | | | |
| 2013/2014 | 1 | 1 | 0 | 3 | 1 | 0 | 0 | 0 | 0 | | | | |
| 2014/2015 | 2 | 2 | 0 | 3 | 1 | 0 | 0 | 0 | 0 | | | | |



| Year | Applied | Full-time students | | | | Part-time students* | | | Total | | | |
|-----------|---------|--------------------|---------------|-----------------|----------------------------|---------------------|----------|-----------------|-----------------------------------|---------------|--------------------------------|---------------|
| | | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | Number | Grade average | Number | Grade average |
| 2012/2013 | 1 | 1 | 0 | 3 | | 0 | 0 | 0 | | | | |
| 2013/2014 | 3 | 3 | 0 | 3 | 1 | 0 | 0 | 0 | | | | |
| 2014/2015 | 3 | 3 | 0 | 3 | 2 | 0 | 0 | 0 | | | | |

| Year | Full-time students | | | | | | Part-time students* | | | Total | | | |
|-----------|--------------------|--------------|---------------|-----------------|----------------------------|---------|---------------------|-----------------|-----------------------------------|---------------|--------------------------------|---------------|--|
| | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | | |
| | | | | | | | | | Number | Grade average | Number | Grade average | |
| 2012/2013 | 9 | 9 | 0 | 4 | | 0 | 0 | 0 | | | | | |



| | | | | | | | | | | | | |
|-----------|----|----|---|---|---|---|---|---|--|--|--|--|
| 2013/2014 | 12 | 12 | 0 | 4 | 1 | 0 | 0 | 0 | | | | |
| 2014/2015 | 16 | 16 | 0 | 4 | 2 | 0 | 0 | 0 | | | | |

| Wind instruments, Flute undergraduate | Full-time students | | | | | Part-time students* | | | Total | | | | |
|---------------------------------------------|--------------------|---------|--------------|---------------|-----------------|----------------------------|---------|----------|-----------------|-----------------------------------|---------------|--------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | | Number | Grade average | Number | Grade average |
| 2012/2013 | 4 | 4 | 0 | 2 | | 0 | 0 | 0 | | | | | |
| 2013/2014 | 7 | 7 | 0 | 2 | 1 | 0 | 0 | 0 | | | | | |
| 2014/2015 | 12 | 12 | 0 | 2 | 2 | 0 | 0 | 0 | | | | | |

| Wind instruments Clarinet undergraduate | Full-time students | | | | Part-time students* | | | Total | | |
|-----------------------------------------------|--------------------|--|--|--|---------------------|--|--|-------|--|--|
| | | | | | | | | | | |



| Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
|-----------|---------|--------------|---------------|-----------------|----------------------------|---------|----------|-----------------|-----------------------------------|---------------|--------------------------------|---------------|
| | | | | | | | | | Number | Grade average | Number | Grade average |
| 2012/2013 | 2 | 2 | 0 | 2 | | 0 | 0 | 0 | | | | |
| 2013/2014 | 1 | 1 | 0 | 2 | 1 | 0 | 0 | 0 | | | | |
| 2014/2015 | 7 | 7 | 0 | 2 | 2 | 0 | 0 | 0 | | | | |

| Wind instruments, Saxophone undergraduate | Full-time students | | | | | | Part-time students* | | | Total | | | |
|----------------------------------------------|--------------------|---------|--------------|---------------|-----------------|----------------------------|---------------------|----------|-----------------|-----------------------------------|---------------|--------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | | Number | Grade average | Number | Grade average |
| | 2012/2013 | - | - | - | - | - | 0 | 0 | 0 | | | | |
| | 2013/2014 | 5 | 5 | 0 | 2 | 2 | 0 | 0 | 0 | | | | |
| | 2014/2015 | 5 | 5 | 0 | 2 | 2 | 0 | 0 | 0 | | | | |

| Conservation/Restoration integrated | F <ul style="list-style-type: none">ull- ti | Part-time students* | Total |
|-------------------------------------|------------------------------------------------------------------------|---------------------|-------|
| | | | |



| | m e st ud en ts | | | | | | | | | | | |
|-------|--------------------------------|-----------------|------------------|----------------------------|----------------------------------|---------|--------------|----------------------------|-----------------------------------------|------------------|-----------------------------------|---------------|
| Year | A pp lie d | First choice | Second choice | Enrolme nt qua ta | Enrolled to the first year | Applied | Enrol led | Enrol ment qua ta | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | Number | Grade average | Number | Grade average |
| 2014. | 7 1 | 25 | 8 | 10 | 10 | | | | 2 | 3.820 | 8 | 3.698 |
| 2013. | 4 0 | 18 | 3 | 10 | 10 | | | | 1 | 3.690 | 9 | 3.920 |
| 2012. | 6 6 | 21 | 9 | 12 | 10 | | | | 6 | 4.058 | 4 | 3.892 |



For graduate and postgraduate programmes add data for the first year in this and the past two academic years.

| Conservation/Restoration integrated | Full-time students | | | | | | |
|-------------------------------------|--------------------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2014. | 5 | 2 | | | | 0 | 4.178 |
| 2013. | 3 | 2 | | | | 0 | 4.445 |
| 2012. | 6 | 4 | | | | 0 | 4.485 |

| Film, Media Arts & Animation graduate | Full-time students | | P a | | | | | |
|---------------------------------------|--------------------|----------|---------|----------|-----------------|------------------------------------------------|---------------|--|
| Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade | |
| 2014. | 0 | 0 | | | | 0 | - | |
| 2013. | 10 | 9 | | | | 4 | 3.540 | |
| 2012. | 0 | 0 | | | | 0 | - | |



| Sculpture graduate | Full-time students | | Part-time students | | | | |
|--------------------|--------------------|----------|--------------------|----------|-----------------|------------------------------------------------|---------------|
| Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2014. | 4 | 4 | | | | 0 | 4.306 |
| 2013. | 5 | 5 | | | | 0 | 4.060 |
| 2012. | 6 | 6 | | | | 0 | 4.250 |

| VCVA graduate | Full-time students | | Part-time students | | | | |
|---------------|--------------------|----------|--------------------|----------|-----------------|------------------------------------------------|---------------|
| Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2014 | 6 | 5 | | | | 0 | 4.365 |
| 2013 | 9 | 9 | | | | 0 | 3.980 |
| 2012 | 6 | 6 | | | | 0 | 4.170 |



| Painting graduate | Full-time students | | P a | | | | | |
|-------------------|--------------------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| | Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2014 | 7 | 5 | | | | | 0 | 3.835 |
| 2013 | 6 | 6 | | | | | 0 | 3.630 |
| 2012 | 6 | 4 | | | | | 0 | 4.180 |

| Music Culture, graduate | Full-time students | | P a | | | | | |
|----------------------------|--------------------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| | Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2012/2013 | 0 | 0 | | 0 | 0 | 0 | 0 | - |
| 2013/2014 | 4 | 4 | | 0 | 0 | 0 | 1 | 3,725 |
| 2014/2015 | 6 | 6 | | 0 | 0 | 0 | 0 | 3,530 |



| Music Theory graduate | Full-time students | | P a | | | | | |
|-----------------------|--------------------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| | Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2012/2013 | 4 | 4 | 0 | 0 | 0 | 0 | 0 | 4,265 |
| 2013/2014 | 3 | 3 | 0 | 0 | 0 | 0 | 0 | 4,335 |
| 2014/2015 | 3 | 3 | 0 | 0 | 0 | 0 | 0 | 4,254 |

| Piano graduate | Full-time students | | P a | | | | | |
|----------------|--------------------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| | Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2012/2013 | 2 | 2 | 0 | 0 | 0 | 0 | 0 | 4,065 |
| 2013/2014 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 4,170 |
| 2014/2015 | 4 | 4 | 0 | 0 | 0 | 0 | 0 | 4,135 |

| Strings, Viola graduate | Full-time students | | P a | | | | | |
|-------------------------|--------------------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| | Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2012/2013 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 4,065 |
| 2013/2014 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 4,170 |
| 2014/2015 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 4,135 |



| Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
|-----------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| 2012/2013 | 2 | 2 | 0 | 0 | 0 | 0 | 4,290 |
| 2013/2014 | 0 | 0 | 0 | 0 | 0 | 0 | - |
| 2014/2015 | 3 | 3 | 0 | 0 | 0 | 1 | 4,030 |

| Strings, Cello graduate | Full-time students | | P a | | | | | |
|-------------------------|--------------------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| | Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2012/2013 | 2 | 2 | | 0 | 0 | 0 | 0 | 4,690 |
| 2013/2014 | 1 | 1 | | 0 | 0 | 0 | 0 | 3,075 |
| 2014/2015 | 1 | 1 | | 0 | 0 | 0 | 0 | 4,690 |

| Wind instruments, Flute graduate | Full-time students | P a | |
|----------------------------------|--------------------|--------|--|
| | | | |



| Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
|-----------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| 2012/2013 | 2 | 2 | 0 | 0 | 0 | 0 | 4,430 |
| 2013/2014 | 2 | 2 | 0 | 0 | 0 | 1 | 4,630 |
| 2014/2015 | 4 | 4 | 0 | 0 | 0 | 1 | 4,310 |

| Wind instruments, Clarinet graduate | Full-time students | | P a | | | | | |
|----------------------------------------|--------------------|----------|--------|---------|----------|-----------------|------------------------------------------------|---------------|
| Year | Applied | Enrolled | | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2012/2013 | 1 | 1 | | 0 | 0 | 0 | 0 | 4,125 |
| 2013/2014 | 2 | 2 | | 0 | 0 | 0 | 0 | 3,670 |
| 2014/2015 | 2 | 2 | | 0 | 0 | 0 | 1 | 4,330 |

| Wind instruments, Saxophone graduate | Full-time students | | P a | | | | | |
|-----------------------------------------|--------------------|--|--------|--|--|--|--|--|
| | | | | | | | | |



| Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
|-----------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| 2012/2013 | - | - | - | - | - | - | - |
| 2013/2014 | - | - | - | - | - | - | - |
| 2014/2015 | 1 | 1 | 0 | 0 | 0 | 1 | |

| Guitar graduate | Full-time students | | P a | | | | | |
|-----------------|--------------------|----------|--------|---------|----------|-----------------|------------------------------------------------|---------------|
| Year | Applied | Enrolled | | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
| 2012/2013 | 0 | 0 | | 0 | 0 | 0 | 0 | 0 |
| 2013/2014 | 1 | 1 | | 0 | 0 | 0 | 0 | 4,000 |
| 2014/2015 | 1 | 1 | | 0 | 0 | 0 | 0 | 4,150 |

| Solo Singing graduate | Full-time students | P a | | | | | |
|-----------------------|--------------------|--------|--|--|--|--|--|
| | | | | | | | |



| Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
|-----------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| 2012/2013 | 2 | 2 | 0 | 0 | 0 | 0 | 4,475 |
| 2013/2014 | 2 | 2 | 0 | 0 | 0 | 0 | 4,100 |
| 2014/2015 | 2 | 2 | 0 | 0 | 0 | 0 | 4,000 |

* In the last three years there were no enrollments in graduate studies Viola and Composition. Undergraduate study Saxophone was launched only in 2013, and this year in graduate school studying Saxophone one student through the Erasmus program.

| Acting undergraduate | Full-time students | | | | | Part-time students | | | Ukupno | | | | |
|----------------------|--------------------|---------|--------------|---------------|-----------------|----------------------------|---------|----------|-----------------|-----------------------------------|---------------|--------------------------------|---------------|
| | Year | Applied | First choice | Second choice | Enrolment quota | Enrolled to the first year | Applied | Enrolled | Enrolment quota | Comprehensive secondary education | | Vocational secondary education | |
| | | | | | | | | | | Number | Grade average | Number | Grade average |
| | 2014. | 0 | 0 | 0 | 0 | 0 | | | | 0 | - | 0 | - |
| | 2013. | 259 | 102 | 32 | 8 | 8 | | | | 4 | 3,678 | 4 | 3,893 |
| | 2012. | 0 | 0 | 0 | 0 | 0 | | | | 0 | - | 0 | - |

| | | |
|-----------------|--------------------|--------|
| Acting graduate | Full-time students | P a |
|-----------------|--------------------|--------|



| Year | Applied | Enrolled | Applied | Enrolled | Enrolment quota | Number of students transferred from other HEIs | Average grade |
|-------|---------|----------|---------|----------|-----------------|------------------------------------------------|---------------|
| 2014. | 3 | 3 | | | | 0 | 4.254 |
| 2013. | 3 | 3 | | | | 0 | 4.335 |
| 2012. | 3 | 3 | | | | 0 | 3.915 |

For graduate and postgraduate programmes add date for the first study of study in the last three academic years.

Table 2.2 Pass rate at the study programme

DVC

| Year of enrolment | Number of students enrolled | Number of students who collected up to 1/3 of the maximum ECTS number | Number of students who collected from 1/3 up to 2/3 of the maximum ECTS number | Number of students who collected more than 2/3 of the maximum ECTS number | Number of graduates | Number of students who lost their right to study | Average grade of studing |
|-------------------|-----------------------------|-----------------------------------------------------------------------|--------------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------|--------------------------------------------------|--------------------------|
| 2006./2007. | 8 | 1 | 0 | 7 | 7 | 1 | 4.005 |
| 2007./2008. | 6 | 1 | 0 | 5 | 4 | 1 | 4.029 |
| 2008./2009. | 8 | 0 | 0 | 8 | 7 | 1 | 4.229 |
| 2009./2010. | 7 | 0 | 0 | 7 | 7 | 0 | 4.264 |

Film and Video



| Year of enrolment | Number of students enrolled | Number of students who collected up to 1/3 of the maximum ECTS number | Number of students who collected from 1/3 up to 2/3 of the maximum ECTS number | Number of students who collected more than 2/3 of the maximum ECTS number | Number of graduates | Number of students who lost their right to study | Average grade of studing |
|-------------------|-----------------------------|-----------------------------------------------------------------------|--------------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------|--------------------------------------------------|--------------------------|
| 2006./2007. | 8 | 0 | 0 | 8 | 8 | 0 | 3.940 |
| 2007./2008. | 7 | 0 | 0 | 7 | 7 | 0 | 4.037 |
| 2008./2009. | 7 | 0 | 0 | 7 | 7 | 0 | 4.526 |
| 2009./2010. | 8 | 0 | 0 | 8 | 8 | 0 | 4.074 |

Sculpture

| Year of enrolment | Number of students enrolled | Number of students who collected up to 1/3 of the maximum ECTS number | Number of students who collected from 1/3 up to 2/3 of the maximum ECTS number | Number of students who collected more than 2/3 of the maximum ECTS number | Number of graduates | Number of students who lost their right to study | Average grade of studing |
|-------------------|-----------------------------|-----------------------------------------------------------------------|--------------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------|--------------------------------------------------|--------------------------|
| 2006./2007. | 5 | 1 | 0 | 4 | 4 | 0 | 4.307 |
| 2007./2008. | 5 | 1 | 1 | 3 | 3 | 1 | 3.903 |
| 2008./2009. | 5 | 1 | 0 | 4 | 4 | 0 | 4.197 |
| 2009./2010. | 6 | 0 | 0 | 6 | 5 | 1 | 4.245 |



VCVA

| Year of enrolment | Number of students enrolled | Number of students who collected up to 1/3 of the maximum ECTS number | Number of students who collected from 1/3 up to 2/3 of the maximum ECTS number | Number of students who collected more than 2/3 of the maximum ECTS number | Number of graduates | Number of students who lost their right to study | Average grade of studing |
|-------------------|-----------------------------|-----------------------------------------------------------------------|--------------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------|--------------------------------------------------|--------------------------|
| 2006./2007. | 9 | 0 | 0 | 0 | 9 | 0 | 3.639 |
| 2007./2008. | 8 | 0 | 0 | 8 | 8 | 0 | 3.815 |
| 2008./2009. | 11 | 1 | 0 | 10 | 7 | 4 | 3.834 |
| 2009./2010. | 10 | 1 | 0 | 9 | 9 | 0 | 4.014 |

Painting



| Year of enrolment | Number of students enrolled | Number of students who collected up to 1/3 of the maximum ECTS number | Number of students who collected from 1/3 up to 2/3 of the maximum ECTS number | Number of students who collected more than 2/3 of the maximum ECTS number | Number of graduates | Number of students who lost their right to study | Average grade of studing |
|-------------------|-----------------------------|-----------------------------------------------------------------------|--------------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------|--------------------------------------------------|--------------------------|
| 2006./2007. | 5 | 1 | 1 | 3 | 3 | 0 | 3.578 |
| 2007./2008. | 7 | 0 | 0 | 7 | 7 | 0 | 4.141 |
| 2008./2009. | 5 | 1 | 0 | 0 | 4 | 0 | 4.122 |
| 2009./2010. | 7 | 1 | 0 | 6 | 6 | 0 | 3.835 |

Acting

| Year of enrolment | Number of students enrolled | Number of students who collected up to 1/3 of the maximum ECTS number | Number of students who collected from 1/3 up to 2/3 of the maximum ECTS number | Number of students who collected more than 2/3 of the maximum ECTS number | Number of graduates | Number of students who lost their right to study | Average grade of studing |
|-------------------|-----------------------------|-----------------------------------------------------------------------|--------------------------------------------------------------------------------|---------------------------------------------------------------------------|---------------------|--------------------------------------------------|--------------------------|
| 2006./2007. | 0 | 0 | 0 | 0 | 0 | 0 | - |
| 2007./2008. | 8 | 0 | 1 | 7 | 7 | 0 | 4.177 |
| 2008./2009. | 0 | 0 | 0 | 0 | 0 | 0 | - |
| 2009./2010. | 8 | 0 | 0 | 8 | 8 | 0 | 4.510 |



Table 2.3 Assessing learning outcomes

Specify structure in the method of passing written exams at the undergraduate, graduate (including integrated undergraduate and graduate*) as well as postgraduate specialist study programmes carried out by your institution (number of courses in relation to the total number, expressed in percentage). Comment in tables if necessary.

| Study programme name | Only the final licentiate exam | | | Practical work and final exam | Only colloquium / tasks | Seminar paper and the final exam | | | Practical work | Other forms |
|----------------------------------|--------------------------------|-----------------|-----------------------------|-------------------------------|-------------------------|----------------------------------|-------|-------|----------------|-------------|
| | Final paper written exam | Final oral exam | Written and oral final exam | | | | | | | |
| Music Pedagogy, undergraduate | 7% | 7% | 21% | 21% | 0% | 14% | 3,5% | 3,5% | 21,4% | |
| Music Theory, undergraduate | 6,8% | 10% | 20% | 20% | 0% | 10% | 0% | 6,8% | 24% | |
| Composition undergraduate | 3,5% | 14% | 10,7% | 21,4% | 0% | 10,7% | 0% | 7% | 28,5% | |
| Piano undergraduate | 4,5% | 9% | 18% | 9% | 0% | 13,6% | 0% | 22,7% | 22,7% | |
| String Instruments undergraduate | 9,5% | 0% | 14,2% | 14,2% | 0% | 14,2% | 0% | 14,2% | 38% | |
| Wind Instruments undergraduate | 9,5% | 0% | 14,2% | 14,2% | 0% | 14,2% | 0% | 14,2% | 33,3% | |
| Guitar undergraduate | 10,5% | 0% | 15,7% | 15,7% | 0% | 15,7% | 0% | 10,5% | 31,5% | |
| Solo Singing undergraduate | 9% | 0% | 13,6% | 20,6% | 0% | 13,6% | 0% | 9% | 36,3% | |
| Music Culture, graduate | 0% | 0% | 27,2% | 9% | 0% | 0% | 18,1% | 27,2% | 18,1% | |
| Music Theory graduate | 6,6% | 0% | 26,6% | 13,3% | 0% | 6,6% | 13,3% | 13,3% | 20% | |
| Composition graduate | 0% | 0% | 10% | 10% | 0% | 10% | 20% | 10% | 40% | |
| Piano graduate | 0% | 11,1% | 0% | 11,1% | 0% | 0% | 11,1% | 22,2% | 44,4% | |
| String Instruments graduate | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |



| | | | | | | | | | | |
|-------------------------------------|------|----|-------|-------|----|-------|-----|-------|-------|--|
| Wind Instruments graduate | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |
| Guitar graduate | 8,3% | 0% | 16,6% | 16,6% | 0% | 8,3% | 0% | 16,6% | 33,3% | |
| Solo Singing graduate | 0% | 0% | 0% | 25% | 0% | 0% | 25% | 12,5% | 37,5% | |
| Conservation/Restoration integrated | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |
| Sculpture undergraduate | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |
| VCVA graduate | 9% | 0% | 13,6% | 20,6% | 0% | 13,6% | 0% | 9% | 36,3% | |
| DVC undergraduate | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |
| Painting undergraduate | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |
| Film and Video undergraduate | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |
| Sculpture graduate | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |
| VCVA graduate | 9% | 0% | 13,6% | 20,6% | 0% | 13,6% | 0% | 9% | 36,3% | |
| DVC graduate | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |
| Painting graduate | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |
| F, M & A graduate | 0% | 0% | 10% | 20% | 0% | 0% | 0% | 20% | 50% | |

