



University of Zagreb
**Academy of
Fine Arts**

Self-evaluation
2009/10 - 2013/14



Self-evaluation

Name of higher education institution:

Academy of Fine Arts

Name of university of which the institution is a constituent:

University of Zagreb

Year of establishment: 1907

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Translation into English:

Proofreading and revision in English:

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Front cover (screen printing):

Printing:

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1. Higher education institution management and quality assurance



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

The Academy was founded in 1907; it is the oldest institution of higher education in the arts in the Republic of Croatia. This tradition is an advantage. The Academy of Fine Arts in Zagreb has been the basis for the establishment of all other institutions in other cities of Croatia offering higher education in the field of Fine Arts. Through its 108 years of history the Academy has constantly been developing, establishing new departments and new study programmes and improving in quality.

Some of the significant events over the past 10 years were:

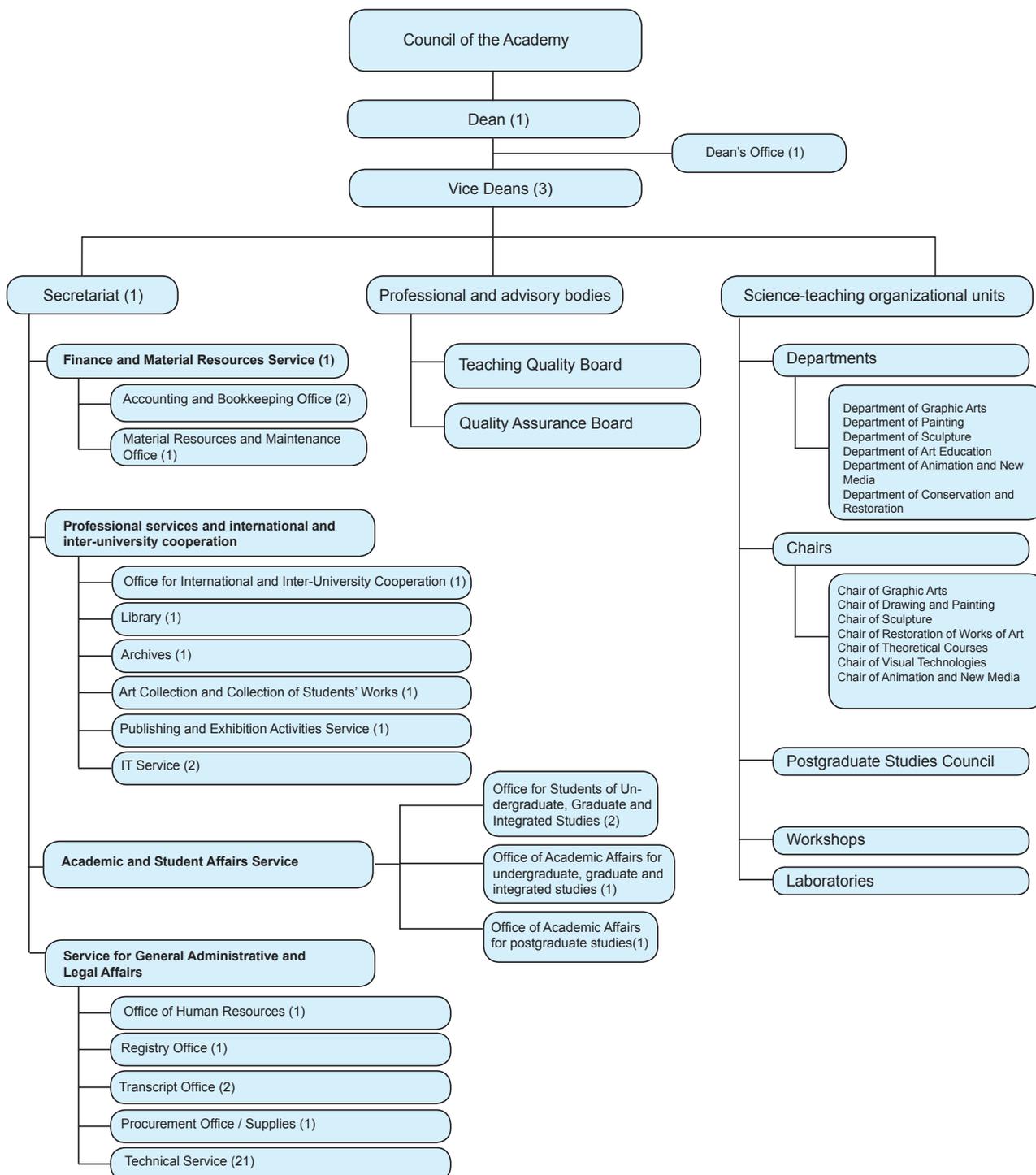
1. The introduction of new study programmes of undergraduate and graduate studies under the Bologna system;
2. Introduction of project teaching (before, only the class method of teaching was used);
3. Considerable affirmation of artistic research and art research projects;
4. Establishment of a postgraduate study — the first artistic doctoral study in the field of fine arts in Croatia;
5. Starting a lifelong learning programme by establishing postgraduate specialist courses of Graphic Arts and Medallion Art and Small Plastic Art, and participation in the university programme of acquisition of pedagogical-psychological-didactic-methodological education;
6. Introduction of the Quality Assurance Board;
7. Establishment of the Office of Academic Affairs;
8. Establishment of the Office for Student Assistance;
9. Introduction of the Higher Education Institutions Information System (ISVU);
10. Introduction of systematic surveys of student opinion at the University level;
11. Enhancement of the Office for International and Inter-University Cooperation. A substantial increase in student and teacher mobility, especially the international mobility of students in collaboration with academies outside Croatia. It is one of the most active at the University (the Office was established in 1996, among the first at the University of Zagreb);
12. Significant affirmation of cooperation with partner institutions in the region, Europe and the rest of the world;
13. Significant improvement of the work of the art collection, the library and the IT service;
14. Exhibition activity — a significant increase in exhibition activities of the Academy and cooperation with cultural and art institutions (associate institutions), such as the Museum of Contemporary Art (MSU) and the Croatian Association of Artists (HDLU);
15. Affirmation of cooperation with the business community in the form of projects, competitions and prizes for the best students, and the definition of the creative industries sector as a basis for employment and self-employment of graduates;
16. Considerable affirmation of the system of information and transparency through the improvement of the Academy web portal;
17. Significant affirmation of cooperation of all three art academies of the University of Zagreb on projects of cultural and social importance for the City of Zagreb and the Republic of Croatia;
18. Agreement on, and the use of, the additional 800 m² of space in the Slava Raškaj Centre for Training and Education at Ilica 83 for all study programmes and the Academy Library;

19. Creating a major project to build the Academy Campus, with the complete documentation, for the purpose of uniting the activities of the Academy at a single location and thus improving the conditions for, and the quality of, the execution of programmes significantly, as well as ensuring the necessary capacities to implement the programme of lifelong learning;
20. In accordance with its fundamental mission of service to society, the Academy is the driving force, together with other stakeholders, behind the Strategy for development of creativity in primary and secondary education, and organizes a number of activities in this direction.

Two key problems are the instability of funding by the Republic of Croatia and the investment maintenance of the facilities. Despite the favourable physical conditions in terms of available space per student, the problem is the aged infrastructure. This is the reason for initiating the project to revitalize the available space completely and build new infrastructure, mostly intended for the most recent study programmes, graphics, painting and sculpture workshops, Academy exhibition galleries (Artforum), the library, a multifunctional hall and space for new media.

▶ **b) Make a diagram of the internal organizational structure of your HE institution (council, departments, chairs and other). State the number of full-time employees per each organizational unit. Describe as an addendum the composition and function of individual elements of the structure.**

Diagram of internal organization
Academy of Fine Arts of the University in Zagreb



1b.1. Composition and function of individual elements of the structure

The Academy is managed by two bodies: the Dean and the Council of the Academy.

The professional and advisory bodies of the Academy are:

- The Quality Assurance Board
- The Teaching Quality Board

Quality Assurance Board is an advisory body of the Council of the Academy, which: proposes a strategic plan to ensure the quality of the overall activity of the Academy; monitors and evaluates the quality of study programmes, the artistic, scientific and technical activities, and prepares the annual self-evaluation of the Academy; prepares action plans and quality assurance measures; prepares proposals for human resources strategy, and performs other tasks it is authorized for by the Council of the Academy.

Teaching Quality Board is a permanent expert and advisory body of the Council of the Academy, which:

- Proposes study programmes and their modifications;
- Examines and adjusts the content of the study programmes at the level of the Academy;
- Performs tasks related to the organization and teaching;
- Prepares and proposes documents related to teaching;
- Considers the staff coverage of the study programmes;
- Considers student affairs and student requests;
- Recommends adoption of the annual plan of activities related to teaching (forums, guest lectures and performances, travel);
- Performs other tasks it is authorized for by the Council of the Academy.

The Teaching Quality Board is made up of heads of Departments and Chairs and the Vice Dean for Academic and Student Affairs.

The basic organizational units of the Academy of Fine Arts are:

- Departments
- Chairs

Departments

The Academy is organized into six departments, namely: Department of Painting, Department of Sculpture, Graphic Arts Department, Art Education Department, Department of Conservation and Restoration, and Department of Animation and New Media.

Departments are the organizational units of the Academy, in which the educational, artistic and scientific activities of various branches of art are performed, study programmes and curricula implemented, and the artistic and the professional activities aligned.

Departments are artistic-educational and professional units responsible for the quality of studies, tasked with improving the teaching methods, visual methods and material conditions in the realization of study programmes, and with care for the equipment and conditions indispensable for the execution of the teaching programme.

A Department is managed by a Head of Department, appointed by the Council of the Academy at the proposal of members the Department staff with art-teaching or science-teaching titles. A Head of Department has a

deputy appointed by the Council of the Academy.

A Department is made up of employees with art-teaching, science-teaching and assistant titles, whose jobs are defined by the act on internal organization and job descriptions, and a representative of students enrolled in the study implemented by the respective Department.

Departments are the basic organizational units that create and implement study programmes in one of the fields of art and its attendant branches.

Departments are responsible for: the quality of the study, with the task of improving teaching methods, visual methods and material conditions in the realization of study programmes; care for the conditions and equipment vitally necessary for the execution of the curriculum; rational and professional use of the allocated funds; modernization of the existing and the development of new study programmes; preparation of annual reports on the quality of studies; performance of other tasks related to teaching, artistic and research work of the Academy; care for the orientations of the individual Department.

Chairs

The following Chairs have been established at the Academy: Chair of Drawing and Painting, Chair of Graphic Arts, Chair of Sculpture, Chair of Restoration of Works of Art, Chair of Theoretical Courses, Chair of Visual Art Technology, and the Chair of Animation and New Media.

Chairs are the fundamental art-teaching or science-teaching units that connect teachers and associates at the Academy who teach study courses of related content. Chairs of artistic branches take care of the artistic and pedagogical profile of teachers, the quality and results of their teaching work, of the conditions of their artistic and research work, specializations and exchange with related institutions outside the country. A chair sets the criteria for valorization of the work of teachers, encourages innovation in the methods of art teaching, and publically affirms their expertise (seminars, workshops, journalistic and publishing strategy, etc.). A Chair is an organizational unit of the Academy whose task is to coordinate artistic, scientific and highly qualified teaching and care about the quality of art-teaching, science-teaching, artistic or theoretical programmes in all forms of teaching (tutorials, lectures, exercises, seminars, consultations, field work, knowledge assessment etc.).

Chairs are responsible for: staffing of the study programme; organization and execution of artistic and scientific activities within the areas covered; coordination among the members of the Chair, including external associates; quality of teaching; participation in the preparation of study programmes; timely covering for absent teachers in the teaching process; fostering the recruitment of new teachers and assistants for courses in their fields.

A Chair is made up of all teachers and assistants within a certain artistic or scientific field.

Secretariat and Office of General and Legal Affairs

Services integrated in the organizational unit named Secretariat and the Office of General and Legal Affairs perform the executive, administrative, human-resources-related, statistical, technical and supporting activities of the Academy.

Other organizational units deal with the common tasks of all departments and chairs as well as the overall business of the Academy — legal, professional-administrative, financial and accounting, and technical duties.

The Academy of Fine Arts has the following organizational units:

1. Finance and Material Resources Service
 - Accounting and bookkeeping office
 - Material resources and maintenance office

2. Professional services and international and inter-university cooperation
 - Office for International and inter-University cooperation
 - Library
 - Archive
 - Art collection and students' works collection
 - Office for publishing and exhibitions
 - IT Service
3. Academic and Student Affairs Service
 - Office for undergraduate, graduate and integrated studies
 - Office of Academic Affairs for undergraduate, graduate and integrated studies
 - Office of Academic Affairs for postgraduate studies
4. Service for General Administrative and Legal Affairs
 - Office of Human Resources
 - Registry Office
 - Transcript Office
 - Office Manager / Supplies
 - Technical Service

The above services are managed by the Secretary of the Academy and the Management.

1b.2. Involvement of students in the elements of the management structure

Specify which elements of the management structure involve other stakeholders (students, employers and other) and comment on their role and contribution.

