

Re-Accreditation of all Bachelor Study Programmes at the Faculty of Arts¹ at the University of Prishtina "Hasan Prishtina"

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¹ The experts were informed that the faculty decided to change its designation into Faculty of Fine Arts. A formal verification of this decision was not provided, except the designation in the SER. The official website of the University of Prishtina uses the titling 'Faculty of Arts'. During the site visit the three vice deans were not able to explain their responsibility nor the decision of the self government bodies. Actually applied, performing and dramatic, music and fine arts are gathered together at the University of Prishtina. The official designation 'Faculty of Arts' stills seems to be most suitable for this constellation.

I. THE ACCREDITATION PROCESS

1. Study programmes evaluated

1.1 An expert team visited the Faculty of Art on 12 June 2015 for the purpose of considering the re-accreditation of the following study programmes:

Department of Fine Arts	Department of Dramatic Arts	Department of Music
<ul style="list-style-type: none"> ○ Painting ○ Sculpture ○ Graphics ○ Graphic Design ○ Conceptual Art and New Media 	<ul style="list-style-type: none"> ○ Acting ○ Theatre Directing ○ Dramaturgy ○ Film and TV Directing ○ Stage Design 	<ul style="list-style-type: none"> ○ Solo Singing ○ Piano ○ General Music Pedagogy ○ Wind Instruments (Flute, Clarinet, Saxophone, Trumpet, Trombone, Tuba, Bassoon, Oboe, Cornet) ○ String Instruments (Violin, Viola, Violoncello, Contrabass, Guitar, Harp) ○ Composition ○ Conducting

2. Expert team

2.1 The expert team consisted of:

- Prof. Dr. Borna Baletic, Dean at Academy of Dramatic Arts Zagreb, University of Zagreb (HR)
- Doz. Mag. Bettina Henkel, MEDIA LABORATORY, Academy of Fine Arts Vienna (A)
- Doris Carstensen, MBA, Higher Education Consultant, Vienna (A)

2.2 The Team was supported by two members of the Kosovo Accreditation Agency (KAA):

- Fisnik Gashi, Officer for Evaluation and Monitoring

3. Basis of the evaluation

3.1 The expert team based its evaluation on the *Self Evaluation Report* initially submitted by the Faculty of Art 2014; the site visit made by the expert team to the Faculty in June 2015; and further information requested by the expert team at the end of the site visit.

3.2 Additional Documents:

- I. revised subject/course descriptions (obli. / elec.) according to the KAA Guidelines
- II. statistical evaluation results (2014/2013/2012)
- III. attendance list of professors/ass. professors (2014/2013)
- IV. 1 sample of an exam documentation (eg minutes of the commission) in each department (2014, 2013)
- V. 1 sample of a staffing documentation in each department, positions: professors, external lectures (2014, 2013)
- VI. Statutes of the Faculty of Arts
- VII. List of equipment (study programme, object, number, year of acquisition, available to ... (number of students)
- VIII. List of positions (study programme, full/part time position, actual holder of the position, in 2015 open position, vacancy in 2013/14)

The Faculty of Arts provided three documents:

- A) List Additional Documents - 20.6.2015 with

- Course descriptions (incomplete data, in patches copied from external resources, in parts in Albanian, fine arts course descriptions do not follow the KAA Guidelines)
 - Scanned completed evaluation questionnaires
 - Attendance list of students,
 - Two samples of exam documentation (acting/music)
 - Three samples of employment contracts (incl. curriculum vita, course/subject syllabi)
 - General hint to the University statutes, which are available in Albania only.
 - List of equipment and floor plants, more detailed equipment list Film and TV Directing
 - List of subjects and their teachers
 - List of advertised positions in 2013 and 2015 (2014 is missing), forecast of vacant professorships (2016-2020)
- B) Course of Contrapoint & Polyphony
C) A Self Evaluation Report "FAKULTY OF ARTS -with additional part from Music 22.06.2015 (BL)".

The last mentioned document and documented changes (Graphics > Printmaking eg.) will not be recognized by the experts, because of the rules of the accreditation procedure.

The experts regret that the faculty was not able to meet the request for additional documents in a fully satisfactory condition.

3.3 This report seeks to evaluate the current condition of the bachelor programmes in each department based upon the self-assessment documentation provided in autumn 2014, the requested additional documents, the discussions with the management, course development, heads of the programmes, teaching staff teams, students and the visit around the facilities.

4. Site visit

4.1 The expert team visited the Faculty of Arts on Friday 12 June 2015. During this site visit, the expert team had meetings with:

- Senior managers of the Faculty with responsibility for the management of the institution: the vice deans, the dean was not on site, because of private reasons.
- Members of the Faculty with responsibility for the study programmes evaluated, including those with responsibility for the curriculum and for teaching.
- Members of the academic staff, most of whom were teaching on the programmes evaluated
- Students studying on the evaluated programmes.

4.2 The site visit by the expert team concluded with a closing meeting with senior managers of the Faculty.

4.3 The expert team asked to meet members of the rectorate responsible for budget/equipment and teaching and learning. During the day the KAA employee tried several times to request members of the rectorate. There was no response and reaction on the side of the rectorate.

4.4 It seems to the expert team that the employees were informed vaguely about the accreditation process and the site visit. Not all of our discussion partners were informed about the programmes and its documentation in the SER. The following discussions during the site visit were difficult.

II. INTRODUCTORY REMARKS AND GENERAL FINDINGS

1. The faculty and its mission

The Faculty of Arts of the University Hasan Prishtina offers art and design oriented study programmes in fine arts, performing and dramatic arts and music. The Faculty of Arts truly is an asset to the University of Prishtina and contributes to diversity in the culture of academic achievement.

A two stage Bologna study structure is implemented. A third stage (artistic or scientific PhD/Doctorate) is not at place. Candidates chose corresponding third cycle programmes abroad.

Almost 1200 students were enrolled in the academic year 2013/2014. Out of them more than 900 students studied a bachelor programme, and more than 90 students graduated. The yearly number of students' places was more than 240 in 2013/2014. The places are planned by the central management of the university – namely the chancellor in cooperation with the ministry of education, science and technology after a proposal by the Faculty.

The Faculty of Art at the University of Prishtina has a unique position in Kosovo. It is the largest art related study programme offer. Actually only the University of Prishtina is able to assemble three artistic branches.

The Faculty of Arts, whose origins date back to 1973, treats the field of artistic education for schools (teachers in art teaching subjects at schools like painting etc. and music in general or for specific instruments) and specified artistic education of the students in a comprehensive way (skills, knowledge, values and virtues) with the goal of becoming an artist or professional practitioner. Almost every study programme encompasses artistic as well as teaching aspects (in Fine Art and Music) and also practical application and even entrepreneurial orientation in some study programmes.

2. Accreditation history

2.1 In 2010 the Faculty of Arts and its study programmes were subjected to an institutional accreditation. The expert provided several recommendations for institutional innovation and curricula reforms. The aim was to enhance the quality of teaching and learning in the light of European major developments in higher education in art and music.

As a result of this, in 2012 limited accreditation at bachelor level – including the new programme Conceptual Art and New Media (decision 346/13 KAA) – was awarded by the Kosovan Accreditation Board and a re-accreditation event for the masters programmes was undertaken in 2013. The experts supported the accreditation of the various masters' provision in the Departments of Fine Arts and Music Arts respectively. In the Department of Dramatic Arts, the experts did support the accreditation of the master's programmes except Film Directing due to the lack of appropriate technical equipment and inadequate learning facilities. In 2014 this postgradual programme was accredited.