Table 2.4

Specify the number of research papers in scientific journals published by doctoral candidates as part of their dissertation.

| Name of the doctoral programme (specialisations) | Number of doctoral dissertations defended in the last 5 years | Number of published papers required for dissertation defence | Number of papers of doctoral candidates published in foreign scientific journals which are relevant for appointment into scientific grade | Number of papers of doctoral candidates published in Croatian scientific journals which are relevant for appointment into scientific grade |
|--------------------------------------------------|---------------------------------------------------------------|--------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| Ethnomusicology | 2 | 3 | 0 | 3 |

Table 2.6 Web pages

| Study programme name | Number of courses with a specific web page | For courses which have a specific web page, it includes the following elements (in each column, specify the number of web sites which include this element) | | | | | |
|------------------------|--------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|------------------------------------------------|----------------------------------------------|------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|
| | | Objectives and contents of the course, list of literature | Schedule of written and oral exam terms and office hours | Results of preliminary exams and written exams | Exercises with keys from previous exam terms | Additional teaching material (texts of the lectures, PowerPoint presentations, drawings, pictures, videos, etc.) | Possibility of interactive communication between teachers and students |
| Music Theory | 0 | 44 | 44 | 0 | 0 | 3 | 0 |
| Music Pedagogy/Culture | 0 | 39 | 39 | 0 | 0 | 3 | 0 |



| | | | | | | | |
|-----------------------------|---|----|----|---|---|---|---|
| Piano | 0 | 31 | 31 | 0 | 0 | 3 | 0 |
| Solo Singing | 0 | 30 | 30 | 0 | 0 | 3 | 0 |
| Wind Instruments | 0 | 35 | 35 | 0 | 0 | 3 | 0 |
| String Instruments | 0 | 35 | 35 | 0 | 0 | 3 | 0 |
| Guitar | 0 | 31 | 31 | 0 | 0 | 3 | 0 |
| Composition | 0 | 38 | 38 | 0 | 0 | 3 | 0 |
| Conservation/Restoration | 0 | 51 | 51 | 0 | 0 | 5 | 0 |
| Sculpture | 0 | 36 | 36 | 0 | 0 | 2 | 0 |
| VCVA | 0 | 35 | 35 | 0 | 0 | 3 | 0 |
| DVC/NMD | 0 | 50 | 50 | 0 | 0 | 5 | 0 |
| Painting | 0 | 36 | 36 | 0 | 0 | 3 | 0 |
| Film and Video/ F, M & A | 0 | 39 | 39 | 0 | 0 | 5 | 0 |



3. Students

- a) Comment on the quality and structure of the students who applied and students who enrolled undergraduate, graduate and integrated undergraduate and graduate study programmes as well as professional study programmes, if any (numerical data in table 2.1.) Based on your experience, comment on the consistency and adequacy of their prior learning.*

According to Table 2.1., it is evident that interest in study programmes at Arts Academy has increased in recent years. At the musical study programmes, as compared to the years immediately after the founding of Arts Academy, there is a significant rise of the number of candidates that come after having completed secondary music school. In contrast to the early years and the beginning of the activities of the Academy when the candidates almost exclusively came from closer environment (Split-Dalmatia County), in recent years candidates from all Croatian cities, as well as from Bosnia and Herzegovina, Slovenia, Russia, the Czech Republic have applied for the music study programmes. At the art undergraduate programmes, the candidates come mainly from vocational schools. The exception is Film and Video study programme that has an even number of candidates from highschools and the vocational school. At the graduate studies of the same programme, there has been a growing number of students coming from another higher education institution in the last three years. The interest at the integrated undergraduate and graduate Study of Conservation and Restoration has continuously remained within the average. At the study programme of Acting

Enrolled students are of uneven quality. Uniform basic knowledge and skills of accepted candidates, are provided thanks to the additional tests of knowledge and skills.

- b) Comment data on the pass rate (numerical data in table 2.2.) Reflect on the enrolment quota, student motivation and organisation of teaching.*

High pass rate at all study programs of Arts Academy is a result of large selection, that is, small number of students, working in small groups or at individual classes and, as a rule, high motivation of students for studies. The majority of enrolled candidates have already in early childhood opted for art as a vocation, so their arrival to the Academy is a logical continuation of their narrowly-focused orientation.



c) *Specify how you inform the potential students about your institution and study programmes that are offered (qualifications, competences, possibilities of further education and employment) information packages, web pages, brochures, leaflets etc.*

All information for future students, are available on the website of Arts Academy, www.umas.hr. Arts Academy is present at the annual festival of the University of Split on a regular basis with appropriate brochures and video projections. At the Department of Music, Open House Days are organized once a year. Additional information can also be obtained in contact with Vice Dean for Education and the heads of departments who inform interested candidates about the enrollment conditions to the certain study programmes. All professors are available to interested candidates for consultations at office hours, as well as beyond.

d) *Describe reasons guiding you during design of assessment of learning outcomes (table 2.3.).*

■ At music study programs, main ways assessment of learning outcomes are written and oral exams at theoretical subjects / disciplines and examinations before the board of examiners at instrument and singing subjects. All outcomes are assessed per semester in order to better monitor the progress of students. Written and oral examination form at theoretical subjects fully corresponds to the reversible nature of the knowledge and skills acquired at theoretical music subjects, while the examination before the board at instrumental and singing subject makes students accustomed to public performance. Public concerts of students represent part of the exam, particularly in the final years of studies.

■ At fine arts study programmes, learning outcomes are assessed by written and oral examinations at theoretical subjects, and the examination and defense of works at practical subjects (Visual Communications Design and Film & Video usually before the board of examiners). The final and graduation exams take place before the board of examiners in the form of presentation of work and written elaboration of the subject and are often crowned by a joint exhibition (Sculpture, Painting, Film and video).

■ Public appearances (shows) are the main way of assessing the learning outcomes at study of Acting as well.

e) *Specify measures which assure objectivity and fairness during exams.*



Objectivity and impartiality are ensured by the exam before the board.

- f) State opinions of students about relations between students and teachers mentioned in student questionnaires and collected via other means, and comment on any problems and procedures for their resolution, as well as methods of informing the students about measures that you have undertaken.*

Results of survey tests carried out once in a semester show that the relations between students and professors at Arts Academy in Split are at a high level. Although the anonymity of students is protected when carrying out surveys, a potential problem is interviewing students at subjects with individual teaching. In that sense, the results, when informing teachers, should be grouped for the same subject. At Arts Academy, an occasional own method of evaluating the relationship of teachers and students should also be considered.

- g) Give your opinion on the problem of students' accommodation and nutrition. Specify and comment on the extra-curricular activities that you organise for students, if applicable (various courses, sport, recreation, etc). Comment on the student standard offered at your higher education institution (according to data in table 3.2.) and assess the degree of use. If you are not satisfied with the existing situation, identify the reasons and propose possible solutions.*

Accommodation and meals of students studying at Arts Academy do not differ from students at other constituents of the University of Split. Some of the students, who are not from Split, are accommodated in private, and some of them at student dorms.

For students of the Department of Music in this regard, and in general for all students of music, the biggest problem is limited space and time for practice. The building of the Department of Music is therefore open throughout the day, including on Saturdays, and students can practice in rooms at all times not meant for classes. One room is designed exclusively for students' needs. Café-Gallery "Bez naziva" was opened on the initiative of the Student Council of Arts Academy at the premises of the Department of Fine Arts. The idea was to create a central meeting point for students of the Academy, professors, curators, artists and all those interested – the area of dialogue and meeting in more casual atmosphere. The role of the gallery is also to hold exhibitions, and other events, concerts, lectures, performances and so



on. The gallery programme is managed by students in collaboration with teachers. Nutrition is adequately and well resolved in a few mess halls within the University Campus, according to students' assessments. At Arts Academy recreational sports activities are not available. Music students, when asked about the problem, highlighted the need for targeted physical activity for musicians, in order to prevent potential physical problems resulting from prolonged instrument practicing. The problem could be resolved through enhanced collaboration with other faculties of the University especially Faculty of Kinesiology. The students of music study programmes have in recent years independently prepared several issues of *Allegro* student magazine. There is a transfer of the magazine in digital format of publishing, and further encouraging of students in this non-teaching activity. At the Department of Fine Arts there is *IN SITU*, an *anon-linemagazine* of the Sub-department of Conservation and Restoration, which informs students about seminars, lectures, workshops and recent developments within conservation and restoration profession in the region, publishes professional and additional scientific articles etc. (<http://www.e-insitu.com/>).

h) Specify possible special measures you introduced in order to motivate students (awards, recognitions, etc.) and comment on the effectiveness of such measures.

Every year the students at Arts Academy are encouraged in competing for the Dean's and Rector's Award. Four students of the Department of Music and six students of the Department of Fine Arts have so far received this award. Some students have pointed out that awards are not a real incentive for a greater commitment in achieving results.

i) Specify supportive measures that you provide to students (mentorships, career counselling, study aid, aid for students with special needs and for international students, legal and financial support, etc.).

Mentoring and counselling are individual and relate to the availability of professors to students for consultations at office hours.

At Department of Music there have not been any students with special needs so far, while two deaf-mute students have successfully studied at Painting and Sculpture study programmes. Students from other countries are directed primarily to the Vice dean for International Cooperation.



j) Attach documents regulating the protection of student rights (appeal procedures, student ombudsman, etc.).

Students' rights are protected by the Act on Higher Education, the University Statute, the Statute of Arts Academy, and in particular the Regulations on studying where a whole range of mechanisms that ensure the protection of students' rights is defined. Appeal procedures are consistent with the administration procedure of the Republic of Croatia. Dean and Vice-dean adopt the first instance decisions, while second-instance decision is adopted by the Council of the Academy. A student who is not satisfied with such a decision may refer the matter further to University authorities or judicial bodies of the Republic of Croatia.

k) Specify methods for reaching out to alumni and how you collect data on their employment, as well as other information relevant for improvements of your study programmes.

Data on graduate students have so far been collected mostly in a non systematic and uneven way, mainly by maintaining personal contacts between professors and former students. As this is a small number of graduate students and closely related disciplines (HDGU, HDLU, Croatian Association of Restorers, IIC, HDDU...), collaboration and monitoring of graduate students by professors and teachers does not finish upon completion of studies. Large part of professors is hired for holding seminars for professional promotion of teachers at schools, and through their work participates in promotion boards in various vocational and professional titles. Through contact with former students, teachers receive feedback on their problems in practical, professional and artistic work.

There is intention to launch more systematic initiative in the form of founding the UMAS *Alumni* association.

l) Specify to what extent you are satisfied with the current situation and propose possible improvements.



Although the situation regarding current and former students is quite satisfactory (in students' surveys the teachers have generally been given very high marks), additional measures in monitoring graduate students should be taken and information collected from them which would contribute to an even better compliance with study programs practice.

A proposal for improvement, as part of a longer-term plan of the Department of Music, would relate to the establishment of some sort of a centre for lifelong education. The centre would be focused on former students, and activities realized in the form of annual workshops and public debates where experience would be exchanged, all the necessary feedback woould be received, former students would be offered opportunities for further professional training and maintaining contact with current events in art and science. At the Department of Fine Arts we plan to establish a university incubator, as a platform for continuation and development of professional production of graduate students in the field of art and design. At the Study of Conservation and Restoration the Conference of Conservation and Restoration has been held to this end for many years and a few years ago it acquired an international character.

Table 3.1 Student structure

| Study programme name | Full-time students | Part-time students | Graduates |
|-------------------------------|--------------------|--------------------|-----------|
| Music Pedagogy, undergraduate | 28 | 0 | |
| Music Culture, graduate | 9 | | |
| Music Theory, undergraduate | 12 | | |
| Music Theory graduate | 5 | | 2 |
| Piano undergraduate | 14 | | |
| Piano graduate | 5 | | |
| Solo Singing undergraduate | 13 | | |
| Solo Singing graduate | 3 | | 1 |
| Strings, Violin undergraduate | 7 | | |
| Strings, Viola undergraduate | 3 | | |



| | | | |
|-------------------------------------------|------------|--|----------|
| Strings, Cello undergraduate | 5 | | |
| Strings, Violin graduate | 3 | | |
| Strings, Viola graduate | 0 | | |
| Strings, Cello graduate | 1 | | |
| Guitar undergraduate | 8 | | |
| Guitar graduate | 1 | | |
| Wind Instruments, Flute undergraduate | 8 | | |
| Wind instruments Clarinet undergraduate | 4 | | |
| Wind instruments, Saxophone undergraduate | 4 | | |
| Wind instruments, Flute graduate | 4 | | |
| Wind instruments, Clarinet graduate | 2 | | |
| Wind instruments, Saxophone graduate | 1 | | |
| Composition, undergraduate | 1 | | |
| Composition, graduate | 0 | | |
| Total | 141 | | |
| VCVA undergraduate | 33 | | |
| DVC undergraduate | 38 | | |
| Painting undergraduate | 21 | | |
| Film and Video undergraduate | 26 | | |
| Sculpture undergraduate | 19 | | |
| VCVA graduate | 19 | | |
| DVC graduate | 7 | | |
| Painting graduate | 10 | | |
| Sculpture graduate | 9 | | |
| Film, Media Arts & Animation graduate | 10 | | |
| Conservation/Restoration integrated | 51 | | |
| Total | 243 | | |
| Acting undergraduate | 17 | | |
| Acting graduate | 5 | | |
| Total | 22 | | |
| TOTAL ALL | 406 | | 3 |



Table 3.2 Student standard

Specify the data on the following elements of students' standard in your institution.

| | Area (in m2) | Number of seating or active workplaces |
|------------|-----------------|-------------------------------------------|
| Study area | 150 m2 | 30 |

Table 3.3 Graduate employment

| Study programme name | level of studies | Number of graduates in the past 3 years | Number of unemployed Graduates according to the statistics of the Croatian Employment Service |
|------------------------------|------------------|--------------------------------------------|-----------------------------------------------------------------------------------------------------------|
| Visual Communication Design | Graduate | 2 | 0 |
| Visual Communication Design | Undergraduate | 19 | 4 |
| Film and Video | Undergraduate | 23 | 6 |
| Film, Media Arts & Animation | Graduate | 7 | |
| Flute | Graduate | 6 | |
| Flute | Undergraduate | 6 | |
| Guitar | Graduate | 3 | |
| Guitar | Undergraduate | 4 | |
| Piano | Graduate | 3 | 0 |
| Piano | Undergraduate | 7 | |
| Music Culture | Graduate | 4 | 1 |
| Music Pedagogy | Undergraduate | 9 | 0 |



| | | | |
|--------------------------------|---------------|-----|----|
| | | | |
| Music Theory | Graduate | 6 | 0 |
| Music Theory | Undergraduate | 12 | |
| Acting | Graduate | 9 | 0 |
| Acting | Undergraduate | 9 | 0 |
| Sculpture | Graduate | 15 | 9 |
| Sculpture | Undergraduate | 13 | 0 |
| Clarinet | Graduate | 4 | |
| Clarinet | Undergraduate | 4 | 0 |
| Composition | Graduate | 0 | |
| Composition | Undergraduate | 0 | |
| Conservation/Restoration | Integrated | 16 | 11 |
| Visual Culture and Visual Arts | Graduate | 20 | 9 |
| Visual Culture and Visual Arts | Undergraduate | 24 | 0 |
| Saxophone | Graduate | 0 | |
| Saxophone | Undergraduate | 0 | |
| Painting | Graduate | 18 | 9 |
| Painting | Undergraduate | 17 | 0 |
| Solo Singing | Graduate | 5 | 1 |
| Solo Singing | Undergraduate | 7 | |
| Viola | Graduate | 0 | |
| Viola | Undergraduate | 0 | |
| Violin | Graduate | 3 | 1 |
| Violin | Undergraduate | 5 | 0 |
| Cello | Graduate | 2 | 1 |
| Cello | Undergraduate | 2 | 0 |
| Total | | 284 | 0 |



4.Teaching Staff

- a) Provide an overview of the structure of teachers and associates shown in the table 4.1. Evaluate strong and weak points in the ratios of the numbers of full-time and part-time employees. Analyse the problems in the human resources policy.*

At the Department of Fine Arts, the number of permanently employed teaching staff is slightly larger than the number of associates, at the Department of Music the number of permanently employed teaching staff and associates is approximately the same, while at Acting study programme there are more associates than permanently employed teaching staff. Overall, at Arts Academy, a significantly larger part of teaching is still covered by full-time employees; Moreover, the schedule of individual lessons varies depending on the number of students, so that the timetable of associates varies according to the needs of each academic year which is a mitigating circumstance in the preparation of annual workload. Nevertheless, the number of associates is too big, the terms of their involvement are very uncertain given the general state of recession, and the biggest problem is the permanent lack and inability to obtain new jobs.

- b) Specify and comment on the teacher/student ratio and its trend in the last 5 years.*

The ratio of the number of teachers and students in all study programmes of Arts Academy is very advantageous considering the forms of teaching which are largely carried out in small groups (total individual lectures, individual lectures). The growing interest in all study programmes recorded the past five years is not threatening this ratio at the moment.

- c) Comment on the teaching workload of full-time and part-time teachers (according to the data in table 4.2.).*

The largest number of permanently employed teaching staff at arts ACademy has a workload over standard schedule even in the part not covered by the state budget funds, which means



that teachers do a part of their schedule without financial compensation. Delegating this part of the schedule to associates would significantly increase the costs of study, and for this reason it has not been done yet.

d) Specify formal procedures for monitoring part-time employment of your teachers in other institutions.

External involvement of teachers is monitored in accordance with legal acts and regulations of the University of Split, the necessary approvals are issued by the leaders of each constituent.

e) Specify the size of student groups for lectures, seminar, exercises and other forms of teaching and evaluate efficiency of teaching in the groups. Comment on the student opinions about this issue mentioned in questionnaires.

In surveys conducted so far, the students did not raise any objection related to the size of the groups, as a rule they express their satisfaction with the work in smaller groups, given the advantages of individual approach.

f). Specify indicators for assessing competences of your full-time and part-time teachers who carry out teaching classes at your study programmes. Comment on the comparability of those indicators in Croatian and international context. State opinions of the students mentioned in questionnaires and their effects.

All permanently employed teaching staff are subject to the procedure of re-appointment to the position every five years. When signing temporary service contract, associates, as a rule, are selected to an appropriate professional grade. The criteria for selection are defined at the state level by the Law and the Regulations on Minimum Requirements for the Selection to a Professional Grade at the relevant specialty, field and branch.

One of the conditions of promotion of teachers and associates of Arts Academy is a positive mark given by the students when being surveyed. The students, when surveyed, assess competencies of our teachers and associates with highest marks.



g) Specify methods of professional support to your full-time and part-time teachers in the field of training and improving teaching competencies. Specify methods of professional training of your full-time and part-time teachers at other Croatian and foreign HEIs and assess the scope and achievements of this process. Compare with other HEIs.

Art Academy organizes various seminars, workshops and international meetings of art institutions for the purpose of training and exchange of teaching experience; besides, our teachers are active participants in similar events as invited speakers, holders of seminars / workshops, as well as members of the expert committees at competitions in Croatia and abroad. Nevertheless, the scope of exchanges with other universities in the field of training is small which is mainly aggravated by the continuing lack of financial resources, but also the lack of programmes to support the exchange.

h) Specify special measures, if any, introduced by your HE institution to encourage better motivation and self-improvement of teachers (awards, acclaims, etc.) and comment on the effectiveness of such measures.

University of Split awards annual prizes to the most successful teachers for their scientific and educational contribution.

i) Briefly describe and rate the type and quality of teaching material prepared by your teachers and specify select handbooks of your teachers published in the last 5 years. Give your opinion on the coverage of your curriculum by appropriate literature.

Teaching materials prepared by our teachers include textbooks, handbooks, scripts, and scientific and professional articles related to teaching contents. The coverage of curriculum by appropriate literature is quite good considering that in addition to the mandatory the additional literature is used also. An aggravating circumstance in the field of teaching materials is the fact that the Academy does not have a standardized publishing activity in the form of distribution and sales, so the students photocopy a large part of literature from colleagues or teacher themselves, which is certainly not satisfactory.



j) *Specify to what extent you are satisfied with the current situation and propose possible improvements.*

Given the quality of the teaching staff, we are satisfied with the current condition. International cooperation in the field of training and exchange of teaching experience should be enhanced, publishing activity of literature started international flow in this area insured; this of course implies a better classroom equipment with technical aids.