Students of the Academy take part in the work of the Council of the Academy through their representatives and deputy representatives of the undergraduate, graduate and postgraduate studies. Students participate in the work of the Council of the Academy, debate and vote on the appropriate interest areas and teaching matters on equal footing with other members. Student representatives participate in the work of those bodies that deal with student issues to some extent (quality assurance, disciplinary commission, prizes and awards etc.). External stakeholders are not included in the formal governance structure, but do participate in certain project activities and special and professional programmes (round tables, surveys, thematic meetings, alumni, etc.) with proposals and positions.



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

Administrative bodies of the Academy comprise the Dean and the Council of the Academy.

Under the Statute of the Academy of Fine Arts, the Dean is the head and manager of the Academy with the rights and obligations of director of the institution. The symbol of the Dean's honor is the Dean's Chain.

Dean

The Dean reports to the Rector and the Council of the Academy. In the Dean's absence, his duties are discharged by one of the Vice Deans, who receives the Dean's power of attorney in writing. The Dean is head of the institution, whose jurisdiction is provided for by Article 7 of the Statute of the Academy of Fine Arts, under which he:

- Represents the Academy;
- Organizes the work and activities of the Academy;
- Takes care of the improvement and the organization of the educational, artistic and scientific-research work at the Academy;
- Makes operative decisions in accordance with the regulations;
- Convenes and chairs meetings of the Council of the Academy and proposes the agenda;
- By his position acts as a member of the Arts Field Council;
- Implements decisions of the Council of the Academy, the Senate and Arts Field Council pertaining to the Academy;
- Performs other tasks in accordance with the law, the Statute of the Academy and the Statute of the University.

The Dean has the right to take all legal actions on behalf of the Academy pertaining to the financial value of under HRK 1,000,000.00. For legal actions pertaining to the financial value of between HRK 1,000,000.00 and HRK 3,000,000.00, the Dean requires prior approval of the Council of the Academy, or the Senate if the value is above HRK 3,000,000.00. The Dean may appoint permanent and temporary committees to perform duties within his scope of activities.

As the chief head of the Academy the Dean is assisted by Vice Deans, the Dean's and Administrative Board, while the Council of the Academy represents the Professional Council of the Academy, which comprises staff members with art-teaching, science-teaching and associate titles, and student representatives. All decisions of the Council of the Academy are adopted by a simple majority, with the presence of two thirds of the total number of members.

The election procedure is defined by the statutory provisions, Article 9.

- The Dean is elected to a term of two years, with the possibility of one re-election.
- The Dean may be elected from ranks of Academy staff with art-teaching title of a full or associate professor with full-time employment contract.
- The election procedure is initiated by the Council of the Academy by issuing the decision to initiate the procedure for the election of the Dean, appointing the Election Commission and the Commission for Implementation of Voting Process.
- Every teacher at the Academy with art-teaching position of associate or full professor who is employed full-time has the right to submit an application for the post of the Dean to the Commission within 15 days of the appointment of the Commission, which application includes a resume and the programme of work for the period of the Dean's term of office.
- After determining the timeliness and completeness of applications, the list of candidates and their programmes are published on the Academy website and made public, subject to the prior opinion of the Senate and the Rector on the proposed programmes.
- Voting at the election session is secret, and the process of voting and the publication of results is conducted by the Commission for Implementation of Voting Process.
- The session of the Council that elects the Dean must be attended by 2/3 of all Council members.

Vice Deans

The Dean is aided in his work by Vice Deans in accordance with the provisions of the Statute and the provisions of his programme. They are elected and dismissed by the Council of the Academy on the Dean's proposal, from among the staff members with art-teaching and science-teaching titles, also by secret ballot. The candidate

who receives the votes of a simple majority of all members of the Council of the Academy is elected. The term of office of the Vice Dean is of the same duration as that of the Dean.

The Academy has three Vice Deans:

- Vice Dean for Academic and Student Affairs;
- Vice Dean for International and Inter-University Cooperation;
- Vice Dean for Management.

The Vice Dean for Academic and Student Affairs combines activities related to the implementation and improvement of educational activities in undergraduate and graduate programmes and graduate teaching programmes, activities related to the improvement of study programmes and professional training. He/she coordinates the work of Office of Academic Affairs, Office of Student Affairs for undergraduate and graduate studies and Office of Student Affairs for postgraduate studies, as well as the Office for Student Assistance. He/she reports to the Dean and the Council of the Academy.

The Vice Dean for International and Inter-University Cooperation combines activities related to the setting and implementation of programmes of international cooperation, inter-university and inter-faculty programmes of cooperation, as well as other collaborative projects. He/she leads and coordinates the work of professional services for publishing, exhibitions, art collection, and library, and performs other duties in accordance with decisions of the Dean or the Council of the Academy.

The Vice Dean for Management combines the work on creation of the management and development policies, budget and financial plan of the Faculty, and participates in the preparation of financial documents and their timely implementation. He/she deals with securing the sources of finance and improvement of management. He/she leads the projects of investment in buildings and facilities owned by the Academy, as well as managing the overall current and investment maintenance. The Vice Dean for Management participates in the work of services and units dealing with issues within the scope of his/her authority and performs other duties in accordance with the decisions of the Dean or the Council of the Academy.

The Secretary of the Academy

The Secretariat of the Academy is an organizational unit that coordinates, controls, monitors and integrates the work of all non-teaching units.

The Secretary of the Academy assists the Dean; manages, organizes, coordinates, supervises and aligns the timely and lawful performance of tasks from the domain of non-teaching organizational units of the Academy:

- takes the necessary measures to ensure the legality and rational nature of work at the Academy;
- prepares draft decisions and draft contracts and general acts;
- independently organizes execution of tasks in the non-teaching units; issues orders, controls, supervises and coordinates the execution of duties;
- regularly monitors all regulations and technical literature in the scope of his/her work, interprets them and takes care of their implementation;
- signs documents within his/her scope of authority: indexes, affidavits of status and rights of students and staff, the memoranda sent out of the Academy that relate to the scope of work of the Secretary;
- under the authority of the Dean represents the Academy before judicial, administrative and other state bodies;

- performs registration of all changes in the court register;
- attends sessions of the Council of the Academy, organizes the preparation of materials for the session and supervises the production of those materials; oversees the implementation of the conclusions and decisions adopted by the Council of the Academy.

By the order of the Dean, the Secretary performs other tasks within the scope of the organizational unit and reports to the Dean.

Steering Board is a committee of the Dean for coordinating business activities of the Academy, preparing materials for decision-making and similar matters. The Steering Board comprises the Dean, Vice Deans, the Secretary of the Academy and the Head of Finance and Material Resources Service.

The broader Dean's Board, in addition to the members of the Management, also includes Heads of Departments. Heads of Departments are confirmed by the Council of the Academy at the proposal of Department members. Heads of Chairs are confirmed by the Council of the Academy at the proposal of Chair members.

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

The Academy of Fine Arts is the artistic-educational component of the University of Zagreb with the status of an institution (Statute of the University of Zagreb, 2005, art. 114). Art academies are institutions of higher education within the University that organize and conduct university studies and artistic, scientific and professional work in the field of arts (Art. 40).

According to the Statute of the Academy, as a component of the University of Zagreb the Academy organizes and conducts university and professional studies and develops artistic, scientific and highly professional work in the educational field of fine arts, the field of arts, preparing students for the performance of professional activities on the basis of artistic and scientific knowledge and methods, educates the artistic youths, and promotes international, especially European, cooperation in higher education and the fine arts (Art. 2). The Academy is a legal person and is registered at the Commercial Court and the Register of Higher Education Institutions by the relevant Ministry (Art. 2). The Academy is a component of the University of Zagreb, which, in accordance with the provisions of the Act on Science and Higher Education and the University Statute, has founder's rights over the Academy (Art. 2).

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

According to the provisions of the Statute of the Academy of Fine Arts (2010), "in their work, activities and behavior at the Academy, the teachers, assistants and students are obliged to act according to the moral and ethical principles and their behavior must not harm the reputation of the Academy".

In their professional and public activities they must adhere to moral principles and the principles of professional ethics defined by the Code of Ethics of the University of Zagreb (2009) and the Code of Teaching Ethics of the Academy of Fine Arts (2004). These documents set forth the basic principles and rules of ethics in teaching, scientific and artistic work related to their own work (professionalism, the obligation of continuous improvement, transparency, avoiding conflicts of interest), as well as the relationship with students, colleagues and other staff (confidentiality, respect for the integrity and dignity of persons, avoiding discrimination and

other forms of unacceptable behavior) and the public (community responsibility, public conduct in accordance with ethical and professional standards). The conduct of teachers towards students is also tested by conducting student surveys.

The body dealing with violations of the Code of Teacher Ethics is the Court of Honour, consisting of five members.



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

Mission

The mission of the Academy of Fine Arts of the University of Zagreb is to contribute permanently and significantly to the development of arts and the development of higher education in fine arts and visual culture through the performance of all levels of university studies, and the promotion of superior artistic creativity and research centred on the creative, competent, provided-for and happy student. The mission of the Academy is to nurture a culture of quality and to act in the public interest, for common good and overall progress of the community.

Vision

The Academy of Fine Arts of the University of Zagreb acts as a central institution for higher education in the field of fine arts and artistic research in Croatia, in the context of European higher education and culture. In the process of higher education, the Academy applies proven and holistic methods, and explores new methods of learning, teaching and artistic research aimed at individual progress of each student, the continuous improvement of its own activities, and improvement of cooperation with academies, faculties and cultural institutions in the country and abroad. The Academy is actively contributing to the community by participating in the development of arts and culture, which it sees as a great treasure of ideas and innovative solutions that foster creativity in the service of development, and in many other areas. The basis of the development vision of the Academy is the development of artistic ideas and creative options as incentives in the acquisition of knowledge and creativity in general.

Objectives:

- Become an internationally recognized academy of fine arts with a developed partnership relations with prestigious academies in Europe and beyond;
- Systematically develop study programmes;
- Provide and develop high standards of performance and quality of study programmes;
- Develop a system oriented towards support and care for the student;
- Develop a system of improvement of artistic research;
- Establish a competitive field of research and progress in the field of teaching through the development of study programmes;
- Build the Academy Campus for the purpose of uniting the physical activities, which would function as a centre of national importance;
- Achieve a higher level of integration with other areas of teaching and research at the University of Zagreb and beyond;

- Encourage and develop inter-university and international cooperation and mobility;
- Develop a system of active exhibition activity, projects and publishing;
- Develop teaching, research and projects in collaboration with other institutions and experts, in contemporary tendencies as well as in the preservation of cultural heritage;
- Foster cooperation with cultural institutions and individuals.

The core activity is the creation of a creative resource of society and a creative human potential of that society.

The Academy of Fine Arts provides a basic creative resource of society for:

- the development sector of arts and culture;
- all sectors of society and economy;
- the creative and cultural industries and tourism;
- the creative transfer and communication of new technologies;
- the socially sensitive and creative education and activities;
- the education of persons with difficulties in communication;
- the employment and self-employment of young people;
- the creative spiritual and human development and activities of youths;
- a social platform for creativity;
- a communication resource of society in the field of visual literacy and communication.

Users

Directly and indirectly (through the system of education) — hundreds of thousands of users, children and youths.

Ours is the competent, relevant and ongoing concern and care for the development of fundamental human creative potential and the creation of a relevant creative resource of society in dealing with hundreds of thousands of users, children and youths. Ours is also the concern and care for the overall development of new creative social, artistic, cultural and economic values, which affect identity, competitiveness and inclusiveness of the entire Croatian society in an essential manner. Without the developed creative segment, there is no development of modern society in the global context.

g) Explain why is your institution important and unique when compared to other institutions in Croatia working in your scientific field.

The Academy of Fine Arts of the University in Zagreb is the only core higher-education and artistic-research institution in the field of fine arts.

It is the oldest academy in Croatia that, through its various programmes, promotes a positive attitude to tradition and at the same time actively relates to contemporary events on the art scene.

It is the only institution in the Republic of Croatia to offer doctoral studies in arts.

Compared to other fine art academies in Croatia, it certainly offers the greatest number and variety of undergraduate, graduate, integrated, specialist postgraduate and doctoral programmes.

The number and types of study programmes are based on a balanced concept of combining the basic art disciplines of painting, sculpture and graphic arts, with programmes that, in terms of the subsequent employment market, provide commercially and professionally recognizable (tangible) output competences, such as art pedagogy, art conservation and restoration, and partly animation and new media. However, it is

important to point out that programmes of basic artistic disciplines also have orientations or components of applied arts, while the programmes of specific professions have a strong artistic and practical component; therefore the properties of these programmes and the learning outcomes acquired upon their completion give students a broad range of knowledge, skills and competences within specific fields.

Study groups at all study programmes are small; much of the teaching is practical, of the mentoring and individual type, with a large proportion of non-institutional forms of teaching or teaching in collaboration with other institutions or components of the University, which takes place as part of various projects, programmes, art colonies, exhibitions, workshops, student conferences and other activities.

