



INTEGRATED COMPARATIVE REPORT

An analysis of current national study programmes and comparisons with similar EU programmes & Defining learning outcomes and competences with regards to stakeholders' needs

(WP 1, activities 1.1. and 1.3)

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Introduction

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

Project objective C – development of social awareness among students is also be elaborated in this report through the models observed during the study visits to the EU partner HEIs.

Three study visits to all three EU HEI partner institutions were envisaged and conducted within the first four months of the project, with two meetings which followed in order to summarize what was learned and help in defining the outcomes of the redesigned and new study programmes.

Moreover, meetings with representatives of the business sector were held to ensure closer cooperation and involvement of the business sector in the early phase of the DEMUSIS project (work package 1: preparation and analysis). This was done in order to prevent possible problems that may appear at both sides: academia and business sector.

Activities carried out so far:

- Study visit to the [New Bulgarian University](#) – P5 (March 20th to 23rd 2019), eight teachers from the National academic partner institutions participated;
- Study visit to the [Lithuanian Academy for Music and Theatre](#) – P6 (April 2nd to 6th 2019), seven teachers for the National academic partner institutions participated;
- Study visit to the [Royal Conservatoire the Hague](#) – P4 (April 18th to 20th 2019), eight teachers from the National academic partner institutions participated.
- [Work meeting](#) of National academic partners' representatives to summarize the experiences after the study visits, May 14th 2019 at the Faculty of Music, University of Arts in Belgrade, seventeen participants.
- Work meeting [Dialogue with the stakeholders](#), June 26th 2019 in Novi Sad, nineteen participants

Having in mind lessons learnt from study visits and from meetings with the stakeholders, changes of the initial project plan have been made. Instead of 3 comparative reports and one report on stakeholders needs (activities 1.1 /three comparative reports in LFM/ and 1.3 /one report on stakeholder analysis in LFM/ one output - an integrated report - is created, in other to present gathered data in more appropriate and appealing way.

Chapters of the report which follow provide data on three EU academic partners: New Bulgarian University, Lithuanian Academy for Music and Theatre and Royal Conservatoire the Hague, in terms of

- 1) study programmes relevant for the DEMUSIS project,
- 2) learning outcomes,
- 3) institutional support to the students' formal arrangements and their creative work and
- 4) teaching staff.

Points 1 and 2 are important for the first project objective, that is, curricular reform. Point 3 is relevant for the project objective directed towards development of socially engaged music professionals, having



knowledge and skills to promote public participation in music as well as appreciation of music. Point 4 is not elaborated deliberately, as its' aim is to remind to established contacts between study visits participants that will be useful in later activities in forming of dedicated task teams. The second part of the report puts the focus on current situation and possibilities for curricular reform at Serbian academic partner institutions.



Comparative overview after the study visits to EU academic partner institutions

New Bulgarian University

New Bulgarian University was established on 18 September 1991 with a resolution by Bulgarian Parliament. The National Evaluation and Accreditation Agency, which reviews Bulgaria's higher education teaching, granted NBU maximum accreditation in three consecutive accreditations in 2001, 2006, 2012 and 2019. Since 2004, NBU is an accredited partner of the Open University UK.

New Bulgarian University pioneered the introduction in Bulgaria of a credit system, Professional Bachelor's, Bachelor's and Master's programs, distance and continuing education. The list of NBU Honorary Doctors and Honorary Professors include individuals of international renown such as Richard Rorty, Vera Mutafchieva, Julia Kristeva, Jean-Pierre Vernant, Milcho Leviev, Robert Young, Raina Kabaivanska, Lord Ralf Darendorf, Terry Eagleton, Geert Hofstede, Daniel Libeskind, Ennio Morricone etc.

The mission of New Bulgarian University is to be an autonomous liberal education institution dedicated to the advancement of university education by offering accessible and affordable opportunities for interdisciplinary and specialized education and research of high quality. Bringing its academic potential to the service of society, the University prepares its graduates for the challenges of modern democratic life cultivating critical and creative thinking, sensitivity to cultural difference, and problem-solving.

The programmes and their methods of delivery

In the terms of the study programmes design, objectives, learning outcomes and competences in the area of music, NBU has significant differences in comparison to the Serbian HEI partners: Faculty of Music, University of Arts in Belgrade (P1), Academy of Arts, University of Novi Sad (P2) and Faculty of Philology and Arts, University of Kragujevac (P3).

Formal organization of Music studies on the BA (four years) and MA (two years) level is conducted so that they are incorporated in the wider field of Arts. At the BA level, field of music is divided in two main modules: 1) Sound Engineer and Music Management and 2) Music and Dance Performance. There are four specializations, as shown in the following overview.¹

Module 1: Sound Production and Music Management

Module 2: Music and Dance

Specialization: Music Management

Specialty: Music and dance

Qualification: Music Manager

Specialization: Dance Performance

Specialty: Music and dance

Qualification: Choreographer

Specialization: Musical Performance (Pop / Jazz, Classics, Bulgarian Folklore, Computer / Electronic)

Specialty: Music and dance

Qualification: Music artist (relevant instrument or singing)

¹ Structure of the BA study programmes is available at P5 web site: <https://nbu.bg/en/prospective-students/admission-to-undergraduate-programs/bachelor-s-programs>. Besides, NBU gives a possibility to take a *minor programme* which is an equivalent to the short-cycle study programmes.



Specialization: Directing and electronic / computer music

Specialty: Composition and Electronic / Computer Music

Qualification: sound engineer, sound designer

In total, the Bachelor of Music program at NBU offers training in the following specialties:

1. Sound production
2. Musical production
3. Electronic and computer music
4. Violin
5. Piano
6. Stringed instruments
7. Wind Instruments
8. Guitar
9. Pop and jazz keyboard instruments
10. Percussion instruments
11. Classical singing
12. Pop and jazz singing
13. Folk singing
14. Folk Dances
15. Composition

Program training for the first two years covers general education; training in basic scientific fields in two-semester courses - Music-culture-art, Culture and semiotics, Art of theater, as well as practical courses in the field of music theory and history, practical individual courses, a special cycle of courses in stage interpretation and practical courses in the field of music practice.

In the third and fourth year, the training is organized in two already mentioned main modules (Sound Production and Music Management; Music and Dance) from the fifth to the seventh semester. Then, four specializations follow in the eighth semester, in which students choose to study in one of the specializations offered.

Following table shows the program scheme for the module that is highly relevant for the DEMUSIS project: Sound Direction and Music Management. This module has two educational outcomes in terms of specializations: 1) music management and 2) sound production and electronic/computer music. Three semesters (fifth, sixth and seventh) are, as mentioned, the same for both specializations, while the last one is different, as presented in the table that follows.



Table 1: NBU Bachelor Module Sound Direction and Music Management at NBU. Semesters 5-8

5th semester	6th semester	7th semester
Classroom Courses (Credit) - Specialized		
MUSB341 Sound / Microphone - Part I	MUSB441 Sound / Microphone - Part II	MUSB701 Audiodesign Software
MUSB693 Production	MUSB606 Working with the Public	MUSB888 Project Management Development
Classroom (credit) courses - individual		
MUSB055EC Electronic and Computer Music	MUSB065EC Electronic and Computer Music	MUSB075EC Electronic and Computer Music
MUSB055G Guitar	MUSB065G Guitar	MUSB075G Guitar
MUSB055K Pop and Jazz Keyboard	MUSB065K Pop and Jazz Keyboard	MUSB075K Pop and Jazz Keyboard
MUSB055PS Pop and Jazz Singing	MUSB065PS Pop and Jazz Singing	MUSB075PS Pop and Jazz Singing
Classroom Courses (Credit)		
MUSB530 Music Theory (Harmony, Polyphony, Analysis) - Part I	MUSB630 Music Theory (Harmony, Polyphony, Analysis) - Part II	MUSB582 Sound Engineering
MUSB580 Fundamentals of Tone Directing - Part I	MUSB680 Fundamentals of Tone Engineering Part II	MUSB591 Marketing Strategies and Practices in the Music Arts
MUSB581 Musical Acoustics - Part I	MUSB681 Musical Acoustics Part II	MUSB700 Music Theory (Harmony, Polyphony, Analysis) - Part III
MUSB587 Management of Music Arts	MUSB828 Music producer	MUSB781 Spatial Acoustics
MUSB730 Computer Music Programs	MUSB830 Computer Music Programs	MUSB783 Studio Equipment and Technologies Part I.
MUSB792 Legislation in the Music Arts	MUSB889 Management of Enforcement Rights	MUSB793 Sources of Financing in Music
Classes (non-credit)		
MUSB507 Project work	MUSB607 Project work - Part II	MUSB784 Studio
MUSB584 Studio Assoc.	MUSB684 Studio	MUSB917 Project work - Part III
Training courses		
MUCB056 Practice - Part I	MUCB061 Practice - Part II	MUCB066 Internship - Part I
MUCB057 Seminars: Scientific Seminars - Part I	MUCB062 Seminars: Scientific Seminars - II	MUCB067 Seminars: Scientific Seminars - III
MUCB058 Project - Music and Theater Workshop - Part I	MUCB063 Project - Music and Theater Workshop - Part II	MUCB068 Project - Music and Theater Workshop - Part II
MUCB060 Project: Concerts, Competitions and Participation in Master Classes - Part I	MUCB065 Project: Concerts, competitions and participation in master classes - Part II	MUCB070 Project: Concerts, competitions and participation in master classes - Part II
MUCB083 Project: Studio - Part I	MUCB088 Project: Studio - Part II	MUCB093 Project: Studio - Part II



Music management	Tone directing and electronic / computer music
8th semester	8th semester
Classroom Courses (Credit) - Specialized	
MUSB733 Audio design Software - Part II	MUSB733 Audio design Software - Part II
MUSB800 Music Theory (Harmony, Polyphony, Analysis) - Part IV	MUSB800 Music Theory (Harmony, Polyphony, Analysis) - Part IV
Classroom (credit) courses - individual	
MUSB806 Thematic music project	MUSB806 Thematic music project
MUSB892 Sound Editing	MUSB892 Sound Editing
Classroom Courses (Credit)	
MUSB416 Modeling and Digitizing the Creative Process	MUSB416 Modeling and Digitizing the Creative Process
MUSB691 Marketing Strategies and Practices in the Music Arts - Part II	MUSB682 Sound Engineering Part II.
MUSB702 Specificity of European projects	MUSB881 Computer Systems in Sound Recording
MUSB789 Production and Management in Electronic Media	MUSB883 Studio Engineering and Technologies Part II
MUSB890 Music in the Media and Digital Industries	MUSB890 Music in the Media and Digital Industries
Classes (non-credit)	
MUSB884 Studio	MUSB547 Computer Programming and Musicking on Synthesizer
MUSB957 Project work - part IV	MUSB884 Studio
Training courses	
MUCB071 Seminars: Scientific seminars - IV	MUCB071 Seminars: Scientific seminars - IV
MUCB072 Internship - Part II	MUCB072 Internship - Part II
MUCB073 Project - Music and Theater Workshop - Part IV	MUCB073 Project - Music and Theater Workshop - Part IV
MUCB075 Project: Concerts, competitions and participation in master classes - part IV	MUCB075 Project: Concerts, competitions and participation in master classes - part IV
MUCB096 Project: Studio - Part IV	MUCB096 Project: Studio - Part IV

NBU does not offer postgraduate studies in fields relevant for the DEMUSIS project. There is master programme in music in Musicology, where systematic and up-to-date knowledge in the field of musicology is offered, aimed at providing an opportunity for structured basic knowledge of music as a system of culture and experience, a means of communication, relaxation and therapy, its historical and theoretical development, etc.

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

Table 2: Comparative overview of study programmes at national music HEIs
Organization and distribution of study programmes at P1, P2 and P3

	FACULTY OF MUSIC, UNIVERSITY OF ARTS IN BELGRADE, P1	ACADEMY OF ARTS, UNIVERSITY OF NOVI SAD (P2)	FACULTY OF PHILOLOGY AND ARTS, UNIVERSITY OF KRAGUJEVAC (P3)
UNDERGRADUATE STUDY PROGRAMS	Composition Conducting Vocal studies Piano String instruments Wind instruments Polyinstrumental department (harp, organ, harpsichord, guitar, percussion) Musicology Ethnomusicology and Ethnochoreology Music theory Music pedagogy	Performing arts (piano, string instruments, wind instruments, guitar, harp, organ, percussion, solo singing) Music composition Music pedagogy Musicology Ethnomusicology	Performing arts (modules: Accordion, Piano, Vocal Studies, Violin, Viola, Cello, Double bass, Oboe, Flute, Clarinet, Bassoon, French horn) Music Theory and Education Music in Media
GRADUATE STUDY PROGRAMS	Composition Performing arts Sciences on music art	Performing arts (piano, string instruments, wind instruments, guitar, harp, organ, percussion, singing) Music composition Music pedagogy Musicology Ethnomusicology Music and media	Performing arts (modules: Accordion, Piano, Vocal studies, Violin, Viola, Cello, Double bass, Oboe, Flute, Clarinet, Bassoon, French horn, Chamber music) Music Theory and Education Music in Media
DOCTORAL STUDY PROGRAMS	Composition Performing arts Sciences on music art	Ethnomusicology Music – performing arts Music composition Musicology	Doctoral academic studies Performing arts – Accordion

In a key finding we see that there are substantial differences between programmes and methods of delivery between P1-P3 and New Bulgarian University, mostly in terms of the existence of two (three) basic stages in undergraduate programmes at P5, unlike the Serbian music HEIs where study programs are defined since the first year of undergraduate studies.