Table 4.1 Staff structure

| Staff | Full-time staff | | Cumulative employment | | Full-time teachers who are employed part-time in other institutions | External associates | |
|----------------------|-----------------|-------------|-----------------------|-------------|---------------------------------------------------------------------|---------------------|--------|
| | Number | Average age | Number | Average age | | Number | Number |
| Full professors | 16 | 58 | | | | 5 | 65 |
| Associate professors | 20 | 49 | | | | 6 | 62 |
| Assistant professors | 23 | 43 | | | | 22 | 48 |
| Teaching grades | 15 | 41 | | | | 26 | 45 |
| Assistants | 6 | 35 | | | | 18 | 38 |
| Expert assistants | 3 | 52 | | | | 21 | 34 |
| Junior | 2 | 33 | | | | | |



| | | | | | | | |
|----------------------|----|----|--|--|--|--|--|
| researchers | | | | | | | |
| Technical staff | 1 | 60 | | | | | |
| Administrative staff | 12 | 47 | | | | | |
| Support staff | 8 | 52 | | | | | |

Table 4.3 List of teachers

| Teacher | Grade | Academic degree | HEI which issued the qualification | Field | Date of last selection into grade | Cumulative employment percentage | Workload on the employer institution in standardised teaching hours | Workload on other institutions in standardised teaching hours |
|---------------|---------------------|-------------------|-----------------------------------------------------------------|-----------------|-----------------------------------|----------------------------------|---------------------------------------------------------------------|---------------------------------------------------------------|
| Aranza Larisa | Assoc. Professor | UNIVERSITY DEGREE | Faculty of Natural Sciences, Mathematics and Education in Split | Visual Arts | 12.09.2011. | 100 % | 780 | |
| Balić Vito | Senior Assistant | PhD | Arts Academy in Split | Science of Arts | 08.07.2013. | 100 % | 240 | |
| Bizjak Siniša | assistant professor | UNIVERSITY DEGREE | Arts Academy in Split | Applied Art | 19.12.2012. | 100 % | 865 | |



| | | | | | | | | |
|---------------------------|---------------------|-------------------|-----------------------------------------------------------------|---------------------|-------------|-------|--------|--|
| Božanić Dinko | Senior Assistant | UNIVERSITY DEGREE | University of Rome | Film Art | 20.11.2012. | 100 % | 180 | |
| Brajnov Botić Doroti | lecturer | UNIVERSITY DEGREE | Arts Academy in Split | Visual Arts | 08.12.2014. | 100 % | 892.50 | |
| Brčić Maroje | Assoc. Professor | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 02.05.2011. | 100 % | 300 | |
| Briški Domeniko | assistant professor | MA | Universitat fur music und darstellende kunst - Vienna | Music | 13.09.2013. | 100 % | 720 | |
| Buble Nikola | Full Professor (T) | PhD | Faculty of Philosophy, Ljubljana | Music | 06.06.2005. | 100 % | 240 | |
| Cilić Maris | assistant professor | UNIVERSITY DEGREE | Arts Academy in Split | Design | 24.01.2013. | 100 % | 600 | |
| Cinkoburova Olga | Full Professor | UNIVERSITY DEGREE | Music and Pedagogical Academy in Moscow | Music | 25.10.2012. | 100 % | 720 | |
| Čaljkušić Igor | assistant professor | UNIVERSITY DEGREE | Faculty of Graphic Arts in Zagreb | Graphics technology | 12.09.2011. | 100 % | 763.75 | |
| Čulić Mladen | Assoc. Professor | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 18.02.2014. | 100 % | 705 | |
| Domančić – Krstulović Ana | Assoc. Professor | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 24.05.2010. | 100 % | 1210 | |
| Donelli Ivo | Assoc. Professor | UNIVERSITY DEGREE | Faculty of Philosophy in Zadar | Visual Arts | 01.10.2014. | 100 % | | |
| Dragičević Edvin | Assoc. Professor | UNIVERSITY DEGREE | Faculty of Natural Sciences, Mathematics and Education in Split | Visual Arts | 12.09.2011. | 100 % | 690 | |



| | | | | | | | | |
|--------------------------------|---------------------------|--------------------------------------|----------------------------------------------------|------------------------|-------------|-------|--------|--|
| Dužević Dragan | senior lecturer | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 21.05.2013. | 100 % | 640 | |
| Đurek Nikola | assistant professor | PhD | Faculty of Graphic Arts in Zagreb | Graphics technology | 28.06.2010. | 100 % | 836.25 | |
| Džaja Nikola | Assoc. Professor | UNIVERSITY DEGREE | Academy of Fine Arts in Sarajevo | Visual Arts | 15.12.2011. | 100 % | 1055 | |
| Ephstein Evgenia | assistant professor | UNIVERSITY DEGREE | Rotterdam Conservatory | Music | 21.06.2013. | 100 % | 240 | |
| Franceschi Ivana | senior lecturer | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 17.02.2014. | 100 % | 720 | |
| Gaj Barbara | senior lecturer | Master of Arts | Academy of Fine Arts and Design in Ljubljana | Art History | 18.06.2012. | 100 % | 585 | |
| Garin – Borović Jadranka | assistant professor | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 18.03.2014. | 100 % | 840 | |
| Gašperov Sonja | assistant | UNIVERSITY DEGREE | Arts Academy in Split | Visual Arts | 23.01.2012. | 100 % | 300 | |
| Grgić Mladen | artistic associate | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 19.05.2008. | 100 % | 480 | |
| Horvatić Toni | lecturer | UNIVERSITY DEGREE | Faculty of Philosophy in Zadar | Art History | 01.10.2010. | 50 % | 225 | |
| Hraste Katarina | senior lecturer | Master of Arts | Faculty of Philosophy in Zagreb | Philology | 03.10.2013. | 100 % | 525 | |
| Hraste Kažimir | Full. professor (T) | Academic sculptor - specialist | Academy of Fine Arts in Ljubljana | Visual Arts | 07.02.2001. | 100 % | 640 | |
| Hudeček Josipa | artistic associate | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 15.07.2008. | 100 % | 182 | |
| Ivančić Nina | lecturer | UNIVERSITY DEGREE | Faculty of Philosophy in Zadar | Visual Arts | 19.06.2013. | 100 % | 480 | |



| | | | | | | | | |
|------------------------------|---------------------|--------------------------------|-----------------------------------------------------------------|-------------|-------------|-------|--------|--|
| Javorčić Mario | senior lecturer | Master of Arts | Faculty of Philosophy in Zagreb | | | 100 % | | |
| Jelaska Olja | Full. professor (T) | Academic sculptor - specialist | Academy of Fine Arts in Ljubljana | Music | 23.01.2014. | 100 % | 360 | |
| Jokić Slobodan | Full. professor (P) | UNIVERSITY DEGREE | Academy of Fine Arts in the Hague | Film Art | 04.04.2011. | 100 % | 697.50 | |
| Juračić Blaženko | assistant professor | UNIVERSITY DEGREE | Faculty of Natural Sciences, Mathematics and Education in Split | Music | 19.06.2013. | 100 % | 480 | |
| Karuza Mihovil | assistant professor | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 24.05.2010. | 100 % | 300 | |
| Katunarić Joška Tea | senior lecturer | UNIVERSITY DEGREE | Faculty of Philosophy in Zagreb | Art History | 17.02.2014. | 100 % | 797.50 | |
| Kolovrat Ivan | Assoc. professor | UNIVERSITY DEGREE | Fachhochschule Wiesbaden | design | 06.03.2012. | 100 % | 480 | |
| Korunić Ivan | Senior lecturer | UNIVERSITY DEGREE | Music Academy in Mostar | Music | 18.03.2014. | 100 % | 480 | |
| Kossjanenko Vladimir | Assoc. professor | UNIVERSITY DEGREE | University for Music and Performing Arts in Vienna | Music | 22.04.2013. | 100 % | 360 | |
| Kovačić Kuzma | Full professor (T) | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 05.12.2005. | 100 % | 480 | |
| Kršić Dejan | Assoc. professor | UNIVERSITY DEGREE | Faculty of Philosophy in Zagreb | Art History | 17.02.2014. | 100 % | 457.50 | |
| Listeš Goran | Full. professor (P) | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 10.09.2010. | 100 % | 300 | |
| Manuilenko Nelli | Full. professor (P) | UNIVERSITY DEGREE | Music Academy in Donjeck (Ukraine) | Music | 21.05.2012. | 100 % | 300 | |
| Marčetić – Marinović Ljubica | assistant professor | UNIVERSITY DEGREE | Faculty of Architecture in Zagreb | design | 21.01.2010. | 100 % | 396 | |



| | | | | | | | | |
|---------------------------|---------------------|-------------------|-------------------------------------------------------------------------------------------|------------------------------------|--------------------------------|-------|--------|-----|
| Markovina Mario | assistant | UNIVERSITY DEGREE | Faculty of Philosophy in Zagreb | Art History | 01.04.2009. | 100 % | | |
| Marović Željko | Assoc. professor | UNIVERSITY DEGREE | Accademia di Belle Arti in Venice | Visual Arts | 25.03.2014. | 100 % | 495 | |
| Matetić – Poljak Danijela | Senior lecturer | PhD | Universite D` Aix-Marsicelle/ Aix-en-Provence - France | Archeology | 20.06.2011. | 100 % | 690 | 135 |
| Matijević Jurica | Assoc.. prof. | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 19.12.2012. | 100 % | 302 | |
| Meštrović Toni | Assoc. professor | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 19.12.2012. | 100 % | 442.50 | |
| Mijić Matko | Full. professor (P) | UNIVERSITY DEGREE | Faculty of Applied Arts in Belgrade | Visual Arts | 26.09.2011. | 100 % | 390 | |
| Milić Željko | Assoc. professor | UNIVERSITY DEGREE | Faculty of Music Arts in Belgrade | Music | 11.07.2011. | 100 % | 600 | |
| Milin – Ćurin Vedrana | assistant professor | PhD | Music Academy in Zagreb | Science of Arts | 22.04.2013. | 100 % | 450 | |
| Miliša Miona | assistant | PhD | University of Zadar | Archeology | 10.07.2013. | 100% | 685 | |
| Mitrović Ivica | assistant professor | PhD | Faculty of Electrical Engineering, Mechanical Engineering and Naval Architecture in Split | Computer science | 28.06.2010. | 100 % | 390 | |
| Oreb Gloria | assistant professor | UNIVERSITY DEGREE | Arts Academy in Split | Visual Arts | 09.11.2010. | 100 % | 510 | |
| Perasović Mateo | Full professor (P) | UNIVERSITY DEGREE | Academy of Fine Arts in Sarajevo | Visual Arts | 29.04.2013. | 100 % | 360 | |
| Perica Blaženka | assistant professor | PhD | Faculty of Arts in Kassel | Art History | 17.02.2014. | 100 % | 765 | |
| Pivac Dunja | assistant professor | PhD | Faculty of Education and | Art education Education and Art | 19.12.2012. 19. 12.2012. | 100 % | 750 | |



| | | | | | | | | |
|--------------------------|------------------------|-------------------|----------------------------------------------------|------------------------------------------|-------------|-------|--------|--|
| | | | Rehabilitation Sciences in Zagreb | History | | | | |
| Pivčević Mirko | assistant professor | UNIVERSITY DEGREE | Academy of Drama Arts in Zagreb | Film Art | 02.05.2011. | 100 % | 390 | |
| Pjaca Goran | Professional Associate | College degree | Faculty of Maritime Studies in Dubrovnik | Technology of traffic and transportation | | 100 % | | |
| Podrug Kossjanenko Vesna | assistant professor | UNIVERSITY DEGREE | University for Music and Performing Arts in Vienna | Music | 22.04.2013. | 100 % | 720 | |
| Poljak Ivana | assistant | UNIVERSITY DEGREE | Arts Academy in Split | Visual Arts | 23.01.2012. | 100 % | 278 | |
| Popović Veljko | assistant professor | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 01.12.2011. | 100 % | 480 | |
| Popović Viktor | Full professor | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 29.04.2013. | 100 % | 660 | |
| Praničević – Borovac Ita | Senior lecturer | PhD | University of Zadar | Art History | 17.09.2012. | 100 % | 682.50 | |
| Radica Davorka | Assoc. professor | PhD | Music Academy in Zagreb | Science of Arts | 13.01.2014. | 100 % | 480 | |
| Repušić Katja | assistant professor | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 11.07.2011. | 100 % | | |
| Rogošić Filip | Senior lecturer | UNIVERSITY DEGREE | Arts Academy in Split | Visual Arts | 17.02.2014. | 100 % | 775 | |
| Runjić Jadranko | assistant professor | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 03.11.2014. | 100 % | 765 | |
| Siriščević Mirjana | Full professor(T) | PhD | Faculty of Philosophy in Zagreb | Philology | 21.05.2013. | 100 % | 480 | |
| Sterle Sandra | Assoc. professor | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 03.11.2008. | 100 % | 322.5 | |



| | | | | | | | | |
|-------------------------|------------------------|-------------------------|--------------------------------------|---------------------------------|-------------|-------|-----|--|
| Sunara SagitaMirjam | assistant professor | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Applied Art | 12.09.2011. | 100 % | 355 | |
| Sunko Vlado | Full professor | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 12.05.2011. | 100 % | 330 | |
| Štrlijić Milan | Assoc. professor | UNIVERSITY DEGREE | Faculty of Drama Arts in Belgrade | Theatrical Art | 06.03.2012. | 100 % | 336 | |
| Tomasović Krešimir | Professional Associate | SECONDARY SCHOOL DEGREE | Secondary School of Arts and Culture | Visual Arts | | 100 % | | |
| Tomić – Ferić Ivana | Assoc. professor | PhD | Music Academy in Zagreb | Science of Arts | 20.03.2013. | 100 % | 480 | |
| Tomić Slobodan | assistant professor | UNIVERSITY DEGREE | Academy of Fine Arts in Sarajevo | Visual Arts | 25.10.2014. | 100 % | 595 | |
| Valjalo Jelica | assistant | UNIVERSITY DEGREE | Arts Academy in Split | Music | 16.04.2012. | 100 % | 180 | |
| Violić Duško | lecturer | UNIVERSITY DEGREE | Arts Academy in Split | Visual Arts | 17.02.2014. | 100 % | 750 | |
| Vukša Nikša | assistant | UNIVERSITY DEGREE | Arts Academy in Split | design | 01.07.2013. | 100 % | | |
| Zanchi Jelena | lecturer | PhD | Faculty of Philosophy in Zagreb | Architecture and urban planning | 01.07.2013. | 100 % | 750 | |
| Zlodre Hari | Assoc. professor | UNIVERSITY DEGREE | Music Academy in Zagreb | Music | 14.10.2010. | 100 % | 600 | |
| Zrnić Vlado | Full. prof. | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 09.03.2012. | 100 % | 420 | |
| Žanić Vlasta | assistant professor | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 09.11.2010. | 100 % | 430 | |
| Živković – Kuljiš Loren | Assoc. professor | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 14.02.2011. | 100 % | 640 | |



| | | | | | | | | |
|--------------|--------------------|-------------------|--------------------------------|-------------|-------------|-------|-----|--|
| Žuvela Gorki | Full professor (T) | UNIVERSITY DEGREE | Academy of Fine Arts in Zagreb | Visual Arts | 11.09.2008. | 100 % | 728 | |
|--------------|--------------------|-------------------|--------------------------------|-------------|-------------|-------|-----|--|

Table 4.4 Dynamics of teachers' employment in the last 5 years

| Year | Number of newly employed teachers | Number of teachers whose contracts expired |
|------|-----------------------------------|--------------------------------------------|
| 2014 | 1 | 3 |
| 2013 | 4 | 1 |
| 2012 | 4 | 3 |
| 2011 | 1 | 3 |
| 2010 | 7 | / |





Table 4.5 Teaching materials used in the last academic year

| Study programme name | Number of Croatian textbooks | Number of foreign textbook s translate d into Croatian | Number of research papers related to teaching | Number of manuals | N u m b e r o f i n s t r u c t i o n a l m a t e r i a l r e l a t e d | Number of courses for which there are reviewed manuals on the institution's web site | Number of courses for which ther is a web page with supplementary teaching materials | Number of e-courses |
|----------------------|------------------------------|--------------------------------------------------------|-----------------------------------------------|-------------------|-------------------------------------------------------------------------|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------|
| | | | | | | | | |



| | | | | | t o t h e a r t i s i t c f i e l d | | | |
|----------------------------------|----|----|----|----|----------------------------------------------------------------------------------------|---|---|---|
| Music Pedagogy, undergraduate | 13 | 12 | 31 | 33 | 1 3 | 0 | 0 | 0 |
| Music Culture, graduate | 2 | 2 | 20 | 7 | 1 3 | 0 | 0 | 0 |
| Music Theory, undergraduate | 14 | 12 | 50 | 33 | 1 3 | 0 | 0 | 0 |
| Music Theory graduate | 3 | 2 | 33 | 7 | 1 3 | 0 | 0 | 0 |
| Composition undergraduate | 14 | 12 | 50 | 33 | 1 8 | 0 | 0 | 0 |
| Composition graduate | 3 | 2 | 33 | 7 | 1 8 | 0 | 0 | 0 |
| String Instruments undergraduate | 12 | 9 | 27 | 26 | 2 0 | 0 | 0 | 0 |
| String Instruments graduate | 0 | 0 | 6 | 0 | 2 0 | 0 | 0 | 0 |
| Wind Instruments undergraduate | 12 | 9 | 27 | 26 | 3 1 | 0 | 0 | 0 |



| | | | | | | | | |
|---------------------------------------|----|----|----|----|--------|---|---|---|
| Wind Instruments graduate | 0 | 0 | 6 | 0 | 3 1 | 0 | 0 | 0 |
| Piano undergraduate | 12 | 9 | 27 | 26 | 4 0 | 0 | 0 | 0 |
| Piano graduate | 0 | 0 | 6 | 0 | 4 0 | 0 | 0 | 0 |
| Guitar undergraduate | 12 | 9 | 27 | 26 | 7 | 0 | 0 | 0 |
| Guitar graduate | 0 | 0 | 6 | 0 | 7 | 0 | 0 | 0 |
| Solo Singing undergraduate | 12 | 9 | 27 | 26 | 1 6 | 0 | 0 | 0 |
| Solo Singing graduate | 0 | 0 | 6 | 0 | 1 6 | 0 | 0 | 0 |
| DVC undergraduate | 14 | 12 | 20 | 33 | 1 3 | 0 | 3 | 0 |
| Film and Video undergraduate | 3 | 2 | 10 | 7 | 1 3 | 0 | 2 | 0 |
| VCVA undergraduate | 14 | 12 | 11 | 33 | 1 8 | 0 | 2 | 0 |
| Sculpture undergraduate | 3 | 2 | 5 | 7 | 1 8 | 0 | 0 | 0 |
| Conservation/Restoration integrated | 12 | 9 | 45 | 31 | 2 0 | 0 | 3 | 0 |
| Painting undergraduate | 14 | 12 | 8 | 15 | 1 3 | 0 | 0 | 0 |
| NMD graduate | 3 | 2 | 25 | 7 | 1 3 | 0 | 3 | 0 |
| Film, Media Arts & Animation graduate | 14 | 12 | 16 | 13 | 1 3 | 0 | 2 | 0 |
| VCVA graduate | 3 | 2 | 12 | 15 | 1 3 | 0 | 0 | 0 |
| Sculpture graduate | 14 | 12 | 7 | 12 | 1 8 | 0 | 1 | 0 |
| Painting graduate | 3 | 2 | 9 | 15 | 1 8 | 0 | 1 | 0 |



5. Scientific Research and Projects

a) *Describe the strategy of scientific activity for at least a five-year period, concerning research in the scientific area for which your institution is registered in the Register of Scientific Organisations.*

Given that the vast majority of study programmes at the Department of Music belong to the artistic field, it is understandable that the largest number of teachers has artistic titles. Structure of the courses at the study programmes of Music Theory and Music Pedagogy also requires experts in scientific fields, so, currently, at the music study programmes there are six teachers-researchers permanently employed and a PhD candidate. The scientific activity of teachers-researchers is focused on different sub-fields of musicology as umbrella science of music within the humanistic area, that is. to the real Musicology and Ethnomusicology and Music Theory which is in constant correlation with Music Pedagogy. In the last five years there was one active research project focusing on the ethno musical research at the Department. Even though it would be presumptuous to speak of strategic programme of scientific research in this case, from its beginning, the project itself (*Music Culture of the Inhabitants of the Southern Croatia*) was conceived in a wide range of research, and to this extent the number of employed scientists and their specific interests was appropriate. The idea of the project at its very core aimed at defining and preserving the musical identity of the Dalmatian region, and examining the foundations of entire musical work of inhabitants of the southern Croatia in that light.

Most of the study programmes at the Department of Fine Arts also belongs to the artistic field, with the difference that the structure of the courses at study programmes of Visual Culture and Visual Arts, Conservation and Restoration and VCD requires a certain number of teachers from scientific fields. The Study of Conservation and Restoration is carried out as a joint study of the Faculty of Science and UMAS and a large number of Natural Sciences and Mathematics teachers participates in carrying out its demanding programme. In recent years we have intensively worked on the development of encyclopaedic dictionary „*Katalog temeljnih pojmove u konzervaciji-restauracij i zidnih slika i mozaika*“ written by Branko Matulić, Ph D, which was later formed in the manual in Croatian, Italian and English.