The Academy of Fine Arts is the only art academy in Croatia to offer study programmes in three cycles of education, which allows vertical mobility through the studies. The doctoral studies are currently preparing the plan and programme of a unique postgraduate doctoral study, based on the need to improve the quality of this, the third and the highest, cycle of education in the fine arts.

It is important to mention the high quality university cooperation and abundant international mobility of students and teachers as well as the visibility and recognition of the studies at the national and international (regional) level. The Academy has signed a number of agreements on international cooperation, helped in strong measure by the diversity of our studies, but also many other factors, from the size of the premises and the equipment of the Academy, to the affinity of the programmes to those of other academies in the EU, our efforts to encourage mobility, etc.

A large number of teachers in the other art academies and similar institutions in Croatia has been schooled and continues to be educated precisely at the Academy of Fine Arts in Zagreb. The Academy of Fine Arts holds the charter for the advancement to teaching titles at the state level.

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

Activity of the Academy of Fine Arts is prescribed under the Statute (III. Activity of the Academy, Article 5). Activity is primarily connected with the organization and conducting of the university studies: undergraduate, graduate, integrated, postgraduate doctoral study programme and the postgraduate specialist study programme, and in addition, the Academy organizes and carries out different types of artistic and professional improvement, for the purpose of following the new artistic, scientific and professional achievements related to the field of fine and visual arts, and it performs professional work and professional activities in the field of fine arts. No institution at the University of Zagreb is performing similar activity in the field of fine arts, and to a very small extent, in the certain study programmes of other constituent units, the courses, the names and contents of which are similar to the particular courses of our study programmes are conducted, being that we belong to the same artistic and humanistic field. Such courses are conducted at the Faculty of Humanities and Social Sciences (with which the Academy has the common undergraduate and graduate study programme Art Education) and the Teachers Academy (with which the Academy also cooperates in the graduate study programme Art Education, but we are the principal institution in the field of methods of Art Education at the University of Zagreb). There are slight similarities with the Design study programme at the Faculty of Architecture and the Filming study programme at the Academy of Dramatic Arts, and we also have the exchange of electives with those studies, by which we mutually supplement our study programmes with the contents we ourselves do not conduct, and for which students have an interest.

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

The areas and procedures for quality assurance, and the manner of planning the activities and reporting are prescribed under the Ordinance on Quality Assurance System at the Academy of Fine Arts, University of Zagreb (2012), and the framework for establishing, implementation and assessment of quality targets is delivered by the document Quality Assurance Policy of the Academy of Fine Arts, University of Zagreb (2012). Until delivering its own Manual, the Academy also uses the Quality Assurance Manual of the University of Zagreb (2012).

Ordinance on Quality Assurance System of the Academy states that the goal of the quality assurance system is to establish mechanisms for systematic valuation and coordination of initiatives and development programmes, with a lasting purpose of promoting high standards of professional and competence development of the Academy, in all areas of activities (Article 2), and that the purpose of the quality assurance system is to establish principles, criteria and methods of quality assurance, by adhering to the provision of the Act on Quality Assurance System in Science and Higher Education, Statute of the University and Statute of the Academy, taking into consideration the Standards and guidelines for higher education quality assurance in the European Higher Education Area (Art. 3). The culture of quality is built in all aspects of activity and through all normative acts (Art. 4).

The Quality Assurance Board of the Academy of Fine Arts prepares the annual Plan of activities for the quality assurance area since 2010 (Work Plan of the Quality Assurance Board), and submits the Annual report on the quality assurance system of the constituent unit. Both documents are proposed and adopted at the sessions of the Council of the Academy, and then submitted to the University Office for Quality Assurance.

From the academic year 2013/2014, the plans and reports are structured according to University forms, which classify the activities into 11 areas. All areas are assigned with activities for realization. The majority of activities determined by the plans of the Board in the last five years are also realized, and the reports also realistically present the activities that were not performed, with a remark on the reasons for non-performance

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

At the Academy of Fine Arts, the quality assurance field is ensured through the Statute of the Academy (2010), the Ordinance on Quality Assurance System at the Academy of Fine Arts, University of Zagreb (2012), the Ordinance on Organization of Workplaces and Job Systematization (2012), the quality assurance policy and the mission and vision of the Academy of Fine Arts.

According to the Ordinance on Quality Assurance System at the Academy of Fine Arts, University of Zagreb (2012), the organizational unit for quality assurance system at the Academy is the Quality Assurance Board. The Quality Assurance Board is an advisory body to the Council of the Academy, which in cooperation with the departments, chairs and other relevant bodies conducts and coordinates evaluation procedures and develops internal mechanisms for quality assurance and improvement, plans and analyses the evaluation procedures of the entire art-research and scientific-research system, and the higher education system at the Academy. The Board consists of seven members, and the Vice Dean for Academic and Student Affairs is in his/her function the

President of the Board. The Quality Assurance Board delivers annual plans of activity and submits annual reports to the Council of the Academy and the Committee for Quality Management of the University.

The Quality Assurance Board has in the last 5 years initiated and carried out activities important for quality improvement: the SWOT analysis was done at the institution level; the Board participated in preparing the Guidelines for drafting the self-evaluation of higher education institutions of the University, introducing in entirety the accepted specificities of the arts field in that document of the Agency for Science and Higher Education (AZVO); improvement of the web-pages of the Academy was performed; the entry of scientists in the scientists' database was done; preparations for re-accreditation have been continuously performed; the Quality Assurance Policy and the Mission and Vision of ALU were delivered and adopted; the Ordinance on Quality Assurance System of the Academy was delivered and adopted; the annual evaluations of teaching and final exhibition were conducted; the working groups were established and the proposal for the Strategy of the Academy for the period 2014-2020 was drafted (with a projection by 2025), and many other smaller scope activities.

After the period in which it has been delivering important documents and acts for quality assurance and improvement, and after the Academy goes through the re-accreditation procedure, the Board plans to commit more strongly to delivering principles, criteria and methods of quality assurance in all segments of teaching, artistic, scientific and research work at the Academy, and their implementation in practice.

The Statute of the Academy and other acts prescribe that monitoring and quality assurance are performed continuously also through the work of bodies, organizational units, employees and students, of whom all have the right and the obligation, within their scope of activity, to continuously work on the improvement and quality assurance.

Academy Management

- According to the Statute, the Dean organizes work and the operations of the Academy, and takes care of the improvement and organizing of teaching, artistic and scientific research work at the Academy.
- Vice Dean for Management, according to the Job Systematization, follows, coordinates and stimulates business and development improvements of all organizational parts of the Academy.
- Vice Dean for Academic and Student Affairs, according to the Job Systematization, takes care of the regular conducting of teaching and the improvement of teaching activity. He/she is the President of the Quality Assurance Board and coordinates work of the Teaching Quality Board.
- Vice Dean for International and Inter-University Cooperation, according to the Job Systematization, takes care of the international and inter-University cooperation and conducting projects at national and international levels.
- According to the Statute, the Council of the Academy takes care of, and delivers decisions, aimed at quality assurance of the study programmes and the artistic or scientific work; the Council of the Academy holds thematic sessions, to evaluate the teaching and the final exhibition.

The Management Board of the Academy has through its work systematically stimulated, carried out and improved the quality assurance activities in all areas of work of the Academy. The Dean convenes the sessions of the Council of the Academy, at which the proposals are delivered, discussed and adopted, and each session has a standing (permanent) agenda item — Students and Teaching — through which the proposals and decisions on student and teaching matters are delivered. The Dean convenes also the special and thematic sessions of

the Council of the Academy, at which matters are discussed and decisions of exceptional importance for the Academy delivered, such as modifications of the study programmes, the annual evaluations of teaching and final exhibition, participation of the Academy in public discussions, the quality of study programmes, etc.

Teaching Quality Board, according to the Statute, takes care of improving the quality of the Academy in the field of study programmes, conducting teaching, staff coverage of the study programmes, student matters, activities related to teaching, etc. The Teaching Quality Board consists of the Heads of Departments, Heads of Chairs, President of the Council of the Postgraduate Studies, ECTS Coordinator, and the Vice Dean for Academic and Student Affairs, who in his/her function is the President of the Board.

The Teaching Quality Board is an advisory body, and as such, systematically takes care of the quality and carrying out of the study programmes, and as well as of all circumstances that have an impact on the same, through regular sessions. The Board proposes to the Council of the Academy delivering of decisions and carrying out activities related to the improvement of teaching and student matters. The Teaching Quality Board convenes, on average, prior to each session of the Council of the Academy, and the proposals for the decisions for the Council, and the decisions carried out by the Departments and Chairs are derived from the session of the Board.

Chairs are, under the Statute, the organizational units taking care of the quality of art-teaching, scientific-teaching, artistic, or theoretical programmes in all forms of teaching, and they are responsible, among other, for the teaching quality and the staff coverage of study programmes.

Work of the Chairs has been more difficult to conduct in recent years, due to the impossibility of employing teachers and other staff participating in the teaching processes, therefore, planning the improvement in quality in the staff matters is almost impossible. Consequently, planning of the study programmes' development is more difficult.

Departments are, under the Statute, responsible for quality of the study programmes, with a task to improve the teaching methods, artistic procedures, and the material conditions in realization of the study programmes, and for taking care of the conditions and the equipment for conducting the teaching programme. Departments prepare the annual report on quality of the study programmes, which is adopted at the thematic session of the Council of the Academy.

The Departments are the most important frame and support in work for the teachers, therefore the endeavours of the Departments in the area of quality assurance are strong, because they are directly derived from the experiences and needs of the teachers.

Council of Postgraduate Studies, under the Statute, is appointed by the Council of the Academy. The Council is responsible for the quality and conducting of the postgraduate study programmes, and in the academic year 2013/2014, this Council has initiated the process of preparing the study analysis and the new uniform doctoral study programme. The issue of quality of the postgraduate study programmes is considered, after the session of the Council of Postgraduate Studies, also at the Council of the Academy, at the regular sessions and the thematic session - the Postgraduate Studies at the Academy in Zagreb (2014).

Teachers with titles from assistant professor to full professor (tenure), according to the Ordinance on Organization of Workplaces and Job Systematization, participate in all processes of conducting and improving the quality of teaching, artistic and scientific research and the preparation of teaching materials; modernize the teaching and propose plans and programmes; participate in the work of expert committees, boards and other bodies; participate in the management and organizational activities.

Teachers present and realize their initiatives in the area of improvement and quality assurance primarily through work of their Departments.

Students, or student representatives, under the Statute, have the right of suspensive veto in the decision process of the Council of the Academy, when it comes to the issues of special interest for the students, which also include quality assurance of the study programmes.

Students have not exercised this right in the last 5 years, but they actively express their opinions by filling out the student questionnaires on quality of the teaching process and other aspects of studying at the Academy.

 **k) Specify and briefly explain the main strategic goals which the management plans to achieve in its current mandate and any difficulties it encounters in their realisation (in relation to study programmes, employment policy, international dimension, scientific and artistic activity, students, quality assurance, business activities, etc.)**

The present Management Board of the Academy took office on 1st of October, 2014 and the Dean of the Academy was the initiator and coordinator in creating the first major strategic document of the institution, prepared in the academic year 2013/2014, the Proposal for the Strategy of the Academy for the period 2014 – 2020 (with a projection until 2025). Proposal for the Strategy is divided into 8 chapters: 1. Study programmes and studying, 2. Artistic research, creation and artistic activity, 3. Scientific research, 4. International and inter-university cooperation, 5. Internationalization of the Academy, 6. Quality assurance and improvement, 7. Space, resources and management, 8. Communication with the public (internal and external communication), publishing, exhibiting, 9. Lifelong learning, 10. Alumni. Strategic goals are placed in categories of short-term, mid-term and long-term ones.

Strategic goals in the area of study programmes and teaching pertain to the need for analysis of the learning outcomes, evaluation of the programmes, evaluation of harmonization of the ECTS credits with students' workload, development of modules in the study programmes, introduction of one-semester courses, connecting of study programmes, creation of lifelong learning study programmes, creating of interdisciplinary study programmes, improving the conditions for conducting the teaching, conducting courses in English language, realization of cooperation with external stakeholders, stimulation of different forms of teaching and extra-curricular activities, etc. Short-term goals, implementation of which does not require additional funds are conducted (such as analysis of learning outcomes, evaluation of harmonization of ECTS credits with students' workload), whereas realization of the long-term goals, which have a great impact on the improvement of quality, and which require additional funds or employment, i.e. engagement of new teachers, did not commence. This pertains to the new study programmes, new courses, the introduction of new forms of teaching, cooperation, etc. Current financial situation and the impossibility of employment do not allow realization of such goals, but only maintaining of the existing system.

Goals in the area of care for the students relate to the providing of better support to students by the teachers and the administrative and professional services, better provision of information to future students, strengthening of work of the Student Assembly and other student organizations, founding of the student club, etc. Realization of goals commenced by motivating the students for activation in the Student Assembly, creation of information package for enrolment in the undergraduate, graduate and integrated study programmes and the informational ECTS package was initiated, and teachers more actively participate in resolving the student issues. Long-term goal with regard to the greater space resources and their better equipment should be realized through the construction of the Academy Campus.