Objectives and learning outcomes

The practical process of teaching at NBU is based on the diverse different forms in the delivery of the programmes. For the DEMUSIS project, the digital teaching platforms, such as Moodle, are relevant, making the teaching process more efficient. Digitally oriented approach is visible in the



curricula results with the effective outcomes and competencies, which are in line with the constant changes in the musical environment in today's social contexts.

Practical oriented approach in work with students at the early stage of studies (BA level), like traineeships and extracurricular activities are the steps that Serbian HEI partners agreed to follow in modernizing and design of the new courses and study programmes.

Learning outcomes and student competences at NBU are directly influenced by the specific orientation towards the qualification as a main output of the study program. In accordance to that, BA level of study is designed to offer the correspondence between subjects and topics to the qualification during the 3rd and 4th year. For example, for the specialization in "Computer music making" there are subjects such as: Sound engineering, History of electronic music, Midi orchestration, Musical acoustic. For the Management and production specialization, there are subjects such as Marketing strategies and practices, Working on a project, Sources of funding in music, Music producer, Advertising / Legislation in music arts, etc.

Outcomes for the Sound Production and Music Management modules

NBU proposes following outcomes for the Sound Production and Music Management modules:

- Knowledge in the field of contemporary music technologies, sound recording, management of modern music industries, the development of digital music and in the theory and practice of music management;
- ability to work with the latest types of technological equipment and software, to actively record, to participate and lead projects in the field of music and creative industries, to work in creative teams and interdisciplinary teams.

Institutional support to the students' formal arrangements and their creative work

By offering a number of internship/traineeship opportunities and possibilities to develop *individual program* which means that student can design and combine individually chosen courses and extracurricular forms of training from different programs in accredited professional fields, NBU gives necessary formal and institutional support to the students as future creative musicians in the digital era and skilled entrepreneurs with practical skills and tools necessary to develop individual projects. The entrepreneurship aspect and the practical working models of the NBU were discussed amongst the Serbian HEI partners and the necessary infrastructure possibilities and conditions were also considered in order to make a suitable terrain to adopt some of the good working models. Since the structure and the formal organization of the study programmes in Serbia are different the possibilities of adoption of the useful entrepreneurship oriented and specific skill based methods were discussed.

Teaching staff

Members of teaching staff at NBU are qualified artists, pedagogues, researchers with the Ph.D s' in relevant areas and skilled experts with a lot of practical experience in their primarily fields.

In line with the institutional strategy, there are plenty institutionally supported opportunities for the improvement of teaching methods and continuous education of the teaching staff in the relevant areas.



Lithuanian Academy for Music and Theatre

In 2013, the Lithuanian Academy of Music and Theatre entered into the ninth decade of its history. Over 80 years of its existence, cultural traditions of the artists' academic community were started, the major notions of Lithuanian art identity were established, high professional standards were set and a constant ambition to invest the accumulated creative potential into the youth with creative drive who took a decision to be with the LMTA was developed.

The programmes and their methods of delivery

A higher degree of similarity was spotted between Lithuanian and Serbian formal organization of study programmes in music, primarily in the integrated study programmes. Study programmes at LMTA encourage critical reflection and self-reflection by the student.

BA (four years) and MA (two years) levels of study at LMTA on the Faculty of Music consists on thirteen study programmes and twenty departments.² Along with the "traditional" teaching and learning methods, LMTA offers a Smart classroom for distant learning and uses Moodle platform as well, in order to reach as many students as possible. Digital skills, primarily in the domain of self-promotion of young musicians are also important, so there are special courses offered in this area.

Different forms of teaching are used in the delivery of the curriculums, depending on the main topic. Opportunities are offered to students to present their creative, musical and artistic work through regular concerts, artistic and research projects, possibilities to use contemporary digital equipment and research in different contexts.

During the BA level of study students are familiarized with their future practical engagement. MA studies bring more specific direction of a student towards a specific professional qualification.

Bachelor studies

- Composition (Academic Composition, Digital Production)
- Music Performance (Accordion, Choir Conducting, Vocal Performance, Symphony Orchestra Conducting, Wind Orchestra Conductiong, Jazz, Piano, Folk Instruments, Wind Instruments and Percussion, String Instruments, Organ)
- Music Theory and Criticism
- There is also minor bachelor programme (60 ECTS) for students who are who are studying the Composition, Music Performance or Music Theory and Criticism study programme and want to get a teacher's qualification.
- Starting from 2019/2020, changes in music study programmes at BA level are planned. Following specializations will be offered: Electronic Music, Recording and Production, Composition, Folk Music, Music Industry and Management, Musical Research.

Curriculum overview for Electronic Music, Recording and Production and Music Industry and Management, highly relevant for the DEMUSIS project, is given in the following table:

² <https://lmta.lt/en/fakultetas/lithuanian-muzikos-fakultetas/>



Table 3: Curriculum overview for Electronic Music, Recording and Production and Music Industry and Management Bachelor at LMTA

Study Plan, undergraduate studies**STUDY FIELD SUBJECTS, INCLUDING INTERNSHIPS AND FINAL THESIS PREPARATION**

1.	Fundamentals of Music Analysis and Composition Principles
2.	<i>Alternatives of Music History</i>
3.	History of Lithuanian Music
4.	Practice of implementing art projects
5.	Final Project
SUBJECTS PRESCRIBED BY THE ACADEMY OR CHOSEN BY THE STUDENT	
6.	Basics of Music and Performer Management
7.	Project Management
8.	Philosophy
9.	Public Relations
10.	Basics of Aesthetics
11.	Basics of Music Aesthetics
12.	Business and Intellectual Property Law
13.	<i>Optional Subject (-s)</i>
SPECIALISATION: ELECTRONIC MUSIC	
1.	Electronic Music: Creativity and Practice
2.	Music and audio contexts
3.	Ear Training and Conducting
4.	Music and Technology Literacy
5.	Virtual instruments
6.	Electronic Music Studio
7.	Electronic Music Ensemble
8.	Arrangement
9.	Electronic music seminars
10.	Alternatives to Music Direction

SPECIALISATION: RECORDING AND PRODUCTION

1.	Music Production: Theory and Practice
2.	An optional musical instrument
3.	Music and audio contexts
4.	Ear Training
5.	Basics of Acoustics
6.	Musical Acoustics
7.	Audio Technology
8.	Technical Ear Training
9.	Concert sound recording
10.	History of sound and music recording
11.	Recording of concerts and events
12.	Orchestra and score
13.	Aesthetics of Sound
14.	Basics of Interactive Sound

**SPECIALISATION: MUSIC INDUSTRY AND MANAGEMENT**

1.	Music and audio contexts
2.	Music and Technology Literacy
3.	Performing Arts Organizations and Management
4.	Performing Arts Producing in Media
5.	Music performer and event management
6.	Musical tours and collective tours organization
7.	Music Producing and Publishing
8.	Stage Production Management
9.	Music Event Management Practice
10.	Professional Practice
11.	Management theories
12.	Leadership and Entrepreneurship
13.	Personnel Management Art Management Department
14.	Marketing
15.	Fundraising and Grant Application Development
16.	Taxes and Accounting
17.	Creative Thinking
18.	Organizational Psychology
19.	Arts Marketing and Audience Development Strategies
20.	Strategic Management
21.	Management of Popular Culture
22.	Art of Negotiation
23.	Public Speaking
24.	Introduction to Cultural Policy
25.	Social Sciences Research Methods
26.	Business Ethics and Social Responsibility
27.	Creative Business: Establishment and Development

Master studies, 2nd cycle

1.5 to two study yeaes, 90-120 ECTS

Composition (Academic Composition, Digital Technology)

Music Performance (Accordion, Chamber Ensemble, Choir Conducting, Contemporary Music, ECMaster, Folk Instruments, Jazz, Organ, Piano, Piano Accompaniment, Vocal Performance, Symphony Orchestra Conducting, Wind Orchestra Conducting, Wind Instruments and Percussion, String Instruments)

Doctorate

The Lithuanian Academy of Music and Theatre offers artistic doctorate studies in Music or Theatre and Film.

Doctorate (PhD):

- Humanities (Ethnology)
- Humanities (Art History and Theory)

Art Doctorate (D.A.):

- Music: Study programme in Music
- Theatre and Film



Objectives and learning outcomes

Knowledge and its application. Students will:

- 1.1. Know the most important works of Lithuanian and world music, their creators and development stages, will be familiar with the traditions of different cultures, styles and forms.
- 1.2. Understand the principles of music and / or sound structure and their realization processes and will be able to apply the acquired theoretical knowledge and skills in practice and / or creative work.
- 1.3 Understand the theoretical and practical processes of music in various art, science and cultural contexts.

Research skills

- 2.1. Be able to express fluently and reasonably oral and written thoughts, freely use professional terminology.
- 2.2. Be able to independently accumulate, analyze, summarize and interpret information sources, raise problematic issues, identify peculiarities of music art phenomena, systematize the acquired knowledge and draw conclusions.
- 2.3. Acquire skills of analysis and preparation of creative project and / or artistic research, which allow to create, present and substantiate their artistic and conceptual significance.

Special abilities

- 3.1. Be able to master the basic principles of music history and theory, be able to effectively analyze and professionally evaluate artistic ideas and projects in different music art contexts.
- 3.2. Be able to create and implement art projects, choose appropriate complex technological, organizational and methodological tools.
- 3.3. Have the knowledge and skills of management, career management and entrepreneurship to be active and professional in the contemporary art market.

social skills

- 4.1. Be able to communicate their professional knowledge and understanding, professional and effective cooperation with art and other professionals.
- 4.2. Be able to work individually and in a team, to be responsible for the quality of the activity in accordance with professional ethics and citizenship.
- 4.3. Be able to use various professional knowledge, methods and strategies for effective communication with the audience and dissemination in various media.

Personal skills

- 5.1. Be able to work and develop independently, will be able to plan and systematically improve their professional competences, express and accept criticism in a constructive way.
- 5.2. Initiate solutions to emerging problems, adapt to new situations, use personal organizational skills, and operate in a competitive environment.
- 5.3. Be aware of the societal / social impact of their activities, will be able to answer, evaluate and improve the conceptual and artistic quality of their creative project and / or artistic research.

Career Opportunities: Graduates can work in various Lithuanian cultural and educational institutions, initiate and implement national and international cultural and art projects, as well as independently express themselves or combine artistic, creative, scientific, pedagogical, managerial and organizational activities.

Further study opportunities: Graduates of the Bachelor of Arts degree can continue their studies in the second cycle (Master's degree) in music and other fields of study, if this is required by the admission requirements of the chosen study program.



Institutional support to the students' formal arrangements and their creative work

Plenty of extracurricular activities enable good preparation for future professional engagements. Cohesion of arts and research in the single institution (similar to the organization of the National HEIs in music) enables better insights and opportunities for the future professional engagement.

Possibilities to realize a smaller-scale socially engaged projects and recognize the results as the part of the study programme itself shows a good mechanism to involve students in the early stages of studying into what artistic/performance/cultural reality is nowadays.

Over the last few years, the infrastructure of the Faculty of Music at LMTA has been markedly renewed. The Opera Studio has been modernised, and concert halls which are extensively used for different events, concerts, examination sessions, etc., have been renovated. The students can play new musical instruments and make use of the modern Audio-Visual and Information Technologies Centre as well as the Music Innovation Studies Centre, which has specialised studies and audio research facilities, a mobile acoustic space for music recordings and the unique Julius Juzeliūnas Sphere of Spatial Sound.

LMTA artistic groups:

- LMTA Symphony Orchestra
- LMTA Mixed Choir
- LMTA Accordion Orchestra
- LMTA Big Band
- LMTA Folk Instruments Orchestra
- LMTA Brass Band
- LMTA Brass Ensemble
- LMTA Chamber Ensembles

Teaching staff

LAMT is the only Lithuanian higher education institution where the teaching staff consists of music, theatre and film artists, i.e. music performers, conductors, actors, theatre and film directors, who are famous in the country and all over the world. According to the data available for 2013, 133 recognised artists, who combined creative and pedagogical activities, taught at LAMT and 28 of them were granted the National Culture and Art Award.