There is an ongoing project within the Study of VCD called *UrbanIx D: Designing Interactions in a Networked City*. TheArt Academy is one of four European institutions participating in this project together with the Napier University in Edinburgh, University of Aarhus and Telecom Italia. Urban IxD represents the statement of views and research in the field of urban design of interactions. It is the synthesis of project with artists, designers, technologists, humanities scientists, urban planners, architects and scientists; people who are motivated by the desire to explore the perception of urban life and what it would be like in the near future.

<http://urbanixd.eu/>

■ Employees of the Department of Theatrical Arts have been promoted to artistic-teaching title of Associate Professor. By promoting them to the title of a Full Professor, the creation of artistic research projects and their submission to the Ministry of Science would be enabled.

Theatres:

1. Croatian National Theatre in Split
2. the City youth Theatre in Split
3. the City Puppet Theatre in Split
4. PlayDrama Theatre
5. Albalunna Art Organization
6. Planet Art Theatre
7. Mala Scena Theatre
8. Trešnja Civic Theatre in Zagreb
9. Marin Držić Theatre in Dubrovnik

b) *List 10 world-renowned scientific journals in which your teacher publish their works. Comment on the relevant impact factors. Specify several prominent cultural institutions, museums and galleries where your teachers present their works.*

Because of peculiarities in the field of humanities and artistic areas, it has turned out that in this area it is not appropriate to measure scientific productivity of individual institutions by the number of research papers published in journals from Web of Science and Scopus databases, or the papers in journals included in A1 and A2 categories and their citation rate. Most of the papers from these areas are published in Croatian journals, as expected, since the authors are usually concerned with the study of national cultural heritage, and only a small number of journals can be found in Web of Science and Scopus databases.



For the above mentioned reasons, we believe that we should develop criteria for evaluation of the scientific productivity of social sciences, humanities and arts, taking into account the role of national periodicals promoting scientific productivity of our scientists.

Croatian and foreign journals in WOS and Scopus bases:

Croatian:

Artimusic,

Croatica Christiana Periodica,

Hrvatski filmski ljetopis, *Croatian film chronicles*

International Review of the Aesthetics and Sociology of Music,

Prostor, *Space*

Vjesnik za arheologiju i povijest dalmatinsku, *Journal of Dalmatian archeology and history*

Život umjetnosti, *Life of art*

Foreign:

Information Systems Development

International Journal of Information Management

Lecture Notes in Computer Science

Procedia Computer Science

Renowned concert halls and theatres where artists-teachers of the Department of Music of UMAS perform, are:

1. Croatian National Theatre in Split (Croatia);
2. Croatian National Theatre in Zagreb (Croatia);
3. Vatroslav Lisinski Concert Hall in Zagreb (Croatia);
4. Croatian Music Institute in Zagreb (Croatia);
5. Konzerthaus, Berlin (Germany);
6. Deutsche Oper Berlin (Germany);
7. Staatsoper Hanover (Njemačka);
8. Wigmore Hall, London (Great Britain);
9. Vanha Kirkko, Helsinki (Finland);
10. Tapiola Hall, Espoo (Finland);



11. Keizersgrachtkerk, Amsterdam (the Netherlands)

Exhibition areas, museums:

1. GalićSalon, Split
2. Emanuel Vidović Gallery, Split
3. Meštrović Gallery, Split
4. Art Gallery, Split
5. Multimedia Cultural Centre, Split
6. CASA Plaster Casts Museum, Zagreb
7. CASA Cabinet of Graphic Arts, Zagreb
8. Lauba, Zagreb
9. Museum of Contemporary Art, Zagreb
10. Miroslav Kraljević Gallery, Zagreb
11. Collegium artisticum, Sarajevo, BIH
12. "Roman Petrović" Gallery, Sarajevo, BIH
13. ALUBiH Gallery, Sarajevo, BIH
14. Mestnagalerija Ljubljana, Slovenia
15. Kunstlerhaus, Vienna, Austria
16. Cultural Centre, Bratislava, Slovakia
17. Hungarian National Gallery, Budapest, Hungary

c) *List 10 most important papers of your institution in the last 5 years (for each scientific field area your institution is working in). Specify and comment the citation of your papers according to the global databases (WOS, SCOPUS, Google Scholar). Compare the scope of your scientific achievements with comparable Croatian and international HE institutions. (Appendix: stated works, /5c1-10/)*

Scientists from the artistic areas have a far lower number of papers published in scientific journals than scientists from social sciences and humanities.

Citation rate is expectedly low, while the results point to interesting information and interdisciplinary approach because most of the articles result from international cooperation and partnership with related institutions.



The most important scientific papers from databases:

1. Towards a cost-effective evaluation approach for web portal interfaces

Authors of Document Granić, A., Mitrović, I., Marangunić, N.

Year the Document was Publish 2011

Source of the Document Information Systems Development: AsianExperiences

Number of Documents that reference this Document 0

2. The city in cinema: How popular culture can influence research agendas

Authors of Document Smyth, M., Helgason, I., Mitrovic, I., Zaffiro, G.

Year the Document was Publish 2011

Source of the Document Procedia Computer Science

Number of Documentsthat reference this Document1

3. Exploring the usability of web portals: A Croatiancasestudy

Authors of Document Granić, A., Mitrović, I., Marangunić, N.

Year the Documentwas Publish 2011

Source of the Document International Journal of Information Management

Number of Documents that reference this Document 8

4. Development of the evaluation form for expert inspections of web portals

Authors of Document Granić, A., Mitrović, I., Marangunić, N.

Year the Document was Publish 2011

Source of the Document Lecture Notes in ComputerScience (including subseries Lecture Notes in Artificial Intelligence and Lecture Notes in Bioinformatics)

Number of Documents that reference this Document 0

5. Web portal design: Employmentof a rangeofassessmentmethods

Authors of Document Granić, A., Mitrović, I., Marangunić, N.

Year the Document was Publish 2009

Source of the Document Information Systems Development: Towards a Service ProvisionSociety

Number of Documents that reference this Document 1

6. Kultura tipografije u Hrvatskoj | [Typographyculturein Croatia]



Authors of Document [Bralić, D., Durek, N., Mrduljaš, M., Serdarević, Ž.](#)

Year the Document was Publish 2008

Source of the Document [Zivot Umjetnosti](#)

Number of Documents that reference this Document 0

7. Miljenko Grgic (Split, 17 July 1951-Split, 14 May 2011) He was a musicologist, music writer and teacher

Feric, Ivana Tomic

ARTI MUSICES Volume: 42 Issue: 2 Pages: 287-289 Published: NOV 2011

TimesCited: 0

(from Web ofScienceCoreCollection)

8. Music Transition: Essays in Honour of Eva Sedak

Feric, Ivana Tomic

ARTI MUSICES Volume: 42 Issue: 1 Pages: 82-87 Published: JUN 2011

Times Cited: 0

(from Web ofScienceCoreCollection)

9. THE COMPOSER EPISODE OF JOSIP ANDREIS

Skunca, Mirjana

ARTI MUSICES Volume: 40 Issue: 1-2 Pages: 279-288 Published: NOV 2009

Times Cited: 0

(from Web ofScienceCoreCollection)

10. MACHEBOUF et all. 2013, Ch. Macheboeuf, N. Bolšec Ferri, A. Hanry et *T.

Katunarić*, La pourpre en Istrie, MEFRA, Mélanges de l'Ecole française de Rome – Antiquité, ISSN:17242134, 125-1 | 2013, URL :

<http://mefra.revues.org/1389> (u bazi SCOPUS

[http://adat.crl.edu/journals/details/192151\)](http://adat.crl.edu/journals/details/192151)

11. BASS, CASA, *KATUNARIĆ*, KIRIGIN, RADIĆ 2009, B. Bass, Ph. D. Casa,

T. Katunarić, B. Kirigin, D. Radić, An overview of prehistoric and early

historic settlement, topography, and maritime connections on Lastovo

Island, Croatia., u Forenbaher, S., A connecting sea: maritime interaction

in Adriatic prehistory, BAR S2037 Oxford 2009, 113-136.



12. CARRE, *KATUNARIĆ *2012, M.-B. Carre et T. Katunarić, « Le vivier de Katoro (Istrie, Croatie) », Chronique des activités archéologiques de l’École française de Rome, Balkans, URL : <http://cefr.revues.org/233>

13. Dunja Pivac: Ispitivanje doživljaja likovnih umjetničkih djela i mogućnosti njihove primjene u dijagnostici, kreativnoj i art-terapiji (The Examination of the Experience of the Work of Art and Possibilities of their Applying in Diagnostics, Creative and Art-Therapy), Revija za rehabilitacijska istraživanja (1331-3010) 49 (2013), Supplement; 85-95.

The journal in which the paper published reference to the relevant databases such as: LLBA: Linguistics and Language Behavior Abstracts; EBSCO; SCOPUS; PsycINFO; CSA Linguisitics and Language Behavior Abstracts; Directory of Open Access Journals / DOAJ; ERIH - European Reference Index for the Humanities; GESIS SocioGuide; Google Scholar; Scientific Commons; Hrčak

d) *If your scientific area gives precedence to other types of publications (books, conference proceedings, etc.) list 10 most important publications of that type. Comment on the criteria for choosing them.*

For the reason of humanities being focuses to the preservation of national culture, here it is more appropriate to cite publications that are not in the above citation databases, but have a significant impact on the state and the wider regional level:

(in the last 5 years):

1. Radica, Davorka: *Ritamska komponenta glazbe 20. stoljeća*, Split: Art Academy, 2011., ISBN 978-953-6617-31-9;

(A book from music theory field which won the highest state award for scientific and artistic achievements, CASAAward for Music Artin 2012. The book came into being as the basic literature at courses dealing with the 20th century music at music study programmes in Split, Mostar, Zagreb and Ljubljana)

2. Tomić-Ferić, Ivana: *Julije Bajamonti (1744.-1800.): Glazbeni rječnik. Transkripcija, prijevod, komentari*, Zagreb: HMD, 2013., ISBN 978-953-6090-46-4 (A book which won two awards of renowned Croatian institutions in 2013: *DraganPlamenac* annual award, of the Croatian Musicological Society, and *Josip Andrei* annual award, Croatian Composers Society.)

3. Siriščević, Mirjana: Josip Kaplan: *Introduzione, passacaglia e finale*, in: Diana Grgurić, Mirna Marić (ur.): *Josip Kaplan (1910.-1996.)*, (The Collection of Papers from the



symposium on the occasion of the 100th anniversary of the birth of Josip Kaplan held in Rijeka on October 23rd, 2012), Viškovo: „Ivan Matetić Ronjgov“ Institution, 2012, pp. 117-141.

(The scientific evaluation and affirmation of Croatian composer Josip Kaplan)

4. Siriščević, Mirjana; Balić Vito: Splitske glazbene impresije: Sfinge, Tamariska, in: Dalibor Davidović, Nada Bezić (ur.): *NOVA NEPOZNATA GLAZBA, Svečani zbornik za Nikšu Gliga*, Zagreb, DAF, 2013, pp. 191-200.

(Music analysis of compositions of Olja Jelaska, a contemporary Croatian composer, two scientists from Split Art Academy being coauthors);

5. Radica, Davorka; Siriščević, Mirjana: „Theoretical suppositions for creating guidelines for the systematization of musical material as a starting point in creative compositional transfer“, in Fatima Hadžić (ur.), *The Collection of Papers the 8th International Symposium “Music in Society”* Sarajevo 2014., Musicological Society of FB&H, Academy of Music in Sarajevo, 166-192.

(Paper published in the collection of papers from the international symposiumas integration of two theories)

6. Tomić-Ferić, Ivana: Julije Bajamonti (1744.-1800.): "Musica". *Muzikologija bez granica, Svečani zbornik za Stanislava Tuksara*, ur. Ivano Cavallinii Harry White, Zagreb: HMD, 2010, pp. 153-174.

7. Radica, Davorka: „Schönbergovi posvetni kanoni“, in: D. Davidović, N. Bezić (ur.), *Nova nepoznata glazba, Svečani zbornik za Nikšu Gliga*, DAF, Zagreb, 2012 pp. 47-57.

ISBN 978-953-6956-29-6

8. Radica, Davorka: „Freerhythm or changes of meter access organizations of duration in ear training teaching“, in Collection of Papers VII International Symposium „Music in Society“, Sarajevo 2010., 324-335.

9. Valjalo Kaporelo, Jelica: „Glazbeno-pedagoško značenje opere kao interdisciplinarnog projekta u nastavi“, in Vidulin, S. (ur.) The Collection of Papers from the Third International Symposium of Music Teachers: *Glazbena pedagogija u svjetlu sadašnjih ibudućih promjena 3*, Pula, 2013., pp. 257. – 273., UDK 371.3:782.

10. Sunara Sagita Mirijam: "O studiju konzervacije-restauracije pri Umjetničkoj akademiji Sveučilišta u Splitu" [Sagita Mirjam Sunara, Lara Aranza authors]
in: Međunarodno savjetovanje o konzervatorsko-restauratorskoj djelatnosti – ICOR : Collection of Papers, Croatian Conservation Institute, Zagreb, 2010., pp. 287 – 28



11. BizjakSiniša, MarinkovićVinka: „Antički kameni fragmenti iz vranjičkog podmorja i posljedice kristalizacije topljivih soli ismrzavanja vode u kamenu“, *Diadora journal*, issue25, AMZD.

12. Hraste Katarina, „Preludij: D.H. Lawrence i William Wordsworth“, *Mogućnosti Journal*, issue 4-6, April –October 2009.p, pp. 165 – 180.

13. Matulić Branko. [Antički i kasnoantički podni mozaici na području Dubrovačko-neretvanske županije](#) //Zbornik u čast Ivici Žili / Lupis, B. Vinicije (ur.). Dubrovnik :Matica hrvatska, Dubrovnik Subsidiary, 2011. pp. 85-101.

14. Aranza Lara, Katunaric Tea, Mihanović Frane: 4. Međunarodni kongres: 5th Meeting X-ray and other techniques in investigations of the objects of cultural heritage, May 14th to 17th, 2014, Krakow, Poland , Jagiellonian University .Subject of the Congress: The popularization of modern diagnostic techniques and analytical methods used in various fields of conservation and restoration of works of art. Held a lecture entitled: Computer tomography as a non destructive diagnostic method in the field of conservation-restaurationArts Academy, University of Split, Croatia: The Congres Programme at:

<http://www.chemia.uj.edu.pl/documents/41638/14348084-fc22-42e4-956b-7063e1998fd7>

15. Mitrović, Ivica, 2012. *Dizajniranje novih medija, Dizajn i novi mediji – hrvatski kontekst* (1995-2010). Split: Department of Visual Communication Design, Arts Academy, 2012 (textbook).

ISBN: 978-953-6617-

34-0

16. Matulić Branko, a book “Temeljni pojmovi u konzervaciji-restauraciji zidnih slika i mozaika“, ISBN:978-953-263-205-7 Published in :2012 Publisher:[NAKLADA BOŠKOVIĆ](#), SPLIT

17. dr.sc. Ita Praničević Borovac - 2012., Zaštitnici pomoraca u Dalmaciji i odraz njihova kulta u likovnoj umjetnosti, doktorska disertacija, Sveučilište u Zadru, Odjel za povijest umjetnosti.

18. dr.sc. Ita Praničević Borovac - 2013., Oblikovanje ‘svetačkog pejzaža’ istočnojadranske obale u stoljećima ranog kršćanstva, *Zbornik 3. kongresa hrvatskih povjesničara umjetnosti* (25.- 27.11.2010.), (ur. Andrej Žmegač), Institut za povijest umjetnosti, Zagreb, 17-21.

19. dr.sc. D. Matetić Poljak, “ Le motif du rinceau peuplé dans le palais de Dioclétien à Split“, *Peupler et habiter l’Italie et le Monde romain. Etudes d’histoire et d’archéologie offerts à Xavier Lafon*, (ed. S. Bourdin, J. Dubouloz et E. Rosso), Presse Universitaire de Provence, 2014. str. 149-156.



20. dr.sc. D. Matetić Poljak, „Les blocs à décor architectural antérieurs au palais de Dioclétien“, *Akti XII. **Kolokvija o rimskoj provincijalnoj umjetnosti, Datiranje kamenih spomenika i kriteriji za određivanje kronologije / Proceedings of the 12 th International Colloquium on Roman Provincial Art: The Dating of stone monuments and criteria for determination of chronology *Pula 23.-28. V. 2011., Pula 2014., str.189-193.
21. dr.sc. Pivac, D., "Doživljaj likovnog umjetničkog djela - poticaj introspekciji i osobnoj transformaciji", u "Pedagogija i kultura, sv. 2.", Zagreb, Hrvatsko pedagoško društvo, 2013.
22. KATUNARIĆ 2010, T. Katunarić, Zaštitno arheološko istraživanje rimskog groblja i rimske vapnenice u Sv. Ivanu Kornetskom kod Umaga, Hrvatski arheološki godišnjak 6/2009, Zagreb 2010, 395-397.
23. KATUNARIĆ, CARRE 2010, T. Katunarić i M.-B. Carre, Sistematsko podvodno arheološko istraživanje rimskog ribnjaka, vivaria, u Katoru kod Umaga, Hrvatski arheološki godišnjak 6/2009, Zagreb 2010, 346-349.

e) *Specify the criteria for scientific productivity for mentors of doctoral dissertations at your doctoral study programmes and compare them with similar HE institutions in Croatia and abroad.*

The criteria for scientific productivity of mentors at the doctoral study of Ethnomusicology are identical to the criteria for occupational promotion of scientific-educational titles in humanities, and are comparable to the doctoral studies in humanities at the Universities of Zagreb, Split and Zadar.

f) *Comment on your policy for the development of young researchers.*

■ Policy of the Department of Music is significantly directed to developing and encouraging young scientific personnel. Young scientists are involved as co-authors in the works of older colleagues, their participation in national and international symposia is encouraged and preparation of their doctoral theses supported in terms of mentorship. Two doctoral thesis submitted so far at the doctoral study of Ethnomusicology represent success given the brevity of the existence of studies.

■ At the Department of Fine Arts, younger artistic and research staff are actively involved in projects



where older colleagues are holders. They are also intensely involved in the development of their own projects, while older colleagues support them as mentors. Their motivation and participation in national and international scientific and artistic projects significantly affect the vitality of the Department as a whole.

- g) *Comment on the number of scientific publications produced within international cooperation of your teachers and associates, with foreign scientists and artists as co-authors. Compare those results with the practice of other similar HE institutions.*

Given the nature of humanistic scientific field and the focus on local culture and language, the lack of papers arising from international cooperation is understandable. This does not mean that in the future we should not promote various forms of multicultural research projects from which research papers with foreign co-authors would emerge. The situation is better in artistic field of performing music in particular. Teachers musicians regularly perform with foreign colleagues, and the Art Academy is also a member of the Mediterranean Association of Art Academies, that is, the ECUME (EchangesCulturelsenMéditerranée) association within which it gave a series of guest performances by students and professors at similar academies in France, Italy, Syria, Algeria and also hosted the music annual meeting in 2004.

Teachers, associates and students of Art also participate in many international festivals and workshops such as: Batna, Algeria, XI° ECUME-a (Recontre des écoles d'art de la méditerranée), 2011, Počitelj, BiH, Art Workshop of Art Academies from CRO and BiH 2013, Olsztyn, Poljska, Projekt Szymborska, 2014.

- h) *Specify opinions of doctoral candidates about availability of the mentors of doctoral dissertations, i.e. time allocated for their introduction into methods of scientific or artistic research.*

Mentors of theses have individual consultations within the times scheduled for doctoral studies. Reactions of PhD students in this regard are very satisfactory.

- i) *Specify the content and character of 10 most important scientific projects of your institution in the last 5 years (numerical data in table 5.2). State your opinion on the quality of work and results.*



Project Title: Music Culture of the Inhabitants of Southern Croatia

Programme title – Studia Mediterranea - Interdisciplinary Research

The project is of particular cultural significance, with regard to preservation, development and promotion of music culture of southern Croatia, for the area covering the Adriatic Sea - the coast and the islands. The project aims at uncovering and presenting what is special, but also common to the music identity of southern Croatia compared to neighbouring music cultures in order to consider such an identity in the entire national, Mediterranean and finally European context. Its implementation will have a positive impact on music education, while knowledge of scientific facts will contribute to better understanding and addressing the negative consequences of demographic restructuring of inhabitants. Concrete tasks derive from the objective of the project: a) collecting both live examples and archival materials, the so-called composed and folk music, b) listening to music as a form of communication between people, recognizing, multiple symbolic meanings in its appearance, c) research and scientific analysis of music culture in all forms of its existence, the study of formal and substantive changes in the music world of entire population, not just in the music world of individuals and groups defined by social, geographic or some other criteria, and analysis of complexity of music mission "in culture or as culture", d) study of coexistence of musical sounds from different areas and historical periods that reflect the stages of development of music culture of some Croats in relation to the indigenous geographic, psychological, cultural and sociological features. Pursuant to the above, the project offers: identification of essential elements, caused by and emerging from music changes, both at the global level of southern Croatia and in the micro-regions within it; a systematic and comprehensive theoretical and empirical processing and analysis of aspects of music culture manifested in different segments of social reality and music; questioning of the value orientations towards music; critical appraisal of previous segmental research on the soil of southern Croatia; and finding historical and social problems of music culture in the light of the dynamic determination of tradition. The social significance of the project is visible in the fact that the predicted width of the contemporary ethnomusicological approach is applied to the music culture of southern Croatia.