Operations

The operations of the Academy are for the most part financed from the State Budget funds, from which almost all the operating expenses are covered. For years, the assigned funds are unfortunately insufficient for covering the material expenses, and so the to-date management boards were forced to somehow find solutions, especially during the winter months, for covering the high general expenses.

The situation at present time did not change significantly, it is realistic to expect a further increase in operating expenses, considering greater scope of business activities (large number of specialized workshops and courses, more employees, small groups, etc.) on the one, and considering the objective increase in operating expenses (high cost of special materials and tools, increase in the price of energy generating products, increased expenses of training and skill improvements, improved working conditions, etc.) on the other hand.

The rationalization of operating expenses is one of the strategic goals of the Management Board. In 2012, the Academy prepared a pre-feasibility study for the University Campus of the Academy, with the Centres and the Institute, through which, in addition to strengthening the scientific research activity, the greater share of revenues from own activity could be realized.

In order to stimulate those employees who contribute more significantly to the work and exceed the norm and range of activities, the Management Board strives to stimulate the competitiveness and efficiency of the employees by paying the incentive compensation in the maximum amount of 30% of the amount of salary. Therefore, we strive to perform the majority of activities in-house, using our workshops (in-house repairman, carpenter, electrician, etc.) in order to realize certain savings, but also motivate all employees to a more efficient work.

Facilities

The Academy, beside in the buildings it owns, currently conducts teaching at a few leased locations. Those facilities are not entirely fulfilling the needs for conducting teaching, and the Academy cannot invest in them as much as it would be needed. In accordance with the Strategy of the University of Zagreb, which has the goal to ensure the approximately same working conditions and the conditions for studying to all students, as well as the intention not to conduct teaching in the leased and inappropriate spaces, a long-time priority of the Academy is to find the possibility to build the University Campus of the Academy. It is about the reconstruction and adaptation of the existing buildings at the location in Ilica 83-85, and the annexed building with additional capacities at that location, with a gallery unit. Project documents with preliminary design and construction design are almost entirely prepared, however the problem is the legal and financial aspects that greatly depend on the relevant Ministries and the resolving of the situation with the new building of the Slava Raškaj Centre for Training and Education, in order for the projects to be submitted for financing from the EU funds. The Management Board strives to improve cooperation with the relevant Ministries and the Centre, in order for these processes to be finalized as soon as possible.

Equipment

Although the spaces where the teaching and scientific research work is conducted are equipped with necessary equipment, it is obsolete, and for many years not enough attention was given to the new investments and

procurement. This is mostly IT and technical equipment, which becomes obsolete relatively fast due to its characteristics, and it is necessary to follow and introduce technological trends in all work processes. Only minimum and necessary investments are determined in the financial plans, which do not ensure the following of such trends even remotely. Particular teachers and Departments are more resourceful, and are procuring part of the equipment through programmes and projects. Due to insufficient funds from own revenues, the Academy is increasingly being forced to turn to donations and sponsorships, more so because there is no appropriate strategy at the University, nor the budget item intended for that purpose.

One of the current activities is also equipping the entire institution with appropriate hardware, for introducing and implementation of the Information System of the Higher Education Institutions (ISVU), for which the Management Board is looking into possible financial solutions.



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

As it has already been stated under point g) of this chapter, the main programme advantages are the number and diversity of undergraduate, graduate, integrated, postgraduate specialist and postgraduate doctoral study programmes, which certainly are the most extensive compared to other art academies in Croatia. What we see as a disadvantage is that the programmes are closed structure-wise, there is no communication between the programmes, exchange of contents and equipment, and cooperation between the students and teachers (except in the formal selection of the elective courses), which should be improved in the future and all resources should be made available to students and teachers at all times. Disadvantage is also seen in the low degree of internationalization of the study programmes. Classes in English and the number of foreign lecturers and foreign students are also poorly represented. This alone makes the position of the Academy unfavourable compared to other similar academies in the European Union, and on the international scene in general, being that the mobility trend of students in the fine arts and arts study programmes is increasing, which is also evident from the increasing demand for cooperation between the similar institutions in the world.

Human resources

Human resources of the Academy are formed in accordance with the employment policy at the University, following the teaching needs. The majority of teachers not only meet, but exceed the norm, and they unfortunately have very little chance to dedicate themselves to research and their authorial work. Spatial capacities at the Academy also do not support this, and the majority of teachers find the way, the space, and the funds by themselves for the needs of their research and artistic work. That way of working also results in certain communication problems.

Consequence of such overload and displacement of particular teachers is the decrease of artistic productivity of the Academy. On the other hand, when selecting the teachers, the quality criteria required by the law and regulations of the University are consistently adhered to.

As a common general characteristic of human resources at the Academy, the somewhat low response to international projects and skill improvements at the international level can be argued. The teachers who visited foreign universities within the ERASMUS project represent a minority. Although the Academy has international cooperation agreements signed with numerous institutions, the teaching and non-teaching staffs do not use these opportunities sufficiently. On the other hand, particular teachers, with their engagement and participation at the international scene, significantly contribute to the reputation and status of the entire institution (international exhibitions, panels of international importance, visiting and lectures, etc.).

Material resources

The Academy operates in facilities that were built over a hundred years ago (main building, building of the Slava Raškaj Centre). The most recent facility (Jabukovac building) is about fifty years old. Although both buildings (main building and Jabukovac) were purposefully constructed and in accordance with specialized needs (high ceilings, glass panels, north light, etc.), constant renovations, investments and modernizing are necessary, considering the requirements of contemporary teaching. The costs of such adjustments and maintenance represent a constant challenge to the Management Boards of the Academy, and constant gradual investments are necessary. In the academic year 2013/14, significant funds from the University loan were invested in the renovation of building in Zamenhofova 14, where the Department of Conservation and Restoration of Works of Art is situated. Besides the occasional financing from the University budget, the Academy needs to finance smaller investments and costs of necessary maintenance by itself, from its own revenues, mostly the tuition fees.

Insufficient funds are also evident in the procuring of equipment necessary for quality teaching. Beside the standard computers and equipment in the classrooms, due to the specific nature of the studies, we need to also procure specialized computers – graphic workstations, unit price of which is several times higher than the price of standard ones. The software we are using in work is exceptionally expensive, and there is also no budget item at the University from which these would be financed. Most of the equipment (printing machines, microscopes etc.) used in work is specialized and expensive and, when possible, it is procured through projects and open-call programmes, by additional engagement of teachers, due to the lack of own funds.

For years, the Academy has encountered the problem of discrepancy between the budget funding and the actual operating expenses. Tuition fees, the way they were financed so far, are insufficient and do not cover the actual expenses per student, namely, that participation represents only a third of the actual costs. Art studies are currently trying to clearly present their situation to the University, in order that the existing method of calculation of participation is replaced with a more successful model, which would follow the actual needs and expenses of the art studies.

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

Since obtaining the licenses for the first study programmes under the Bologna process (2005, 2006, 2008), the Academy of Fine Arts has not been a subject of some form of external evaluation.

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

The Academy of Fine Arts in Zagreb is comparable to the following foreign higher education institutions:

- Academy of Fine Arts, Prague

Both institutions were the first higher education institutions of arts to become part of the University in their countries, and the character of their study programmes and the manner of teaching are similar. Zagreb and Prague Academies started off with the traditional artistic media studies, painting, sculpture and the graphic

arts, later to establish the departments of art conservation and restoration, and in the last decade of the 20th century, after the fall of the Iron Curtain, in accordance with the emergence and development of new art formats that came to be dominant on the art scene, both higher education institutions opened the Departments of New Media, i.e. in case of the Zagreb Academy, the Department of Animation and New Media.

- Academy of Fine Arts and Design, Ljubljana

Like the Academy of Fine Arts in Zagreb, the Ljubljana Academy has study programmes in painting, sculpture, and art conservation and restoration. Video and New Media, and Graphic Arts study programmes are conducted at the Department of Painting, unlike our Academy, where there is a separate Department of Animation and New Media. The Ljubljana Academy has separate Industrial and Unique Design and Visual Communications Design programmes. At the University of Zagreb, those programmes are conducted at the Design Studies at the Faculty of Architecture, but at the Academy of Fine Arts, the contents related to visual communications design are taught at the Department of Graphic Arts, within the courses and workshops of the Applied Graphic Arts.

- Academy of Fine Arts, Warsaw

Like most Central European art academies, including the Zagreb Academy, the core of the Warsaw Academy studies comprise the classic media, painting, graphic arts and sculpture, and art conservation and restoration. Unlike the Zagreb Academy, which has the Animation and New Media study programmes, the Warsaw Academy has the separate design and interior design studies. The Warsaw Academy has its own museum, which is also comparable to the Zagreb Academy, which has a registered art collection, and a collection of student works, as an organizational unit.



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

The Academy has conducted discussions and proposed written conclusions at the level of working groups, the Council of the Academy and at the level of Arts Field Council of the University of Zagreb, to all kinds of legal acts relating to higher education, science, arts and culture. The reactions and proposals were mostly directed at the lack of understanding and regard for the artistic component, and the specificities in the legal and other acts.

The Council of the Academy discussed and delivered their observations, and the Dean of the Academy has submitted them to the University, following the three Acts: the University Act, Scientific Activity Act, and the Higher Education Act 2010 (in the attachment).

The Academy has also reacted and proposed amendments to the public discussion procedure on the Strategy for Education, Science and Technology (2014) on all levels, expressly in the area of absence of the creativity development segment in general, as an overall resource of society, and specifically of art and the artistic group of programmes. The Academy (together with other stakeholders), based on that document, is the initiator of the Strategy for development of creativity in elementary and secondary education and training. The Academy actively participates in the drafting and realization of all strategic documents in the field of education, research and culture. Dean of the Academy was a member of the thematic working group for art education of the Strategy for education, science and technology in 2014.

In addition, the Academy also gives its statements, through the attachments in public discussions. The

Attachment in the public discussion on the Scientific Activity Act, 2012, of the Ministry of Science, Education and Sports, can be found on their website: <http://public.mzos.hr/Default.aspx?art=11833>

In 2014, the Academy of Fine Arts, Chair of Graphic Arts, participated in the public discussion of the Ministry of Culture, on the occasion of a proposal for the new Ordinance on procedure and conditions for the recognition of rights of independent artists, submitting observations to the Ministry, due to the inadequacies that would have a direct negative impact on the students who acquired qualifications and titles at the Academy. The Attachment to the public discussion can be found at the website of the Ministry: <http://www.min-kulture.hr/default.aspx?id=10176>.

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

Despite the favourable surface area per student ratio, the problem is the old infrastructure, and for this reason, we initiated a preparation of the project of complete revitalization of the building facilities, as well as construction of new ones, mostly for the more recent study programmes, workshops for the basic fine arts disciplines, library, gallery premises, multifunctional room, new media, lifelong learning and the programs of social inclusion.

The University Campus of the Academy of Fine Arts, as the creative and innovative centre, plans the following:

- Development of the advanced art and creative education and research;
- Development of creative education in the field of new media technologies;
- Making of a creative incubator for interdisciplinary projects of the University of Zagreb, for all fields and sectors;
- Development of the creative, socially sensitive education, and the therapeutic potential of arts;
- Development of lifelong learning as a resource for development of the creative and educational potentials of Croatia;
- Development of the creative and cultural industries and sectors.

The University Campus of the Academy of Fine Arts is an advanced cultural and artistic facility in the fabric of Zagreb and the Republic of Croatia, and a social space for creativity, youths and socially vulnerable groups.

Proposed improvements

1. Advanced training of teachers and persons who will, through creative and project-based teaching, work with hundreds of thousands of children and youths through educational and training system.
2. Advanced training of teachers and persons who will be developing creative programmes for socially vulnerable youth groups (in cooperation with the Slava Raškaj Centre for Training and Education).
3. Advanced training of teachers and persons who will be developing creative and visual communications programmes for the persons with difficulties in communication (in cooperation with the Slava Raškaj Centre for Training and Education).
4. Advanced training of teachers and persons in the field of art therapy.
5. Development of segments of artistic and creative teaching and research.
6. Development of a segment of the relevant, socially sensitive creative education and inclusion.
7. Educational programmes from the field of new and art research practices.
8. Educational programmes from the field of new media.
9. Establishing library for the field of creative education, arts, culture, heritage, new technologies and new art practices.

10. Establishing multifunctional and multimedia room and a digital and video-audio studio.
11. Programmes of lifelong learning and support (improving competences of teachers in all segments of creative, pre-tertiary education; visual study programmes, curator study programmes, museology, art therapy, etc.).
12. Programmes related to the creative industries (incubator of competence competitiveness for employment and self-employment of youths in one of the strongest segments of the European economy, and the completely non-utilized potential of the Croatian economy)
13. Programmes related to the media, audio-visual communication industries (incubator of competence competitiveness for employment and self-employment of youths).
14. Programmes related to the cultural industries (socially relevant potential of the culture, preservation of identity and heritage, creation of new audiences, strategic resources of tourism etc.)
15. Establishing a centre of interdisciplinary and project-based programmes with other institutions and other constituent units of the University of Zagreb, as an incubator of competitiveness for employment and self-employment of youths.