In 2015 the Faculty of Arts applies for re-accreditation of all bachelor programmes.

2.2 The experts Doz. Mag. Bettina Henkel and Doris Carstensen were involved in 2010, 2012, 2013. Likewise Prof. Dr. Borna Baletic is familiar with the Faculty because he participated in 2013 and 2014.

The Faculty of Arts and its key persons involved in the accreditation process are widely known to the experts.

2.3 The experts were astonished at the fundamental difference of the positive developments made in the last academic years and problematic approach to undergo the accreditation procedure in 2015. The self assessment and documentation, and in particular the discussions with the management during the site visit give the impression of some serious problems. The experts might express their irritation about two major aspects:

- The lack of responsibility on central and departmental level for the management of teaching and learning, decisions and conditions as expressed several times during the discussions.
- The self assessment report and most of the additional documents are in a relatively poor condition although formal requirements are clear.

2.4 Generally there is a need to tidy up the document in terms of nomenclature, consistency with terminology and accuracy of expression. The experts found a number of inaccuracies, inconsistencies and repetition of material from other programmes within the documentation.

2.6 In particular the programme information and course descriptions are in a critical state in some branches of study. There documentation of the courses requires revision so that prospective and current students as well as staff members, visiting staff and other persons external to the staff team are able to see at a glance what the characteristics of the programme are.

2.7 Only clear and precise documentation enables appropriate and rigorous quality assurance and review procedures to be undertaken. This was stated out in 2012, 2013, 2014 by the experts and repeating is necessary.

We recommend implementing a regular teaching and learning reporting at the faculty with statistical evaluation results; academic staff listing: Position (Prof., ass. Pro., Lecturer), holder of the position, subjects, regular teaching hours; attendance list of academic teachers per semester; overview of the grades in the classes.

The programme information and course descriptions are one of the main official resources for the experts to validate the study programmes and a knock-out-criteria in accreditation procedures when they are not provided or incomplete.

2.8 This report is a continuation of the reports already written for the Faculty of Arts, the KAA Accreditation Board, and interested public (the reports were published in the internet) in recent years. The objectives that the Faculty of Art accomplished over the period of five years must be recognized and acknowledged and shall not be furthermore repeated in this report. Primarily, this concerns study programmes, curricula and syllabi. The expert team recognizes that much has been accomplished in that field and we believe that there is no need to repeat and stress fields of expertise that have already been achieved over the past years. Most of our observations and recommendation will refer to objectives that **have not** been accomplished in practice.

3. Academic management, teaching and learning quality and development

3.1 In our talks at the Faculty we got the impression that it is very different for the departments to stand its ground in the decision-making processes. An approach towards a solution to the problem is considered by several faculty members: dividing the Faculty into three Faculties. In the present situation, the experts do not back this approach. Dividing the Faculty would only weaken each of the resulting smaller units and there is no guarantee that the three units would indeed better be managed.

We regret that there were some complaints among staff members about intransparent information and communication in the Faculty of Arts. In general the expert team gains the impression that there is less communication between management, programme leaders and staff. A good communication about the study programmes and joint planning of the courses per semester potentially help to develop and share institutional responsibility amongst academics. Participation is central for the academic quality culture and bases on transparency, and the willingness to include the expertise of staff members in preparation of decisions and strategic academic development processes.

Therefore we recommend that the Faculty of Arts meet a number of prerequisites and further develop the existing faculty management and its organisational structure.

- 1) Considering the high demands for faculty management: Review the management group, the management processes and academic self regulation in decision making.
- 2) Discuss and revise the development plan for the Faculty based on the demand for innovation and change. In our view, this development plan should include the following aspects: faculty profile; development projects in the fields of teaching and studies; development projects focusing on development of arts, artistic and academic research; staff planning and academic career development for young academics for the next five years; quality assurance for the entire Faculty.
- 3) It is important, that responsible staff out of the programmes is integrated in decision-making and academic commissions to discuss and decide together democratically. This should be a self-evident fact in an academic culture and institution.

In order to achieve this, it is necessary to give priority to interests of the Faculty rather than individual interests.

3.2 Some of the teaching methods are transparent and the experts felt that the students experience was taken seriously. There is a considerable improvement in the development of pedagogic goals from one year to another in diverse curricula but not all over the Faculty. More detail could be provided regarding the range of teaching and assessment methods. Innovative teaching methods, competence oriented learning processes and assessment methods in the arts, scientific working, and artistic research methods could be thematic approaches.

Therefore we recommend the Faculty of Arts drawing up specific procedures for ensuring quality of teaching and learning processes:

1. Produce a mapping of key skills developed and assessed across all the study programmes and its units, so the teacher can record how the courses/semesters add up to students progress, and to produce graduates with a specifically designed skill set, fit for artistic engagement, employment and higher level study;
2. the issue of learning outcomes also needs to be kept under review;
3. produce a mapping of entry level qualifications for all study programmes;
4. develop assessment strategy which detail the different and specific learning environments, assessment modes and methods, feedback mechanisms as well as identifying **examples** of criteria used to assess students work at bachelor level.
5. Reform and revise curricula (s.b. in the comments to study programmes) in a structured, reliable manner and according to accepted rules.

3.3 A gender balance isn't given all over the Faculty. For instance circa 20 % of permanent and 25 % of part time academic staff in the Fine Arts are female.

The expert urges the Faculty and the University of Prishtina to rectify this imbalance as a matter of priority with systematic programmes to promote gender balance and in most cases women interests until such a time as equal opportunities become reality.

3.4 Gender mainstreaming has not been an issue yet. Gender related theories and diversity (gender studies, queer studies, transgender studies, postcolonial studies etc.) are not mentioned in the curricula explicitly, but in some cases hidden as side topic. See also recommendations 2010 and 2012.

3.5 There is an urgent need for staff – especially junior staff - to register for and complete PhDs. As a consequence a more research active culture and practice will establish in the faculty. It would be appropriate to support individual academic career planning with international cooperations and funding. In a long term perspective this will provide a higher level of practice in artistic, practical and academic research to students and staff members.

Additionally we recommend that the Faculty of Arts to draw up specific standards and procedures for ensuring quality of staff (artistic demands and academic profiles, learning and teaching methods, research contributions, contribution to academic self regulation, responsibilities).

3.6 The specific political situation in Kosovo does not give the faculty administration enough opportunities to collaborate with European and other international universities, or at least with other Universities from the region. Nevertheless, the expert team must recognize the efforts to be present in the region and elsewhere. Those efforts have a significant impact on the pedagogy in artistic education as a collective form of art largely depending on collaboration.

There are good connections with the countries, which share the same language, and there is also an effort to be present in a European broader perspective, e.g. student festivals. There should be more efforts made in terms of pressure on the Ministry of Education, Science and Technology so to try to improve the exchange among students from various countries of the region as much as possible.

3.7 We regret that there were some complaints among students about irregular working times and course attendance by professors in the Faculty of Arts. When students start learning and working without the mentoring and guidance of their teachers, there is a high pedagogical risk. Because of that we encourage all departments organising a more close supervision of attendance of professors where necessary.

We regret that there were some complaints among students about courses which are not taught although they are part of the validated curriculum in the Faculty of Arts. When students can not expect institutional reliability and curricula to be held as planned and officially validated by the accreditation procedure, there is a high risk of arbitrarily studies. Because of that we encourage all departments organising and offering courses closely to the semester planning of the curricula.