Professional competence and recognition of Academy's teachers are the guarantee that enables to maintain a high professional level of art, ensure the development of studies, research and art market as well as the possibility to improve the quality of studies and attract both local and foreign students to art studies.

Teachers who are actively engaged in artistic life as well as the Academy's alumni reduce the threat of unattractiveness of the artist's career, the risk of "brain drain" and competitiveness loss.

Teaching staff at LMTA is highly skilled and experienced in the various fields (both artistic and scientific). What was very interesting for the Serbian HEI representatives is that work on one curriculum is divided between several professors in accordance to their expertise per each teaching unit which was recognized as a very good model to adopt in the implementation of the new and modernized programmes.

The Academy stands out among other higher art education institutions in Europe and around the world because scientific research of musicology and teatrology in the field of art studies is conducted by both professional artists and scholars. LAMT performs scientific research of musicology and teatrology in the field of art studies, publishes them, educates doctors of science and art. LAMT was granted the right to award scientific degrees of the Doctor and Doctor Habilitatus in the field of art studies, the area of the humanities (musicology), in 1993 and teatrology in 1999. High-level scientific



theses were prepared and defended by 77 PhD candidates at LMTA. They were awarded Licentiate Degrees. In 2010, LAMT was entitled to deliver doctoral art studies (in music, and in 2012 in the field of theatre and film). According to the data available for 2013, 94 researchers worked as teachers at LAMT, and 56 out of them had a scientific degree, 5 were habilitated doctors of science or had completed the habilitation procedure. LAMT researchers are members of prestigious international research organisations. Researchers' articles and publications are available in the journals indexed in the global ISI scientific database (*Thomson Scientific Database*), their works are published in prestigious foreign publishing houses and collections of foreign universities. The Academy's musicologists actively participate in the activities of the major European and global research organisations, global congresses and conferences. LAMT researchers deliver presentations in international conferences, participate in research project programmes and national projects. Researchers of the areas of musicology, ethnomusicology and teatrology working at LAMT actively participate in the activities of expert commissions (Lithuanian Research Council, Centre for Quality Assessment in Higher Education, Ministry of Culture, Ministry of Education and Science, Committee on National Culture and Art Awards, Press, Radio and Television Support Foundation, European Film Academy, the programme of the European Union *Culture 2000*). In 2012, the following fields of scientific research were updated and approved by the Academy:

1. Lithuanian music, theatre and film art research.
2. Lithuanian music, theatre and film history: sources, personalities, cultural context.
3. Inter-disciplinary art research.
4. Lithuanian ethnomusicology: fundamental and applied research.
5. Art educology: history, theory, methodology.
6. Contemporary art theory and discourses.
7. Art interpretation: theory and practice.



Royal Conservatoire the Hague

The programmes and their methods of delivery

The Hogeschool voor de Kunsten Den Haag (University of the Arts The Hague) has two Faculties: the Royal Academy of Art and the Royal Conservatoire. “The principal objective of the Royal Conservatoire is to train talented young musicians and dancers to the highest artistic and professional standards and provide them with the versatility they need to function in today’s demanding, constantly changing and increasingly international professional environment”³

The Royal Conservatoire presents itself as a centre for:

- Education: music and dance education at the highest level;
- Research: as a permanent attitude and a tool for reflection; in collaboration with Leiden University’s Academy for the Creative and Performing Arts;
- Production: production and presentation of music and dance performances.

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

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

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

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

The Bachelor of Music programme is a four year course, divided into a propaedeutic (first year) and a post-propaedeutic (years 2, 3 and 4) phase. Before entering, students can attend the School for Young Talent to prepare for the bachelor’s programme. Recently, a new protocol was developed to allow these students to enter the bachelor’s programme at a higher academic level. The implementation of obligatory research-based modules prepares students for the research activities in the Master of Music programme. The Professional Activity Plan students have to write in the fourth year of the bachelor’s, is one of the requirements to enter the master’s programme, as well as the minimum grade 8 (‘good’) for the bachelor’s final presentation .

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

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

³ *Bachelor of Music, Programme review (limited), Critical Reflection, Royal Conservatoire The Hague, April 2016.*

2. Theoretical component: subjects like Aural Skills & Analysis, Aural Skills & Improvisation, Keyboard Skills & Harmony, Rhythm Class, Music History and Classical/Early Music studies. The theory programme is tailor made for each department and forms the basis for musicianship skills.

3. Personal professional preparation: pedagogical courses, orchestral audition training sessions in the Classical Music Department, projects, activities organised by the Career Development Office. In addition to the courses there are a range of projects organised for students to gain performance experience.

4. Tutoring and the portfolio: a tutor helps students to reflect on their own artistic and personal development as well as on their study progress.

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

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

Table 4: Bachelor Curriculum at Royal Conservatoire

Curriculum Royal Conservatoire 2016-2017 Bachelor I - II												
I	Main subject classical music, jazz, directie, early music & music theory 34						Theory 20		CHR 2	FYF 2	TUT 2	
	Main subject vocal studies 36						Theory 20			FYF 2	TUT 2	
	Main subject art of sound 23			Main subject practical 11			Theory 20		CHR 2	FYF 2	TUT 2	
	Main subject sonology 46							Theory 10			FYF 2	TUT 2
	Main subject composition 30				Projects 10		Theory 14		CHR 2	FYF 2	TUT 2	
II	Main subject classical music, directie, early music & vocal studies 30				Edu 4	Theory 18			Minor or Electives 6	TUT 2		
	Main subject jazz 31				Edu 4	Theory 17			Minor or Electives 6	TUT 2		
	Main subject art of sound 22			Main subject practical 12			Theory 18		Minor or Electives 6	TUT 2		
	Main subject sonology 41						Theory 7	Edu 4	Minor or Electives 6	TUT 2		
	Main subject composition 30				Projects 8	Edu 2	Theory 14		Minor or Electives 6	TUT 2		
	Main subject music theory 36					Edu 4	Theory 18			TUT 2		
2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60												

**Curriculum Royal Conservatoire 2016-2017 Bachelor III - IV**

III	Main subject classical music & early music 34		Edu 2	Theory - 16	Minor or Electives 6	TUT 2	
	Main subject vocal studies 36			Theory - 16	Minor or Electives 6	TUT 2	
	Main subject jazz 35		Edu 2	Theory - 15	Minor or Electives 6	TUT 2	
	Main subject directie 36			Theory - 16	Minor or Electives 6	TUT 2	
	Main subject art of sound 19	Main subject practical 15		Theory 18	Minor or Electives 6	TUT 2	
	Main subject sonology 38			Theory 12	Edu 2	Minor or Electives 6	TUT 2
	Main subject composition 36		Edu 2	Projects 11	Theory 3	Minor or Electives 6	TUT 2
	Main subject music theory 56				Edu 2	TUT 2	
	IV	Main subject classical music, directie, early music & vocal studies 50				CDO or Minor 6	PPP 4
Main subject jazz - 48			Th 2	CDO or Minor 6	PPP 4		
Main subject art of sound 9		Main subject practical 39			CDO or Minor 6	PPP 4	TUT 2
Main subject sonology 46				Theory 8	Minor or Electives 6		
Main subject composition 36			Projects 13	Theory 3	CDO or Minor 6	TUT 2	
Main subject music theory 53					Didactic subjects 7		
2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60							

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

Master programmes

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

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

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

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

Chamber Music

European Chamber Music Master (ECMAster)



Jazz + instrument/vocals
Early Music + instrument
Vocal Studies:
Classical Music
Early Music
Ensemble Singing
Conducting:
Choral Conducting
Wind Band/Fanfare/Brass Band Conducting
National Master Orchestral Conducting
Theory of Music
Composition
Music Education
Music Education according to the Kodaly Concept
ArtScience
Art of Sound
New Audiences and Innovative Practice
Sonology
Instruments and Interfaces
Audio Communication & Sonology

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

The ArtScience Interfaculty master

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

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

Table 5 : ArtScience master Curriculum Overview⁴

⁴ "Curriculum | ArtScience Interfaculty," n.d., accessed September 13, 2019, <http://www.interfaculty.nl/programme/curriculum/>.



ArtScience M1 Curriculum	ECTS
ArtScience Courses of Choice*	18
Ars Electronica	1
Introduction to ArtScience	1
M1/M2-Meetings (Semester 1+2)	4
Modular Mondays	4
IST	7
Semester 1 Presentation	8
Midterm Presentation (Semester 2)	2
Semester 2 Presentation	15
Total	60

ArtScience M2 Curriculum	ECTS
ArtScience Courses of Choice*	8
M1/M2-Meetings (Semester 1+2)	4
Modular Mondays	4
IST	11
Master Thesis	8
Semester 1 Presentation	8
Preview Exam	2
Semester 2 Presentation (Final Exam)	15
Total	60

Art of Sound Master

Sound and media increasingly play an important role in today's society. We not only think of music productions and sound design for concerts or visual media, but also for example new developments in the field of 3D sound, new approaches to spatiality in sound amplification or the artificial creation of virtual sound worlds. New techniques such as object-based audio make their entrance into the sound world, where, among other things, spatiality, placement and mixing preferences are described with meta-data and the listener can ultimately even have an influence on the sound image.

Partly due to these technological developments, we see that there is a need for specialists who can design the content for these media in a professional and creative way. Not only does technology offer new creative possibilities, but these possibilities also require new creative insights. This means that these specialists must not only have technical skills, but especially creative skills at a high level.

The Art of Sound master's program offers tailor-made education based on three pillars: main subject,



professional practice and research. These three pillars are closely linked and arise from the same question: what will my position be in the professional field? Whereas the Art of Sound bachelor's program is aimed at developing the skills needed to get started in professional practice, the master's program focuses on the creative development of the student. Individual coaches are available for the main subject, research and for professional practice projects. Practical projects are carried out in a team context

Curriculum overview: TBD

New audiences and Innovative Practice Master

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

Table 6: New audiences and Innovative Practice Master Curriculum Overview⁵

code	form	Music Master for New Audiences and Innovative Practice	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-NA-		Artistic Development and Musicianship Skills		
IW	g	Intensive Week	3	
LG	g	Leading and Guiding	7	
		Subtotal	10	0
KC-M-NA-		Professional Preparation		
ME	i	Mentoring	6	6
PCB	g	Performance and Communication	7	
EMPB	p	Professional Integration and Project Management	7	
PIP	p	Professional Integration Project		26
		Subtotal	20	32
KC-M-		Research		
AL-TRIP		Introduction to Research in the Arts	1	
	g	Practice Based / Artistic Research	6	4
		Subtotal	7	4
KC-M-NA-		Individual Development		
EL	q	A variety of chosen modules, courses and minor-subjects connected to the student's personal pathway	23	24
		Subtotal	23	24
Total per year			60	60
Total				120

⁵ Digital Natives, "Curriculum & Courses," text/html, *Royal Conservatoire The Hague*, last modified September 13, 2019, accessed September 13, 2019, <https://www.koncon.nl/en/programmes/masterspecialisations/classicalmusic/masterspecialisation-naip/curriculum-courses>.



Sonology Master

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

The explosive pace of advances in the field of (computer) technology and electronics is also creating new possibilities for music and composition. Sonologists investigate these possibilities and add new elements to the musical domain. We are not bound by conventions or stylistic dogmas, but stretch the limits of the genre. It is an important role that we play and one that is integral to the world of new music.

The Institute of Sonology is one of the conservatoire's Creative Departments, with an extensive network of partners that includes the Groupe de Recherches Musicales (GRM) in Paris, the Netherlands Music Institute (NMI), the Studio for Electro-Instrumental Music (STEIM) in Amsterdam, Studio LOOS in The Hague, the Technische Universität Berlin and the Game of Life Foundation in The Hague.

Table 7: Master Sonology Curriculum Overview⁶

Institute of Sonology - Royal Conservatoire

code	form	Sonology	Year 1	Year 2
Master of Music in Sonology 2019-2020				
KC-M-SO- Artistic Development and Research				
COZ	x	Composition/Performance/Research	31	35
RS	g	Sonology Research Seminar Participation	3	3
RSP	i	Sonology Research Seminar Presentation	6	6
Subtotal			40	44
KC-M-SO- Professional Preparation				
GLT	g	Sound Engineering in Electronic Music	5	5
EP	p	Overview Own Projects	2	2
Subtotal			7	7
KC-M-SO- Academic Skills				
COLQ	g	Colloquium Participation	2	2
CP	g	Colloquium Presentation	7	7
WS	i	Writing Skills	4	
Subtotal			13	9
Total per year			60	60
Total			120	

Instruments & Interfaces Master

The master's programme Instruments & Interfaces is offered by the Institute of Sonology at the Royal Conservatoire in The Hague together with STEIM in Amsterdam, and started in September

⁶ Ibid.