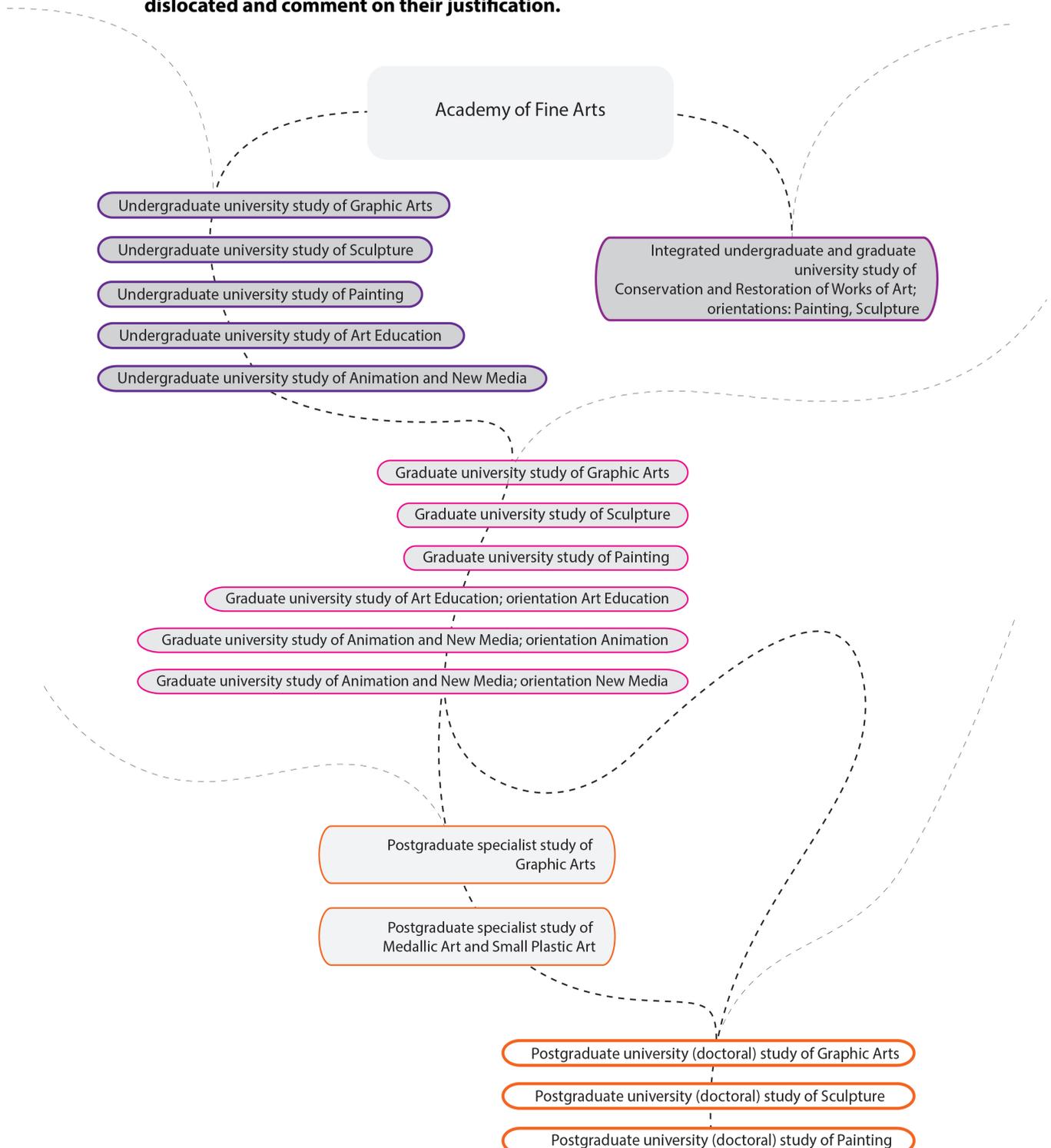
Table 1.1 Internal quality assurance

Type of activity	Subject of the activity (name of the body, or the names of persons)	Frequency of the activity (number of sessions or actions per year)		Number of reports resulting from the particular activity in the last 5 years	Practical results of the activity (descriptively in self-evaluation)
Thematic sessions on the teaching quality	Council of the Academy	2012/13 – 2 2013/14 – 1		3	Discussion on teaching and student issues Annual evaluation of teaching and final exhibition Evaluation of the postgraduate study programmes
Work of the Teaching Quality Board	Teaching Board	2009/10	8	4	Improvement in teaching Improvement in the study programmes Resolving student issues
		2010/11	12	4	
		2011/12	11	11	
		2012/13	7	7	
		2013/14	8	8	
Student questionnaire (conducting, processing, informing students, teachers' responses)	Quality Assurance Board				
	Valuation of the study programmes	2011/12	2	5	
		2012/13	3		
		2013/14			
	Teachers' assessment survey	2011/12		2	
		2012/13			
2013/14		2			
<i>SWOT analysis at the level of the higher education institution</i>	Management Board	2010		1	SWOT analyses for internal use are prepared for the purposes of the Mission and Vision, and the proposals for the Strategy
	Departments	2012		3	
Monitoring the quality indicators at the higher education institution*	Quality Assurance Board	2010	4	1	Numerous acts were delivered, and processes for quality improvement and preparation for re-accreditation were initiated
		2011	1	-	
		2012	8	3	
		2013	3	3	
		2014	5	4	
Other forms of valuation					

* Ordinance on the content of license and conditions for issuing license for carrying out activities of higher education, carrying out study programmes and re-accreditation of higher education institutions (the Official Gazette No. 24/10) and the Ordinance on the conditions for issuing license for carrying out the scientific activity, the conditions for re-accreditation of the scientific organizations and the content of license (OG 83/2010)

▷ 2. Study programmes

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



The Academy of Fine Arts (ALU) of the University of Zagreb teaches regular undergraduate, graduate and integrated undergraduate and graduate study programmes, as well as postgraduate specialist and postgraduate (doctoral) study programmes.

UNDERGRADUATE UNIVERSITY STUDY PROGRAMMES:

Painting: 4 years (8 semesters) — 240 ECTS credits

Sculpture: 4 years (8 semesters) — 240 ECTS credits (Specializations from 3rd year: Sculpture, Medalllic Art and Small Plastic Art)

Graphic Arts: 4 years (8 semesters) — 240 ECTS credits (Specializations from 3rd year: Graphic Arts, Applied Graphics)

Art Education: 3 years (6 semesters) — 180 ECTS credits

Animation and New Media: 3 years (6 semesters) — 180 ECTS credits

GRADUATE UNIVERSITY STUDY PROGRAMMES:

Painting: 1 year (2 semesters) — 60 ECTS credits

Sculpture: 1 year (2 semesters) — 60 ECTS credits (Specializations: Sculpture, Medalllic Art and Small Plastic Art)

Graphic Arts: 1 year (2 semesters) — 60 ECTS credits (Specializations: Graphics, Applied Graphics)

Art Education; orientation: Teaching: 2 years (4 semesters) — 120 ECTS credits

Animation and New Media; orientations: Animation, New Media: 2 years (4 semesters) — 120 ECTS credits

INTEGRATED UNDERGRADUATE AND GRADUATE UNIVERSITY STUDY PROGRAMME:

Conservation and Restoration of Works of Art; orientations: Painting, Sculpture: 5 years (10 semesters) — 300 ECTS credits

POSTGRADUATE SPECIALIST UNIVERSITY STUDY PROGRAMMES:

Graphic Arts: 2 years (4 semesters) — 120 ECTS credits

Medalllic Art and Small Plastic Art: 2 years (4 semesters) — 120 ECTS credits

POSTGRADUATE (DOCTORAL) UNIVERSITY STUDY PROGRAMME:

Painting: 3 years (6 semesters) — 180 ECTS credits

Sculpture: 3 years (6 semesters) — 180 ECTS credits

Graphic Arts: 3 years (6 semesters) — 180 ECTS credits

Undergraduate, graduate, integrated undergraduate and graduate, and postgraduate specialist university study programmes have been in effect since 2005 and 2006 (Licenses are attached; in the first license, the Integrated undergraduate and graduate university study programme of Conservation and Restoration of Works of Art was named "Integrated undergraduate and graduate university study programme of Restoration and Conservation of Works of Art). Postgraduate (doctoral) study programmes have been in effect since 2008 (Licenses are attached).

2a.1. Undergraduate university study programmes

In the undergraduate university study programmes of Painting, Sculpture and Graphic Arts, the study is designed using the same model: during the first and second years of study, the competences, knowledge and skills are acquired through artistic/professional courses, art practice, and theoretical and general courses; the

main artistic/professional courses form the core of a selected art study: each course offering 9-12 ECTS credits per semester and 6-15 course hours a week. During those two years the study programmes are complemented by obligatory courses from other artistic fields, as well as elective courses. In the first and second year of study, the teachers for each course are determined by the faculty. Entering the 3rd year, students choose their mentors for the main artistic/professional courses (each course offering 12 to 15 ECTS credits per semester and 12-15 course hours per week), and this mentor guides them to the end of their study. In addition to the main courses, there are other art and professional courses, art practice, theoretical and general courses. From the 3rd year on, the study programme of Graphic Arts offers the choice of Graphic Arts and Applied Graphics specialties, while the study programme of Sculpture offers the choice of Sculpture, and Medallion Art and Small Plastic Art specializations as of the 3rd year. When they select one of these specializations, students are directed to specific competences, knowledge and skills in visual design, graphic design, illustration and applied graphics/medallion art and small plastic art, as well as the classic and contemporary graphic/sculptural techniques of free expression.

The undergraduate study programme of Art Education is a joint study carried out in collaboration with the Department of Art History of the Faculty of Humanities and Social Sciences of the University of Zagreb. The obligatory lectures are held at the Department of Art Education of the ALU (which is the home institution, responsible for the study programme) and the Department of Art History of the Faculty of Humanities and Social Sciences.

The study consists of three areas through which students acquire competences, knowledge and skills: artistic practice, art theory and art history, and the psychology and sociology of culture. Bachelors are trained for associate-level tasks in a variety of museums, galleries and cultural centres and institutes, as well as for performing professional work as associates in cultural activities in the electronic and print media, cultural tourism and related industries.

Upon completion of an undergraduate programme, bachelor degree holders do not meet requirements for employment in schools, as stipulated by the Act on Primary and Secondary Education (Art. 105, Official Gazette Nos. 87/08, 92/10, 105/10, 90/11, 5/12 and 6/12). It is therefore necessary to continue to the graduate studies (through which teaching competences, carrying a total of 60 ECTS credits in the field of pedagogical-psychological-didactic-methodological training, is acquired). The tendency is for this study to become an integrated undergraduate and graduate study in the coming period, in order to facilitate the course of the study on the one hand, and for the study to be made more efficient in giving complete exit competences on the other. Those competences are a condition for employment.

After completing these programmes Bachelors of Art Education can continue their studies at the graduate level at all art academies, at the Department of Art History of the Faculty of Humanities and Social Sciences, or some other related higher education institution in the country or abroad, depending on requirements for admission.

The undergraduate study of Animation and New Media is conceived as a series of courses and workshops that deal with areas such as the history of the classic animated film, experimental film and video, and from classical animation to contemporary artistic practice. They are supplemented with cooperation from external experts and institutions, as well as international academies and theme projects. In the first and second year, courses are common for all students and offer competences, knowledge and skills in basic filming and animation, and the use of production tools. In the third year, students select either the Animation or the New Media module, and the work is more specialized and individualized. All students acquire knowledge through project teaching. Upon completing the above study programme, bachelor degree holders can continue to the graduate studies

at the ALU or a related academy.

2a.2. Graduate university study programmes

Candidates who have completed their undergraduate study programmes at the ALU or a related academy may enrol into the graduate university study programmes following the Ordinance on Enrolment Procedure for Graduate Studies, which prescribes the admission requirements. Graduate programmes of Painting, Sculpture and Graphic Arts are designed so that the main artistic course (15-30 ECTS credits per semester, 12-15 hours per week) is the core of the study. Students complete a number of smaller or one larger project, according to their own idea and concept, with the guidance of a mentor. The projects should be at a high production, conceptual and creative level, and should demonstrate mastery of the medium, of the technology and the techniques, and the knowledge of contemporary art practice. Graduate studies of Sculpture and Graphic Arts also offer specializations in, respectively, Medallion Art and Small Plastic Art; and Graphic Arts and Applied Graphics.

The graduate study programme of Art Education; orientation: Teaching, is carried out in cooperation with the Faculty of Humanities and Social Sciences. Classes are held at the Department of Art Education of the ALU (the home institution, responsible for the study programme), the Department of Art History of the Faculty of Humanities and Social Sciences and the Department of Educational Studies of the Faculty of Teacher Education. The graduate study is made up of mutually complementing fields of study, so that students acquire the necessary artistic and teaching competences, knowledge and skills: art practice, art theory and the pedagogical-didactic-methodological area. Methodological art practice is carried out in primary and secondary schools-training centres, museums, cultural centres and children's institutions, in cooperation with the Education and Teacher Training Agency) and Ministry of Science, Education and Sports (MZOS). Upon the completion of this study programme, the students gain the teaching competences prescribed by law.