We regret that there were some complaints among students about individual confrontations and teachers that expose students to public ridicule in the classrooms. Here professional regulations have to be adopted that improve professional reliability, cooperation and a spirit of fairness.

In our opinion, the challenge that the Faculty is facing is that academic freedom should mean the freedom regarding what is taught but not the unlimited freedom of individual discretion at the University as a place of work. The Faculty should make all the possible efforts to strongly control the attendance of lecturers and teachers.

Secondly we encourage students to be organised in a much stronger organisation that is rooted in the University itself. Also the students have to be fully aware of their learning outcomes and competences as well as their rights as students.

Students should be provided with the programme at least in an electronic form and they should have direct contacts with their lecturers. On the other hand, lecturers should take responsibility to explain the content of the study programme and make sure that students understand all the key points of those programmes.

Communication with students should be on-going and the Faculty should provide well-organised quality control systems that are anonymous and thorough.

4. General recommendations for the self-assessment of Bachelor programmes and conditions

The experts expect the Faculty of Art staff to be committed to improve the self-assessment of their bachelor programmes within a reasonable time, and address the errors, main omissions, ambiguities of their self-evaluation report (Oct. 2014).

First of all the documentation of the bachelor programmes requires revision and formal improvement. This relates principally to the courses, subjects in the curricula, syllabi, learning outcomes and qualifications, assessment aims, methods and procedures. Because the faculty of arts aims to work with bachelor programmes which align with European HE standards and in accordance with the Bologna Declaration, it is important to reiterate the importance of clear, accurate and student friendly documentation which is both consistent and kept under review.

There are severe problems related to policies, rules and regulations of the organisation of the faculty and responsibilities for teaching and learning processes in particular at the bachelor level. The experts expect the faculty to be committed to take measurements for development, which can take a year or more. We strongly recommend clearing up study conditions in the first tier of studies at the Faculty of Arts (e.g. accessibility of equipment and exercise rooms for students and teachers, implementing better routines of professional control, teacher management, and responsibilities for teaching and learning processes).

From our point of view the faculty would be well-advised to support the next self-assessment for study programmes by a definite agenda with measurements for a planning period not for less than three years to document its capability and willingness for improvement on the Bachelor level.

III. STUDY PROGRAMME IN DRAMATIC ARTS

1. Preface

This report for the Department of Dramatic Art is a continuation of the reports already written for the Faculty of Arts, the KAA Accreditation Board, and interested public (the reports were published in the internet) in recent years. The objectives that the Faculty of Art accomplished over the period of five years must be recognized and acknowledged and shall not be furthermore repeated in this report. Primarily, this concerns study programmes, curricula and syllabi. The expert team recognizes that much has been accomplished in that field and we believe that there is no need to repeat and stress fields of expertise that have already been achieved over the past years. Most of our observations and recommendation will refer to objectives that have not been accomplished in practice.

2. Findings established during the interview with teaching staff

2.1 The teaching staff of the Faculty of Arts informed the expert team that the number of staff and students is appropriate. Having in mind that political situation in the country is very complex and complicated, this has inevitably reflected on the development of the University. However, collaboration between departments has been improved significantly. On the other hand, the expert team has to underline that this field needs further improvement, especially in terms of relations between various departments and fields.

2.2 There is an amount of work that has been done outside of institutions, which is significant and beneficial for students of many departments, i.e. acting, theatre and audio-visual studies. The expert team finds this to be a very positive outcome, but one should be very careful about taking the teaching process outside of the University. However, problems may appear when students become too involved in the professional environment itself.

2.3 The main problem related to Stage Design studies is evidently the lack of space available. The ateliers are too small. Having in mind that the maximum number of students entering per year is four, it would be crucial to provide more space for work. There are some facilities available at the Faculty of Fine Arts that have adequate facilities

but the expert team is under the impression that the collaboration between the two faculties is insufficient and underdeveloped.

2.4 The audio-visual industry is relatively developed. The market for the AV industry is also relatively big so the future employability of graduated students is rather favourable. Also, there is the Kosovo Cinematography Centre providing financial assistance to the University, which proved to be of great help.

2.5 Bearing in mind that Kosovo is faced with a complex political situation, it is very difficult to organize international collaborations, student exchanges and other international projects with other universities. However, the University is trying hard to take part in international student festivals, namely Wiesbaden, Sarajevo and so on.

2.6 According to the staff interviewed, there is a regular collaboration established between various departments. The expert team underlines that it is of utmost importance to exert further efforts in the development of collective approach to work, which is crucial for dramatic art in general and especially in the education process. As the teaching staff reported to the expert team, the collaboration between Departments of the Faculty (Department of Music and Department of Fine Arts) is at an appropriate level.

The students at the Acting Department collaborate with the students at other departments in the development of the student exam productions. They are also actively involved in other projects together with students at the Theatre Directing Department. Dramaturgy students work on dramatization projects, they adapt plays and work on scripts. They are involved with dramaturgy in the course of the production in a broader sense.

According to the staff, stage designers are involved in all film and TV productions as well as theatre directing and acting department productions.

There is also good collaboration with professional artists who are willing to assist young students of film, TV and theatre directing. The expert team finds this to be very positive because of the experience students can gain from such an approach. Also, there are many former students (alumni), who are willing to help students.

2.7 The staff warned us about the lack of support from the competent authorities in obtaining adequate literature. Financial means available for translating crucial textbooks, reference literature as well as modern plays in the Albanian language are insufficient or lacking.

The available literature is in English, which is acceptable at the moment, not only because English is *lingua franca*, but also because English is the international language of audio-visual art and industry. Nevertheless, the expert team strongly recommends providing the necessary literature in the Albanian language. Most of the teachers were educated in former Yugoslavia and are fluent in Serbian or Croatian or Bosnian and the literature they choose as obligatory for their programmes is written in those languages. Reasonably, the new generations do not speak or read in those languages. The expert team believes that putting these works, as obligatory literature is not an adequate solution.

2.8 The expert team observed a very serious problem with the lack of space. Although co-productions with the local audio-visual industry exist, students lack space for work and collaborative projects. The Faculty disposes of only one stage without all necessary equipment. The expert team finds this to be insufficient.

The students collaborate with the National Theatre, and this is acceptable, plausible and recommendable being an important segment of the pedagogical process. However, it is not advisable to rely purely on this form of work since it should not be mistaken for pedagogical environment.

2.9 The teaching staff stresses that they do not have enough support from the Ministry. The greatest problem is related to upgrading academic positions and academic professional advancement. Also, there is a lack of staff. The expert team is of opinion that there should be a way to employ new young assistants in art education, especially so if they are recruited from young graduated students from the same University. That would provide continuity in education and experience.

2.10 The number of teaching staff, and especially in Film and TV Directing, is insufficient. The expert team finds that supervising assistants already employed and working for the Faculty as well as future reform of teaching methods would result in providing enough staff for the appropriate pedagogical approach.

The expert team is not certain whether there is a clear strategy on the level of the University concerning the above-mentioned issues. Unfortunately, from the presented documents the expert team cannot establish whether there have been appropriate and sufficient efforts directed towards the Ministry, which should be responsible for providing a sufficient number of teaching staff for the study programmes under scrutiny.

2.11 Given the fact that there is no study programme in cinematography, editing and production, there is a problem with organizing the student exam production. Mostly it is organized with outside assistance, which is not always available, induces costs, and is often not appropriate for the lecturing process.

2.12 As it been said, there is a fine collaboration with some international organisations i.e. The British Council. They are providing assistance in the acquisition of necessary materials, organizing workshops and seminars and inviting foreign lecturers.