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

Table 8: Master Instruments & Interfaces Curriculum Overview⁷

Institute for Sonology - Royal Conservatoire - STEIM				
code	form	Sonology - Instruments & Interfaces	Year 1	Year 2
Master of Music in Sonology 2018-2019				
KC-M- Main Subject				
ST-HOZ		Hardware/Research	26	30
SO-COLQ		Colloquium Participation	2	2
ST-RS		STEIM Research Seminar Participation	4	4
SO-CP		Colloquium Presentation	7	7
ST-RSP		STEIM Research Seminar Presentation	6	6
SO-RS		Sonology Research Seminar Participation	3	3
SO-RSP		Sonology Research Seminar Presentation	6	6
SO-WS		Writing Skills	4	
Subtotal			58	58
KC-M- Professional Integration				
SO-EP		Overview Own Projects	2	2
Subtotal			2	2
Total per year			60	60
Total			120	

Audio Communication & Sonology Master

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

⁷ “Fachgebiet Audiokommunikation: Curriculum Overview,” accessed September 13, 2019, https://www.ak.tu-berlin.de/menue/lehre/double_degree_audio_communication_and_sonology/curriculum_overview/.

Table 9: Audio Communication & Sonology Curriculum Overview⁸

Curriculum Overview					
Semester 1			Semester 2		
Pflichtmodule / Compulsory Courses					
AKT 1-1	Digitale Signalverarbeitung	6	AKT 5a	Elektroakustik und Raumakustik	6
AKT 1-2	Grundlagen Elektrotechnik	6	AKT 7a	Musikinformatik und Medienkunst I	6
AKT 1-3	Grundlagen Musikwissenschaft	6	AKT 8	Virtuelle Akustik	6
AKT 1-4	Einführung in die Kultur- und Geisteswissenschaften ⁶				
Aus den Modulen AKT 1-1 bis AKT 1-4 ist in Absprache mit den Studierenden eines auszuwählen, um aus dem jeweiligen Bachelorstudium resultierende Defizite im ingenieurwissenschaftlichen oder im kulturwissenschaftlichen Bereich auszugleichen.					
AKT 2	Empirisch-wissenschaftliches Arbeiten	6			
AKT 4	Grundlagen Akustik	9			
Summe		21	Summe		18
Wahlpflichtmodule / Electives					
Module aus dem Wahlpflichtbereich „Audiokommunikation und -technologie“ / Electives from the Module Catalogue „Audio Communication and Technology“ ⁶					
Summe		9	Summe		12
Semester 3			Semester 4		
KC-M-SO-COZ	Specialisation Composing/Programming/Performance/Research	14	KC-M-SO-COZ	Specialisation Composing/Programming/Performance/Research	14
KC-M-SO-COLQ	Colloquium	4	KC-M-SO-COLQ	Colloquium	4
KC-M-SO-RS	Research Seminar Participation / Research Seminar Presentation	4	KC-M-SO-RS	Research Seminar Participation / Research Seminar Presentation	4
Summe		22	Summe		22
Summe		8	Summe		8

⁸ Ibid.



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

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

Objectives and learning outcomes

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

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

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

- social requirements

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

-domain-specific requirements

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

- subject-specific requirements

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

- international requirements

⁹ Digital Natives, "Accreditations," text/html, *Royal Conservatoire The Hague*, last modified September 13, 2019, accessed September 13, 2019, <https://www.koncon.nl/en/about-kc/accreditations>.
Master of Music, Master of Sonology, Limited Study Programme Assessment, AEC, 2012, 13-14.



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

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

- the specialization Orchestra Master for orchestral training in cooperation with the Residentie Orkest;
- the specialisation Györgi Ligeti Academy for contemporary music performance in cooperation with the ASKO|Schönberg Ensemble and the Conservatorium van Amsterdam;
- the specialisation Music Theatre T.I.M.E. with the music theatre ensemble and production house 'De Veenfabriek' in Leiden;
- the National Master Orchestral Conducting in cooperation with ten Dutch professional orchestras, the Conservatorium van Amsterdam and the Anton Kersjes Foundation;
- the specialization Instruments & Interfaces with the STEIM Institute in Amsterdam as part of the Master of Sonology.

In addition, the Royal Conservatoire was the first to implement the Music Master for New Audiences and Innovative Practice, a European joint programme in the field of music.

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

Institutional support to the students' formal arrangements and their creative work

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

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

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

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

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

As part of the free elective space students may participate in the activities of a project entitled 'De Wijkmuzikant' (the Neighbourhood Musician) which organises music activities in various neighbourhoods in The Hague, which the audit panel appreciates very much. Students finish the Minor Education with an educational project they have to organise themselves with the support of specialised coaches. For students of Composition and of Sonology there is a module *Leading & Guiding* to train



them to implement activities in wider societal contexts. Last but not least there is the Career Development Office (CDO) that encourages students to engage in activities outside the conservatoire.

Teaching Staff

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

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

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

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

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



Stakeholders' perspective

Identifying stakeholders needs and setting up the means to meet them is one of the key factors for the quality of the partnership and the DEMUSIS project results.

At the meeting held in Novi Sad on June 26th 2019 representatives of the stakeholders gave useful insights from the real sector perspective. Besides the Partner institutions representing real sector P7 (RTS) and P8 (EIPIX), meeting was attended by representatives of the Ministry of Culture and information of Republic of Serbia and Provincial Secretary for youth and sport (see Annex III, Meeting attendance list)

They gave a useful insight into the perspectives of the national/regional authorities as well as the perspectives of professional organizations and enterprises.

Moreover, the interview with

Recognition of importance of both hard and soft skills is needed for the successful career as a musician in a:

- (National) Broadcasting Company (music production sector, residential orchestras and ensembles, choirs, music journalists, editors, associates in the music programme redactions, etc.),
- company in the gaming industry;
- self-employment and business startup;
- music industry (music recording and production).

Public Broadcasting Corporation Radio Television of Serbia: Needs, Knowledge and Skills for music related positions

The representative of Partner 7: RTS – Public Broadcasting Corporation Radio Television of Serbia, Nikoleta Dojčinović, presented an overview of needs, knowledge and skills for music related positions.

Radio Television of Serbia – RTS is the public broadcaster in Serbia. It produces news, drama, musical shows and sports programming and broadcasts through radio, television and the Internet. Since July 2001, RTS has been a member of the European Broadcasting Union. RTS is also the largest broadcaster in the Balkans. Radio is represented by Radio Belgrade 1/News/ Radio Belgrade 2 and Radio Belgrade 3 /Art and Culture channels/ Radio Belgrade 202, while television refers to RTS 1, RTS 2, RTS 3 - Culture and Arts channel, RTS HD, RTS SAT, RTS Internet, Discontinued Channels. RTS Music Production has 7 ensembles including 3 choirs, a Symphony orchestra, a Jazz band and 2 folk orchestras. MP is focused on its main obligation, which is performing and recording music for the needs of RTS radio and TV programs, as well as continuous performances in public concerts in Serbia and abroad. One of the main artistic goals of the MP is nurturing and premiere performing of the Serbian national musical opus. The RTS Entertainment division is largely based on local production of Serbian drama programmes, soap operas and musical programmes. RTS also broadcasts various world entertainment events as part of its entertainment programming.

- Journalist/Editor/Author/Presenter: curiosity, perseverance, good enunciation, no speech impediments, knowledge of foreign languages is preferable, understanding of journalistic genres and forms, writing reviews, appearance before camera or microphone; knowledge on and following of the music scene, as well as problems/topics/laws/education in the field of music. According to the music education profile, good results at this position were achieved by those with good writing skills and analytically oriented, such as musicologists, ethnomusicologists, music theorists with general secondary school education.



- Editor/Concert recordings: excellent knowledge on music literature, ability to distinguish and follow “conductor’s line”. At this position, so far the best results were achieved by music performers, conductors and music theorists.
- Editor/Assistant in documentary or similar shows: selection of background music as a constitutive part of the narrative, both on radio and TV shows. Knowledge and skills: knowledge of music literature of all genres, and understanding of relation between music and picture (for TV shows). According to the music education profile, good results at this position were achieved by music performers and music theorists, and musicians in general.
- Radio editor/Playlist editor: knowledge on popular, rock, traditional music scene and literature, the ability to link the numbers in the play list according to their tonality, tempo, production level, lyrics. The knowledge on how to insert numbers into Jutel program (from CD, USB, email, etc.) and sound editing (using sound forge tool within Jutel program). According to the music education profile, good results at this position were achieved by music theorists, particularly those with personal insight in one of the music genres or the music scene as performers.
- Editor of spectacles/live shows/mixed programs: Competency in one particular component of production work: guest selection and invitation, agreement on live performance, topic conceptualization or collaboration on screenwriting, knowledge on popular (pop-rock) and traditional/folk music scene. According to the music education profile, good results at this position were achieved by music performers and music theorists, and musicians in general.
- Copyright: knowledge and understanding of rights and obligations of music editors, how to fill out specific copyright use forms (unless the music is selected from the Jutel database directly registered in SOKOJ – Serbian Music Authors' Organization).
- Choir singer in Music Production: choral singing skills (usually acquired in choral singing courses at the music higher education institutions)
- Orchestral musician in Music Production: orchestral performance skills (usually acquired by playing in a symphony orchestra or jazz ensemble at the music higher education institutions)
- Conductor in Music Production: degree in conducting.
- Folk/Traditional music performer/Editor: special insight, deep understanding and knowledge on urban traditional and folk music, both vocal and instrumental (traditional music, stylized folk music, old urban songs and romances, new tradition urban songs, contemporary world/“ethno” music, etc).
- Music producer/Sound designer: ability and knowledge on creating a particular soundscape (or style, epoch) of concerts and music numbers to be recorded and archived.
- Piano tuner
- Composer of intro music, jingles, background music: composing applied music for specific radio and television formats
- Sound recorded/ Sound archive worker/Non-linear editor: knowledge on digital tools for creating, broadcasting and archiving radio/tv programs, offline editing, digitization of archives

Internship, more practical work, broadening knowledge to other types of music than classical, use of digital tools in the process of programme creation, emitting and archiving.

EIPIX

Two representative of Partner 8: EIPIX, Mirko Topalski and Ivan Francuski, presented an overview of needs, knowledge and skills for music related positions in the gaming industry.



Eipix was established in 2007 in Novi Sad and in 2013 changed the legal entity status into Ltd. In 2015 Eipix incorporated Endtimes studio Ltd. and enlarged its own competitive position at VR games market. Eipix is a medium enterprise that employs mainly computer science, telecommunications, software engineers and artists. The company is focused on creating games and gamified applications for leisure and serious game market.

The expertise of the company lies in the domain of designing and provisioning of games and gamified applications for various platforms, like PC, MAC, iOS and Android are. A part of Eipix portfolio consists of leisure games design for elderly people. Examples of such commercial solutions are Hidden Expedition, Dark Parables, Phantasmat and Mystery Case Files, which has the longest record at 1st place at Big Fish Games' most downloaded games list in 2015.

In 2014, Eipix started a big project named 360 (ThreeSixty) that has collected all R&D projects of the company. One of the main aims of this project is active implementation and integration of research project outcomes from faculties at the University of Novi Sad with whom Eipix has signed MoU (Faculty of Technical Sciences – www.ftn.uns.ac.rs, Faculty of Sciences - www.pmf.uns.ac.rs, Educons - www.educons.edu.rs) and their piloting in the game contexts. Besides collaboration with the national faculties, the company also collaborates with researchers from various research fields.

Eipix holds business relationships with game developers in Europe and supports thematic conferences like Reboot Develop (www.rebootdevelop.hr), Reboot Infogamer (www.rebootinfogamer.hr) and Casual Connect (www.casualconnect.org). Additionally, Eipix collaborates with publishers in Europe, Israel and the USA.

EIPIX, (P8) the partner whose expertise lies in the domain of designing and provisioning of games and gamified applications for various platforms, like PC, MAC, iOS and Android are, offered stakeholders' view on necessary knowledge, from the perspectives of music in the gaming industries. There are many new opportunities for game composers, primarily because of the massive growth happening in mobile and social gaming. This is the list of knowledges required by P8 representatives:

- Working in notation programs
 - Finale, Sibelius, MuseScore and more.
- Working at DAW (Digital Art Workstation)
 - Cubase, Ableton, Pro Tools, Reaper and more.
- Working in Adaptive Audio Engines
 - FMOD, WWISE
- Game Engine Basics (with an emphasis on sound)
 - Unity, Unreal et al.
- Basics of scripting in the appropriate programming language
- The basics of sound theory (physics, etc.)
- Sound Libraries
- Sound recording for sound effects
- Processing existing sounds
- A creative approach to creating sound effects
- Working with orchestra imitation libraries
 - EWQL, Symphobia, VSL
- Music theory
- Orchestration
- Mix and mastering



- Combine and align adequate sounds and music with the image, according to the atmosphere, context, visual content, etc.
- Understanding the role of sound in video games, analytical approach to sound in video games and video games in general.
- Sound recording: musicians should know how to record themselves, and work out the basics of mix, mastering, microphone settings.
- Video recording: Artists can record themselves and post to Instagram, YouTube and more.