Graduate study programme of Animation and New Media, lasting two years, is divided into orientations for Animation and the New Media. The study of Animation is of a very practical nature, closely related to the production and creative aspects of student's works. The study of New Media includes three areas: practice, theory and profession, which cover an author's project, a group research project, a seminar, a semestral critical review, a presentation and an exhibition. It also includes numerous lectures by Croatian and international artists, participation in international artistic and research projects and workshops, and cooperation with other institutions.

The functional reason for the existence of the mentioned graduate study programmes is confirmed in table 2.1 (Structure of enrolled students and interest in the study programme) which makes it clear that all graduate programmes attract a lot of students who have completed the undergraduate studies at the Academy and thus continue the vertical path of their higher education. Graduate studies are also chosen by students who have completed the undergraduate studies at some other institution of higher education in Croatia or abroad. This is particularly true for the graduate level of the study of Animation and the New Media; orientations: Animation, New Media.

Master's graduates who complete their studies at the ALU can continue their education at the postgraduate specialist studies or at the highest level of education in this field in Croatia, at the postgraduate (doctoral) study at the Academy of Fine Arts. Also, they can continue their studies at related postgraduate studies abroad.

2a.3. Integrated undergraduate and graduate study programmes

The integrated undergraduate and graduate university study of Conservation and Restoration of Works of Art, lasting five years, offers two orientations: Painting and Sculpture, with enrolment from the first year. Competences, knowledge and skills are acquired through professional courses, work in workshops, art practice, and theoretical and general courses. Professional courses are performed on original artworks, parts of the Croatian cultural heritage, under the guidance of mentors, in the workshops and ateliers of the Academy, but also at original locations, in situ, i.e. at dislocated teaching sites.

The purpose of this study is to educate experts who will work on conservation and restoration projects. Its concept as an integrated five-year programme is justified by the exceptional complexity of this interdisciplinary field, which involves the acquisition of competences from the artistic, scientific (natural sciences and humanities) and professional areas, and which requires specific skills and knowledge to enable responsible problem-solving in complex and comprehensive processes of restoration.

The division into orientations — Painting and Sculpture — was introduced on the model of similar studies in Europe. It allows students to focus their work on part of the artistic disciplines for which they specialize. The division into narrower specializations of this type is included in the Ordinance on Professional Titles in Conservation and Restoration of the Ministry of Culture and allows students to advance and acquire professional titles in their field of specialization after the study.

2a.4. Postgraduate specialist university study programmes

Postgraduate specialist study programmes of Graphic Arts and Medallion Art and Small Plastic Art, lasting two years, are designed as sub-specializations in the fields of graphic arts and sculpture as an important part of professional studies in the context of lifelong learning, professional development and expansion of competences.

They can be entered after completion of the graduate studies at the ALU or a related academy. Upon completion of the specialist study, a diploma and the title of specialist is obtained, which is added to the academic title earned at the completion of the undergraduate studies at academies and related studies.

The purpose of these studies is to qualify for individual advancement and acquire highly specialized knowledge and skills relevant to the labour market, for employment in specialized workshops, education, business and culture industry. There is considerable interest for both specialist studies.

During the preparatory work for the new study programme of postgraduate (doctoral) studies, in academic year 2013/14, new students were not enrolled into the specialist studies due to the priority focus on the new study programme of doctoral studies.

2a.5. Postgraduate (doctoral) university study programme

Postgraduate (doctoral) university study programmes of Painting, Sculpture and Graphic Arts, lasting three years, may be entered after completing graduate studies at the ALU or a related academy. Its completion gives the graduate the title of Doctor of Arts (Dr. Art.). This is the highest level of education in the field of painting, sculpture and graphic arts in Croatia and the region, and indeed the only doctoral study in the field of art in Croatia. The doctoral study represents the highest level of independent research visual art work, as well as an analysis, correlation and presentation of research in the context of recent artistic and theoretical practices at home and abroad.

Based on many years of experience and the Opinion of the Committee for Doctoral Programmes on the Outcome

of the Evaluation Process of the Doctoral Programme of the University of Zagreb, the postgraduate studies are preparing a new integrated programme of study, without division into painting, sculpture and graphic arts — a broader doctoral programme aimed at modernizing and creating adequate, high-quality contemporary art research doctoral study programmes with a wide range of competences. During the preparation of the new study programme, in academic years 2013/14 and 2014/15 no new students were enrolled in this study.

The rising demand for, and necessity of the existence of this third cycle of higher education in the field of art, is confirmed by the new strategy of the University, as well as the legislative tendency to make a doctorate necessary for the position of postdoctoral assistant (former senior assistant), assistant professor and higher positions in the higher education system in Croatia. It will certainly give the Academy of Fine Arts significant advantage in comparison to other art academies in Croatia. The importance of this study is increasing due to the need to create research profiles of professionals in the field of arts who can contribute to the development of the economy, society at large, and culture.

OVERALL ENROLLMENT QUOTAS, ACADEMY OF FINE ARTS, ACADEMIC YEARS 2009/10 TO 2013/14

ACADEMY OF FINE ARTS	2009/10			2010/11			2011/12			2012/13			2013/14	
	Tuition-free	With tuition	Foreign students	Tuition-free	With tuition	Foreign students	Tuition-free	With tuition	Foreign students	Tuition-free	With tuition	Foreign students	Tuition-free	Foreign students
UNDERGRADUATE STUDY	38	14	8	38	14	8	38	16	8	38	16	8	56	8
GRADUATE STUDY	38	22	8	38	22	8	40	22	8	42	22	8	41	5
INTEGRATED STUDY	8	2	2	8	2	2	8	2	2	8	2	2	10	2
POSTGRADUATE SPECIALIST STUDY	2			7			3			No enrollment			No competition for admission	
POSTGRADUATE (DOCTORAL) STUDY	9			13			10			8			No competition for admission	

ENROLLMENT QUOTA BY STUDY PROGRAMME, ACADEMIC YEARS 2009/10 TO 2013/14

UNDERGRADUATE STUDY	2009/10			2010/11			2011/12			2012/13			2013/14	
	Tuition-free	With tuition	Foreign students	Tuition-free	Foreign students									
Painting	8	4	2	8	4	2	8	4	2	8	4	2	12	2
Sculpture	6	2	2	6	2	2	6	2	2	6	2	2	8	2
Graphic Arts	6	2	2	6	2	2	6	2	2	6	2	2	8	2
Art Education	12	4	0	12	4	0	12	4	0	12	4	0	16	0
Animation and New Media	6	2	2	6	2	2	6	4	2	6	4	2	12	2

2. Study programmes

GRADUATE STUDY	2009/10			2010/11			2011/12			2012/13			2013/14	
	Tuition-free	With tuition	Foreign students	Tuition-free	Foreign students									
Painting	8	6	2	8	6	2	8	6	2	8	6	2	14	2
Sculpture	6	3	2	6	3	2	6	3	2	6	3	2	11*	0
Graphic Arts	6	3	2	6	3	2	6	3	2	6	3	2	9	2
Art Education	12	6	0	12	6	0	12	6	0	12	6	0	18	0
Animation and New Media	6	4	2	6	4	2	8	4	2	10	4	2	15**	1

INTEGRATED STUDY	2009/10			2010/11			2011/12			2012/13			2013/14	
	Tuition-free	With tuition	Foreign students	Tuition-free	Foreign students									
Conservation and Restoration of Works of Art	8	2	2	8	2	2	8	2	2	8	2	2	10	2

POSTGRADUATE SPECIALIST STUDY	2009/10	2010/11	2011/12	2012/13	2013/14
Graphic Arts	No enrollment	3+2	1	No enrollment	No competition for admission
Medallic Art and Small Plastic Art	2	2	2	No enrollment	No competition for admission

Note: Enrollment quotas for the postgraduate specialist studies are set by the study programmes. The specialist study of Medallic Art and Small Plastic Art admits 1-2 students per academic year, while the specialist study of Graphic Arts admits 2 at the most. The table thus gives the number of enrolled students per academic year.

POSTGRADUATE (DOCTORAL) STUDY	2009/10	2010/11	2011/12	2012/13	2013/14
Painting	4+0	7+0	5+0	4+0	No competition for admission
Sculpture	3+0	3+0	3+0	3+0	No competition for admission
Graphic Arts	1+1	3+0	2+0	1+0	No competition for admission

Note: Enrollment quotas for the postgraduate (doctoral) studies are set by the study programmes, with the set range of minimum and maximum number of admissions per academic year. The specialist study of Painting admits 5-15 students, Sculpture 3-5 and Graphic Arts 3-5 per academic year. The table thus gives the number of enrolled students per academic year.



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

There are no overlapping study programmes of the Academy of Fine Arts in Zagreb with similar study programmes of other component institutions of the University of Zagreb.

There are similarities in the names of a small number of courses arising from the similarity of the fields of study (primarily in the arts and humanities), but the courses do not cover the same content or volume of material. There is also a group of courses specific to the programmes of teacher education and teaching studies (the pedagogical-psychological-didactical-methodological group of courses) adapted to the particularities of the profession. At the University of Zagreb, the ALU is the home institution for the field of Methodology of Art Education. The Academy of Fine Arts educates teachers of Art Education with strong artistic competences, which has been a tradition since the foundation of the ALU in 1907.

Long-term cooperation between the ALU and the Faculty of Humanities and Social Sciences in Zagreb is realized through a successful joint undergraduate and graduate university study of Art Education at the Department of Art Education of the ALU. The study is marked by excellence in its achievements and by the professional, highly competent teaching staff. The study is realized in collaboration with the Department of Art History of the Faculty of Humanities and Social Sciences of the University of Zagreb.

The ALU does not support the multiplication of identical programmes. There have been attempts by other component institutions of the University to establish programmes identical to the ones already existing at the ALU despite the fact that it is contrary to the idea of, and the need for, rationalization and integration not only at the University of Zagreb but in the entire system of higher education in the Republic of Croatia, where certain segments of education within district departments are of questionable sustainability. Before, the documents and the practice of university bodies provided no mechanisms to identify or remove the overlappings, resulting in duplications of programmes and attendant problems. This has started to change. With increased effort and upon the initiative of component institutions and bodies of the University (Quality Assurance Board and the working groups for study programmes) internal cooperation has intensified. This has brought about the recognition of quality, respect and support for joint programmes and projects, without duplication of the existing ones (in accordance with the Strategy of Studies and Studying of the University of Zagreb 2014-2025). The teachers of the Academy of Fine Arts in Zagreb and members of the artistic area councils are actively involved in these processes to a particular degree.



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

Upon completion of the study, students acquire competences that enable them to act as independent artists, work on art research projects, in the areas of applied art, and also meet the increasing demand for qualified staff in the growth sector of cultural industries.

Certain studies at the Academy of Fine Arts, such as the Art Education (undergraduate and graduate), the integrated undergraduate and graduate study of Conservation and Restoration of Works of Art, and the undergraduate study of Animation and New Media, educate a cadre of precisely defined competences for the labour market and their quotas can be correlated to the market needs.

The criteria used to determine the enrolment quotas for artistic study programmes of Painting, Sculpture and Graphic Arts are difficult to define in terms of market needs, given that the artistic activity is neither determined by the labour market nor subject to its laws. Therefore, these criteria are set by the possibility of providing quality conditions of study and the demand for the programmes by the candidates. Although there is undoubted social need for education of the cadre that the ALU programmes provide, certain changes in society have had a significantly negative effect on the recognition of arts education (e.g. the reduction of the number of hours for art education in the curricula and the neglect for the development of creativity in primary and secondary schools). Such social climate requires extra effort in defining the role of the creative and artistic education and the creation of cadre whose inner competences presuppose a highly developed creativity that can be applied at various levels of various social roles. The interest for programmes of the ALU, which persists despite the social climate unfavourable for artistic and creative occupations, proves that students see their place in society with this kind of education. The enrolment quotas for studies at the Academy have thus remained unchanged from the previous years despite the ostensible formal reduction of the need for such cadre by the society.

The quotas for the graduate studies are somewhat higher than for the undergraduate, since there is an interest by undergraduates from other academies in Croatia for the graduate studies at the ALU. This is particularly pronounced with the study of Animation and New Media; orientations: Animation, New Media.

With its system of demanding tests of special knowledge, skills and abilities, the ALU mainly attracts motivated and talented students who closely match the requirements of the programme, as shown by their success and pass rate. Another contributing factor is the work in small groups, which fosters the individual approach and increases the students' motivation.

The quotas and criteria for a given study programme — integrated undergraduate and graduate study of Conservation and Restoration of Works of Art

In the last five years at the Department of Conservation and Restoration, the quota of students admitted to each of the two orientations 5 + 1 (five Croatian nationals and one foreign student), for the total of 12 students per year. The criteria for the quotas are determined primarily by the conditions for quality work that can be provided for each student. The relatively small number of students means that each student will have the opportunity to work a large part of the total hours of the study on the original items of national cultural heritage. In addition, the labour market does not indicate the need for a larger number of Master's graduates of Conservation and Restoration of Works of Art. We thus believe that such quotas are justified.