Project title: UrbanIxD: Designing interactions in networked city, a European project of coordination activities (FP7 FET) (from 2013 to 2014). The Art Academy is one of four European institutions participating in this project together with the Napier University at



Edinburgh, University of Aarhus and Telecom Italia. International Summer School of Design of Interactions *Urban IxD Summer School*, Split, 2013 organized by the Sub-department for Visual Communication Design of the Art Academy and within the Urban IxD Project. School led by recognized international experts from the fields of design and architecture. The works designed and created in the workshops were presented to the citizens of Split in the form of public presentation and exhibition. [City | Data | Future –Interactions in Hybrid Urban Space](#), the exhibition produced by [Urban IxD Project](#), presents nine works, five of which were realized at the Urban IxD Summer School held at the University of Split in 2013, two works were curated for exhibition purposes, while two works were produced for this exhibition in particular.

Project title: Catalogue of Fundamental Concepts in Conservation-Restoration of Wall Paintings and Mosaics

Branko Matulić, Head and principal researcher on the project approved by the Ministry of Science entitled „Catalogue of Fundamental Concepts in Conservation-Restoration of Wall Paintings and Mosaics“ (215-0000000-3465) from 2008 to 2011. The result of three years of work on the project is a book entitled “Temeljni pojmovi u konzervaciji-restauraciji zidnih slika i mozaika“ containing 1186 clearly defined concepts which are accompanied by analogous expressions in Italian and English. In this way an encyclopaedic dictionary was created which substantially raised the level of individual and general qualifications framework with implementation in everyday interdisciplinary conservation and restoration practice of protection of wall paintings and mosaics. However, the greatest value of the book is that it has become one of the basic handbooks in the process of university education of specialist courses in conservation-restoration. The result of the present research was terminological determination and standardization of numerous technical terms in the Croatian-speaking lands, whose implementation in everyday interdisciplinary conservation and restoration practices of protecting wall paintings and mosaics will largely facilitate the work of a wide range of specialists such as archaeologists, museum experts-curators, architects, ethnologists, historians art, chemists, physicists, biologists, painters, sculptors, etc. This communication and interaction, although necessary, is extremely difficult in Croatia since it frequently includes joint work of experts whose fields of scientific activity are actually very different, so cataloguing and standardization of all terms of the profession is necessary. At the same time, the results of the general basic research project would have a very important role in the



educational process of higher education institutions dealing with the education of conservators-restorers.

Miliša Jakšić Miona. Participation as an expert assistant *on the project entitled „Architectural Heritage of the Dubrovnik Region“*, Ministry of Science, Project No. - 244-244020-1604, Head of Project Dr Željko Peković, PhD (from 2006 to 2011)

Ph.D. Ita Praničević Borovac Research Project: From 2006-2014. collaborator on scientific project "The Eastern themes: art, politics, maritime experience" (244-2440820-0794), Head Prof. Sc. I. Prijatelj Pavicic.

j) *Describe the ways in which scientific activities contribute to:*

- *teaching*
- *intellectual and technological contributions to society and economy*
- *other institutional activities*

All the scientific research, whether included in projects or individual, have a large and direct impact on teaching at the Art Academy. Expansion of scientific knowledge is often initiated by the need for enrichment of teaching content, and it is the teaching and individual contact with students that serves as a place of real practical review and confirmation of new research.

On social terms, the largest contribution refers to the preservation of the cultural artistic heritage of Dalmatia and Croatia, that, is conservation but also shaping of national identity.

k) *List your own journals and describe their importance (scientific/professional, composition of the editorial board, language, selection procedure, impact factor if any, etc.)*

Bašćinski glasi: Južnohrvatski etnomuzikološki godišnjak
"South Croatian ethnomusicological almanac"

Editor in Chief: Nikola Buble

Published by: The Art Academy in Split

ISSN 1330-1128

Published from 1991. Published once a year.

Categorization of scientific journals of the Republic of Croatia: A1



In situ

Electronic Journal of the Sub-department of Conservation and Restoration.

Editor in Chief: Sagita Mirjam Sunara

Published by: The Art Academy of the University in Split

ISSN 1848-2600

Published from 2003. The journal is published once a year, and since 2005 has been updated almost on a daily basis.

Allegro

Journal of students of the Department of Music of the Art Academy in Split

Editorial Board: students of the Department of Music Published by: the Art Academy in Split

ISSN 1847-3326

Published from 2008. Published once a year.

l) *Specify the content and character of professional projects of your institution in the last 5 years (numerical data in table 5.3). State your opinion on the quality of work and results.*

m) *Specify the impact of your professional and developmental projects and services on the development of Croatian economy, service sector and state administration.*

n) *Specify the ways in which you established a systematic policy of monitoring the volume and quality of scientific or artistic activity at your institution, and describe its elements and methods of effective application.*

Reports on the results of research projects funded by MSES are submitted annually. The Vice Dean for Quality is in charge of collecting information about scientific and artistic activities of all teachers on annual basis. Qualitative systematization of collected information is in line with systematizations when promoting employees to scientific and artistic teaching positions.

o) *Describe your policy of providing incentives for and awarding publishing in the highly ranked scientific journals (or with renowned publishers when books are concerned), that is, the support system for publishing in prestigious journals in your*



field (e.g. translation, internal peer-review, system of informing on submission deadlines, etc.)

There have been no special procedures of rewarding high-ranking scientific or artistic activities. During last year in Croatia, there has been a full suspension of promoting teachers to higher titles by the relevant Ministry. It has become a burning issue having no motivating effect on all high education institution teachers, including Art Academy teachers also. Nevertheless, artistic and scientific productivity of teachers has not changed significantly either in quality or quantity.

p) *Explain your methods of monitoring research ethics, and implementing European and global standards for employment of the best scientific staff (such as implementation of The European Charter for Researchers).*

Scientists and researchers at the Art Academy are familiar with the Ethical Code by the Board for Ethics in Science and Higher Education of the Agency for Science and Higher Education.

r) *Specify to what extent you are satisfied with the current situation and propose possible improvements.*

Given the rather unfavourable situation in the country which, in recent years, has paid little attention to scientific and artistic activities in terms of highly limited financial resources and by preventing employment of new staff in higher education institutions and by preventing promotions to higher artistic and scientific Educational Titles, scientific and artistic activities of teachers and students of the Art Academy were more focused on individual work, less on joint projects which there should definitely be more of. Improvements in that regard would refer to the systematic search for funds from European projects in the field of art, pedagogy in art, teaching, civil society development, applied arts, and the like. It will be necessary to provide the necessary infrastructure in order to achieve that.



Table 5.1 Mentors
(Mentors for the scientific area)

| Name of the doctoral programme (specialisations) | Number of mentors for dissertations defended in the past 5 years | Number of mentors' artworks publicly displayed at the relevant national reviews or other artistic events in the past 5 years | Number of mentors' artworks publicly displayed at the relevant national reviews or other artistic events in the past 5 years |
|--------------------------------------------------|------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|
| Ethnomusicology | 2 | 3 | 1 |

*Only the highest category of works in a specific field is taken into account according to national classification, i.e. works in journals in international citation database WoS and Scop

Table 5.2 Sources of funding for scientific projects

| Start year | Project (name) | Durati on (mont hs) | State budget (ministries and public administration) | Local governmen t budget | International funds | Business sector - private companies | Business sector - public companies | Other sources (list which) | TOTAL |
|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|-----------------------------------------------------|--------------------------|-----------------------------------------------------------------|-------------------------------------|------------------------------------|----------------------------|--------------|
| 2013 | <i>Project title:</i> UrbanIxD “FP7 FET” project | 24 | | | total projekt =453150 eura University in, Split= 116050 eura | | | | 116050 euros |
| 2011 | <i>Project title:</i> Catalogue of Fundamental Concepts in Conservation-Restoration of Wall Paintings and Mosaics Branko Matulić, Head and principal researcher on the project approved by the Ministry of Science entitled „Catalogue of Fundamental Concepts in Conservation-Restoration of Wall Paintings and Mosaics“ (215-0000000-3465) from 2008 to 2011 | 48 | 36.670,00 kn | | | | | | 36.670,00 kn |



Table 5.3 Sources of funding for professional project

| Start year | Project (name) | Durati on (mont hs) | State budget (ministries and public administratio n) | Local governme nt budget | Inter natio nal fund s | Business sector - private companie s | Business sector - public companie s | Other sources (list which) | TOTAL |
|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|------------------------------------------------------------------------|--------------------------|------------------------|--------------------------------------|-------------------------------------|------------------------------------------------------|----------------|
| | CONSERVATION-RESTORATION OF STONE | | | | | | | | |
| 2010 | Project 1: - Conservation and restoration works on Ancient Roman marble sarcophagi frommost dr. Franje Tudmana sitein Salona2007 - 2010, Ministry of Culture | 6 | HRK 129.000,00 Ministry of Culture | | | | | | HRK 129.000,00 |
| 2010 | Project 2: Conservation and restoration works on TripunBokanić baptistery,16 th century, from the Churchof St. Stephenin Stari Grad on Hvar Island, 2010 | 7 | HRK 40.000,00 Ministry of Culture | | | | | | HRK 40.000,00 |
| 2009 | Project 3: Conservation and restoration works on sculpture and production of replicas of "Pieta" from the Church of St. Cross in Split, 2009 – 2010 | 14 | HRK 90.000,00 Ministry of Culture | | | | | | HRK 90.000,00 |
| 2010 | Project 4: Conservation and restoration works on Ancient Roman marble sculpture "Venerapudica", 2 nd century, from Skupi site, Skopje, Macedonia, 2010 – 2011 | 5 | | | | | | HRK 75.000,00 Skopje City Museum | HRK 75.000,00 |
| 2011 | Project 5: Conservation and restoration works on the statue of Emperor Augustus, 1 st century, from the Archaeological Museum in Zadar2011 - 2012 | 24 | | | | | | HRK 80.000,00 the Archaeolo gical Museum in Zadar | HRK 80.000,00 |
| 2011 | Project 6: Stone vacuum consolidation works at the Arena in Pula, 2011 | 1 | HRK 68.000,00 Ministry of Culture, Croatian Conservation Institute | | | | | | HRK 68.000,00 |
| 2012 | Project 7: Stone vacuum consolidation works at the Peristyle of Diocletian's Palace in Split, 2012 | 1 | HRK 15.000,00 Ministry of Culture , Croatian Conservation Institute | | | | | | HRK 15.000,00 |
| 2012 | Project 8: Conservation of ceramic material from "Gornjenjive" site,Vis –Vis Island, 2012 | 3 | | | | | | HRK 30.000,00 the Archaeolo gical Museum in Split | HRK 30.000,00 |
| 2012 | Project 9: Conservation and restoration works on the stone altar of St. Anthony, Church of the Blessed Virgin Mary, KaštelLukšić, 2012 - 2013 | 10 | HRK 60.000,00 Ministry of Culture | | | | | | HRK 60.000,00 |
| 2013 | Project 10: Conservation and restoration works on the stone altar of the Virgin Mary, Church of the Holy Spirit,Hvar Island, 2013 | 2 | HRK 50.000,00 Ministry of Culture | | | | | | HRK 50.000,00 |
| 2013 | Project 11: Conservation and restoration works on the relief of the Virgin and Child from the small Church of St. Jerome, Stari Grad, Hvar Island, 2013 | 3 | HRK 38.000,00 Ministry of Culture | | | | | | HRK 38.000,00 |
| 2014 | Project 12: Conservation and restoration works, creation of a copy ofthe relief of the Virgin and Child from the small Church of St. Jerome, Stari Grad, Hvar Island, 2014 | 2 | HRK 10.000,00 Ministry of Culture | | | | | | HRK 10.000,00 |
| 2014 | Project 13: Conservation and restoration works, installation of ancient sculptures to a new collection of the Archaeological Museum in Zadar2014 | 1 | | | | | | HRK 75.000,00 the Archaeolo gical Museum in Zadar | HRK 75.000,00 |



| | | | | | | | | |
|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----------------------------------|-----------|-----------|-----------------------------------------------------|------------------------------------|----------------|
| 2014 | Project 14: Conservation and restoration works on the statue of Emperor Augustus from the Archaeological Museum in Zadar 2014. | 1 | | | | HRK 50.000,00 the Archaeological Museum in Zadar | | HRK 50.000,00 |
| | TOTAL | | | | | | | HRK 811.000,00 |
| | CONSERVATION-RESTORATION OF WALL PAINTINGS AND MOSAICS | | | | | | | |
| 2010 | Project 15: Creation of copies of stylized plates on the facade of the former steam dyeing factory in Zvonimirova ulica in Split | 2 | | | 7.500,00 | | | HRK 7.500,00 |
| 2010 | Project 16: Preparation of documents and works on the protection of painted niche of the first floor porch of the Augubipalace in Split | 2 | | 3.000,00 | | | | HRK 3.000,00 |
| 2010 | Project 17: Cleaning of mosaics at Diocletian's Palace in Bulicevaulicain Split | 1 | | | 5.000,00 | | | HRK 5.000,00 |
| 2011 | Project 18: Restoration research of the murals in the Church of St. Magdalene in Hvar | 6 | 18.000,00 Ministry of Culture | | | | | HRK 18.000,00 |
| 2011 | Project 19: Conservation and restoration probing, testing and preparation of study for Interior plaster protection in the Church of St. John in Jelsa | 4 | | | | | Jelsa Parish office 9.500,00 | HRK 9.500,00 |
| 2012 | Project 20: Conservation and restoration research works on plastered area of the interior of the Church of St. Stephen I. Pope and Martyr in Stari Grad on Hvar Island | 12 | | | | | Stari Grad Parish office 45.000,00 | HRK 45.000,00 |
| 2012 | Project 21: Ancient Roman mosaics Workshop in Solin | 1 | | 5.000,00 | | | | HRK 5.000,00 |
| 2012 | Conservation and restoration works on the fragments of frescoes from the Church of St. Martin in Umag | 10 | | 69.000,00 | | | | HRK 69.000,00 |
| 2013 | Project 22: Conservation and restoration works on plaster and interior stone elements on the ground floor of Marko Marulić birth house in Split | 2 | | | 11.000,00 | | | HRK 11.000,00 |
| 2013 | Project 23: Conservation and restoration works on plaster and stone elements of the northern facade of the house in Bernardinovapojana in Split | 2 | | | | | Private investor 19.000,00 | HRK 19.000,00 |
| 2013 | Project 24: Production of documentation and protection works in the Church of St. Stephen I. Pope and Martyr in Stari Grad on Hvar Island | 6 | 30.000,00 Ministry of Culture | | | | | HRK 30.000,00 |
| 2013 | Project 25: Production of documentation and protection works in the Church of St. George the Martyr in Drvenik -Gradac | 6 | 15.000,00 Ministry of Culture | | | | | HRK 15.000,00 |
| 2013 | Project 26: Study of conservation and restoration works on the Early Christian site of St. John/St. Mary in Stari Grad on Hvar Island | 1 | | 3.500,00 | | | | HRK 3.500,00 |
| 2013 | Project 27: Preventive conservation and - restoration works on the wall and vault murals in the apse of the Church of the Assumption in Katuni | | | 48.500,00 | | | | HRK 48.500,00 |
| 2013 | Project 28: Ancient Roman mosaics workshop in Solin | 1 | | 5.000,00 | | | | HRK 5.000,00 |
| 2014 | Project 29: Conservation and restoration works on the murals in the apse of the Church of St. John in Jelsa | 6 | 40.000,00 Ministry of Culture | | | | | HRK 40.000,00 |
| 2014 | Project 30: Conservation and restoration works on stucco decorations and plastered area of the central nave of the Church of St. Stephen I. Pope and Martyr in Stari Grad on Hvar Island | 6 | 30.000,00 Ministry of Culture | | | | | HRK 30.000,00 |
| | TOTAL | | | | | | | HRK 364.000,00 |



| | | | | | | | | |
|---------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------------------------------------|-----------------------------------|------------------------------|--|-----------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| | CONSERVATION-RESTORATION OF METAL | | | | | | | |
| 2011 | Project 31: Conservation and restoration works, Klis, "Kliškiuskoci" historical brigade collection of antique weapons | 8 | HRK 20 000 Ministry of Culture | | | | | HRK 20 000,00 |
| 2013 | Project 32: Conservation and restoration works, Klis, "Kliškiuskoci" historical brigade collection of antique weapons | 5 | HRK 6 000 Ministry of Culture | | | | | HRK6 000,00 |
| 2013 | Project 33: Renovation of the frame of the icon of Our Lady of Stomorija from the Parish Church in Kaštel Novi | 6 | | | | | HRK 16 600 Association for the preservation and promotion of cultural, intangible and natural heritage "Garguj" | HRK 16 600,00 |
| 2014 | Project 34: Conservation and restoration works on "GrgurNinski Monument" by Ivan Mestrovic | 8 | | | Neird.o.o. HRK 100 000 | | | HRK 100 000,00 |
| | Total | | | | | | | HRK 142 600,00 |
| | CONSERVATION-RESTORATION OF EASEL PAINTING AND POLYCHROME WOOD | | | | | | | |
| 2009 | Project 35: Conservation and restoration of wooden polychrome sculpture of St. Anthony, 18 th century in Kaštel Novi | 12 | 10 000,00 Ministry of Culture | | | | | HRK 10.000,00 |
| 2010 | Project 36: Conservation and restoration of wooden polychrome sculpture of St. Anthony, 17 th century, the AugubioPalace, Split | 24 | | 30 000,00 the City of Split | | | | HRK 30.000,00 |
| 2010 | Project 37: Conservation and restoration of the sculpture of Angel, 18 th century, Kaštel Novi | 34 | 7 000,00 Ministry of Culture | | | | | HRK 7.000,00 |
| 2010 | Project 38: Conservation and restoration of the relief of the Virgin, 18 th century, Kaštel Novi | 20 | 3 000,00 Ministry of Culture | | | | | HRK 3.000,00 |
| 2011 | Project 39: Conservation and restoration of the candle holder, 19 th century, Kaštel Novi | 12 | | | | | Private individual | HRK 4.000,00 |
| 2013 | Project 40: Conservation and restoration of the sculpture of Angel, 17 th century, Kaštel Novi | 24 | 6 000,00 Ministry of Culture | | | | | HRK 6.000,00 |
| 2013 | Project 41: Conservation and restoration of wooden polychrome sculpture of St. Anthony, 18 th century, Kaštel Lukšić | 9 | 12 000,00 Ministry of Culture | | | | | HRK 12.000,00 |
| 2012 | Project 42: The first conservation and restoration workshop in the park of sculptures created within the "ŽeljezaraSisak" KLU | 1 | | HRK 10.000,00 | | | | HRK 10.000,00 |
| 2012 | Project 43: DonjiMuć, Church of the Nativity of Mary, Christ's tomb, the sculpture of St. Anthony and candle holders, 18 th and 19 th century | 36 | HRK 17.000,00 Ministry of Culture | | | | 2.000,00 Parish of the Nativity of Mary, DonjiMuć (owner of the work of art) | HRK 19.000,00 |
| 2013 (from October 1 st) | Project 44: Bol, "Branislav Dešković Art Gallery", works of art from the Gallery's holdings, 20 th century | 6 | HRK 15.000,00 Ministry of Culture | | | | | HRK 15.000,00 |
| 2013. (from October 1 st) | Project 45: Klis, "Kliškiuskoci" Historical brigade Association, the collection of weapons, from the 16 th to the 18 th century | 11 | HRK 6.000,00 Ministry of Culture | | | | | HRK 6.000,00 |
| 2013 | Project 46: The second conservation and restoration workshop in the park of sculptures created within the "ŽeljezaraSisak" KLU | 1 | HRK 32.300,00 Ministry of Culture | | | | | HRK 32.300,00 |
| 2014 | Project 47: The third conservation and restoration workshop in the park of sculptures created within the "ŽeljezaraSisak" KLU | 1 month | HRK 55.165,00 Ministry of Culture | | | | | HRK 55.165,00 |



| | | | | | | | | | |
|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|-------------------------------------|--|--|--|--|--------------------------------|-----------------------|
| 2014 | Project 48: Conservation-Restoration of metal sculptures situated outdoors: the case of Sculpture Park in Sisak (a visit by an expert from Getty Institute of Restoration in L.A.) | 1 month | HRK 5.000,00 Ministry of Culture | | | | | | HRK 5.000,00 |
| 2010 | Project 49: Conservation-Restoration of the Portrait of an Austro-Hungarian Officer, Poljičani Association, Podstrana | 12 | 4 000,00 Ministry of Culture | | | | | | HRK 4.000,00 |
| 2010 | Project 50: Conservation-Restoration of the antheptendium with the image of St. Michael, the church of St. Catherine at Osič, Tugare 2010-12 | 24 | 28 000,00 Ministry of Culture | | | | | | HRK 28.000,00 |
| 2011 | Project 51: Conservation-Restoration of the painting entitled Sacred Heart, the Church of St. John the Baptist, Kaštel Stari | 12 | 9 000,00 Ministry of Culture | | | | | | HRK 9.000,00 |
| 2011 | Project 52: Conservation-Restoration of the painting entitled the Virgin's Heart, the Church of St. John the Baptist, Kaštel Stari | 12 | 9 000,00 Ministry of Culture | | | | | | HRK 9.000,00 |
| 2012 | Project 53: Preventive conservation of ethnographic objects, Franciscan monastery of St. Mary, Zaostrog, 2012-14 | 4 | 26 000,00 Ministry of Culture | | | | | | HRK 26.000,00 |
| 2012 | Project 54: Conservation-restoration of the painting entitled Baptism of the Christ, the church of St. Michael, Kostanje | 12 | 16 000,00 Ministry of Culture | | | | | | HRK 16.000,00 |
| 2013 | Project 55: Conservation-restoration of the painting entitled the Souls in Purgatory, the church of St. Mary of Špilica, Lopud | 12 | 9 000,00 Ministry of Culture | | | | | | HRK 9.000,00 |
| 2014 | Project 56: Conservation-Restoration of the Portrait of a Monk, Franciscan monastery at Drid, Trogir, | 12 | 15 000,00 Ministry of Culture | | | | | | HRK 15.000,00 |
| | Total | | | | | | | | HRK 315 465,00 |
| 2010 | Project 57: Protective underwater exploration of the Vis harbour at the Sanitodacustoms pier and at the Batarija pier, Vis, Vis Island and conservation and restoration of archaeological finds. | | | | | | | IssaAdrianautika HRK 75.000,00 | HRK 75.000,00 |
| 2013 | Project 58: Protective underwater exploration of the Vis harbour, Vis, Vis Island and conservation and restoration of archaeological finds | 12 | | | | | | IssaAdrianautika HRK 55.000,00 | HRK 55.000,00 |
| 2014 | Project 59: Underwater reconnaissance of Šćedro island and conservation and restoration of archaeological finds, The Programme of Public Cultural Needs in the Republic of Croatia, the Protection of Cultural Assets for 2014. | 7 | HRK 25.000,00 | | | | | | HRK 25.000,00 |
| 2014 | Project 60: Explorers of the Lost Treasure of My Homeland - educational and visual arts workshop as part of the artistic and educational programme of the Ministry of Culture entitled <i>Backpack (full) of culture - Arts and culture in kindergartens and schools</i>, national supplementary programme in kindergartens, primary and secondary schools in the Republic of Croatia for 2014. http://www.min-kultura.hr/default.aspx?id=10884 | 1 | HRK 2.500,00 | | | | | | HRK 2.500,00 |
| | Total | | | | | | | | HRK 157.500,00 |