Other stakeholders

Prior to this meeting, the meeting of representatives of the Faculty of Music (dean, Prof. Mr. Ljiljana Nestorovska; project contact person and vicedean, prof. Dr. Ivana Perković, and member of the project team, Prof. DA Dragana Jovanović) and the representative of the Ministry of Culture and Information (Djurdjijana Jovanović, Independent Adviser in the sector for contemporary creation and creative industries, responsible for performing arts – stage and stage music – in Serbian cultural institutions) was held on June 20th at the Faculty of Music. In a form of semi-structured interview with the representative of the Ministry, regarding breadth and depth of curricular changes within the DEMUSIS project, it was noted that issues of future professions are straightforward to solve in the current and constantly changing society. In certain cases, specialization may be even counter-productive in the fluctuating job market. From the perspective of the Ministry of Culture, it was suggested that in the current world characterized by constant reshaping, a broader approach to the curriculum is necessary, to develop diversity, critical thinking and creativity.

It was pointed out that future graduates should possess knowledge on:

- how to assess opportunities,
- how to create a value (economic, social, cultural),
- how teams dealing with music creation/performance/research/ teaching develop and function;
- how to organize educational event
- how to investigate the value and meaning of music in the particular community
- how to include contemporary technology in exploring music in social changes
- how to develop initial idea into a business opportunity, to effectively combine in-depth knowledge in music with understanding of digital technologies and entrepreneurship in a contemporary society;
- what is the societal impact of their activities
- what is the cultural impact of their activities
- how to evaluate and improve the quality of their creative project in music creation, performance and/or research.
- skills to analyze new opportunities, to identify and develop new opportunities withing each field of experience of a musician.



Suggested curricular reform at Serbian HEI partner institutions

In line with the Project application and project goals and outputs and after the realized study visits and working meetings afterwards there is list of suggested curricular reforms at all three Serbian HEI partner institution.

The preparation for the curricular reforms was done having in mind some of the following questions: was previous activities have been developed in your institution for teaching entrepreneurship, using digital tools and developing social engagement of students? How are these approaches embedded in the educational program of your institution? How many teachers are involved in these changes? To what extend are curricular changes connected with the professional practice outside your institution? Are students heard in the process of curricular changes, and how? What is the student response to these changes so far? What is the alumni response to your curricular changes so far?¹⁰

P1 – Faculty of Music, University of Arts in Belgrade

Inspired by this project and the list of questions from the previous section, a longitudinal study is planned (start date May 2019; end date January 2022) to investigate students’ and professors’ attitudes toward digital technologies, music entrepreneurship and cultural awareness of musicians. The first survey was conducted in May among students (total 590) and teaching staff (total 157) of the project coordinating institution, Faculty of Music in Belgrade.

Examples of some questions follow (complete results will be published separately):

Figure 1: Questions from student survey conducted in May 2019

DIGITAL COMPETENCIES	Online materials offered by my professors
How often do you use internet to obtain study materials (teaching materials, artistic, professional, research, supplementary, etc.)? *	Audio and video recordings
Every day	Music scores
A few times a week	Research and professional publications
A few times a month	Mobile applications (please, write which ones: _____)
Never	Do you use social networks for completing the study tasks? *
Which type of digital content do you use most frequently as a support in completing the coursework at the Faculty? *	Yes
Specialized computer programmes (for music editing, notation, audio editing, etc.)	No
Online courses	I don't know
	Please rate, on the scale 1–5, how often do you use the following computer programmes for completing your student assignments (1 – never, 5 – on the daily basis). Please, rate each of the programs separately. *

¹⁰ Questions are inspired by the text “A joint module as instrument for teaching entrepreneurship” by Renee Jonker, available at <https://renewprojectaec.wordpress.com/outcomes/joint-module/>, accessed November 13 2019.



Microsoft Office Word / Google Docs or similar
 Microsoft Office Excel / Google Sheets or similar
 Microsoft Office PowerPoint / Google Slides or similar
 Finale
 Sibelius
 Cubase
 Ableton Live
 Max/MSP/Jitter
 Logic Pro
 Other _____

ENTREPRENEURSHIP SKILLS

In your opinion, what are the main objectives of your study program? Please rate each of them on the scale 1–5 (1 – Not important, 5 – Very important) *:

Acquisition of theoretical knowledge
 Development of artistic skills
 Development of scientific and research skills
 Development of teaching skills
 Other (please specify): _____

In your opinion, which supplementary skills essential for your profession do you acquire during your studies? (Multiple answers enabled.)

Entrepreneurship skills
 Communication skills
 Academic skills
 Teamwork skills
 Digital and technology skills
 Other
 I don't know

Which supplementary skills essential for your professional work would you like to acquire during your studies? (Multiple answers enabled.)

Entrepreneurship skills
 Communication skills
 Academic skills
 Teamwork skills
 Digital and technology skills
 Other
 I don't know

Which type of job do you hope to acquire upon graduation? *

Permanent employment as a music performer
 Permanent employment as a composer
 Permanent employment in pedagogy
 Permanent scientific-research employment
 Permanent employment in media
 Permanent employment unrelated to music
 Temporary employment as a music performer
 Temporary employment in pedagogy
 Temporary scientific-research employment
 Temporary employment in media
 Profession-related project activity
 I don't know

Where do you see yourself career-wise in 5 years?*

As a music performer
 As a music researcher
 As a music teacher
 In media, in a music-related job
 In any music-related job
 In a music unrelated job
 I don't know

Are you aware who your audience / target group is

Yes (Please, specify: _____)
 No
 I don't know

SOCIAL AWARENESS

Have you took part in socially engaged projects?

Yes
 No

Do you think that in the socially engaged project artistic level of performance is of a less importance compared to the act of participation?

Yes
 No
 I don't know

Do you think that your profession has the potential to develop social ties? *

Yes
 No
 I don't know

Rich and abundant material is gathered. Some statistical results of the survey are shown at following pages.

Figure 2

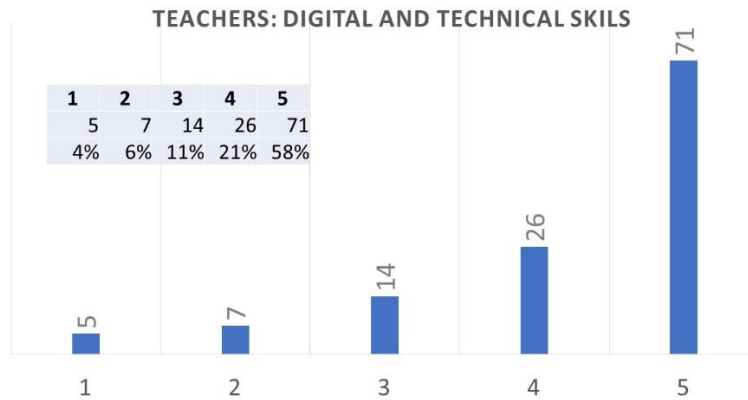


Figure 3

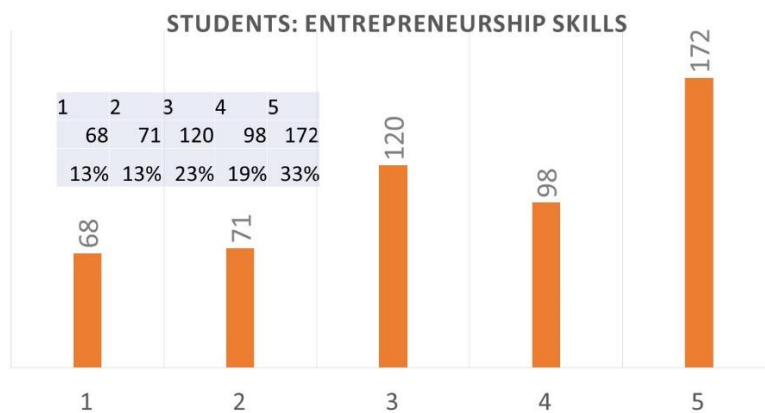


Figure 4

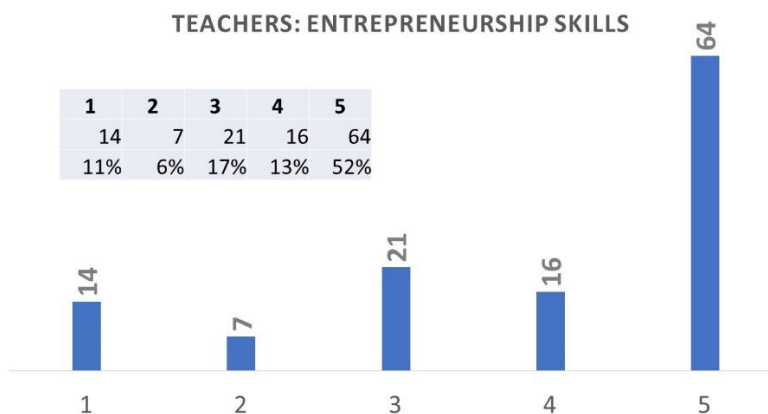


Figure 5

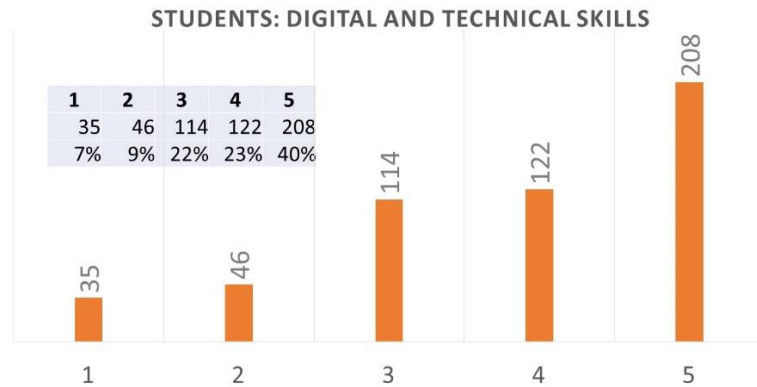


Figure 6: Types of the digital content used by students for coursework assignments



Figure 7: Types of software used by students for coursework assignments

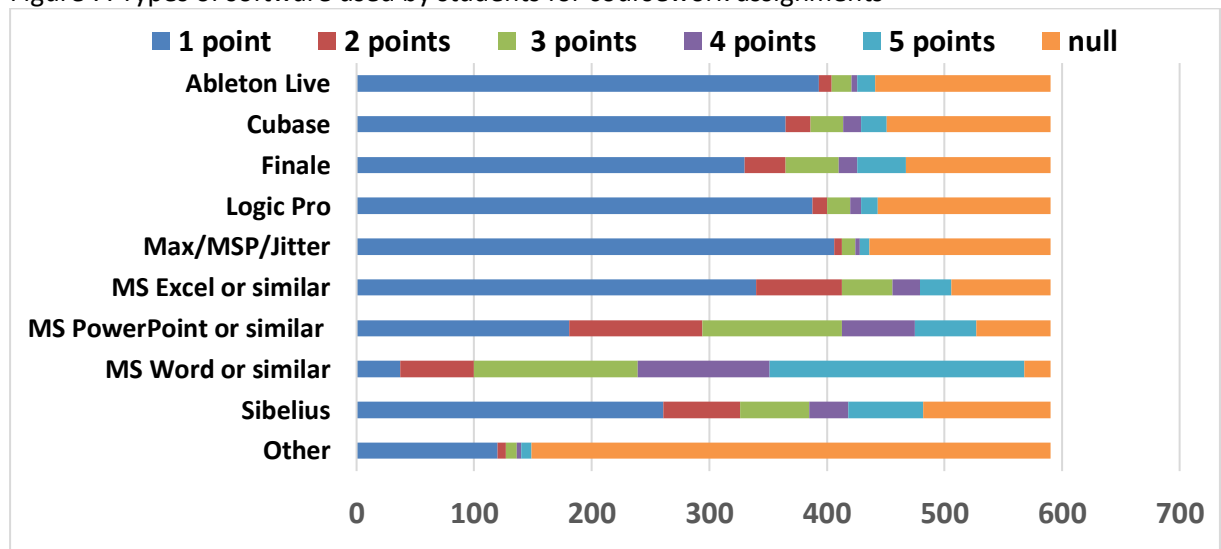


Figure 8: Additional skills that are acquired by students and that should be acquired

Which additional skills important for your profession do you develop during your studies?		
Skills that are acquired	Skills	Skills that they would like to acquire
16,1%	Entrepreneurial skills	42,20%
60,85%	Communication skills	48,13%
60%	Academic skills	39,66%
51,86%	Team work skills	33,9%
20,34%	Digital-tehnickal skills	41,52%
4,91%	Other	7,63%
14,74%	I don't know	14,23%

Figure 9: Additional skills needed to deal with the profession – students' overview

Which additional skills are needed to deal with the profession you gain at the studies?		
Skills that are acquired	Skills	Skills that they would like to acquire
18,60%	Entrepreneurial skills	34,88%
69,76%	Communication skills	43,02%
53,48%	Academic skills	34,88%
51,16%	Team work skills	38,37%
43,02%	Digital-tehnickal skills	48,83%
/	Other	5,81%
6,97%	I don't know	8,14%

The detailed analysis of surveys results will follow in the future.