2c.1 Analyze the pass rate in the first year of study (undergraduate, integrated and professional) and relate it to the enrolment criteria. Reflect on the types of high schools your candidates are coming from and their average high school grade.

The average pass rate in the first academic year of undergraduate study is slightly over 66%. The pass rate of students per academic year has grown significantly over the past two years. In academic year 2012/2013 the rate was 90%, and in 2013/2014 it was 85.39%.

In terms of ECTS credits earned at the undergraduate studies, the enrolled students mostly achieved over 2/3 of the possible credits, and the average score ranged between 3.65 and 4.78. The average score at a particular study depends on the structure of classes and courses. At some undergraduate studies a prominent segment of teaching is conducted through practical courses, while at others theoretical courses dominate. Such structural setting is already expressed in the process of enrolling in undergraduate studies.

Admission to the undergraduate and the integrated undergraduate and graduate studies implies admission procedure that includes evaluation of the success achieved in secondary education and verification of specific knowledge, skills and abilities. All departments of the Academy organize the admission procedure depending on the specific character and requirements of an individual study programme. It consists of a practical and a theoretical exam. The practical part has a more significant role in the enrolment of the undergraduate studies; however, for the studies in Art Education and the integrated undergraduate and graduate study of Conservation and Restoration of Works of Art the theoretical part of the exam is significant and most often the crucial segment for admission. The largest number of students come from vocational schools and high schools, and their average score in the secondary education varies from 2.8 to 4.8 (GPA for the last three academic years). Compared with a passing grade at the study, the highest average grade from the secondary education is close to the highest average grade at the study (4.8/4.78), while the lowest average grade increases during the study by almost one full grade compared to the secondary education (from 2.8 to 3.65).

2c.2. State which methodology was used to set learning outcomes when planning study programmes. Use one study programme as an example of linking obligatory courses and competences.

Study programmes of the Academy have been modified in accordance with the Bologna principles so that the most important parts of the content of previous study programmes, and courses, have become learning outcomes in the new programmes.

In setting and formulating learning outcomes the following relevant manuals and documents were used: Dublin descriptors, Bloom's Taxonomy of Educational Objectives, university teachers' manual Learning Outcomes by Sanja Lončar-Vicković and Zlata Dolaček-Alduk (Josip Juraj Strossmayer University of Osijek, 2009) in line with the guidelines in the Croatian Qualifications Framework (descriptors of learning outcomes for levels 6, 7 and 8). Workshops on Learning Outcomes were organized in academic year 2008/09 and 2013/14, to educate the teachers in the writing and creating learning outcomes. The workshops were organized in collaboration with the Quality Assurance Board of the University of Zagreb.

When creating outcomes of study programmes and the associated learning outcomes at the level of courses and programmes, special working groups have been set up at the departments responsible for the study programmes, which:

- established the obligatory courses without which the expected competences within each study programme are impossible to achieve, and the mutual ratios of the obligatory courses in order to determine the required teaching workload;
- established the learning outcomes at the level of individual courses, taking care to avoid the overlapping of learning outcomes between courses and overlaps within the obligatory and additional literature;
- established the learning outcomes at the level of programmes;
- implemented the necessary adjustments in the definition of learning outcomes on the level of individual courses and the level of study programmes

- stressed the orientation of study programmes towards the acquisition of competences of greater relevance to the labour market within Croatia and the EU
- ensured a greater horizontal mobility of students and teachers, in particular within the EU, by setting clear learning outcomes and competences.

All teaching staff members responsible for individual courses in each individual study programme have been included in the setting of learning outcomes.

The methodology of setting the learning outcomes included: defining and understanding the concepts of learning outcomes and competences (workshops for teachers), analysis of learning outcomes at different levels of study programmes (working groups at departments), construction of learning outcomes at the level of courses and at the level of study programmes (working groups at departments), comparing and distinguishing specific and generic skills, and evaluation of study programmes in terms of the use of learning outcomes (working group, all teachers at a department).

As an example of connecting the obligatory courses and competences that students acquire at a study programme, the undergraduate university study of Art Education at the Department of Art Education was chosen. In this study, obligatory courses together with a wide range of elective courses offer the graduates the adoption of competences that make possible the continuation of studies at the graduate university study of Art Education or related graduate study programmes (e.g. the graduate study programme of Art History at the Faculty of Humanities and Social Sciences of the University of Zagreb).

Obligatory courses combine various groups of specific learning outcomes that cover the following areas and competences:

- Visual arts: interpretation of key concepts of visual language and art history on selected works of art (1), analysis of examples of works of art on the formal and semantic levels (2), identification of the aspects of theory of art that can affect the formulation of one's own practice of visual arts (3), application of knowledge of art history and art theory on valuation of one's own artistic work, on formulating professional and scholarly texts, and presentation in organizing cultural events (4);
- Psychology: connecting knowledge of key theoretical approaches to the psychological development of individuals and the fundamental determinants of human psychological development with the trends in other people's and one's own practices in visual art, and in the educational process (5), identifying the most important characteristics of particular development stages and their implications for the process of education (6), comparing the knowledge from relevant theories of learning, memory and motivation with the theoretical concepts of teaching and motivation of students, and of modeling the student conduct (7);
- Sociology: critically assessing one's own cultural-social environment (8), assessing one's own visual art practice in relation to the cultural and social context (9), acting in the context of the contemporary social and cultural theories (10);
- Visual arts practice: demonstrating the acquired knowledge and skills in drawing, painting, graphic and sculptural techniques (11), executing selected sketches in different media and materials (12), choosing the media and materials appropriate to the content (13), managing one's own visual art practice based on the knowledge and skills in the fields of painting, sculpture, graphic arts, graphic design, art theory and art history (14);

Generic learning outcomes in obligatory courses of the undergraduate university study of Art Education allow a broad application of acquired competences, as much in the specific field of art education and a career in visual arts as in a variety of forms of organization and improvement of culture, arts and society as a whole:

- organization of cultural programmes in different cultural institutions such as cultural centers, museums, art galleries and various institutions of social and economic importance (15), performing the duties of associates in cultural activities in the electronic and print media, cultural tourism and related industries (16), articulating one's thoughts and knowledge into understandable verbal formulations appropriate to the profile of the audience (17), using presentation techniques for concise and meaningful representation and self-presentation (18), planning one's own independent learning in order to acquire new competencies in the artistic and theoretical activities and in the participation in the progress of the community (19).

2c.3. Specify most important goals you used to set learning outcomes. Assess to what extent have the goals you had in mind when creating new study programmes (undergraduate, integrated undergraduate/graduate, and professional, if any) been achieved.

Since entering the implementation of the Bologna process, the Academy of Fine Arts has continually conducted adjustments of the structure of the learning outcomes according to the recommendations of Agency for Science and Higher Education (ASHE) and the Office for Quality Management of the University of Zagreb. Workshops for forming and writing learning outcomes were organized, as well as regular sessions of the Council of the Academy related to the education process and students, and special thematic sessions of the Council and individual departments devoted to the problems and implementation of study programmes and the associated learning outcomes.

The most important objectives in setting and applying the learning outcomes at all levels of study programmes were:

- To improve the study programmes by clearly defining competences that the students acquire at different levels of study. Clearly defined learning outcomes should help students understand what is expected of them during the study programme, facilitate the learning process, enable students to make independent assessment of the extent to which they have adopted the learning outcomes and the ways in which they can adapt to the requirements of potential jobs after graduation. Teachers should be helped to define what students should know and what skills they should acquire by the end of a certain educational unit.
- To provide defined exit competences comparable with, and more comprehensive than, those in similar or related studies at other universities in Croatia and abroad, especially at European universities — which should facilitate the recognition of diplomas and provide greater competitiveness and employability in labour markets in Croatia and the EU;
- To simplify and facilitate horizontal mobility (especially for the ERASMUS and similar exchange programmes) for attending similar study programmes abroad.

The stated objectives have largely been achieved, but the issue of greater recognition of study programmes abroad remains.

By defining the system of learning outcomes in the study programmes of the ALU, the achieved objectives have facilitated:

- Coordination of annual curricula, assessment of proposals of elective courses, avoiding of overlaps of content and literature or providing a different approach to content and literature (given the specific requirements of art studies where the same course can vary on the level of its learning outcomes, depending on the teacher responsible);
- Monitoring of student performance, following the change of the majority of courses to the single-semester basis; this has also eased the horizontal mobility and made comparisons with similar study programmes in Croatia and abroad easier and faster, which has made the work at the national and international

recognition of the study programmes easier. When new courses are introduced, they are now planned as single-semester in advance. The process of transforming two-semester courses into one-semester ones is continually under way.

- Planning of future changes and adjustment of study programmes has been facilitated by implementing the learning outcomes at the level of courses and programmes, because the needs and results after each year of study, and the level of current and final competencies, can be clearly detected given the creativity, skill, personal mode of expression, and methods and possible competitiveness in the labour market.

2c.4. Describe methods and comment procedures for adjustments of allocated ECTS credits with realistic assessment of student workload.

Regulation of the students' workload is done through study programmes and implementation plans, and prescribed by the Ordinance on Studying at Undergraduate and Graduate Studies (ALU, 2011), and the Ordinance on Studying at Undergraduate and Graduate Studies at the University of Zagreb (2008/2009).

The variety of structures among study programmes and their duration has defined the particularities, including the workload, of each programme individually.

The undergraduate studies exhibit a balance of allocated ECTS credits with a realistic assessment of student workload. The number of ECTS credits and the number of lecture hours in junior years of study are approximately proportional, with 1 ECTS credit pertaining to about 25 hours.

The relationship in senior years i.e. the graduate studies is different. There is an emphasis on art courses and their graduation projects, which under the mentorship of teachers include additional engagement of students, independent work, consultations, research, etc. which are not reflected in the schedule. Therefore, these courses are assigned a significantly larger number of ECTS credits than teaching hours, because they involve working outside the stipulated hours of instruction.

The mentioned discrepancy is mostly visible in the study programmes of postgraduate specialist and doctoral studies, with their stress on professional artistic independence in the process of research and execution of the final work.

2c.5. Assess competences of experts who graduate from your higher education institution with a similar study programme at prominent HEIs in Europe and the world and state to what extent your programmes follow recommendations of European or international professional organizations.

The competences of graduates of the Academy of Fine Arts are comparable to those from similar studies in Europe and worldwide, and the study programmes show clear similarities with the programmes in related studies at international universities in terms of content and the scope of obligatory courses.

It is difficult to compare the quality of the acquired competences in the field of arts, but the successes of our students and alumni in the international art scene, as well as the option of continuing the studies abroad can serve as confirmation. The Academy of Fine Arts has a developed programme of mobility of students and teachers in the process of teaching and professional training. Mobility is fostered in cooperation with academies and similar European institutions of higher education within the framework of the ERASMUS programme (24 institutions) and the CEEPUS programme of regional mobility. The experience gained in professional training contributes to the raising of the quality of study programmes at the Academy.

Currently, the ALU is working on mutually agreed projects with seven universities worldwide — on summer

schools and art workshops, exchange of information of mutual interest, and other activities designed to promote academic cooperation and improve teaching.

Recommendations of the ELIA (European League of Institutes of the Arts) have also been used to improve the quality of study programmes. The ALU has been a regular member since 2004.

The undergraduate and graduate studies of Sculpture, Painting, Graphic Arts and Art Education are comparable with many similar studies, e.g. those of the Jan Matejko Academy of Fine Arts in Krakow the Academy of Fine Arts in Vienna, the Academy of Fine Arts in Warsaw, the National Academy of Art in Sofia, and the Royal Academy of Fine Arts in Antwerp. Together with the development of contemporary expressions and techniques through contemporary practices based on project research, these academies have partly retained the classical teaching of painting and sculpting with live models, which has also been nurtured as a tradition at the ALU since its foundation in 1907.

Different solutions on which the system of education of art teachers and/or art history teachers is based can be found within the European higher education area and worldwide. There is a significant difference between countries in terms of belonging to scientific or artistic fields/areas. In some cases, such programmes belong to educational sciences, while others appear as integrated into the field of arts and humanities and/or social sciences. The diversity is primarily noticeable in the institutional structure (e.g. in the types of institutions of higher education — academies of fine and applied arts or schools of pedagogy), but can also be seen in the curricula (conceptual approaches, duration, etc.), significantly affecting the possibility of comparative analysis. In terms of the structure and the curriculum, a study with programmes of art education closely comparable to the ALU can be found at the National College of Art and Design, School of Education, Design or Fine Art and Education, Dublin, Ireland. A comparison with similar studies in Slovenia, at the Faculty of Education, University of Ljubljana (undergraduate study of Art Education and graduate study of Art Education), points to the different quality of artistic practice and lesser presence of practical art courses in the study programmes of this Faculty of Education. The programmes of undergraduate and graduate university studies of Art Education at the ALU prepare students for a broader range of artistic and pedagogical activities and include extensive programme units of practical art courses (which is comparable with the abovementioned academies in the area of arts). The study of Art Education at the ALU enables the formation of a complete teaching and artistic personality. Only the teaching staff with high artistic competence can offer the highest quality of instruction in professional artistic courses and art education.