Table 5.4 List of scientific and developmental projects

List of active scientific and developmental projects awarded by MSES, with names of project leaders



Glazbena kultura stanovnika južne Hrvatske
"Musical culture of the inhabitants of the southern Croatian", project leader: Nikola Buble

Katalog temeljnih pojmov u konzervaciji-restauraciji zidnih slika i mozaika,
"Catalogue of Fundamental Concepts in Conservation-Restoration of Wall Paintings and Mosaics"

(Project No. 215-0000000-3465), Ministry of Science of the Republic of Croatia
Head of Project: Dr Branko Matulić, PhD

List of active scientific and developmental projects awarded by international funds, with
the names of project leaders/coordinators

**EU funds, *UrbanIx D*, "FP7 FET" project leader: Ivica Mitrović
total project = 453150 euros /// University in Split=116050 euros**

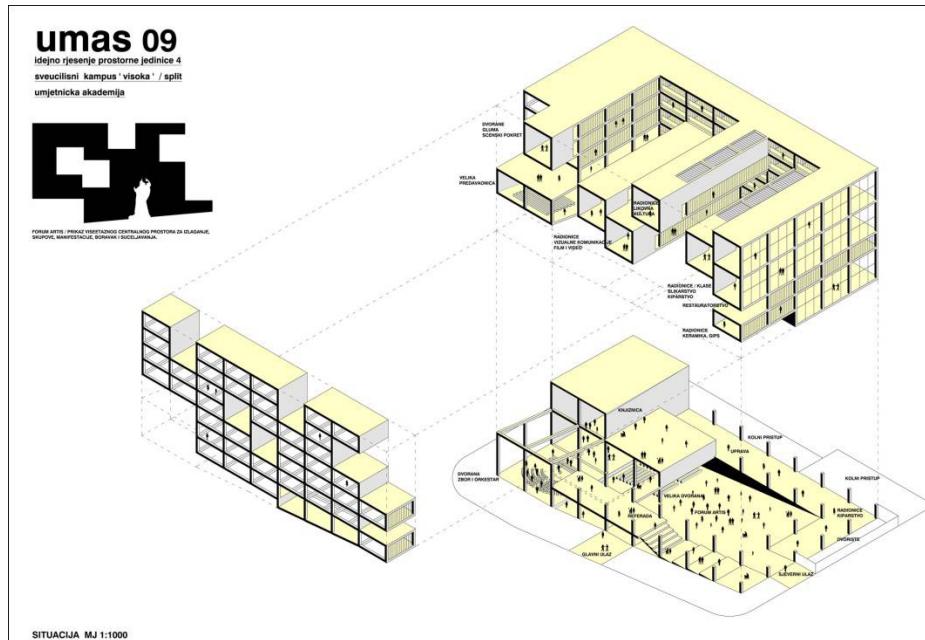


Table 5.5 Bibliography (in the last 5 years)



| Publication category* | Total number of publications | Number of publications that were the result of collaboration with other HEIs and scientific organisations | Ratio: Number of publications/ number of teachers** |
|--------------------------------------------------------------------------------------------------------------------|------------------------------|-----------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| Publications in the journals included in the CC, WoS (SSCI, SCIExpanded and A&HCI) and Scopus databases | 9 | 6 | |
| Other publications included in the databases recognised in the appointment to research grades | 1 | | |
| Authorship of books published abroad | 0 | | |
| Authorship of books published in Croatia | 2 | | |
| Publications in national journals with international peer review | 4 | | |
| Peer-reviewed publications in proceedings of international and conferences abroad*** | 8 | | |
| Publications in national journals with national peer review | 3 | | |
| Professional publications | 4 | | |
| Chapters in peer-reviewed books | 0 | | |
| Peer-reviewed publications in proceedings of national scientific conferences*** | 12 | | |
| Editorship of foreign books*** | 0 | | |
| Editorship of national books*** | 1 | | |
| Number of publications in journals published by your institution | 4 | | |

* Types of publications in bold are required.

** One person is included in the calculation only once.

*** Proceedings that haven't been included in review or selection process should not be inclu

Table 5.5.a. Bibliography of artists (in the last 5 years)

| ARTISTIC ACTIVITY | Total |
|-------------------------------------------------------------------------------------------|-------|
| Number of complex artworks defined as extraordinary achievements with international merit | 248 |
| Number of complex artworks defined as extraordinary achievements with national merit | 162 |
| Number of artworks premièred at artistic events with international merit | 528 |
| Number of artworks premièred at artistic events with national merit | 524 |
| Number of artworks premièred with reviews published | 167 |
| Number of artworks premièred | 2059 |
| Authorship of books published abroad | |
| Authorship of books published in the Republic of Croatia | |

Table 5.6 Research productivity of the organisational units



| Publication category* | Total number of publications | Publication number/ teaching staff number ratio for each unit** | | |
|---------------------------------------------------------------------------------------------------------------------|------------------------------|-----------------------------------------------------------------|-------|--------|
| | | Visual arts | Music | Acting |
| Publications in the journals included in the CC, WoS (SSCI, SCI-expanded and A&HCI) and Scopus databases | 26 | 24 | 2 | 0 |
| Other publications included in the databases recognised in the appointment to research grades | 34 | 34 | 0 | |
| Authorship of books published abroad | 0 | | 0 | |
| Authorship of books published in Croatia | 2 | | 2 | |
| Publications in national journals with international peer review | 4 | | 4 | |
| Peer-reviewed publications in proceedings of international and conferences abroad*** | 19 | 11 | 8 | |
| Publications in national journals with national peer review | 20 | 17 | 3 | |
| Professional publications | 56 | 52 | 4 | |
| Chapters in peer-reviewed books | 0 | | 0 | |
| Peer-reviewed publications in proceedings of national scientific conferences* | 17 | 5 | 12 | |
| Editorship of foreign books | 0 | | 0 | |
| Editorship of national books* | 1 | | 1 | |
| Number of publications in journals published by your institution | 4 | | 4 | |

* Types of publications in bold are required.

** One person is included in the calculation only once.

*** Proceedings that haven't been included in review or selection process should not be included.



Table 5.7. Artistic productivity of the organisational units

| Category | Total | Work/ teaching staff number ratio for each unit | | |
|-------------------------------------------------------------------------------------------|-------|----------------------------------------------------|-----|--------|
| | | Music | Art | Acting |
| Number of complex artworks defined as extraordinary achievements with international merit | 248 | 122 | 126 | |
| Number of complex artworks defined as extraordinary achievements with national merit | 162 | 75 | 84 | 3 |
| Number of artworks premièred at artistic events with international merit | 528 | 33 | 487 | 8 |
| Number of artworks premièred at artistic events with national merit | 524 | 57 | 451 | 16 |
| Number of artworks premièred with reviews published | 167 | 63 | 92 | 12 |
| Authorship of books published abroad | | 0 | | |
| Authorship of books published in the country | | 0 | | |





6. Mobility and international cooperation

- a) Specify how you support internal mobility of students (possibility of transfer for students who graduated from similar study programmes).*

Students who finished similar study programmes (at the constituent of our university or other) may (after having successfully passed additional knowledge, skills and abilities tests before selected expert committee) enroll to a new study programme at a reduced curriculum (the acquired ECTS credits, that is, taken and passed courses identical at both study programmes are recognized). Also, when a student switches from one programme to another, the expert committee is appointed, which, by examining the previous study programme and comparing it to the requested (new one), defines the difference in courses that need to be passed and recognizes acquired ECTS credits whenever it is possible by comparing study programmes. There are several students studying at our HEI at the moment who have already completed similar study programmes (the Study of Music Pedagogy at our HEI, the Study of Solo Singing, the Study of Music Theory at the Music Academy in Zagreb, the Study of Saxophone...).

- b) Describe the objectives you wish to accomplish through your institution's international cooperation. Specify the forms of cooperation (European projects, bilateral agreements with foreign HE institutions, individual research cooperation, short-and long-term stays abroad—teachers and students, organisation of international conferences in Croatia, participation at international conferences and other forms of cooperation) and assess the scope and success of your institution's existing international cooperation.*

Each cooperation of Arts Academy, whether at national or international level, offers greater opportunities for students, expands horizons, raises the level of creativity and suggests wealth, difference, specificity and uniqueness of each art institution we cooperate with. The main goal of international cooperation is primarily raising the general quality of studies both at visiting students and professors and also when our employees and students visit other HEIs. This occurs by constant exchange of experiences, observations and training. In addition, any networking of our young constituent with other similar institutions of longer tradition is of great importance in gaining international reputation and attracting potential students to Arts Academy in Split. Our constituent has entered into bilateral agreements with foreign higher education institutions as well as cooperation agreements with several constituents of the



universities in Croatia and the region. So far we have had visiting professors from foreign universities as well our professors visiting at the constituents of foreign universities. When prominent artists visit our city, the Academy takes the opportunity (often "unofficially" and mostly "pro bono") to host and organize seminars, masterclasses, lectures or concert of a prominent guest / ensemble. Although its scope is not too large, the existing international cooperation of our constituent is significant and successful (which is testified by extensions of visiting *Erasmus* students), and given the tendency of growth, we believe in a significant increase in international cooperation in the forthcoming period.

Teachers of departments of Arts Academy have been focused on different forms of international activities with different extensity / intensity of cooperation in the past five years. The following are different activities of individual departments:

1. The Sub-department of Film and Video:

The Sub-department of Film and Video has signed agreements on Erasmus student exchange with the following art academies:

- HBK Braunschweig (Germany),
- Aix-en-Provence (France)
- the Academy of Media, Film, and Music, of the University of Sussex in Brighton, (Great Britain).
- Hogeschool voor Kunst Sint-Lucas, Gent

At the Sub-department of Film and Video, international workshops are regularly held by colleagues from the universities with which the Sub-department has signed *Erasmus* agreements, but also by many other renowned international artists and teachers. So the teachers from these academies taught at Arts Academy in Split, while our teachers taught as visiting professors at their academies. Since in the beginning the agreements on teacher mobility were not signed, the lectures were organized in other contexts outside *Erasmus*.

Slobodan Jokić (Dan Oki), Full Professor, has taught at:

- 2014 [LA CAMBRE / Ecole nationale supérieure des arts visuels](#), Master workshop, Brussels, Belgium;
- 2012. Master workshop, Instants Video, Marseille, France;
- 2011 Master workshop, University of Sussex, Brighton, Great Britain;
- 2010 Workshop at the APURI, Rijeka, Croatia;



- 2009 Master workshop: Hogeschool voor Kunst Sint-Lucas, Gent, Belgium.

Sandra Sterle, Associate Professor, held a Master workshop at HBK in Braunschweig, Germany, in 2012.

The following teachers held lectures as visiting professors at the Sub-department of Film and Video: Leatita Sonami (HBK Köln), Geert Lovink (University of Amsterdam, INC), Adrian Goycoolea (University of Sussex, Brighton), Christiane Paul (wrote Digital Art, New York), Shelly Silver (Columbia, New York), Corinne Schnitt (HBK Braunschweig) -Takayuki Yamamoto (Art Academy, Tokyo), Sarah Kessene (Sint Lucas, Gent) and others.

2. Sculpture:

The Sub-department has established the forms of *Erasmus* cooperation (entered into agreement) with the following academies:

- Fachhochschule Aachen University of Applied Sciences (there have been many multiple joint international projects);

- Joint international programme among Arts Academy in Split, High Vocational School in Sežana, Slovenia and Escuela de arte de Oviedo, Spain. (in 2013 at Pučišća the Erasmus-programme called "The Mediterranean in Image and Form" took place, with High Vocational School in Sežana, Slovenia being the project holder.);

3. Conservation-Restoration:

There are bilateral agreements with the following academies:

- Fachhochschule Köln, University of Applied Sciences Cologne, Institut für Restaurierungs und Konservierungswissenschaft;
- Hogeschool Antwerpen, Koninklijke Academie voor Schoone Kunsten, Restauratie & Konservatie.

Joint programmes:

International Conservation Workshop Lopud, ICWL (from 2003 till present).

Partners: Fachhochschule Köln (Institut für Restaurierungs und Konservierungswissenschaft), Hogeschool Antwerpen (Koninklijke Academie voor Schoone Kunsten, Restauratie & Konservatie), the University of Split (Sub-department of Conservation and Restoration of Arts Academy), Ecole Nationale Supérieure des Arts Visuel "La Cambre", Bruxelles.



Within the *Erasmus* mobility programme of teaching staff as well as within DAAD programme, we have had teachers coming from Institut für Restaurierungs und Konservierungswissenschaft - Fachhochschule Köln - University of Applied Sciences Cologne for several years as visiting lecturers and holders of specialized conservation and restoration workshops. As part of the same programme, a few of our teachers passed a short time at the above mentioned HEI. Besides the above, there is cooperation in the exchange of teachers with the following institutions as well:

- HogeschoolAntwerpen - Koninklijke Academie voor Schoone Kunsten Restauratie&Konservatie
- La CambreEcole Nationale Supérieure des Arts Visuel – Bruxelles
- BURCH University of Sarajevo.

Through the *Erasmus* student mobility programme, several students visited the following institutions:

- HogeschoolAntwerpen - Koninklijke Academie voor Schoone Kunsten - Restauratie&Konservatie;
- Fachhochschule Köln, University of Applied Sciences Cologne - Institut für Restaurierungs und Konservierung swiss enschaft.

4. Visual Communication Design

Study VCD cooperates with several academies outside the Croatian, for example: Academy of Fine Arts and Design in Ljubljana, Academy of Fine Arts in Sarajevo, the Royal College of Art, London, University College of Arts Crafts and Design, Stockholm, etc, by carrying out, over Erasmus, multiple student exchanges with them.

5. Sub-department of Music Pedagogy and Sub-department of Music Theory

- Teachers - scientists from the Sub-department of Music Pedagogy and the Sub-department of Music Theory regularly attend the biennial International Symposium *Music and Society* organized by Music Academy in Sarajevo and Musicological Society of BiH, which is one of the most prominent scientific music symposia of the region. Several teachers held lectures at this symposium in 2010, 2012 and 2014.



- The Sub-departments of Music Pedagogy and Music Theory will organize the *4th International Symposium of Music Pedagogues* (the Symposium will be held from May the 15th to May the 17th 2015 in Split). The organisation of International Symposium of Music Pedagogues was taken over from the Sub-department of Music of the Juraj Doprila University in Pula. The symposium has already become recognizable in Croatia and has so far brought together researchers from Croatia and several European countries (Italy, Slovenia, Bosnia and Herzegovina, Germany, Montenegro, Poland, Lithuania and Turkey). The teachers of the above mentioned sub-departments of Arts Academy attended the same symposium in 2009, 2011 and 2013.
- We plan to include more teachers in the activities of European Association for Music in Schools (EAS), which is dictated by financial limitations. For the time being, one teacher, Dr Davorka Radica, PhD, will actively participate at the annual conference of EAS 2015, in Rostock (Germany).

6. Piano, Wind, Strings, Guitar, Solo singing

- There is high activity especially in the area of holding masterclasses and seminars which concerns both teachers and artists of the Department of Music visiting abroad and foreign teachers and artists who have held numerous masterclasses to our students. (in 2011, Mihovil Karuza, Assistant Professor, Cello Masterclass at Pennsylvania State University, USA; in 2014, Solo Singing Masterclass for students of UMAS, Dr Colleen Gail Gray, PhD Slippery Rock University, USA, etc.) *Days of Flute* event, organized by Arts Academy, is held regularly and brings together domestic and foreign prominent artists / teachers.

c) *Specify international associations of similar institutions of which you are a member and describe how you actively contribute to the joint goals.*

Arts Academy in Split is a member of:

- *European League of Institutes of the Arts - ELIA* .
- Association of Art Institutions of the Mediterranean (ECUME Echanges Culturels en Méditerranée) based in Marseilles. The Association organizes various forms of exchange of knowledge and experience in the fields of art, science and pedagogy among art institutions of the Mediterranean countries. For a number of years the Split Academy has promoted Croatian



art, science and heritage at these gatherings with concerts and lectures of exceptional quality and was the host of an annual gathering ten years ago.

d) Describe forms of your involvement in inter-institutional cooperation through the Erasmus programme and other types of European projects, bilateral cooperation, joint programmes etc.

Our constituent currently has 15 bilateral agreements concluded with foreign higher education institutions as well as cooperation agreements with several universities' constituents in Croatia and the region. On several occasions, through Erasmus, Erasmus+ and Ceepus programmes, a short intensive stay of our professors abroad was realized, as well as the stay of foreign professors at our institution.

e) Analyse the application of your teachers' and associates' foreign experience, acquired through longer visits (a year or more) to eminent HE institutions or institutes worldwide. Compare this with other similar institutions and give your opinion on this matter.

Most of our teaching staff has spent at least part of their schooling abroad at prestigious higher education institutions. Such teaching staff stimulates students and encourages international experience of students themselves. Part of the teaching staff has the experience in lecturing at universities around the world, which certainly raises the rating of our Academy and attracts students from abroad to our study programmes. The situation is similar in other peer institutions in Europe and the region. In general, the opinion of teachers, especially in the creative-artistic field, is that international and multicultural orientation is the only possible way for higher artistic institution.

f) If there is one, describe and assess cooperation in the area of exchange of teachers and associates with other foreign HE institutions. State possible students' opinions and comments about the visiting teachers.

On several occasions, visiting professors held seminars / masterclasses where, through intensive work with our students, they presented their artistic vision, goals and achievements. The professors were mostly very satisfied with the achieved level of knowledge and skills shown by our students. One-semester exchange of professors was also realized where the students were full of praise for visiting professors achieving a great progress in their artistic development. (Individual cases are listed under item b.)



g) State how you support courses in English or some other world language in order to attract foreign students.

In our institution curricula, at most study programmes, English is listed as the language the course maybe held in. At the Department of Music, German, Italian and Russian are offered at some programmes.

h) Analyse international cooperation of your students, especially from professional standpoint (professional student symposiums, study visits, etc.), and from the standpoint of association in order to promote student rights.

International cooperation of our students mostly comes down to contacts with students and professors of other universities through symposia, festivals, workshops, master classes, forums, exhibitions, competitions, etc.. The comparability with foreign colleagues and comparing the conditions and ways of studying are an indispensable result of these contacts which assist students to better perceive their own achievements and potential and is the best way of improving students' self-awareness and promote student rights.