Based on DEMUSIS project application, lessons learnt from study visits and topics discussed with stakeholders, following curricular changes are planned for P1.

- Modernization of the existing courses 2019/2020. Starting from October 2019 P1 has introduced changes in 97 courses at all levels of study, namely: Ethnochoreology, World dances, Introduction to Ethnomusicology, Basics of research methodology, Ethnomusicology teaching methods, Traditional singing methods, Ethnomusicology: method, theory, approach, History of music, Methodology of research/master thesis, National history of music – Music in Serbia at the turn of the 19th and beginning of 20th century, History of music – Baroque, History of Music – Ancient music, Introduction to Musicology, Writing the research and theory paper, History of music seminar paper, National history of music seminar paper, Applied aesthetics and sciences on arts, Introduction to the applied aesthetics, sciences and theories on arts, Music forms analysis, Music styles analysis, Vocal music analysis, History of Music Theory, Counterpoint, Music forms, Introduction to music theory and analysis, Music form analysis seminar paper, Solfeggio teaching methods, Principles of solfeggio teaching methods, Practical solfeggio teaching methods, Methods of music teaching in elementary schools, Practical methods of general music education, Children music ensembles, Didactic music games for elementary school, Musical: Guidelines in Teaching and Performance, Improvisation – voice and piano, Concert practice, Arranging, Harmony, Compositional aspects of pop music, Practicum in stylistic composing and



improvisation, Vocal counterpoint, Instrumental counterpoint, Methods in harmony, music forms and counterpoint teaching, Music Analysis, Music Forms, Essays in impressionism harmony.

- Introduction of the new elective courses 2019/2020
 - The basics of project planning and musical entrepreneurship – winter semester
 - The basics of digital literacy for musicians – summer semester
 - The basics of digital notography – winter semester
 - Basics of working with DAW – winter semester

Following figure shows an instance of the syllabus of the course regarding project planning and musical entrepreneurship

Figure 10: Syllabus of the course dedicated to basics of project planning and musical entrepreneurship

Study program: Bachelor 1st cycle studies – Composition, Music Performance, Music Research Oriented Study Program

Course: BASICS OF PROJECT PLANNING AND MUSIC ENTREPRENEURSHIP

Teachers: Marija Jović, Ivana Perković, Dragana V. Jovanović

Course status: elective, one semester

Number of ECTS: 2

Prerequisites: None

Course objective:

Obtaining knowledge on basics of music entrepreneurship in fields related to the realization of professional career and project work. Understanding the importance of planning of professional career in the field of music and obtaining knowledge on the concept of project sustainability. Mastering basic skills necessary for entrepreneurial approach to profession.

Course outcome:

After successful completion of the module students will be able to explain the significance of music entrepreneurship and projects for their future professional careers. Students will be able to concisely present their opinion on entrepreneurial approach related to other ways of professional engagement in society, to compose professional biography, elementary business plan and project proposal.

Course content:

What is music entrepreneurship? Primary means of representation of musicians in written and oral form (biography, CV, motivational letter, recommendations); Basics promotional strategies for musicians; Basic strategies for connecting with audience and other target groups; Basics of business plan and SWOT analysis; Music, innovation and community – case studies; Project funding and project planning; Project application and realization – case studies; Dissemination and sustainability

Literature:

Beeching Angela, *Beyond Talent: Creating a Successful Career in Music*, New York, Oxford University Press, USA 2010 (second edition).

Cutler David, *The Savvy Musician*, Pittsburgh, PA: Helius Press, 2010.

Deliège Irène and Wiggins Geraint (eds.), *Musical Creativity: Multidisciplinary Research in Theory and Practice*, Andover, Psychology Press, 2006.

Ricker, Ramon. *Lessons from a Street-wise Professor: What You Won't Learn at Most Music Schools*. Fairport, N.Y.: Soundown Inc., 2011.

Weber William (ed.), *The Musician as Entrepreneur 1700-1914: managers, charlatans and idealists*, Bloomington, Indiana University Press, 2004.

No. of active teaching classes: 2

Lectures: 1

Practical work: 1

Teaching methods: lectures, practical work, case studies, project learning, lectures of visiting professors



Grading (max. no. of points 100):

Exam prerequisites:	70	Exam: Oral exam	30
Oral presentation of condensed business plan	20		
Condensed business plan in written form (up to 2 pages)	30		
CV / Resume	20		

Course week	Date	Topics	Teacher
1.	3.10.2019.	Prof. Dr Nico Schiller Workshop	
2.	10.10.2019.	Introduction, getting to know work plan and course content	Prof. Dr Ivana Perković
3.	17.10.2019.	Elements of marketing plan (1)	Dr Marija Jović
4.	24.10.2019.	Elements of marketing plan (2)	Dr Marija Jović
5.	31.10. 2019.	Elements of marketing plan (3)	Dr Marija Jović
6.	7.11. 2019.	Elements of marketing plan (4)	Dr Marija Jović
7.	14.11. 2019.	Biography, Resume and CV – best strategies of representation	Prof. Dr Ivana Perković
8.	21.11.2019.	Non-teaching day	Celebration of the FoM day
9.	28.11.2019.	Project funding and planning – basics CV/Resume submission!	Prof. Dr Ivana Perković
10.	5.12.2019.	Basics of project application and realization	Prof. Dr Ivana Perković
11.	12.12.2019.	Basics of project dissemination and sustainability	Prof. Dr Ivana Perković
12.	19.12.2019.	Project realization: case study (1)	DMA Dragana V. Jovanović
13.	26.12.2019.	Project realization: case study (2)	DMA Dragana V. Jovanović
14.	13.1.2020	Concluding class, recapitulation and consultations	Prof. Dr Ivana Perković

- New master programme. Currently two master programmes are being planned and prepared.

P2 - Academy of Arts, University of Novi Sad

- Modernization of existing courses in 2019/2020
- Introduction of new elective and obligatory courses in the school years 2019/2020 and 2020/2021:
 1. The basics of entrepreneurship in music / Performative practices
 2. Methods in musical education in the digital environment

These courses will be introduced as elective course on following Master programmes: Music pedagogy, Music and media and Music production.

The topics that will be addresses at the course *Methods in musical education in the digital environment* will lead to students acquiring competences in methodical areas such as: methods of music education defined by Dalkroz, Kodalj, Suzuki, as well as general methods of education of children that include music education such as Vilems-Marteno, Vard, Montesori and others.



The second course that will be introduced will be titled either *The basis of entrepreneurship in music* or *Performative practices*, with the similar focus, but a different methodological approach. The topics that will be addressed at this course are the issues of legal forms in which musicians can work, financial issues of musical entrepreneurship, publishing issues and the issues of copyright protection, including a practical project of publishing one musical work. P2 is now considering including the boot-camp type of course organization and this idea is the result of study visits to EU partners. P2 plans to define the exact title of the new course depending on course organization and the narrow focus. However, the major topics addressed at the course will be the same.

In some existing courses, namely *Music in media* and *The basics of music recording and production*, new online teaching options will be tested.

Innovations in teaching methods will also include the courses *Chamber Music* and *Orchestral Parts*, where students will be trained to use the most up-to-date tablets for reading music scores, instead of paper scores.

The newly acquired equipment (digital boards, computers, audio equipment, digital instruments and tablet for music scores), will be of great help in introducing all these changes.

P3 – Faculty of Philology and Arts, University of Kragujevac

Modernization of study programs is realized by introducing two new courses – Basics of music entrepreneurship and Music in digital environment (modules Music theory and pedagogy and Performing arts), directing competencies of future academic musicians towards enhancement of digital and entrepreneurial skills. Study program Music in media introduces only one new course – Basics of music entrepreneurship, because students of this study program develop digital competencies defined by the course Music in digital environment through other, already existing courses.

Short course description: Basics of music entrepreneurship, 2 teaching classes (1+1), 6 ECTS, fourth year of studies in modules Music theory and pedagogy and Performing arts, second and third year of studies in module Music in media.

Course objective: acquirement of skills and knowledge in the field of entrepreneurship and work in music industry and business.

Teacher: Dr Duško Marić, associated professor in the field of arts.

Course content: Challenges of status and transition in cultural politics at the beginning of the third decade of the 21st century. Weakened role of state as the biggest initiator and motivator of the cultural and artistic life in Serbia. Music art and its relevance in the culture system. Artistic and musical needs as precondition for establishment and functioning of music industry market mechanism. Organizational levels of music creativity in Serbia. Personal initiative as an essential – the road to leadership. The notion of entrepreneurship – entrepreneurship in arts. Entrepreneurship and management in music. Management levels – personal, professional system and leader-entrepreneur. The tools for music production and industry business management. Staff, marketing and economical-financial tools. Business-administrative and normative basics of music entrepreneurship in Serbia. Possibilities and choice of type and business status – professional organizations in music. Legal procedure for founding a firm in music business. Optimal organizational model of concert-music agency. Strategic planning in music entrepreneurship – vision, mission, strategies of establishment and



sustainability. Analysis of Music business, educational and media center as a complex organizational model. Evaluation and critical review of entrepreneurial approach to music business.

Course outcomes: Ability to understand and capacity for professional work in music entrepreneurship.

Music in digital environment (1+1) 2 teaching classes, 4 ECTS

Course objective: Introducing students to the contemporary potentials of creative use of digital technologies in the field of music art. Module: Music theory and pedagogy, Performing arts, 1st year of studies. Teacher: Ljuba Brkić, DMA, associate professor in the field of theory and arts.

Course content: Theory classes: Characteristics and components of sound, microphones according to the type and direction, correct microphone setting regarding the sound source, analog to digital conversion (Shannon–Nyquist–Kotelnikov theorem), digital audio formats, reverberation, noise reduction, digital filters and effects, compressor/limiter and expedient/gate, music production and post-production process, music instruments virtualization, MIDI standard and compatible devices – prospects and limits.

Course outcome: Students acquire knowledge and skills for productive use of computer in the field of music. They are capable to record, digitize and manipulate sound/music. They use the computer as an integrated music studio. They use various MIDI devices as virtual instruments and digital audio work stations controllers.

Practical lessons: Sound/music recording: mono, stereo and multi-channel, dubbing instruments/ensembles with microphone stereo and close miking technique, practical use and analysis of results of application of various digital filters and sound effects, production and post-production of material for a compact-disc edition, independent use of MIDI compatible devices and virtual instruments.

Institutional facilities resources and public interaction practices

What was spotted as a crucial difference between EU and Serbian HEI partner institution is a different situation in the domain of the facilities and material resources available for the teaching processes and also for the extracurricular activities.

A constant lack of space (not a single out of three Serbian HEI partners has its own building), lack of instruments, digital infrastructure are making a daily work very difficult but with the equipment purchase (currently ongoing) there is a strong base for the changes towards better working conditions.

What this project will enable and what collaboration and “on-the-spot” experience with the EU partner HEIs provided are the resources and mechanisms how to conduct more efficient actions which will emphasize and improve a cultural and social interaction.

Model of the mentored student projects which will be socially responsible, active and useful and created by using the digital skills gained on the new curricula will be a concrete output which will address the project objective C and make visible the increasing level and the improved methodology of the socially engaged operation of the institution.



Conclusions

A key finding of this comparative report is the high heterogeneity among the DEMUSIS academic partners with regard to many key variables. This has substantial implications for better understanding the dynamics and outcomes of the project at this phase. The overall educational system, history and current music education of each country, in particular, plays a critical role in shaping curricula.

All three visited European HEIs possess at least one formal unit which enables innovative and approach towards professional skills. At at the P4 – Royal Conservatoire the Hague, it is a Quality Culture Office, among others, at P5 - NBU there are many professional music studios (Stanislav Stančev Stanley being one of them), at P6 – LMTA - it is a Music Innovation Study Centre (MISC). All these structures enable the optimal studying and working conditions for the students and teachers and show that these institutions are up-to-date with the latest trends and cutting-edge professional requirements in the domain of music.