Unfortunately, the University does not have an office for international collaboration organized. Also, the expert team has not been provided with any evidence that there is an intention of opening such an office in the near future, either from the Faculty or the University.

The teaching staff of the Department of Dramatic Art stressed that despite of the problems they encounter in the organization of the production, Theatre, Film and TV studies are efficient. Students take part in many film festivals (namely, 12).

2.13 Entrance and production exams take place in front of a commission composed of teaching staff. The process comprises thorough self-evaluation as well as evaluation explained in front of all students.

3. Findings established during interviews with students

3.1 Students do not follow any curricula or studying procedure plan or any programme, and are not aware that they should be involved in and informed about their study programmes, as well as syllabi and curricula. Students reported that they have never seen any kind of programme, or any paper whatsoever that would help them understand their respective study programme and help them organize their work and lessons.

3.2 As far as collaboration between the art departments is concerned, students are very unsatisfied. According to them, it is very hard to organize any kind of collaboration. They do it privately and based on their own initiatives since there is no real communication between the departments, and everything is left to them to decide.

3.3 The students of film and TV directing complain about having no means for work, i.e. cameras and computers. There are computers available at the Faculty but they belong to the Design Department, and the students of dramatic arts are not allowed to use it.

3.4 Students of theatre directing complain about not working in theatre and furthermore, not having place to work at all. Students obviously do not collaborate and do not know each other in disciplines that should be done collectively.

3.5 Students of theatre directing cannot find students of acting available for their projects and at the same time the students of acting complain for not having enough lessons and rehearsals per week. Moreover, they are not satisfied with the programme and the lessons in the sense that they are convinced that they are always learning the same thing. At the same time, they are not convinced that they need those lectures. In particular, they are not satisfied with learning outcomes of Speech/Diction and Movement classes.

3.6 The students of stage design are also not satisfied with the programme, lessons and lectures that constantly repeat and they see no reason in the outcomes of such process. They even say that sometime they have to learn things from the Internet, and that they have obtained many crucial elements of curriculum from the Internet.

3.7 There are students who are satisfied with the present situation but the others say that those are the ones who do not care about learning outcomes and gaining competences.

In other words, they have a need to learn more because they feel that is the only way they would stand a chance in the future professional life. Lectures in the main art subjects are too theoretical and not practical. They feel the on the whole that the Faculty is a place to get formal papers rather than an education institution providing them with skills, competences and learning outcomes.

3.7 There is no quality control. Students can use a special box for their complaints but they are convinced that nobody ever reads them. Students also said that very often teachers do not attend their classes. For example, students of stage design say they have never had a lecture on subject of light design and that they had to learn about it from You Tube.

3.8 When asked what they think is good about the school, they said that appreciate some connections with other schools and exchanging experience with other students. They also appreciate some of the teachers who are working thoroughly and passionately with them.

3.9 Students also think it should be obligatory to collaborate with other Departments as well as other Faculties at the University at least in the production of one performance a year. There are under the impression that the current programme is worn out and in the same form in the past forty years.

3.10 It is also important to highlight that there is no student organization. Something maybe exists on paper, but it is only formal and totally inactive.

4. Conclusion

It is apparent that student and teacher viewpoints differ entirely and for that purpose it is important to establish facts. The only source is the programme that the expert team has been given and the meetings held during the visit.

Relying on impression is not a very promising task, yet I have to admit that the students have been very convincing in expressing their views. At the same time, they were pretty angry and bitter.

For this reason, the expert team asked for some additional documents such as the Quality Control and attendance list, as a proof of teachers attending their classes. Unfortunately, such documents have not been provided (s.a.). Unfortunately, the expert team cannot give a positive assessment in this report without such documents.

The study programmes are not well written and they are insufficient in terms of content. The expert team has been stressing this problem for a number of years now without

obtaining any results. Nevertheless, we are not too keen on giving a negative decision on the basis of the programme, as long as this programme is being thoroughly realized. However, and we repeat, the expert teams has not been presented with any evidence for that.

5. Academic programmes and student management in the Department of Dramatic Arts

5.1 Structure of the Programmes

Structure of programmes had been revised on several occasions. In the previous reports the assessment was positive but it contained a lot of recommendations regarding study programmes that are not detailed enough, filled with imprecision and lacking transparency in terms of vision and specific pedagogical approach.

5.2 Learning Outcomes

Learning outcomes stated in the programmes also lack transparency and should be more precise in stating mission and vision of programme for students, so it would be more precise for the students to know the competences they will achieve. The benchmark Faculties that are stated in the programmes are respectable. The Faculty should strongly underline the specific features of their mission in learning outcomes.

5.3 Learning and Teaching

Learning and teaching depend on the individual approach of teachers. The expert team can be assured that the majority of teachers are qualified for the job, but not all of them are devoted to students and working with them as much as it is needed in order to achieve their capabilities and reach the necessary competences.

5.4 Admission Criteria and Procedures

Admission criteria and procedures are in line with all the benchmark Universities. It proceeds in a way the expert team assesses positive and adequate.

6. Staff

6.1 Teaching Staff

The teaching staff is a mixture of more experienced teachers and younger ones with different approaches to art and their artistic disciplines and knowledge. There is a slight concern about having new teachers once the seniors are retired. Also this is an issue shared by all the countries in the region and is connected with the economic situation. Nevertheless, the pressure should be exerted on the Ministry and the government to organize support for some of the key creative industries at the level of the institutions of higher education.

6.2 Equality and Diversity: Gender Balance

There are no objections concerning gender or any other balance.

6.3 Training in Modern Teaching Methods

The teaching staff is insufficiently exposed to professional training and exchange of experiences, methods and approaches in teaching. Given the financial situation, this is understandable. The efforts on behalf of certain lecturers and teachers that are result of their private initiative and professional artistic life should be acknowledged and appreciated.

7. Research and international cooperation

7.1 Internationalisation

A very specific political situation in Kosovo does not give the Faculty administration enough opportunities to collaborate with other European universities, or at least with other Universities from this region. Nevertheless, the expert team must recognize the efforts to be present in the region and elsewhere. Those efforts have a significant impact on the pedagogy in dramatic arts as a collective form of art largely depending on collaboration.

There are good connections with the countries, which share the same language, and there is also an effort to be present in a European broader perspective, e.g. student festivals. There should be more efforts made in terms of pressure on the Ministry of Education so to try to improve the communication between students from various countries of the region as much as possible.

8. Space and equipment

Space and equipment have been an issue for a long time. The spaces for the study programme of Acting are not sufficient but this problem could be solved with more cooperation with other departments.

The study programme of Theatre Directing should have opportunity to work more on practical work with other departments as well as with professional theatre organisations. This should be more mentored and more organized in terms of production. The lack of space and equipment could be resolved through such collaborations.

The Film and TV unit should also work more with professional organisations, and there should be also stronger efforts made to find resources for financing new equipment for student practical work. The computers on the Faculty are sufficient for editing but the problem is collaboration with other departments using those.

The Stage Design unit should have more space and more equipment for its practical artistic work.

9. General recommendation for further development

The expert team thinks that there should be a change in benchmark universities. Over the period of several years the expert teams have always found that the University of Zagreb and the University of Belgrade stand as benchmark universities because of the tradition and the fact that the alumni studied on those universities.

Based on some experiences from the past and copying programmes from those universities may not be the best idea. It is recommendable to re-write the programmes with stronger mission and vision created in the light of a new pedagogical approach taking into account all relevant cultural circumstances (internationally and regionally).