Among the organized activities of international cooperation of students of our academy we may mention:

- **The students of the Sub-department of Conservation and Restoration:** the sub-department has been organizing the Conference of Study in Conservation-Restoration for 11 years. In recent years, the students from Slovenia (the Study of Conservation-Restoration in Ljubljana) regularly participate at the Conference. Since 2014, the Conference is no longer bilateral (Croatian-Slovenian), but has an international character, bringing together participants from Croatia, Slovenia, Hungary, Austria, Czech Republic and Poland. In previous years study visits were intensively organized where students on two occasions visited the specialized restoration-conservation fair in Ferrara (the most important of its kind in Italy). In doing so, visits to the most important conservation and restoration institutions in Florence and Venice were organized also. A visit to the studies of conservation-restoration in Cologne, Antwerp and Brussels and important conservation and restoration institutions in these cities was organized also. Visits were always extremely motivating for students because they included very important institutions such as OpificiodellePietreDure in Florence, Galleria dell'Accademia in Venice, Institut Royal du Patrimoine Artistique (IRPA) in Brussels, Wallraf-Richartz Museum in Cologne etc.



Due to financial restrictions, both at the level of the Ministry of Culture and at the University of Split, there have been no visits in recent years and there is a need for seeking other sources of funding so that such student activities may be brought to life again.

- **The students of Sculpture** visited the workshops and meetings of students at the following academies: HBK Braunschweig; KUVA Helsinki; Instants Video, Marseille; Sandberg Institute, Amsterdam. In all cases it was about visits lasting up to two weeks, mainly within student meetings or student workshops. The students also participated in various international exhibitions. (in 2009 and 2010, Exhibition of students of Sculpture at the boat show in Düsseldorf, Germany. Students exhibited works created at the workshop entitled "Sub-art", together with the students of Fachhochschule Aachen; in 2009 and 2010 - the participation of students at the international art workshop under the sea entitled "Sub-art" at Ražanj, Croatia.)
- **The students of Music Theory and Music Pedagogy:** actively participate at the students' forum during *International Symposium of Music Pedagogues* of the Department of Music of Juraj Dobrila University in Pula (in 2011 and 2013); The students of Music Theory participated at the international festival and workshops of organ music *Dvigrad festival*, Kanfanar, Croatia (2014). Students visit concerts at the International Festival of Contemporary Music *Music Biennale Zagreb*, Croatia.
- **The students of Piano, Guitar, Wind instruments and Solo singing:** participate and regularly win awards at international competitions (International Competition of Chamber Musicians, Belgrade, Serbia; International Piano Competition "F.Chopin", Tuzla, BiH, International Competition of Vocal Chamber Music *Città di Conegliano*, Conegliano, Italy, International Competition *Musicasácras*, Rome, Italy, etc.)

i) ***Comment on the possibilities for your students to spend a part of their studies abroad and forms of institutional support for it.***

The students have the opportunity of going abroad through student mobility programmes (*Erasmus, Erasmus+*). Professors encourage students to such endeavors in order to motivate creativity and interest of the entire student population. Exchange of experience in mutual contacts of students without the presence of professors is also an important part of the



educational process. Institutional support to students who are on exchange (in addition to the very student mobility programme) is available through city and state scholarships.

The examples of studying by UMAS students at foreign universities as part of *Erasmus* programme:

- Film and video: a few students spent a semester studying at Gent (Belgium) and Braunschweig (Germany);
- Sculpture: two students spent one or two semester sat Fachhochschule Aachen University of Applied Sciences ;
- Conservation-Restoration: a few students studied at the Institut für Restaurierungs und Konservierungswissenschaft - Fachhochschule Köln - University of Applied Sciences Cologne and Hogeschool Antwerpen-Koninklijke Academie voor Schoone Kunsten Restauratie&Konservatie;
- Music Theory: two students spent one or two semesters at the Music Academy in Lisbon (Portugal) and at Universität für Musik und Darstellende Kunst Wien (Austria).

j) Describe visits of foreign students to your HE institution (duration and content, table 6.2).

There is currently a number of foreign citizens (from EU Member States and outside) studying at our Academy having the status of full-time students, and there are also few foreign students who are studying through student mobility programmes(Erasmus, Erasmus+).

Examples:

- A student from Braunschweig, Germany, successfully completed the first two semesters of MA Study of Film, Media Art and Animation during academic year 2013/2014. Due to that, classes were held in English.
- In the winter semester of academic year 2014/15, the Sub-department of Conservation-Restoration has the first student who, as part of Erasmus student mobility programme, has chosen our Sub-department as a place of one-semester visit. A 3rd year student of Conservation-Restoration comes from Hogeschool Antwerpen - Koninklijke Academie voor Schoone Kunsten Restauratie & Konservatie. In accordance with the



expressed desire and with the program that she has so far attended at her home institution, we have enabled her to take two specialist courses—Conservation - Restoration of Stone and Conservation-Restoration of Wall Paintings and Mosaics, as well as several courses at other study years she is interested in and are approved by her home institution.

- This academic year, one student (the Academy of Music in Ljubljana, Slovenia) has enrolled to the Graduate Study of Saxophone.

k) Specify to what extent you are satisfied with the current situation and propose possible improvements.

Although its range is not too large, the existing international cooperation of our constituent is significant and successful (as evidenced by the extension of the study time by visiting *Erasmus* students), and given the tendency of growth, we believe in a significant increase in the future. All departments should work on greater mobility of teachers, whereby the problem of organizing and financing courses during professors' absence arises. These difficulties may be avoided by using the system of professor exchange 1 for 1. The problem of accommodating visiting professors should be considered at the level of the University. An aggravating circumstance which in all areas hinders and slows down a better international activity of students and professors of Arts Academy is a disincentive financial situation, which causes difficulty in planning trips, membership fees and registration fees at conferences and a more active participation in artistic and scientific professional international organizations. In the near future, Arts Academy intends to engage in activities of educational workshops aimed at searching for funds within the European projects and thus more intensively redefine the overall method of financing the institution.





Table 6.1 Teacher mobility in the last 3 years

| | Number of study visits of this institution's teachers and associates | | | Number of visits by foreign teachers to this institution | | |
|--------------|----------------------------------------------------------------------|-------------|-------------------|----------------------------------------------------------|-------------|-------------------|
| | 1 -3 months | 3 -6 months | 6 months and more | 1 -3 months | 3 -6 months | 6 months and more |
| Scientific | | | | | | |
| Artistic | | | 2 | | | |
| Teaching | 5 | 2 | 1 | 20 | 1 | |
| Professional | 1 | | | | | |

Table 6.2 Student mobility in the last 3 years

| | Number of students in international exchange | | |
|------------------|----------------------------------------------|-------------|-------------------|
| | 1 -3 months | 3 -6 months | 6 months and more |
| Own students | | 17 | 2 |
| Foreign students | | 5 | |

Table 6.3 Non-teaching staff mobility in the last 3 years

| Number of professional visits of non-teaching staff to a foreign HE institution | | |
|---------------------------------------------------------------------------------|-------------|-------------------|
| 1 -3 months | 3 -6 months | 6 months and more |
| ----- | ----- | ----- |

7. Resources: administrative and support services, space, equipment and finances



- a) *Analyse the number of administrative, technical and supporting staff in relation to the number of teachers and associates, the number of students, teaching space, technical and other maintenance equipment and the institution's financial capacities.*

Number of administrative, technical and support staff meets the specifications of jobs at higher education institution and teaching needs, that is, technical maintenance of facilities. In relation to the number of teachers, we believe that the number of administrative, technical and support staff meets the needs of our education institution as well as legal regulations, so that the activities at the institution may run smoothly and efficiently.

- b) *Comment on the qualification structure of non-teaching staff and possibilities for their professional advancement.*

Employees at administrative and technical affairs own the necessary, legally prescribed qualifications.

- c) *Describe the current situation and your satisfaction regarding the existing number of classrooms and laboratories for teaching, taking into account the existing number of students, enrolment quotas and optimum number of students. Compare your own spatial capabilities with those of similar HE institutions.*

As for the size of the space for classes and enrolment quotas at our Academy, we believe that lecture halls generally meet our needs in size and equipment. Number of lecture halls is sufficient for teaching, but lectures are held in the afternoon as well. From that perspective, we believe that enrolment quotas, except for meeting our needs, also correspond to our possibilities of teaching.

- d) *Specify the state and functionality of computer equipment used in teaching. Especially describe the possibility of students using this equipment outside classes.*

Lecture halls are equipped with computer equipment required for lectures, seminars and practicum. In most lecture halls computers connected to overhead projectors or television sets are used for lectures. For the purposes of teaching design, four multimedia lecture halls are equipped with more powerful computers intended for processing more demanding design,



audio and video production, 2D and 3D animation, 3D computer design, etc., tasks. The Department of Music owns the equipment (laptop with software, microphones with stands, audio-input, studio monitors and headphones) for field recording and playback of studio-quality sound, thus enabling students and professors to achieve high quality recording of performances, both at the Academy and beyond. Most computers used in teaching at UMAS-in are less than 3 years old. Computer equipment is regularly maintained and administered, so that overall capacities of computer equipment are in good condition for teaching.

At the Academy there is a library with a scanner and six computers used exclusively by students. The library is open all day long so that students may use computers outside classes to solve their obligations related to certain courses, drafting final and graduation papers, preparation of seminars, searching literature available on the Internet etc. During studying, the students may use the facilities of Student Council at the Department of Music (one computer), and students' area at the Sub-department of Sculpture (one computer). In most lecture halls students may use computers when they are not used for teaching purposes.

e) ***Reflect on the internal policies of computer purchase and use.***

Internal procurement policy is based on Regulations, which state that, before starting any procurement, the justification of the request should be verified, as well as compliance with the procurement plan. Following the Dean's approval, the procurement may start.

f) ***Reflect on the teachers' offices, their number (data from the table 7.6) and functionality. Assess the appropriateness of offices for performing teaching and scientific activities of your teachers and associates.***

We have 26 teachers' offices distributed throughout all the buildings. All cabinets are equipped with appropriate furniture (tables, chairs, closets, telephone connection) and computers connected to the network. From that perspective, the teachers' offices, although relatively small in size (an average of 20 m², see Table 7.6), however, in present circumstances are suitable enough for the work of teachers and associates, and for individual tutorials. In some cases, the teachers' offices are also used for teaching (if it is a small group or individual teaching).

g) ***Describe the size and equipment level of the space used only for scientific research or artistic activity and estimate how well the space is used.***



At the Academy there is an area (analytical laboratory) exclusively used in research work. As for the artistic work, we have a series of workshops and classrooms where students spend their time during lectures, but which are also at their disposal when there are no lectures.

- h) *Describe your institution's library space and its working hours for students, teachers and associates at your institution, as well as outside visitors, if applicable. Comment on the number of books and journals (national and foreign) in the library, and on the amount of funds used annually for the purchase of new books and journals.*

Arts Academy Library is situated at Visoka, FaustaVrančića 17a. It specializes in the fields of Music and Fine Arts, and in 2005 it began to collect materials for theatrical arts. Reading room equipped with computers and library fund which today has about 9000 monographic and serial publications open to users are situated in an area of 60 m². The library is open to students, teachers and external associates every day from 8.00 a.m. to 8.00 p.m., except on Fridays, when it opens at 8.00 a.m. and closes at 3.00 p.m. The books in Croatian mainly deal with issues pertaining to national art, philosophy, psychology, pedagogy and other fields. The publications in foreign languages follow modern developments in art, area of conservation and restoration as well as part of the reference collection. Much of the fund consists of printed music by national and international authors. Much of the fund consists of donations and exchange of publications, and we spend about HRK 30.000,00 for the purchase of new books and magazines a year.

- i) *Assess the IT level of your library. In particular, specify electronic databases of books and journals available to teachers, associates and students, and describe the manner and frequency of use. Compare this with other similar institutions.*

Library computerization is at a satisfactory level. The Library has a computer programme for processing library materials. Access to online databases is provided through the Ministry of Science, Education and Sports. We lack particular software for helping users to perform their tasks freely. For the time being, in addition to Office suite, we have the professional software for music production (Sibelius).



j) *Comment on the offices of administrative services (such as the secretariat, accounting and finance, IT services etc.).*

All offices are suitable for the work of administrative services. They are equipped with necessary office furniture (office desk with a chair, computer, and closets for storing files and auxiliary drawers where documents the services currently work on are stored). The differences in individual office equipment are minimal. Most of offices are located in a series, on the second floor of the central building, thus facilitating communication among employees.

Office premises of Financial accounting department with the existing number of employees meets the needs of the department both in a space and office and computer equipment. The problem is the inadequacy of facilities for archival materials on the ground floor of the building situated at Zagrebačka 3 where documents are constantly under the influence of moisture and mould, but there is no adequate area available at the moment.

k) *Give your opinion on the ratio of the institution's state budget (teaching, scientific and artistic) and market incomes, and comment on the degree of your institution's autonomy and flexibility in its financial operations.*

Total revenues of Arts Academy in Split include revenues from the budget, revenues from own activities, revenues under special regulations and donations. Revenues from the state budget make up from 95.0% (in 2013) to 95.9% (in 2012) of total revenues. Revenues from own activities make up only 0.4% (in 2009) and 1.7% respectively (in 2013) but continuously generate an increase of share in total income. The structure of revenues in the period between 2009 and 2013 is shown in Table 1.

Table 1

THE STRUCTURE OF REVENUESBETWEEN 2009 AND 2013:

| Item No. | REVENUE | 2009 | 2010 | 2011 | 2012 | 2013 |
|----------|--------------------------------------------------|------|------|------|------|------|
| 1 | Revenues from the state budget | 95,1 | 95,4 | 95,7 | 95,9 | 95,0 |
| 2 | Revenues from the budget of other public sources | 1,3 | 0,4 | 0,8 | 0,7 | 0,9 |
| 3 | Revenues from interest | 0 | 0 | 0 | 0 | 0 |
| 4 | Revenues from own activities | 0,4 | 1,0 | 1,3 | 1,4 | 1,7 |



| | | | | | | |
|---|---------------------------------------|------|------|------|------|------|
| 5 | Revenues under special regulations | 2,9 | 2,4 | 2,1 | 1,9 | 2,3 |
| 6 | Other revenues | 0,3 | 0,8 | 0,1 | 0,1 | 0,1 |
| 7 | TOTAL | 100 | 100 | 100 | 100 | 100 |
| 8 | The ratio of budget / market revenues | 28:1 | 28:1 | 28:1 | 29:1 | 24:1 |

The ratio of budget (teaching, scientific and artistic) revenues and market revenues from 28:1 in 2009 to 24:1 in 2013 results from the above . Due to a large share of budget funds in total revenues, autonomy and flexibility in financial operations are not possible, as it is obvious that the institution with such a level of generating market revenues depends entirely on allocation of budget funds.

The fact that we depend on allocation of budget funds often creates problems in financial operations. This is mostly reflected in the payment of fees to external associates hired for teaching since, depending on the dynamics of inflow of funds for this purpose, the payments are sometimes late for more than half a year. As we do not know when the funds will be allocated by the MSES, or in what amount, this represents a major issue in planning the use of own revenues as well. Namely, at the beginning of the year, it is difficult to decide on the amount which should be directed to the equipment and investment maintenance from own resources if we do not know whether we need to redirect the funds to the payment of external associates (even if we pay for 2 months only since own revenues are too small compared to the amount required for external collaboration). Due to the delay in remitting funds for external collaboration by MSES, there has been an uproar from external associates in recent years and even refusals to continue cooperation in the following academic year.

Labour costs beyond standard teaching hours have the greatest influence on financial operations, which is shown in Table 7.11. Lack of funds in the specified period is entirely the result of costs / liabilities for labour beyond standard teaching hours which, in accordance with Article 42 of the Regulations on Budget Accounting and Chart of Accounts (OG 114/10; 31/11) were recorded in the general ledger on the basis of transaction occurrence in the period when they incurred regardless of the payment. Expenditures are based on the licenses adopted by the MSES for each teaching programme and on Article 33 and 34 of the Collective Agreement for Science and Higher Education, which was applicable until 03/27/2014, but funds allocated by the MSES were not in line with the needs of adopted programmes.

THE STRUCTURE OF EXPENDITURES BETWEEN 2009 AND 2013 is shown in Table 2.



| Item No. | EXPENDITURE | 2009 | 2010 | 2011 | 2012 | 2013 |
|----------|---------------------------------------|------|------|------|------|------|
| 1 | Staff expenditures | | 87,5 | 88,5 | 87,8 | 88,7 |
| 2 | Expenditures for material and energy | 2,1 | 2,0 | 2,2 | 2,2 | 2,0 |
| 3 | Expenditures for services | | 5,4 | 4,3 | 5,4 | 4,4 |
| 4 | Expenditures for non-financial assets | 0,7 | 1,5 | 0,9 | 0,6 | 1,0 |
| 5 | Remuneration of employee costs | 2,6 | 2,4 | 2,8 | 2,7 | 2,6 |
| 6 | Other unspecified expenditures | 1,8 | 1,2 | 1,3 | 1,3 | 1,3 |
| | Total | 100 | 100 | 100 | 100 | 100 |

l) *Provide a more detailed comment on the structure of market income sources (charging tuition fees from students, research and analytical projects, services, other activities) of your institution.*

Table 3 shows a more detailed structure of market revenue sources.

| I.No. | THE STRUCTURE OF REALIZED MARKET REVENUES | 2009 | | 2010 | | 2011 | | 2012 | | 2013 | |
|-------|-----------------------------------------------------------------------------------------|---------|-------|---------|-------|---------|-------|---------|-------|---------|-------|
| | | AMOUNT | % |
| 1 | Tuition fees-postgraduate | 0 | 0 | 0 | 0 | 0 | 0 | 120.200 | 14,63 | 142.400 | 13,88 |
| 2 | Tuition fees undergraduate ,graduate | 495.975 | 63,20 | 338.967 | 44,77 | 277.601 | 33,66 | 231.544 | 28,17 | 295.715 | 28,82 |
| 3 | Enrolment Procedure, Registrations, Certificates, Applications, Graduation thesis etc.. | 190.741 | 24,31 | 198.654 | 26,24 | 229970 | 27,88 | 247.075 | 30,06 | 277.600 | 27,06 |
| 4 | Scientific and professional projects | 77.819 | 9,92 | 211.638 | 27,95 | 295.007 | 35,77 | 202.160 | 24,59 | 273.160 | 26,62 |
| 5 | Occupational promotion, recognition of diplomas, graduate records, publishing | 388 | 0,05 | 0 | 0 | 0 | 0 | 0 | 0 | 20.674 | 2,01 |
| 6 | Rental income | 19.802 | 2,52 | 7.857 | 1,04 | 22.200 | 2,69 | 21.000 | 2,55 | 16.500 | 1,61 |



| | | | | | | | | | | | |
|--|---------------|----------------|--------|----------------|--------|----------------|--------|----------------|--------|------------------|--------|
| | TOTAL: | 784.725 | 100,00 | 757.116 | 100,00 | 824.778 | 100,00 | 821.979 | 100,00 | 1.026.049 | 100,00 |
|--|---------------|----------------|--------|----------------|--------|----------------|--------|----------------|--------|------------------|--------|

Revenues from tuition fees and the implementation of the enrolment procedure, registration, etc. (items.1, 2 and 3) are very important for the functionality of the institution and the deficit on items that for which budgetary funds are insufficient is covered from these revenues. They are also used for the purchase of fixed assets and the library holdings.

Revenues from tuition fees for undergraduate, graduate and integrated studies (item no.2) have reduced the share from 63% in 2009 to approximately 28% in 2013 due to the adoption of the Decision on Payment of Participation in the Costs of Studying for academic years 2012/2013; 2013/2014 and 2014/2015.

Revenues from scientific and professional projects (Item No.4) refer mainly to conservation and restoration works that the Sub-department of Conservation and Restoration carries out on the market (80.8% of total revenues generated during the period between 2009 and 2013), and a smaller part of these revenues refers to revenues generated by the Sub-department of Film and Video (9,6%), the Sub-department of Design and Video Communication (3,5%), the Department of Theatrical Arts (3,1%) and the Department of Music (3,0%).

Revenues generated by the Sub-department of Conservation and Restoration show a continuous growth. Thus the Sub-department generates additional funds that allow the purchase of materials and equipment and carrying out the fieldwork regardless of budget funds. The Sub-department therefore has a high degree of autonomy and flexibility for the purchase of consumables, equipment and various services and market revenues are of great importance for implementation of teaching as well as increasing its quality.

m) ***Comment on the institutional management of income generated from market services in order to improve the quality of your activities.***

Allocation of revenues from market services is done on the basis of the Regulations on Criteria and Use of Revenues of Arts Academy Generated at the market in Performing Activities Not Financed by the State Budget. Pursuant to the Regulations the funds, depending on the type of revenue, are allocated to the improvement of activities to a certain percentage



i.e. for the purchase of equipment, literature and for investment maintenance, as well as for covering the expenses for which there is deficit of income from the budget.

n) ***Provide your comments on the percentage structure of investing market income and estimate to what extent a reduction in or lack of these funds can impact the institution's functionality and its primary activity.***

During 2014 market revenues were fully spent.