Moreover, the importance of monitoring student's achievements after the graduation is especially important, and mechanisms should be developed within the DEMUSIS project for the Serbian higher education institutions to provide this type of monitoring in line with the good practices. From the project perspective it means that three types of outputs / results should be tracked:

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

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



Acronyms

- P1 – University of Arts in Belgrade, UAB
- P2 – University of Novi Sad, UNS
- P3 – University of Kragujevac, UKG
- P4 – Royal Conservatoire the Hague, RCH
- P5 – New Bulgarian University, NBU
- P6 – Lithuanian Academy for Music and Theatre LMTA
- P7 – Public Broadcasting Institution, Radio – Television Serbia, RTS
- P8 – EIPIX
- P9 – Association Européene des Conservatoires, AEC
- BA – Bachelor
- MA - Master
- HEI – Higher Education Institution



Annexes

Annex I – Study visits

Study visit to New Bulgarian University

Agenda

(1) ON-SITE PRESENTATION OF THE NBU

(2) MEETINGS WITH

Lecturer	Position at the NBU	Day	Hour	Hall	We will talk about
Prof. Dr. Milena Shushulova-Pavlova	Head of the Department of Music, Production and Management Courses DEMUSIS contact person	Thursday and Friday	9:30 - 10:00	20	Welcome! Start of the visit
Dr. Natalia Afayan	Lecturer in Voice Organization and assistance	Thursday and Friday	9:30 - 10:00	20	Welcome! Start of the visit
Lecturer	Position at the NBU	Day	Hour	Hall	We will talk about
Ch. Prof. Dr. Rossitsa Becheva	Responsible for Sound Studio "Stanislav Stanchev-Stanley"	Thursday and Friday	10:00-11:30	511	Dealing with electronic and computer music; methodology of synthesizer training and electronic music interpretation, in the field of artistic practice and the integration of music and new computer technologies in the field of keyboard pedagogy and interpretation, musical-hearing education and various musical-theoretical disciplines. Digital arts and sound design.
Prof. Dr. Simo Lazarov	Director of Sound Studio "Stanislav Stanchev-Stanley"	Thursday and Friday	10:00-11:30	511	Lecturer on sound engineering and electronic music at the Music Academy, Technical and Sofia's Universities. Author of a brand new programme-course on "Computer Systems and Technologies in the Music" at the New Bulgarian University.
Assoc. Prof. Dimitar Vassilev	Lecturer in Sound Engineering	Thursday and Friday	10:00-11:30	511	Computer programs in sound engineering



Dr. Ani Lincheva	Program consultant	Thursday	11:30 - 12:00	508	Welcome Students presentation of a musical
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Q&A, PLANS FOR THE GROUP ASSIGNMENTS**MARCH 21, THURSDAY, AFTERNOON, 13.00****MEETINGS WITH**

Lecturer	Position at the NBU	Day	Hour	Hall	We will talk about
Ch. Prof. Dr. Stella Atanasova	Director of computer courses at NBU	Thursday	13:00 - 14:30	307	Sound of computer games
Ch. Prof. Dr. Margarita Krasteva-Stoichevska	Program consultant	Thursday	13:00 - 14:30	501	Working with MOODLE in lecture courses
Assoc. Prof. Dr. Georgi Petkov	Conductor of the University Choir "Folk-Jazz Formation of NBU", lecturer in musical folklore, composer	Thursday	13:00 - 14:30	501	Working with MOODLE, a virtual corepetitor
Assoc. Prof. Dr. Georgi Arnaudov	DEPUTY-RECTOR FOR THE SCIENTIFIC AND CREATIVE ACTIVITIES OF THE NBU	Thursday	15:00 - 16:00	20	Formal Meeting with a leadership of the NBU
Ch. Prof. Dr. Dimitar Trendafilov	ASSISTANT RECTOR OF THE INTERNATIONAL BUSINESS OF THE NBU	Thursday	15:00 - 16:00	20	Formal Meeting with a leadership of the NBU
Prof. Dr. Milena Shushulova-Pavlova and Dr. Natalia Afeyan	NBU Tour	Thursday	16:00-17:00		Ton studio, Television, Museum, Gallery, Library, Theater, Music Training Halls, etc.

SOCIAL EVENING

Bulgaria Hall, 19:00 h, 1, Aksakov Str. Sofia

CONCERT, SOFIA PHILHARMONIC**SOLIST PROF. DR MARIO HOSSEN – violin professor at NBU****MARCH 22, FRIDAY, MORNING, 9.00****PRESENTATION OF NEW BULGARIAN UNIVERSITY FACILITIES RELEVANT FOR DEMUSIS PROJECT**

Music and Recording Studio Specialized computer teaching rooms Music Production Halls, equipment

Site visits, discussion

Lecturer	Position at the NBU	Day	Hour	Hall	We will talk about
Kiril Yanev	Lecturer in Sound Engineering and music producer	Friday	10:00 - 12:00	Ton studio	29, Velcho Atanasov Str

MARCH 22, FRIDAY, AFTERNOON, 13.00**PRESENTATION OF STUDY PROGRAMMS, EXPERIENCES AND GOOD PRACTICES**

Sound engineering and music management

Sound design and new media

Music technology

Digital media and culture



Lecturer	Position at the NBU	Day	Hour	Hall	We will talk about
Prof. Susanna Klincharova	Master class by harp	Friday	13:00-14:00	506/511	Classical Music and Digitization
Dr. Emil Traychev	Lecturer in Sound Engineering	Friday	14:00 - 14:40	511/501	Computer programs for arranging, digitization of musical productions, music producer
Ch. Prof. Dr. Stella Atanasova	Director of computer courses at NBU	Friday	14:40 - 15:30	314, I к.	Teaching Computer music, Computer skills on PC and Mac, Sound design, PC skills for musicians, Editing of the sound
Assoc. Prof. Dr. Ventsislav Dzhambazov	Dean of THE SCHOOL OF DISTANCE, DIGITAL AND CONTINUING EDUCATION	Friday	15:30 - 16:00	501	LLL courses
Мартин Стоянов	Organization and assistance THE SCHOOL OF DISTANCE, DIGITAL AND CONTINUING EDUCATION	Friday	15:30 - 16:00	501	LLL courses
Prof. Elisaveta Valchinova-Chendova	Program Director, Production and Management Courses	Friday	16:00-17:00	501	Music management and production
additional program					
Ch. Prof. Dr. Evelina Hristova	PR lecturer at NBU, events in the field of music	Friday			PR in Music
Ch. Prof. Dr. Encho Naydenov	Lecturer in Photography and Digitization	Friday			Music Producer

MEETING WRAP-UP, Q&A, PLANS FOR THE FUTURE SOCIAL EVENING

MARCH 23, Saturday

DEPARTURE



Participants



**Study visit agenda
New Bulgarian University
1618 Sofia, Bulgaria 21 Montevideo
Str.
21 – 22 March 2019**

Name and surname	Institution	E-mail	Signature
Vladimir Cuije	Faculty of Music Belgrade	vcuije@gmail.com	
Билкаша Мандић	FILUM KG	biljana.mandic@filum.rs	
FILIP KUČANSKI	Academy of Arts Novi Sad	FILIP.KUCANSKI@GMAIL.COM	
ZORAN KOMADINA	FILUM KG	KOMADINA2@GMAIL.COM	
IVAN KLJAJIĆ	ACADEMY NOVI SAD	KLJAJA105@GMAIL.COM	
ГОРДАНА КАРА	Faculty of Music Belgrade	KARAN.gordana@gmail.com	
IVAN BRUKLIČIĆ	FACULTY OF MUSIC BELGRADE	IVANBRUKLIAC@FHU.BG.AC.RS	
ИВАНА РЕПУЊИЋ	—	IVANA.PEKOVIC@FHU.BG.AC.RS	
Milena Shushubova	NBU	mshushubova@nbu.bg	
Наташа Петровић	NBU	n.petkovic@nbulg.com	
Margarita Krusteva	NBU	mkrusteva@nbulg.com	
Снежана Самарска	NBU	satanosova@nbulg.com	
Јасна Стојков	HBY	ypetkov@nbulg.com	
Јасна Бечева	HBY	jbecheva@nbulg.com	
Слава Јазов	HBY	slazazov@nbulg.com	
Martina Stojanova	NBU	mstojanova@nbulg.com	
Глија Стојанова	SPCS (NBU)	gstojanova@nbulg.com	
Емилија Трајков	HBY	emiltra@nbulg.com	





Study visit to Lithuanian Academy of Music and Theatre

Agenda

Wednesday, April 3rd

1 st building of the LMTA Gedimino pr.42, Vilnius

9:30 Meeting in the Hallway of Central Building of Lithuanian Academy of Music and Theater Gedimino pr. 42

9:35 Tour of the Central building (Halls, Facilities, Offices, Classroom visits). Giedrė Antanavičienė, International relations coordinator.

Library/Reading room: presentation of LMTA Virtual library, database and services, E-Catalogues, LMTA Science Publications, E-theses and Dissertations Publication systems. Laima Kabelienė, Head Library/Reading room.

10:00 Meeting LMTA Rector prof. Zbignevas Ibelgauptas.

10:15 Music innovation studies center (MISC): sound design studio, digital lab tour. Mantautas Krukauskas, Head of MISC.

10:30 Presentation of Moodle system at LMTA. Roberto Beccera, Administrator of LMTA Moodle system

10:45 Implementing digital and entrepreneurship skills into Study programmes. Natalija Verbickienė, Head of Study programme department

11:00 Career and competences center: career planning and self promotion for LMTA students and alumnis. Gintarė Palkevičienė, Head of Career and competencies center

11:15 Coffee break

11:45 Students presentation: using digital skills in self promotion. Magdalena Kozlovskaja, President of Students Union

12:00 Music Technology and Innovation at LMTA: Mantautas Krukauskas, Jurgis Jarašius (MISC).

12:30 Q&A session

13:00-14:30 Lunch break (Restaurant „Publikas“, Gedimino pr. 39)

14:30-15:00 Ride by LMTA transport to the next location

4th-5th building of the LMTA (Theatre and Film Faculty)

Kosciuškos str.10-12, Vilnius

15:00 Tour of the 4th-5th buildings. Halls, facilities, Sound record studios. Justina Širvelytė, coordinator of Theatre and Film faculty.

15:30 Sound design studio, recording and editing of a Musician's portfolio. Laura Jurgelionytė.

2nd building of the LMTA (Music Faculty)

Tilto str. 16, Vilnius

16:00 Sound design studios, Editing room, Digital production programmes. Laura Jurgelionytė, lecturer in sound design, editing and digital programmes.

16:50 Coffee break

17:15 Review and finalization of Day 1.

17:45-18:00 Smart classroom for distant learning. Prof. Laimutė Jakavonytė. (Classroom 227).

Thursday, April 4th

12:30-13:30 Musicology studies at LMTA. Prof. Audra Versekėnaitė, Head of Music theory department (1st building of LMTA, conference room 101)



Additional meetings - upon request

18:00 Social event. Symphony orchestra concert with Guest conductor Clark Rundell (United Kingdom)- Gedimino pr. 42, LMTA 1st building, 3rd floor.

Friday, April 5th

14:00-15:00 Entrepreneurship studies for music managers. Andrius Juškys, Lecturer of Arts management department – 2 nd building of LMTA, Tilto str. 16, classroom nr. 227.