10. Recommendation for the re-accreditation

The progress made in creating the study programmes, mission and vision, curricula and syllabi is too slow. It could be said that there is some progress but it is not substantial.

To reach the criteria that are stated in all the documents of KAA office, the work on

these documents should be more profound and genuine. The real objective is not to create documents that are formally designed to get the approval from local competent authorities, but to create documents that provide guidance for students and teachers for the substantial development of the Faculty of Arts as the centre of art education in Kosovo.

Also, it should provide everyday guidance for students who need to have clear and transparent vision of what they would achieve while working and studying at the University.

The other problem is that the programmes in its present form are not put in practice. The expert team has a lot of empathy for the political situation in Kosovo, as well for the economic situation.

Having said that, we cannot accept the fact that over the period of five years the programmes have made very small and insufficient progress.

An even bigger problem is the need for control of attendance of professors and courses to be held.

The expert team has great concerns that the programmes in the Department of Dramatic Art are not implemented in practice. It must be said that some members of teaching staff do not invest enough efforts in their work with students in all study programmes at the Department of Dramatic Art. Students studying art require a very specific approach and genuine devotion on the behalf of their teachers and mentors.

THEREFORE, WE CANNOT RECOMMEND THE RE-ACCREDITATION TO THE STUDY PROGRAMMES OF THE DEPARTMENT OF DRAMATIC ART.

The Department of Dramatic Arts, especially the Vice Dean's Office, with all the teachers who are responsible for the implementation of the programme should not admit new generation of students for at least one year in order to have sufficient time to work on all the above-mentioned issues.

IV. STUDY PROGRAMMES IN THE DEPARTMENT OF MUSIC

1. Academic programmes and student management in the Department of Music

1.1 Structure of the Programmes

- a. The Bachelor degrees are the first artistic/professional qualifications in the Department of Music.
- b. In 2015 the bachelor programmes Solo Singing, Piano, General Music Pedagogy, Wind Instruments (Flute, Clarinet, Saxophone, Trumpet, Trombone, Tuba, Bassoon, Oboe, Cornet), String Instruments (Violin, Viola, Violoncello, Contrabass, Guitar, Harp), follow the structure of 2012 with small changes and only little progress according to the developing international standards on the bachelor level.
- c. In the instrumental study programmes the major subjects focus on the instrument and its different practice (orchestral, chamber music, ensemble, choir, correpetition). Additional major subjects are related to history and fundamentals of music (aural training (solfeggio), harmony, form and structure, scales and modes, etc.). The distinct tendency to provide theoretical and analytical course over almost all semesters can be identified as necessity for instrumental teacher education, which is embedded in instrumental studies. This comes at the expense of the enrichment of the curricula for instance through emphasizes, research and project work, or more ECTS for electives.
A variety of performance styles, and music practice, educational and theoretic subjects, additional language courses is offered as elective courses and intends to complete the practical experience.
- d. In the pedagogic study programme the majors are related to history, fundamentals of music and pedagogy/teaching practice. Instrumental education takes a smaller part of the programme.
- e. Composition, Conducting did not provide a structure of the programmes (curriculum) in the SER.
- f. Within the additional documents the department provided course descriptions according to the KAA Guidelines. The varying quality of the course descriptions made it difficult and partially impossible to evaluate (Albanian language material) the units. Elective course do not feature course descriptions at all. The documentation of the courses requires revision so that prospective and current students as well as staff members, visiting staff and other persons external to the staff team are able to see at a glance what the characteristics of the programme are.
- g. On the basis of the available course descriptions it became obvious that consecutive major courses do reflect students' progress in different quality. For instance in solo singing different stages of skills and repertoire are much better than in string instruments. There it is necessary to revise the consecutive course descriptions with regard to students' progress.
- h. On the basis of the course descriptions it became obvious, that the department of music provides easily structured study programmes, with a large extent of overlaps in major subjects. We recommend producing a mapping of the structuring components (artistic majors, theoretic and analytic subjects, complementary and emphasize subjects) in the programmes through the study

years. With this instrument it will be easier to compare and to improve the study programmes.

- i. There might be a structural mistake in the wind instrument curriculum to be corrected: Two obligatory subjects are dedicated to orchestral practice and they are alternatives (Orchestra/Wind Orchestra) to be chosen according to the number of available places.
- j. During the discussions teachers expressed their wishes for more interdisciplinary approaches. Still the potential for shared activities, study and performance projects has not been used. In the Department teachers might work on bridging activities for instrumental studies, teacher education, and composing and conducting. The opening and cooperation with the other departments promise a much wider range of interdisciplinary activities.²

1.2 Learning Outcomes

The study programmes in the Department of Music provide differentiated descriptions of potential learning outcomes. They divided their descriptions into objectives and results of learning, which is not clear to the expert team.

We would recommend producing a mapping of **knowledge, artistic and general skills and competences** in every study programme, which should be developed and assessed across all the units/courses.

1.3. Learning and Teaching

- a. The main stream of teaching and learning approaches is traditional. But some teachers are outside the mainstream, performing individual teaching and learning methods or experimenting innovative approaches.
- b. During the site visit it was mentioned that the professional activities of students are a growing problem in the learning process and the provision of courses. There are worries students have heavy cut backs in their time dedicated for courses and individual/independent learning and exercises. On the other hand alternative models for course provision were not discussed – but necessary. The expert team recommend rethinking the study conditions (because of severe changes in student living conditions) and developing alternative forms of lectures.³
- c. It is uncertain whether professional music engagement of students in general is promoting their artistic development. There is a need for more research and information about the background, study conditions and professional development of students, before taking action like prohibiting 'gigs' or concerts. Not all students are interested or dedicated to achieve mastery in classic music.
- d. Students appreciate the timetables they get at the beginning of the semester.

1.4. Assessment

- a. In almost all available course descriptions the formal assessment descriptions are elaborated and distinct. They provide clear information about what is expected and what is the contribution to exams and assessments.
- b. We regret that although some students mentioned that not every criteria for awarding the marks is clear and understandable.

² For instance thematic approaches like theatre- and film-music, or practical and research oriented themes like kinaesthetic and multisensory perception can be relevant in future.

³ For instance: teaching by topics, modules, weekend courses, part time studies etc.

- c. There might be a gap in this field between legislation/formal rules and practice. The expert team recommend giving more examples for criteria, control and document exams.

1.5. Admission Criteria and Procedures

- a. Since central regulation for admission the grades from school are above standard criteria for the admission in music study programmes. This development does not meet international standards in artistic study programmes, and therefore should be revised again.
- b. The Department of Music needs to widen the admissions and the number of beginning students especially in wind and string instruments, conducting, and composition. Therefore staff members proposed to outreach and to foster collaboration with the Music High Schools.

2. Staff

2.1 Staff

- a. Actually the Department of music has an adequate number of permanent and visiting staff in some study programmes. During the programmes solo singing and piano students have the opportunity to work with a range of staff members with different expertise and artistic approaches.
- b. During the programmes string instruments and wind instruments students do not have the opportunity to work with different teachers for their instruments. As a consequence they will not get to know different expertise and artistic approaches that much, and turning to a new teacher is impossible.
- c. During the site visit the heads of the programmes mentioned difficulties to announce new positions in the past. Besides this there might has been some difficulties to successfully recruit new staff members. This affected instrumental teaching as well as music theory.
For the long term the Department of Music is at risk not to cover the main instrumental and music theory education any longer. This cannot be in the interest of the Ministry of Education, Science and Technology.
- d. There is an urgent need for more staff to register for and complete PhDs so that a more research active culture of high level artistic practice will develop. Staff members should be better supported during their Doctorate/PhD.