Their reduction or even lack would reflect to the functioning of the Academy since budgetary funds are not sufficient to cover all regular activities.

o) ***Specify your priorities in investing any increase in the budget funding of your institution.***

Our priority is to reenable the permanent employment of teachers, as well as greater investment in infrastructure. It may be helped by additional financial resources. However, the basic material priority is to accelerate the activities towards construction of the future building of Arts Academy at the University Campus.

p) ***Specify to what extent you are satisfied with the current situation and propose possible improvements.***

As for the resources we have at our disposal, we believe we may be satisfied with the professional services that function very well, thanks to qualified and trained staff. Likewise, we believe we may be satisfied and technical and support staff and their work. We are also pleased with the work of the library, given the circumstances. It is possible to improve the IT equipment, especially for the students' work, by means of purchasing new computers with possibility of installing newer and more demanding software. As for finances, since we have a minimum of our own funds, we rely mainly on funding from the budget.

Table 7.1 HEI buildings

List the existing buildings, buildings under construction and planned construction



| Building ID | Location of the building | Year of construction | Year of annexed building or reconstruction | Ukupna površina prostora za obavljanje djelatnosti visokog obrazovanja u m² | |
|-----------------------------------------------------------------------|---------------------------------|-----------------------------|---------------------------------------------------|-----------------------------------------------------------------------------------------------|------|
| The old building was obtained on the use of the University of Split | Zagrebačka 3 | | - | 1163 | 1163 |
| The old building was obtained on the use of the University of Split | Fausta Vrančića 19 | | 2003. | 1022 | 1022 |
| The old building was obtained on the use of the University of Split | Fausta Vrančića 17 | | 2003. | 854 | 854 |
| The old building was obtained on the use of the University of Split | Glagoljaška bb | | 1998. | 710 | 710 |
| The old building was obtained on the use of the University of Split | Glagoljaška bb | | 1998. | 158 | 158 |
| The old building was obtained on the use of the University of Split | Hercegovačka 65, | | - | 1183 | 1183 |
| The project of construction of the building of the Art Academy Campus | University Campus | | | | |

Table 7.2 Classrooms

| Building ID | Classroom number or designation | Space (in m²) | Number of seats for students | Number of hours of weekly use | Equipment rating* (1 – 5) |
|--------------------|----------------------------------------|---------------------------------|-------------------------------------|--------------------------------------|----------------------------------|
| Gripe | A1 | 146 m ² | 200 | 30 | 3 |
| | A2 | 43m ² | 15 | 30 | 3 |
| | A3 | 39 | 15 | 30 | 4 |
| | A4 | 39 | 15 | 30 | 4 |
| | A5 | 30 | 15 | 30 | 3 |
| | A6 | 30 | 15 | 30 | 4 |
| | A7 | 30 | 15 | 30 | |
| Brda | B1 | 45 | 15 | 30 | 3 |
| | B2 | 45 | 15 | 30 | 3 |
| | B3 | 30 | 6 | 30 | 3 |
| | B4 | 30 | 6 | 30 | 4 |
| | B5 | 35 | 6 | 30 | 4 |
| | B6 | 30 | 6 | 30 | 4 |
| | B7 | 25 | 6 | 30 | 3 |
| Visoka lik | C1 | 80 | 30 | 30 | 3 |
| | C2 | 35 | 25 | 30 | 3 |
| | C3 | 30 | 25 | 30 | 3 |
| | C4 | 30 | 15 | 30 | 4 |



| | | | | | |
|---------------|----------------|----------------|----------------|----------------|-------------|
| | C5 C6 C7 | 35 30 28 | 15 15 25 | 30 30 30 | 4 3 3 |
| Visoka glazba | D1 | 65 | 30 | 30 | 4 |
| | D2 | 60 | 30 | 30 | 4 |
| | D3 | 30 | 15 | 30 | 3 |
| | D4 | 35 | 15 | 30 | 3 |
| Zagrebačka | 5C1 | 30 | 25 | 30 | 4 |
| | C2 | 30 | 15 | 30 | 4 |
| | C3 | 30 | 15 | 30 | 3 |
| | C4 | 35 | 15 | 30 | 3 |
| | | | | | |

* classroom equipment comprises the quality of furniture, technical and other equipment.

Table 7.3 Laboratories/practicums used for teaching

| Building ID | Internal designation of laboratory/practicum | Area (in m ²) | Number of places for students | Number of hours of weekly use | Equipment rating* (1 – 5) |
|-----------------------|----------------------------------------------|---------------------------|-------------------------------|-------------------------------|---------------------------|
| PMF Split | | 25 | 12 | 20 | 4 |
| Analytical Laboratory | | 25 | 8 | 30 | 4 |
| | | | | | |

Table 7.4 Workplaces for practical teaching

| Building ID | Name of workplace | Number of students working in a workplace | Hours of teaching (per week) held in a workplace |
|----------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|-------------------------------------------|--------------------------------------------------|
| HRZ Hrvatski restauratorski zavod Muzej grada Splita Muzej hrvatskih arheoloških spomenika Arheološki muzej | In the restoration classes of the mentioned institutions | 30-50 | 20 |
| HNK | HNK | 15-30 | 20 |

Table 7.5 Equipment of computer classrooms

Specify the data on computers in computer laboratories/practicums used in teaching

| Number of new computers (up to 3 years) | Number of computers older than 3 years | Functionality rating (1 – 5) | Maintenance rating (1 – 5) | Rating of possibility for use outside of classroom (1-5) |
|-----------------------------------------|----------------------------------------|------------------------------|----------------------------|----------------------------------------------------------|
| 10 | 10 | 4 | 4 | 4 |

Table 7.6 Teachers' offices

| Building ID | Number of teachers' offices | Average space in m ² | Equipment rating (1 – 5) | Average area in m ² per full-time teacher/associate |
|--------------------|-----------------------------|---------------------------------|--------------------------|----------------------------------------------------------------|
| Zagrebačka 3, | 2 | 20 m ² | 3 | 10 m ² |
| Fausta Vrančića 19 | 6 | 20 m ² | 3 | 10 m ² |
| Fausta Vrančića 17 | 6 | 20 m ² | 3 | 10 m ² |
| Glagoljaška bb, | 6 | 20 m ² | 4 | 10 m ² |
| Hercegovačka 65, | 4 | 20 m ² | 4 | 10 m ² |

Table 7.7 Space used only for research, artistic and professional work

| Building ID | Internal room or laboratory designation | Space (in m2) | Number of hours of weekly use | Equipment rating (1 – 5) |
|----------------------------------------------------------|-----------------------------------------------------------|---------------|-------------------------------|--------------------------|
| Fausta Vrančića 17 | Analytical Laboratory | 25 | 30 | 4 |
| Fausta Vrančića 19 Glagoljaška bb, Hercegovačka 65 | Cabinets (6) Music Dept. Cabinets (20) Art Dept. | 20 m2 | 30 | 4 |

Table 7.8 Space used only for professional work

| Building ID | Internal room or laboratory designation | Space (in m2) | Number of hours of weekly use | Equipment rating (1 – 5) |
|----------------------------------------|------------------------------------------------------|-------------------------|-------------------------------|--------------------------|
| Fausta Vrančića 17, | Restoration class(3) | 20 m2 20 m2 20 m2 | 30 | 4 |
| Glagoljaška bb, | graphics class typographic class | 35 m2 15 m2 | 30 30 | 4 |
| Glagoljaška bb, Object "Barutana" - | Classroom for drawing | 150 m2 | 30 | 3 |
| Hercegovačka 65 | Classroom for stone Cloassroom for metal and wood | 30 m2 30 m2 25 m2 | 30 30 30 | 4 3 3 |

Table 7.9 Capital equipment
(Specify the data on the institution's available capital equipment with purchase value

exceeding 200.000,00 HRK)

| Name of the instrument (equipment) | Purchase value | Age (years) |
|---------------------------------------|-------------------|-------------|
| FTIR | 250 000 kn | 6 |

Table 7.10 Library equipment

| Total area (in m ²) | Number of employees | Number of seats | Number of students using library | Is there an electronic database of your books and journals |
|------------------------------------|------------------------|-----------------|----------------------------------------|---------------------------------------------------------------------------|
| 60 | 2 | 18 + 2 | 400 | YES |

| Number of books titles | Number of textbooks* | Rating of books and textbooks as up to date (1–5) | Number of foreign journal titles | Number of Croatian journal titl | Rating of functionality and catalogue of books and journals | Equipmen t rating (1 – 5)** | Assess the quality and availability of electronic content (1 -5)*** |
|------------------------------|-------------------------|---------------------------------------------------------------|----------------------------------------------|---------------------------------------|-------------------------------------------------------------------------|-----------------------------------|------------------------------------------------------------------------------------|
| 8272 | 2430 | 4 | 9 | 10 | 4 | 4 | 4 |

* Number of textbooks comprises all textbooks, regardless of the number of copies.

** Possibility of using a copy machine for teachers and students, provision of copies from other libraries, catalogues of teachers' papers etc.

*** Electronic content comprises electronic editions of books, journals, databases, but also library's own and other libraries' catalogues.

Table 7.11 Financial evaluation

| | | 2009 | 2010 | 2011 | 2012 | 2013 |
|--------------|----------------------------------------------------------------------------------------------------------------------------------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| | INCOME | | | | | |
| | | | | | | |
| 1. | STATE BUDGET INCOME | 22,182,220 | 21,032,136 | 23,215,840 | 23,663,492 | 24,450,350 |
| 1.1 | Staff pay | 16,403,534 | 16,827,036 | 17,793,683 | 18,196,582 | 18,759,435 |
| 1.2. | Operation costs (including fieldwork) | 2,295,408 | 2,450,431 | 2,622,300 | 2,485,941 | 2,702,858 |
| 1.3. | Adjunct/visiting teaching staff pay | 3,297,849 | 1,402,844 | 2,735,701 | 2,883,867 | 2,656,548 |
| 1.4. | National scientific projects | 35,833 | 31,835 | 20,167 | 18,333 | 9,167 |
| 1.5. | International scientific projects | | 0 | 0 | 0 | 0 |
| 1.6. | International cooperation | 34,186 | 11,000 | 20,000 | 0 | 19,135 |
| 1.7. | Organisation of academic conferences | 5,000 | 7,000 | | | 11,507 |
| 1.8. | Journal subscription fees | 13,460 | 5,639 | | | 0 |
| 1.9. | Maintenance | 3,910 | 0 | | | 0 |
| 1.10. | Capital investments (buildings), investments maintenance | 0 | 205,000 | | | 0 |
| 1.11. | Equipment | 26,840 | 0 | 14,489 | 31,985 | 0 |
| 1.12. | Total income from other sources (list all sources and amounts) Refunds, student projects, transportation fees, incomes for employers fees | 0 | 0 | 0 | 0 | 285,886 |
| | - Scholarships for postgraduate studies | 54,500 | 47,500 | 9,500 | 9,500 | 0 |
| | - Fees for master's and doctorates | 0 | 43,851 | 0 | 28,384 | 0 |
| | - Scholarship foreign students; CEEPUS of 2012. | 11,700 | 0 | 0 | 8,900 | 5,814 |
| | | | | | | |
| 2. | OTHER PUBLIC BUDGET INCOME | 290,500 | 81,300 | 186,442 | 163,772 | 231,900 |
| 2.1. | Income and support by local authorities (town, city, county etc.) | 67,000 | 13,500 | 20,698 | 39,000 | 15,000 |
| 2.2. | Income and support by other institutions (such as the National Science Foundation) | 223,500 | 62,800 | 165,744 | 124,772 | 216,900 |
| 2.3. | Total income from other types of sources (list all sources and amounts) | 0 | 5,000 | 0 | 0 | 0 |
| | | | | | | |
| 3. | INTEREST INCOME | 6,214 | 3,064 | 4,072 | 4,367 | 2,972 |
| | | | | | | |
| 4. | OWN ACTIVITY INCOME | 97,912 | 219,495 | 317,207 | 343,360 | 447,290 |
| 4.1. | Tuition fees - postgraduate specialist | 0 | 0 | 0 | 0 | 0 |
| 4.2. | Tuition fees - postgraduate doctoral | 0 | 0 | 0 | 120,200 | 142,400 |
| 4.3. | Scientific projects | 0 | 0 | 0 | 0 | 0 |

| | | | | | | |
|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|----------------|----------------|----------------|----------------|
| 4.4. | Professional projects | 77,819 | 211,638 | 295,007 | 202,160 | 273,160 |
| 4.5. | Rental income | 19,802 | 7,857 | 22,200 | 21,000 | 16,500 |
| 4.6. | Total income from other sources (list all sources and amounts) Licentiate | 291 | 0 | 0 | 0 | 15,230 |
| | | | | | | |
| 5. | SPECIAL REGULATION INCOME | 686,813 | 537,621 | 507,571 | 478,619 | 578,759 |
| 5.1. | Tuition fees - undergraduate, graduate, professional | 495,975 | 338,967 | 277,601 | 231,544 | 295,715 |
| 5.2. | Additional knowledge or skills testing (if implemented in addition to State Matura) | 52,186 | 61,686 | 69,000 | 71,150 | 95,850 |
| 5.3. | Enrolment fees | | | | | |
| 5.4. | Publishing | 117,885 | 114,270 | 123,370 | 147,325 | 149,650 |
| 5.5. | Administrative fees (charging various forms, diplomas, certificates etc.) | 97 | 0 | 0 | 0 | 5,444 |
| 5.6. | Total income from other sources (list all sources and amounts) regulating student status, refunds | | | | | |
| | | | | | | |
| 6. | OTHER INCOME NOT MENTIONED ABOVE (please specify) exchange rate differences, current donations of non-profit organisations, other incomes | 72,778 | 165,262 | 38,939 | 19,826 | 15,066 |
| 6.1. | Help-international org. (British council; Hogeschool Amsterdam; Goethe Institute | 20,004 | 0 | 16,400 | 2,850 | 0 |
| 6.2. | Donations from individuals and legal persons; compensation for damages | 52,774 | 165,262 | 19,961 | 10,550 | 7,000 |
| 6.3. | The postings on the inventory; VAT, scientific equipment - by 2012 | 0 | 0 | 2,578 | 6,426 | 8,066 |
| | | | | | | |
| A | TOTAL BUSINESS INCOME | | | | | |

| | | 2009 | 2010 | 2011 | 2012 | 2013 |
|-------------|------------------------------------------------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| | EXPENSES | | | | | |
| 1. | EMPLOYEE EXPENSES | 20,387,572 | 21,985,487 | 22,680,789 | 22,804,127 | 23,558,069 |
| 1.1 | Staff pay | 17,772,350 | 19,014,700 | 19,751,389 | 20,282,150 | 21,030,941 |
| 1.2. | Adjunct/visiting teaching staff pay | 2,047,427 | 2,644,958 | 2,441,089 | 2,188,066 | 2,444,179 |
| 1.3. | Total remaining expenditure (list all sources and amounts) | 567,795 | 325,829 | 488,311 | 333,911 | 82,949 |

| | | | | | | |
|--------------|------------------------------------------------------------------------------------------|------------------|------------------|------------------|------------------|------------------|
| | | | | | | |
| 2. | MATERIAL AND ENERGY EXPENSES | 494,435 | 503,999 | 560,276 | 572,073 | 528,075 |
| 2.1. | Office supplies and other material costs | 77,713 | 84,191 | 70,009 | 73,304 | 71,443 |
| 2.2. | Laboratory supplies | 73,334 | 85,386 | 107,899 | 112,475 | 121,373 |
| 2.3. | Energy | 275,914 | 265,344 | 308,121 | 322,234 | 286,816 |
| 2.4. | Material and equipment for maintenance (both types) | 57,766 | 65,258 | 67,580 | 60,352 | 43,115 |
| 2.5. | Small inventory | 0 | 0 | 0 | 0 | 0 |
| 2.6. | Total remaining expenditure (list all sources and amounts) official working outfits | 9,708 | 3,820 | 6,667 | 3,708 | 5,328 |
| | | | | | | |
| 3. | SERVICE EXPENSES | 1,152,408 | 1,356,065 | 1,106,121 | 1,403,476 | 1,176,442 |
| 3.1. | Telephone and postal costs, transport costs | 128,985 | 151,974 | 111,424 | 106,937 | 101,884 |
| 3.2. | Maintenance and investment maintenance services | 57,216 | 368,228 | 77,961 | 67,286 | 54,612 |
| 3.3. | Information and promotion | 38,702 | 50,283 | 17,307 | 15,463 | 10,271 |
| 3.4. | Communal services | 58,694 | 84,877 | 84,079 | 75,867 | 80,238 |
| 3.5. | Leasing, rent | 2,162 | 831 | 1,898 | 3,111 | 12,840 |
| 3.6. | Intellectual and personal services (fees, contracts) piece work agreements, honoraria | 605,194 | 564,459 | 717,122 | 824,237 | 679,480 |
| 3.7. | Computer services | 13,956 | 15,323 | 14,453 | 14,781 | 39,925 |
| 3.8. | Total remaining expenditure (list all sources and amounts) | 247,499 | 120,090 | 81,877 | 295,794 | 197,192 |
| | | | | | | |
| 4. | NON-FINANCIAL ASSETS EXPENSES | 159,047 | 384,005 | 233,864 | 162,371 | 273,807 |
| 4.1. | Facilities | 26,840 | 0 | 0 | 0 | 0 |
| 4.2. | Computer equipment | 24,652 | 134,417 | 73,392 | 40,093 | 64,484 |
| 4.3. | Laboratory equipment | 0 | 0 | 0 | 0 | 0 |
| 4.4. | Office equipment | 11,168 | 42,555 | 41,176 | 16,204 | 13,504 |
| 4.5. | Communication equipment | 4,430 | 1,853 | 7,329 | 3,948 | 11,822 |
| 4.6. | Other equipment | 3,823 | 63,020 | 33,464 | 2,979 | 50,336 |
| 4.7. | Reading materials (books, journals etc.) | 27,331 | 16,187 | 14,736 | 15,949 | 20,582 |
| 4.8. | Investment in machines, production facilities and other equipment | 6,779 | 0 | 0 | 0 | 0 |
| 4.9. | Additional investment in buildings | 0 | 0 | 0 | 0 | 0 |
| 4.10. | Total remaining expenditure (list all sources and amounts) | 54,024 | 125,973 | 63,767 | 83,198 | 113,079 |
| | | | | | | |
| 5. | EMPLOYEE REIMBURSEMENT | 593,678 | 593,048 | 711,372 | 702,511 | 690,088 |

| | | | | | | |
|-------------|----------------------------------------------------------------------------------------------------------------------------------|-------------------|-------------------|-------------------|-------------------|-------------------|
| 5.1. | Travel costs | 166,735 | 136,294 | 260,400 | 236,481 | 236,227 |
| 5.2. | Training costs | 9,189 | 8,400 | 4,638 | 3,760 | 9,638 |
| 5.3. | Other staff costs (list all) including transport costs transportation expense | 417,754 | 448,354 | 446,334 | 462,270 | 444,223 |
| | | | | | | |
| 6. | OTHER BUSINESS EXPENSES NOT MENTIONED ABOVE | 415,357 | 308,757 | 335,711 | 336,794 | 351,020 |
| 6.1. | Insurance premiums | 23,930 | 26,056 | 31,392 | 23,749 | 21,999 |
| 6.2. | Representation costs | 37,874 | 23,560 | 14,138 | 22,623 | 15,374 |
| 6.3. | Membership fees | 4,581 | 4,987 | 3,600 | 4,300 | 4,800 |
| 6.4. | Bank costs | 22,696 | 20,359 | 21,632 | 22,852 | 20,889 |
| 6.5. | Interest | 43 | 171 | 1,998 | 0 | 1,089 |
| 6.6. | Other financial costs | 1,896 | 0 | 205 | 75 | 1,917 |
| 6.7 | Other expenses (fees for non-employers, other business expenses not mentioned above, current donations and different fees) | 190,325 | 161,948 | 186,373 | 205,658 | 234,311 |
| 6.8 | Fees citizens and households in money (grants and scholarships) | 133,455 | 69,400 | 45,625 | 26,300 | 26,800 |
| 6.9 | Expenses protocols; 3% for the University; Student Council-30 kn / stud. | 557 | 2,276 | 30,748 | 31,237 | 23,841 |
| 7. | INCREASE (-) / DECREASE (+) in inventories | | | -4,851 | -37,595 | 1,485 |
| | | | | | | |
| B | TOTAL BUSINESS EXPENSES | 23,202,497 | 25,131,361 | 25,623,282 | 25,943,757 | 26,578,986 |
| C | Bottom line carried over from the last year | 678,486 | 812,426 | -2,280,057 | -3,627,408 | -4,897,729 |
| | Correction 01.01. | | | 5,860 | | 8,362 |
| | TOTAL BALANCE 31 Dec (A-B+C) | 812,426 | -2,280,057 | -3,627,408 | -4,897,729 | -5,742,016 |