**ENTREPRENEURSHIP AND CREATIVITY TRAINING (STAGE 4)**
CREATIVE WORKSHOP. SPEAKER – LECT. UGNIUS SAVICKAS**Druskininkai, „Grand Spa Lietuva“, V.Kudirkos str. 45**

Thursday, April 4th	
9.00–9.30	Arrival and registration of participants
9.30–11.00	Summary of the Stage 3 - Distant training activities Introduction to the Stage 4 - Entrepreneurship and Creativity Training. Cultural and creative industries (CCI) business: development of the social business idea. Choosing the social business model and developing a strategy.
11.00–11.15	Coffee Break
11.15–12.45	<i>Creative session (I)</i>
12.45–13.45	Lunch
13.45–15.15	<i>Creative session (II)</i>
15.15–15.30	Coffee Break
15.30–17.00	<i>Creative session (III)</i>
18.00–19.00	Dinner
19.00	Meeting with CCI representatives
Friday, April 5th	
8.00–9.30	Breakfast
9.30–11.00	<i>Creative session (IV)</i>
11.00–11.15	Coffee Break
11.15–12.45	<i>Creative session (V)</i>
12.45–13.45	Lunch
13.45–15.15	<i>Creative session (VI)</i>
15.15–15.30	Coffee Break
15.30–17.00	<i>Summary of the Creative workshop. Introduction into stage 5 – distant learning activities</i>
17.30	Departure



Participants



DEMUSIS Meeting Minutes Report

Subject of the Meeting:	Study visit
Date:	April 3-5 2019
Minutes Prepared by:	
Time and Location:	Vilnius, LMTA, Lithuania

1. Attendance at Meeting

Name	Institution	Signature
Ljiljana Nestorovska	FOM, UA	<i>Ljiljana Nestorovska</i>
Ivana Perković	FOM, UA	<i>Ivana Perković</i>
Milena Stanišić	FOM, UA	<i>Milena Stanišić</i>
Dragana Jovanović	FOM, UA	<i>Dragana Jovanović</i>
Ivana Miladinović Prica	FOM, UA	<i>Ivana Miladinović Prica</i>
Zoran Komadina	FILUM, UKG	<i>Zoran Komadina</i>
Milan Milojković	AUNS, UNS	<i>Milan Milojković</i>
<i>Agnesė Stancėvičienė</i>	LMTA	<i>Agnesė Stancėvičienė</i>
<i>Lina Pėlavaitė</i>	LMTA	<i>Lina Pėlavaitė</i>
<i>Gintarė Pakėvičienė</i>	LMTA	<i>Gintarė Pakėvičienė</i>
<i>Deleas Latovinas</i>	LMTA	<i>Deleas Latovinas</i>
<i>Mantautas Krėkauskas</i>	LMTA	<i>Mantautas Krėkauskas</i>
<i>Natalija Verbickienė</i>	LMTA	<i>Natalija Verbickienė</i>
<i>AUGRA VERIEKėNAITė</i>	LMTA	<i>AUGRA VERIEKėNAITė</i>





Study Visit to the Royal Conservatoire The Hague

Agenda



DEMUSIS

DEMUSIS Study Days

Enhancing teaching Entrepreneurship skills in higher music education.

18 and 19 April 2019, Royal Conservatoire The Hague

Participants: Ivana Perkovic, Milena Stanisic, Dragana Jovanovic, Vladimir Cvijic, Ivana Ilic, Iva Nenic, Sanela Nikolic and Prof. Zoran Komadina, Ramon Verberne, Renee Jonker

Thursday 18 April - location Royal Conservatoire, room SON 14

Address: Juliana van Stolberglaan 1, 2595 CA Den Haag

- 9.30 - 10.00 Introduction and presentation Martin Prchal (vice-principal)
The role of entrepreneurship in specific study programmes of the Royal Conservatoire
- 10.00 - 10.30 Tour in the Royal Conservatoire by Nynke van Ketel (international relations coordinator)
- 10.30 - 13.00 Introduction and setting the 'learning agenda' by Renee Jonker
Entrepreneurship or professional integration?
Defining the components for e'ship teaching?
- 13.00 - 14.00 Lunch in Royal Conservatoire (Dick Raaijmakersfoyer, first floor)
- 14.00 - 17.00 *Rock in a pond* a metaphor for teaching e'ship
Strategies for teaching product based planning
Strategies for teaching budgetting and fundraising
- 17.30 - Dinner at restaurant Het Pleidooi (5 minutes' walk from the Royal Conservatoire)
Address: Adelheidstraat 87/A 2595 EC Den Haag
(<https://www.hetpleidooi.nl/>)



Friday 19 April - location Studio Licht aan Zee (near the beach)

Address: Kranenburgweg 203, 2583 ER Den Haag

10.00 - 13.00 Soft skills vs hard skills
Ethics and values
Socially engaged artistic practice

13.00 - 14.00 Lunch in La Cantina (5 minutes' walk from Studio Licht aan Zee)
Address: Houtrustweg 600, 2583 GA (<https://www.lacantina.nl/>)

14.00 - 17.00 Strategies for teaching marketing and publicity
On-line marketing
Designing a curriculum

At some point Friday, the participants will be invited to attend a rehearsal of the Aus LICHT production (Holland Festival, Dutch National Opera in collaboration with the Royal Conservatoire)

These DEMUSIS Study Days will be moderated by Ramon Verberne and Renee Jonker (Royal Conservatoire The Hague)

Contact: Nynke van Ketel n.vanketel@koncon.nl Renee Jonker r.jonker@koncon.nl



Participants



DEMUSIS Attendance list

Subject of the Meeting:	Study visit to the Royal Conservatoire the Hague
Date:	18-19.04.2019 - 20.04-2019
Time and Location:	Royal Conservatoire, Juliana van Stolberglaan 1, 2595 CA Den Haag

Attendance at Meeting

Name	Institution	Signature
Ivana Lić	Faculty of Music, University of Arts in Belgrade	<i>Ivana Lić</i>
Ivana Perković	- 1 -	<i>Ivana Perković</i>
Jovana Radovanović	Faculty of Philology and Arts, Kragujevac	<i>Jovana Radovanović</i>
Sanela Nikolić	Faculty of Arts, University of Arts	<i>Sanela Nikolić</i>
Iva Nenić	Faculty of Music, University of Arts in Belgrade	<i>Iva Nenić</i>
Vladimir Cujčić	- 2 -	<i>Vladimir Cujčić</i>
Milena Stanišić	Faculty of Music Belgrade	<i>Milena Stanišić</i>
Dragana Jovanović	- " -	<i>Dragana Jovanović</i>
Marta Pál	Koninklijk Conservatorium	<i>Marta Pál</i>
Renee Jonker	Koninklijk Conservatorium	<i>Renee Jonker</i>
Ramon Verbeek	Koninklijk Conservatorium	<i>Ramon Verbeek</i>
Nynke van Ketel	Koninklijk Conservatorium	<i>Nynke van Ketel</i>





Annex II Meeting of Serbian academic partners in Belgrade 14.05.2019

Agenda (in Serbian)

Sastanak akademskih partnerskih institucija iz Srbije nakon realizovanih studijskih poseta u okviru radnog paketa 1 – Preparation and analysis

14.05.2019. Fakultet muzičke umetnosti Beograd

Kralja Milana 50

P1 – Fakultet muzičke umetnosti Univerzitet umetnosti u Beogradu

P2 – Akademija umetnosti, Univerzitet u Novom Sadu

P3 – Filološko-umetnički fakultet, Univerzitet u Kragujevcu

DNEVNI RED:

11:00 – 12:00 Izveštaji i razgovor o studijskim posetama (radni paket 1.2)

P5 - Novi bugarski univerzitet, poseta realizovana od 20. do 23. marta 2019.

P1 – prof. dr um. Vladimir Cvijić – kurikulumi i online kursevi

P2 – prof. Ivan Kljajić – društveno i kulturno angažovanje institucije i preduzetnička orijentacija

P6 - Litvanska akademija za pozorište i muziku, poseta realizovana od 2. do 6. aprila 2019.

P3 – prof. mr Zoran Komadina – online kursevi i preduzetnička orijentacija institucije

P1 – asistent, dr Ivana Miladinović Prica – kurikulumi i društveno i kulturno angažovanje institucije

P4 – Kraljevski konzervatorijum Hag, poseta realizovana od 18. do 20. aprila 2019.

P1 – docent dr Iva Nenić – kurikulumi i društveno i kulturno angažovanje institucije

P3 – vanr. prof. Jovana Radovanović – online kursevi i preduzetnička orijentacija institucije

12:00 – 12:30 Metodologije razvoja kurikuluma – dosadašnja iskustva (radni paketi 1.1 i 1.4)

P1 – vanr.prof. dr um. Milena Stanišić, P2 – prof. dr Ira Prodanov Krajišnik, P3 – docent dr Biljana Mandić

12:30 – 13:00 Diskusija

13:00 – 13:15 Izvešaj o proceduri nabavke opreme (P1 - Ana Petrović, koordinator za međunarodnu saradnju FMU)

13:15 – 13:30 Izveštaj o veb sajtu projekta (P3 – vanr. prof Ljuba Brkić, dr um., kreator i administrator DEMUSIS sajta)

13:30 – 13:45 Zaključak – P1 – prof. dr Ivana Perković, rukovodilac projekta

- Diskusija -



List of participants, meeting in Belgrade 14.05.2019.



DEMUSIS Meeting Minutes Report

Subject of the Meeting:	Realized study visits, WP. 1.2, 1.4
Date:	14.05.2019.
Minutes Prepared by:	
Time and Location:	Faculty of Music, Belgrade, 11:00

1. Attendance at Meeting

Name	Institution	Signature
Iva Nenić	Faculty of Music, Belgrade	
ZORAN KOMADINA	FILM, KRAJEVAC	
МАНДИТ БУДАНА	ФИЛУМ, КРАЈЕВАЦ	
Muran Mung'asha	AUHC, Hala Cap	
J.P.G.	AUNS, Novi Sad	
MILENA STANISIC	Faculty of Music, Belgrade	
ИВАНА ПЕРКОВИЋ	FMU	
FLIP KURANJ	AUNS, Novi Sad	
Sanela Nikolic	Faculty of Music, Belgrade	
Vladimir Cijić	-	
IVAN KOSTIĆ	AUNS	
ИВАНА МУРАДУМЕРИ ДУЖИ	Faculty of Music, Belgrade	
Jelena Pajević	ФИЛУМ, КРАЈЕВАЦ	
ЈУДА БРИЉ	FILM, UNIKG	
АНА ПЕРКОВИЋ	FMU	
Душанка Јаковљевић Бусовић	ФМУ	
Јулијана Невојковић	ФМУ	



Annex III – Work Meeting: DIALOGUE WITH STAKEHOLDERS

What outcomes do we need to achieve for our students?

What competencies do we need to develop?

Novi Sad, 26.06.2019.

WP 1, activity 1.3 – Defining outcomes and competences

In order to finalise the analysis and preparation (WP1) activities within our Erasmus+ DEMUSIS project, we are inviting the representatives of all national partners to join us for a work meeting that will be held on the **26th of June, 2019** at the Svilara Cultural Station, organized by the Academy of Arts, University of Novi Sad. The invitation will also be extended to other interested stakeholders.

The key issues will address study outcomes and competences of music students in Serbia. We will discuss about essential and other skills needed for successful career pathways in the 21st century. The agenda is as follows:

10:30 – 11:00 – registration

11:00 – 11:10 – opening speech (by Prof. Siniša Bokan, dean of AUNS)

11:10 – 11:40 – The perspective of national and regional authorities: Mrs. Dragana Mitrović (Ministry of Culture and Information RS), Mr. Vladimir Batez (Provincial secretary for youth and sport)

11:40 – 12:40 – The perspective of professional organisations and enterprises: Mrs. Paulina Gut (AEC), Ivan Francuski (EiPIX), Mrs. Nikoleta Dojčinović (RTS), Mr. Aleksandar Dujin (RTV),

12:40 – 13:00 – presentations of proposed curricular changes (in view of the results of study visits to EU partners) by Prof. dr Ivana Perković

13:00 – 14:00 – standing lunch

14:15 – 15:15 – discussion about the needs for stakeholders

15:15 – 16:00 – formulating further suggestions



DEMUSIS Meeting Minutes Report

Subject of the Meeting:	Work Meeting: Dialogue with the Stakeholders
Date:	26.06.2019.
Minutes Prepared by:	
Time and Location:	10:30, <i>Svilara</i> Cultural Station, Đorđa Rajkovića 6b, Novi Sad, Serbia

1. Attendance at Meeting

Name	Institution	Signature
ARANKA BINDER	POKRAJINSKI SEKRETARIJAT ZA SPORT I OMLADINU	<i>Aranka Binder</i>
Mikko TOPALSKI	ETPTX	<i>us</i>
IVAN FRANCUSKI	ETPTX	<i>Ivan</i>
ЮЛИЈАНА НЕСТРОВСКА	ФМУ	<i>Ю. Нестровска</i>
ДУШАНКА ЈЕЛЕНКОВИЋ	ФМУ	<i>Dushanka</i>
Мирелита СТАНИЉИЋ	ФМУ	<i>Mirelita</i>
Драгана ЈОВАНОВИЋ	ФМУ	<i>Dragana</i>
Зоран КОМАЏИНА	ФМУ	<i>Zoran</i>
МАРИЈА БУБАНА	ФМУ	<i>Marija Bubana</i>
Николина Јојић	РТС	<i>N. Jojic</i>
JINKJA BUKAR	АКАДЕМИЈА УМЕТНОСТИ БЕОГРАД	<i>Jinkja</i>
IRA PROSAROV	АКАДЕМИЈА УМЕТНОСТИ	<i>I. Prosarov</i>
LIBANA ПЕРИЋ	ФМУ	<i>Libana</i>
Мира Мунђуловић	АУНС	<i>Mira</i>
Olivera Stanićević	AUNS	<i>Olivera</i>
BOJANA BOJANOVIĆ	AUNS	<i>Bojana</i>
Илијаро Јурић	AUNS	<i>Ilijaro</i>
LJILJANA LIŠKOVIC	AUNS	<i>Ljiljana</i>
MARCO RADIĆ	MUSIC HARBONY	<i>Marco</i>