2.2 Training in Modern Teaching Methods

- a. The staff of the Department of Music started some years ago to train some teaching methods in music. Still the interest is high, but actually there is no one responsible for organising trainings and in particular gaining funding resources.
- b. Members of the Department mentioned that more teachers work with their alumni nowadays. They invite them into their classes and thereby it becomes easier to reflect on professional development and qualifications.

2.3 Self-Administration

Structured Management and organisation in the Department of Music was often expressed as a desired improvement. The expert team encourage the department members to invest more time in their self-administration and create permanent commissions and decision making bodies. It should be possible for instance to establish a commission for rooms and equipment, a commission for staff planning, a commission

for research and internationalisation, and a commission for study programmes and reform.

3. Research and international cooperation

3.1 Internationalisation

- a. The Department of Music is on a good way to enhance its international radius. More Students achieve the possibility to experience and contribute to examples of international art practice in concerts, festivals, contests. Still financial restraints and legal barriers to mobility continue to limit their chances to take part.
- b. More visiting professors and international staff exchange activities took place.
- c. International memberships – eg. Association European Conservatoires (AEC) – are essential and demand engagement by the staff. We regret to hear the Faculty of Arts has not paid contributions for the last years.
- d. The department should not cut down its efforts made in terms of external funding and official support by the Ministry of Education, Science and Technology in Kosovo and other international institutional partners.

3.2 Research

- a. Research is mentioned to be part of the studies (SER p. 317). We assume that those analytic, structural, theoretical parts of the study programmes are meant to be more scientific, but the course descriptions does not give evidence for more research oriented teaching and learning.
- b. So far musicians are engaged and contribute to the advancement and appreciation of the arts and art teaching.
- c. The members of the Department are able to promote a commission for internationalization and research on the departmental level, so they state out responsibility, develop key questions and design activities.

4. Space and equipment

- a. In 2013 the Department of Music was relocated in a newly adapted building with the promise for much better conditions.
- b. Unfortunately the building is not easily identifiable to be part of the UP and the Faculty of Arts. We would recommend students to design a new outboard – in combination with the exhibition room of the Department of Fine Arts.
- c. Inside the building notice boards (announcements, posters etc.) and closed display-devices for official timetables, room planning, consultation hours, examination dates and results, announcements, floor plans etc. are urgently missing.
- d. During our site visit the members of the staff were unable to attend several teaching and practice rooms because the keys were not available. A room booking and key issuance is urgently missing.
- e. There is a unfeeling ‚design‘ and ‚furnishing‘ of several common rooms in the department of music. In several practice rooms sound absorbers are missing. On the other hand some teachers have changed their practice rooms with a few and easy installable materials into motivating and functioning working rooms for their classes. They demonstrated willingness and engagement.
- f. Besides this there are some aspects to be solved urgently:

- In sum there is need for students and teachers to work with acoustic resources, printed and digital books and scores, films, journals etc.
 - Personal computers, WIFI, projectors, playback devices and other technical equipment should be available for students and teachers as well in the Department of Music.
- g. The experts recommend the members of the Department of Music taking responsibility for the new building, its condition, the configuration of their building as the central meeting point for students and teachers. We are of the opinion that an environment friendly attached to students and staff is a source of culture and motivating.

5. Recommendation for re-accreditation

Due to the inconsistency of the course descriptions in both versions (SER and additional documents) and the failed fulfilment of formal criteria, the programmes Composition and Conducting should not be re-accredited for three years.

The programmes Wind Instruments, String Instruments hardly fulfil the formal criteria for course descriptions, and face some severe problems with student recruitments in some instruments and staffing.

The programmes Solo Singing, Piano and General Music Pedagogy processed some programme developments, made progress in the course descriptions and nearly fulfil the formal criteria.

Because of this current state of the documents, student recruitment and staffing and the conditions in the main teaching building the study programmes should not be re-accredited for three years. Significant improvements are necessary. For the next accreditation application, which is likely to be in autumn this year, first visible changes should have taken place so far and a development plan with definite responsibilities for the facilities, learning and teaching environment and equipment, exercise rooms, teaching and learning, etc. should demonstrate the ability of the faculty of the department of music for a good and student oriented self-management.

6. List of recommendations

There documentation of the courses requires revision so that prospective and current students as well as staff members, visiting staff and other persons external to the staff team are able to see at a glance what the characteristics of the programme are.

We recommend producing a mapping of the structuring components (artistic majors, theoretic and analytic subjects, complementary and emphasize subjects) in the programmes through the study years.

We would recommend producing a mapping of **knowledge, artistic and general skills and competences** in every study programme, which should be developed and assessed across all the units/courses.

The expert team recommend rethinking the study conditions (because of severe changes in student living conditions) and developing alternative forms of lectures.

There might be a gap in assessment procedures between legislation/ formal rules and practice. The expert team recommend giving more examples for criteria, control and document exams.

Since central regulation for admission grades from school are above standard criteria for the admission in music study programmes. This development does not meet international standards in artistic study programmes, and therefore should be revised again.

There is an urgent need for more staff to register for and complete PhDs so that a more research active culture of high level artistic practice will develop. Staff members should be better supported during their Doctorate/PhD.

The expert team encourage the department members to invest more time in their self-administration and create permanent commissions and decision making bodies.

The experts recommend the members of the Department of Music taking responsibility for the new building, its condition, the configuration of their building as the central meeting point for students and teachers.

Final Report 2015

V. STUDY PROGRAMMES IN FINE ARTS

1. General Remarks

1.1 This report is a continuation of the reports already written for the Faculty of Arts and the KAA Accreditation Board in recent years. The objectives that the Faculty of Art accomplished over the period of five years must be recognized and acknowledged and shall not be furthermore repeated in this report. Primarily, this concerns study programmes, curricula and syllabi. The expert team recognizes that much has been accomplished in that field and we believe that there is no need to repeat and stress fields of expertise that have already been achieved over the past years. In case of Fine Art most of our observations and recommendation will refer to objectives that have not been accomplished in practice. Nevertheless some crucial aspects will be mentioned repeatedly here again.

1.2 The expert team recognize that there on can make a difference between the five programmes in such way, that are some which are orientated on traditional concepts in reluctant adoption on contemporary art approach (Painting, Sculpture and Graphics), and such oriented towards international art discourses and it's theoretical and practical methods (Conceptual Art and New Media) or having a clear focus on applied arts in digital areas (Graphic Design).

1.3 The collaboration among the departments seems to be better now, what comes out during the discussions. There seems to be more collaboration on an informal level. There are still good possibilities to bring this on a structural level as well and strengthen permeability between the curricula. From the perspective of Fine Arts, especially from Conceptual Art and New Media a contagious ratio to Dramatic Arts and also Music is given. Collaboration with department overarching projects would be a fruitful possibility to deepen interdisciplinarity.

1.4 The expert likes to quote the final report from 2012, because the situation in Painting, Sculpture and Graphics has not changed:

„The curricula are still oriented in a classical approach towards art (obligatory courses in Nudo and Plastic Anatomy in all semester and all programmes etc.) with a small window towards contemporary art.“

1.5 In 2012 the experts wrote the following concerning the programme structure as umbrella of Fine Art:

“The experts recommended in 2010 that the Fine Art programmes should be restructured and build one study programme as Bachelor in Fine Art (8 sem.) with different branches: Painting, Sculpture and Graphics, and build a single programme for Graphic Design in the field of applied arts. Unfortunately the programmes are not organised in branches under the umbrella Fine Art. There are still three stand-alone programmes with a similar structure and shared subjects to be accredited. In our talks there was no statement, why the proposed organisation in branches had not been followed so far. But with the comment on our draft report we were informed that a structural reorganisation has been rejected by the university management due to financial reasons.” (Final Report 2012 p. 10)

The same questions and critics were emerging during site visit. The responsible persons for the study programmes in Painting, Sculpture and Graphics underlined during the site visit their wish for changing the structure, but can't enforce this matter because of financial and **not** because of content issues (see SER p. 363/364). The way of decision-making seems unclear. It is important, that responsible staff out of the programmes is integrated in decision-making and academic commissions to discuss and decide democratically together.

1.6 Teacher education is a topic again and there is no evidence for progress although in 2012 a reform was announced. 4 Teacher education is addressed only once directly in the subject "Fine Arts with methodic", which is held only once in the last year of study, (4 ETCS in Painting, Sculpture and Graphics).

During the site visit the expert gained the impression that students out of this three programmes want to become a teacher often. They wanted to be in touch earlier and more intensively with teaching. But the programme structure shows no afford of strengthening teachers education or prepare it as a study branch for students for who want to become a teacher. Because of the demographic structure of the Kosovo, it seems that there is an increasing need for teachers. The expert team recommend as minimum practical courses with specialized didactics related to the objects and techniques and theoretical courses in pedagogy should be offered. Students in schools differ in age and according to the school type. These differences are to be reflected in a curriculum for teacher education. An integrated vocational training in schools is essential. Early teaching experience with support and under supervision of professional teachers is highly recommended by the expert.

1.7 The expert team have had the pleasure to see works by the students in an atelier exhibition at the departments of Fine Arts. In this situation the ateliers where well structured and organized. The expert gains the impression that artistic works by students from painting, sculpture and graphics are on a good technical level, but very much traditionally oriented. While the students from Conceptual Art and New Media showed a contemporary approach and could be compared with students from western art academies. Those examples in conceptual art showed the potential of young artist from Kosovo.

2. Academic programmes and student management in the Department of Fine Arts

2.1 Accreditation History

In 2010, 2012 and 2013 the experts where invited by KAA for a different accreditation procedures with site visits at the faculty fort Fine Arts at the UP (institutional and programme accreditation for BA and MA programmes). Within these five years crucial aspects are discussed and written down in the reports. The experts appreciate the steps and changes, which are done in these five years. But, due to financial and organisational issues, major structural changes can't be realized yet.

⁴ In 2012 the experts recommended (FR, p. 8): „We were informed that a central teacher education reform for all subjects is meant to start in the near term. (...) In addition we recommend constituting a systematic two-tier (BA/MA) teacher education in the fine arts within the reform.“

It seems that staff members were vaguely informed about the accreditation process. Not all of them were informed about the programmes documented in the SER and following discussions on site were difficult. The experts gain the impression, that there is less communication among management, programme leaders and staff.

2.3 Structure of the Programmes

The programme and course descriptions in the SER are written in a manner of copy & paste, and mostly are not adapted from one programme to the other⁵.

All study programmes are still stand-alone programmes. According to the SER every programme enables the students to be trained in order to serve the marked economy in the sectors of "design, construction companies, public utilities and other". Every programme is described in the same way in same words except learning outcomes. Some programmes descriptions are simply mixed together (e.g. in Graphics the BA is described as BA in Graphic Design and vice versa, see 2.3.6, 2.4.6 and 2.5.6). There is no differentiation between the programmes.

All programmes have a fixed curriculum with obligatory courses and none elective courses during the first year. Starting from second year there are elective courses, which are more or less fixed to the year and seldom repeated from year to year. Students often are forced to choose a special course in a special year only or never. A broad offer of elective courses during the whole study time would strengthen the individual artistic development of students.

All programmes omitted a BA-Thesis or Diploma Work from the curricula.

Painting, Sculpture and Graphics

Because Painting, Sculpture and Graphics are traditional oriented they have a strong body of obligatory courses and a small bunch of elective courses, which are in itself mostly consecutive or offered only in once in a special year. The options of choosing elective courses are very limited.

The recommended cooperation which colleagues from the field of Conceptual Art and New Media is integrated in the curriculum in first steps as one of elective courses only in third or fourth year.

Inconsistency

The structure of all three programmes is highly inconsistent. Courses in the curriculum are listed, but not described or described and not listed.⁶ Even in the new course description there is no consistence to the descriptions at the SER. This fact by itself is a reason to reject the programmes.

Graphic Design

⁵ See programmes Graphic Design and copied version in Conceptual Arts and New Media page 77.

⁶ In the SER, Graphics, second year, page 45, 46, 50: „Style culture and integrated Urbanism” is listed but not described in none of the course description. “Sociology of art” and “Photography” are described as courses, but not listed in the curriculum.

The structure of the programme of Graphic Design is contemporarily built and recommendations are fulfilled. The proportion between obligatory and elective courses from the second year on is the most open structure and gives students the chance to develop her/his focus (22 ETCS in courses obligatory and 8 elective). The curriculum Graphic Design is oriented towards professional fields of employment in digital environments with a broad offer of different elective courses, which could be still more flexible (see general note above).

Conceptual Art and New Media

The curriculum of the programme Conceptual Art and New Media of is strongly oriented towards contemporary art and its discourses and big steps of development are visible. The structure shows a balance between practical and theoretical courses and offers a very good composition of subjects. The proportion between obligatory and elective courses is changing. Elective courses are offered several times, so that students have more than once the chance to choose a course during the study.

Inconsistency

Main problem out of the SER is the course description of the programme, which shows no progress from year to year. In the added documents new course description with progress from year to year are generated, but producing new serious inconsistencies.

2.4 Learning Outcomes

Learning outcomes are described generally not by subject.

The syllabi are partly in English partly in Albanian and not well structured in SER, but mixed with all faculty programmes in the annex. The expert can't work systematically with the syllabi. Those syllabi in English are in a good quality and mostly from the area or Graphic Design and Conceptual Art and New Media; some are from Painting, Sculpture and Graphics.

Painting

The learning outcomes correspond to the technical orientation of the programme. Also the teaching aspect is mentioned.

Sculpture

The learning outcome in the beginning is described in a way, that students are trained in interdisciplinary thinking and working with theoretical and conceptual contents. The expert team highly appreciates this. The learning outcome seems not be linked and supported by the curriculum, because the study programme is classical oriented. The other learning outcomes based on techniques, which are realistic. Also skills for teaching are declared learning outcome, which should be more focused again (see above).

Graphic Design

For Graphic Design the learning outcome seems to be realistic.

Learning outcome is Graphics, Graphic Design and Conceptual Art and New Media are the same (copy & paste from Graphic Design, 2.3.7, 2.4.7 and 2.5.7).

Graphics

The learning outcomes for Graphics can't be evaluate (see above).

Conceptual Art and New Media

A second paragraph on learning outcomes is described under 2.5.14, which seems to be the specified version for the programme. The outcomes are clear, good and forward-looking. They demonstrate a clear differentiation to the other programmes.

2.5 Learning and Teaching

Learning and teaching methods are described generally in the same way in programmes Graphics, Graphic Design and Conceptual Art and New Media. Sculpture is specified in methodology and painting has no description.

Within the curriculum and course description no specification is made which kind of instruction a course is (lecture, seminar, colloquium, technical or laboratory exercise). There is no mapping in which courses are homework or self study or how the time for self assessment is related to a course.

ETCS, hours and weeks aren't displayed in an incomparable way. They aren't described in which way they are related to the curriculum.

Syllabi are without structure by department within the SER in the annex. Some are in English, mostly they are in Albanian. It is nearly impossible to work with those documents.

Painting, Sculpture and Graphics

The course descriptions in the SER especially in Painting, Sculpture and Graphics are poor. Often one sentence is enough for a whole years programme. Subjects from the curriculum miss a course description; or a course description is written without a subject in the curriculum. In general the available course descriptions are highly inconsistent.

Therefore the experts asked for complete course description like the template given from KAA. None of these course newly delivered description fulfill the formal criteria. The new course descriptions show big differences to the old ones. Courses have new names and new contents. It seems that the text for the newly delivered course descriptions is partly copied from the curriculum of a private Art University in the United States.

Graphic Design

The course descriptions are in a good condition, even if they also don't fulfil the formal criteria, the experts asked for. In the new version the course description are compilations from the SER and not copied from another new curriculum.

During the site visit speaking with students, they wished special courses, which are already in the study programme listed and described, but not taught.

Conceptual Art and New Media

The course descriptions in the SER were copied and pasted from year to year, as teaching would be every year the same. The new course descriptions are now differentiated from year to year. But again the curriculum is inconsistent.

2.6 Assessment

With structured course description and structured syllabi the expert could evaluate the assessment in a valid way. Syllabi found in English are described in comprehensible way.

2.7 Admission Criteria and Procedures

The conditions of registration and enrolment as written in the SER are in all programmes the same. The description follows the formal way due to the statutes of the UP. Unfortunately they are not understandable in the English translation. Major problem seems to be: Because these are programmes in Fine Art, talent and giftedness should count primarily instead of exam note from (high) school. An adaption from the UP statutes to Fine Arts regulation is necessary.

In the description of the portfolio for the entrance exam there are differentiation between the programmes painting, sculpture and graphics. In Graphic Design and Conceptual Art and New Media the portfolio should contain there specification. In the moment they are the same as in Graphics (copy & paste).

3. Staff

3.1. Staff

Mostly staff seems highly motivated for working together with students. The students said especially from Conceptual Art and New Media programme pointed out that there teachers are assessable 24 hour/7 days a week.

The staff seems mostly highly qualified as artists. As documented in the SER and in the talk during the site visit, the reflection on teaching methods and theory could be better. Further trainings for staff in that field are highly recommended by the expert team.

In 2012 the experts wrote in the FR on page 5:

„The experts appreciate initiatives to invite artists and representatives of professional fields as visiting professors. They will complement artistic positions, theories and even give insights for professional practices.“

Integration of visiting staff in the curriculum isn't transparent. Even young emerging artists from Kosovo, living and working abroad, aren't integrated as guest lecturer, as the expert get to know on request during the site visit.

4. Research and international cooperation

4.1 Research:

There are no valid research-projects listed and described.

4.2 Internationalization

International cooperation is listed in form of exhibitions from professors and students. It isn't clear what kind of exhibitions these are, who is exhibiting and in which form the cooperation was done. Interesting international cooperations took place in 2005 - mentioned in the commentary (July 24th 2015). The expert team recommends continuing such international activities.

Through the new exhibition hall further cooperation could be done. The expert saw a show by Turkish young artists, which seems to be a good way of exchange. Here is a clear potential for the Department of Fine Art.

Conceptual Art and New Media

Through informal talks during the visit to the facilities it came out, that recently there was an interesting cooperation between students from the Academy of Fine Arts in Vienna on behalf of Prof. Marina Grzinic/Post-Conceptual Art Practises and students from Conceptual Art and New Media by Prof. Mehmet Behluli. Students from Vienna visit Prishtina and did projects together. Later on a student from Pristina where recommended to Marina Grzinic and passed the entrance exam for the Academy in Vienna. On informal way and private initiatives such international cooperation took place.

The expert team recommend to find ways to support such projects financially and organisational.

There are many good young artists from Kosovo, now living and working abroad, having international experience and a functioning network. The expert team recommend to bring them, at least project and cooperation, back to the faculty for realising projects together. This potential and artist-wo_manpower isn't worked with for all the years.

5. Space and equipment

Through the new building with new class rooms and ateliers as well as the exhibition hall the department win a lot of space. The exhibition space does not seem accessible for public audience (or only a very limited time?).

The list of equipment displays, that Graphic Design is equipped properly, but there is no (!) equipment for the programme Conceptual Art and New Media. It seems that there is no collaboration between the programmes in sharing and using the equipment.

6. Recommendation for re-accreditation

Because of this current state of the documents and the equipment gaps the study programmes – except Graphic Design – should not be re-accredited for three years. Significant improvements are necessary as recommended in various evaluations and probably will need more than one year. For the next accreditation application, which is likely to be in autumn this year, first visible changes should have taken place already

and a development plan with definite responsibilities for the facilities, learning and teaching environment and equipment, documented teaching and learning processes, etc. should demonstrate the ability of the faculty of the department of fine arts for a good and student oriented self-management.

Painting, Sculpture and Graphics

Due to the inconsistency of the course descriptions in both versions (SER and additional documents) and the failed fulfilment of formal criteria, the programmes should not be re-accredited.

Graphic Design

The programme processed the recommendations and made progress in the structure. The expert team recommends a positive validation for the programme under the following conditions:

- Developing a body of elective courses and increasing the amount of elective courses, which are selectable each academic year.
- Specific reflection and adaptation of programme descriptions in all topics is needed to inform staff and students about their key issues of the study programme.
- Linking the BA-Thesis/Diploma Work into the curriculum.
- The whole programme and all listed courses have to be published and declared to the students.
- All listed courses have to be offered to the students.

Conceptual Art and New Media

Due to the inconsistency of the course descriptions in both versions (SER and additional documents) and the failed fulfilment of formal criteria, the programmes should not be re-accredited.

Even so the structure of the curriculum is good and has potential and the artistic work of the students is convincing, the programme can't be validated with positive result because of its major inconsistencies.

7. Recommendations for further development

Painting, Sculpture and Graphics

Rethinking and restructuring the programmes into more open contemporary studies is strongly recommended (like in 2010 and 2012).

Linking the BA-Thesis/Diploma Work with the curriculum.

Clear commitment and integration of contemporary art practises and art theories as obligatory and elective courses.

Developing a body of elective courses and increasing the amount of elective courses, which are selectable each academic year, and more flexible for the students to support their individual artistic development.

Strengthen input for teaching skills with courses in pedagogic and vocational training

under supervision or building up a single study branch for art education.

Formal- and content-wise correct course descriptions and consistencies all over the programmes are indispensable.

Specific reflection and adaptation of programme descriptions in all topics is needed to inform staff and students about their key issues of the study programme.

The whole programme and all listed courses have to be published and declared to the students.

All listed courses have to be offered to the students.

Conceptual Art and New Media

Formal- and content-wise correct course descriptions and consistencies all over the programme are needed.

Linking the BA-Thesis/Diploma Work into the curriculum.

Providing adequate equipment (video- and photo cameras with accessory, computer, video-projector etc.) and facilities (e.g. using video studio in cooperation with dramatic arts) for teaching and for students realising artistic works.

Specific reflection and adaptation of programme descriptions in all topics is needed to inform staff and students about their key issues of the study programme.

The whole programme and all listed courses have to be published and declared to the students.

All listed courses have to be offered to the students.

Final