The specific nature of study of Art Education at the ALU arises from the interdisciplinary approach and the linking of artistic fields with humanities, as an example of functional academic and institutional integration. Programmes of Art History and Art Theory are carried out in collaboration with the Department of Art History of the Faculty of Humanities and Social Sciences of the University of Zagreb, and are comparable with similar studies of art history in Europe. A special section of the graduate study of Art Education comprises a group of pedagogical-psychological and didactic-methodological courses, with an emphasis on the methodology of teaching art and the methodology of teaching art history. Courses in teaching methodology, in the first and second year of graduate studies of Art Education at the ALU are compatible with the studies and programmes at the Moholy-Nagy University of Art and Design, Budapest; ELTE University, Budapest; Academy of Fine Art in Education, Tilburg, Netherlands; the Autonomous University of Madrid, Northern Illinois University, USA, School of the Art Institute of Chicago, The Cooper Union, New York, Ohio State University Department of Art Education, and the Arizona State University, Tempe.

The programmes follow the recommendations of InSEA (International Society for Education through Art) and NSEAD (National Society for Education through Art and Design, Great Britain).

The youngest study at the ALU, the undergraduate and graduate study of Animation and New Media, is comparable with the following study programmes in similar fields: the study of Fine Art and History of Art, Goldsmiths College, and the Fine Art Media, Slade School of Fine Art, University College London. In particular, the study programme of Fine Art and History of Art offered by the Department of Visual Cultures and the Department of Visual Arts at Goldsmiths, University of London, can be singled out as a benchmark. This study programme offers a unique combination of theoretical reflection and artistic practice, and establishes an organic link between the discursive, social and aesthetic fields.

The integrated undergraduate and graduate study in Conservation and Restoration of Works of Art (orientation Painting and orientation Sculpture) has been modelled on the study programmes of several European universities, with the main models in terms of content and organization being the programmes of the study of Conservation/Restoration of the Hungarian Academy of Fine Arts in Budapest and the study of Conservation/Restoration at the Academy of Fine Arts in Krakow. Programmes of the Academy of Fine Arts in Vienna and Ljubljana were also consulted on the occasion.

Competences of the professionals who complete their studies at the Academy of Fine Arts in Zagreb are comparable to those from the similar studies in Europe, because recommendations of the relevant international professional associations ECCO (European Confederation of Conservator-Restorers' Organizations) and ENCoRE (European Network for Conservation-Restoration Education) were used during the development of study programmes. The Croatian Conservation Association (as the umbrella professional association at the national level in the Republic of Croatia) is a full member of ECCO, while the ALU is an associate member of ENCoRE. Comparability of the study programme of Conservation and Restoration of Works of Art (orientation Painting and orientation Sculpture) of the ALU and study programmes of conservation and restoration of the abovementioned universities is seen primarily in the way the principal professional courses are structured, as well as in the interdisciplinary nature of the study, i.e. the closest connections to other sciences and disciplines. Such a concept of study is adapted to the European approach to conservation and restoration profession: the programme is comparable (the proposed concept study opens the possibility of exchange of teachers and students) with the majority of studies of conservation and restoration at universities within the European Union.

2c.6. Describe your procedure of monitoring and improvement of study programmes, and their adaptation to new research. Specify any changes you made to the accredited Bologna study programmes, together with the decision-making process and the purpose of those changes.

Quality monitoring and improvement of study programmes of the Academy of Fine Arts accredited in 2005, 2006 and 2008, is based on documents and set guidelines of the University of Zagreb, and is implemented through the work of the bodies of the University, the Management Board, organizational units, bodies and commissions of the Academy.

The University of Zagreb has built-in guidelines for quality monitoring and assurance that relate to the quality and improvement of study programmes in its Statute, in the Development Strategy of the University, the Ordinance on the System of Quality Assurance at the University of Zagreb, the Ordinance on Procedure of Evaluation of Study Programmes, the Quality Assurance Manual and the Strategy of the System of Quality Assurance of the University of Zagreb. The guidelines are implemented by the Committee and the Office for Quality Management of the University.

The Academy of Fine Arts has installed ways of monitoring and improvement of academic programmes in:

- Statute of the Academy
- Ordinance on Workplace Classification and Systematization of Jobs
- Ordinance on System of Quality Assurance at the Academy of Fine Arts of the University of Zagreb
- Policy of quality assurance
- The Mission and Vision of the Academy of Fine Arts
- Proposal of Academy Strategy for the 2014-2020 period (with a projection until 2025)

At the Academy, the monitoring and assurance of quality of the study programmes is an ongoing process effected through the work of its bodies, organizational units and employees:

1. Management Board

- The Dean, according to the structure of posts in the institution, is responsible for improvement and organization of the teaching, artistic, scientific and research work at the Academy
- The Vice Dean for Academic and Student Affairs, according to the structure of posts in the institution, is in charge of regularity of the teaching and improvement of the teaching activities. He/she is the President of the Quality Assurance Board and coordinates the work of the Teaching Quality Committee. According to the plans and proposals of the Board, the Committee and the Department, he/she proposes improvements to the study programmes to the Council of the Academy.

2. The Council of the Academy, according to the Statute, takes care about, and makes decisions in order to ensure, the quality of the studies and the artistic and scientific work. It initiates the procedure of adoption of curricula, study, artistic, scientific and artistic production projects, oversees their implementation and issues opinions on proposals of university curricula in whole or concerning parts within its area of activity.

- All proposals for improvements to the study programmes are submitted to the Council, which discusses them, adopts or rejects them, or proposes amendments or changes to the proposals.

3. The Quality Assurance Board, according to the Statute, monitors and evaluates the quality of the study programmes. It puts together annual plans in which amendments and changes to the study programmes and improvements to the record of learning outcomes are proposed.

4. The Teaching Quality Committee, according to the Statute, proposes study programmes and their changes; and examines and adjusts the content of the study programmes at the level of the Academy.

- Teachers in all departments can propose changes to study programmes at the level of a course or a programme through their representatives on the Teaching Quality Committee. The Committee considers the proposals and forwards them to the Council.

5. The Departments, according to the Statute, are the basic structural units that create and carry out study programmes in their fields of art, and its accompanying branches; a department takes care of the content and improvement of its study programmes.

- Departments carry out study programmes, and put together plans for and goals of improvement of the study programmes, based on their own development strategies, missions and visions and in accordance with the latest professional developments and achievements.

6. Teachers in the position of assistant to full professor (tenure) according to job classification modernize teaching and propose plans and programmes of their artistic-educational, scientific and educational areas and fields, and their courses. In recent years, teachers have proposed, initiated and implemented in practice the improvement of study programmes through a modernization of course content, the literature, the improved record of learning outcomes and teaching methods, the introduction of project and field work, and through proposals of new courses.

Since obtaining their licenses, the following Bologna study programmes have seen minor changes (up to 20%) implemented:

- Undergraduate university study programmes (2008): Painting, Sculpture, Graphic Arts, Art Education, Animation and New Media.
- Graduate university study programmes (2008): Art Education, Animation and New Media
- Integrated undergraduate and graduate university study programme of Restoration and Conservation of Works of Art of 2008 changed its name in 2013 into Conservation and Restoration of Works of Art.

In academic year 2013/14, in accordance with Point 2 of the Action Plan of the Quality Assurance Board of the ALU — “Approval, monitoring and periodic evaluation of programmes” — an audit of study programmes was conducted based on learning outcomes for all undergraduate and graduate study programmes. It was preceded by workshops on learning outcomes attended by all teachers of the Academy. The audit of the study programmes was implemented by departments for their programmes. All stages of the audit procedure were monitored and reported by the Audit Coordinator to the Council of the Academy.

Also in 2013/14, the Doctoral Programmes Board at the University of Zagreb conducted a periodic internal evaluation of the study programmes of doctoral studies at the Academy. The 7 April 2014 opinion of the Doctoral Programmes Board on the outcome of the evaluation process of the doctoral programme proposes the integration of postgraduate doctoral study programmes with the aim of creating a single doctoral studies programme in Fine Arts. In the academic year 2013/14 the process of conceiving and producing the plan of the new study programme is still ongoing, and being implemented by the appointed Commission and the Postgraduate Studies Council. The Council of the Academy has been informed of the progress of this process systematically, and has confirmed the adoption of all the necessary decisions in the procedure.

In academic year 2013/14, a comprehensive process of analysis, amendments and changes (up to 20%) of all undergraduate and graduate programmes was launched at the level of the departments, aimed at modernizing the programme. The implementation of the process has also been followed and confirmed by the Council of the Academy through reports, discussions and decision-making. The proposal of amendments and changes was confirmed at the Council of the Academy in academic year 2014/15 and referred to the University.

2c.7. For professional and specialist graduate professional study programmes: explain their justifiability/reason for carrying them out at your HE institution.

The Academy of Fine Arts offers two specialized studies: the Specialized Study of Medallion Art and Small Plastic Art, and the Specialized Study of Graphic Arts. Their aim is to provide the opportunity for lifelong learning to graduates who wish to specialize in these areas. Postgraduate specialized programmes support employment in the commercial market.

The Specialized Study of Medallion Art and Small Plastic Art educates excellent, creative and technically skilled specialist sculptors able to cope with the contemporary, technologically demanding creative work in this specific, traditional sculptural discipline, whose tradition in Croatia can be traced back to the 15th century. Projects of students in this specialized study explore the possibilities of expression in a discipline with particular technological givens, either through traditional techniques or in accordance with the latest technological features such as laser shaping and holograms. The study is conducted in cooperation with specialized workshops and compatible with the requirements of state and public institutions and their projects, such as the minting of money — a project of national importance.

The Specialist Study of Graphic Arts is conducted in order to explore and develop knowledge and skills in the field of traditional and contemporary graphic techniques as well as areas that border with other artistic techniques. Student projects are focused on exploring the expressive and technical potential of individual graphic techniques, maintaining and expanding the knowledge of the classic, old and vanishing techniques as well as the study and development of new technological possibilities of the media, as the basis for artistic visual expression. Students who complete the Specialist Study of Graphic Arts receive highly specialized knowledge in the field of unique graphics, as the basis for original thinking, expression, research and innovation.

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

Among the rights and obligations of students are the regular attendance of lectures and the performance of duties determined by the study programme, the curriculum, and the general and individual acts of the Academy (Ordinance on Studying at Undergraduate and Graduate Studies, ALU, Article 25, 2011; Statute of the Academy of Fine Arts in Zagreb, 2010, Article 61).

The tuition comprises obligatory and elective courses, with an elective course becoming obligatory to the student who chooses it.

Attendance of all forms of instruction is obligatory. A student may be absent from up to 10% of lecture hours of a given course during a semester.

The teacher/assistant keeps track of attendance of each student at each course (obligatory or elective), and of the regularity of performance of student duties. Lecture attendance is necessary because, among other things, the majority of courses of all study programmes include practical work, which cannot be compensated for by subsequent studying or some other form of work.

In senior years (graduate and postgraduate studies), regular attendance of obligatory lectures implies involvement of students through specific teaching forms such as exhibitions and art practice, art projects, conservation and restoration projects and workshops.

Regular attendance is one of the basic elements not only for the acquisition of knowledge and skills of individual students, but also the basis for the development of the attitude towards their own creative work and research. As a student progresses through the study, his/her individual tuition and mentorship intensify in accordance with the study programmes and the ALU syllabus, therefore making the student's presence necessary. This is the basic condition for a student to eventually become able to accomplish independent professional or personal artistic work.

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

At the undergraduate, graduate, integrated undergraduate and graduate, and postgraduate studies, teaching is performed through lectures, exercises, seminars and mentorship.

The methods depend on the type and content of a course and differ between the theoretical and practical courses, between the years of study and the levels of study. Due to the very heterogeneous study programmes of the Academy, and three levels of education that the programmes cover, it is very difficult to interpret forms and methods of teaching in a generalized manner; however, there are some general features.

Art courses are mainly taught in small groups (in the first and second years of undergraduate study) or individually and with mentorship (in all other higher years and levels). They consist of a combined method of lecturing and practical work carried out through exercises (demonstration, drawing, practical work), while in senior years, where problem- and project-oriented methods of teaching prevail, exercises are replaced by individual practical work of the students. In those courses, lectures are rarely frontal and done in a lecture hall, but usually take place in studios (classes) and workshops. This implies active participation of students in analysing, discussing and drawing conclusions. In addition to lectures and exercises, this also includes teaching methods like work in pairs, in groups, field work, study tours, professional workshops, art projects, and work on open-call competition tasks — with the guidance of their mentors, students at the Academy are involved in numerous domestic and international artistic invitational and open-call-type projects. In addition to teaching, which is basically performed in the studios and workshops, the artistic courses also offer work in art galleries and museums (on exhibitions and projects), and other institutions with whom the Academy cooperates, and which provide good production conditions for the students' practical work.

Professional courses are also taught in laboratories and workshops of the Academy, and in education and exercise facilities outside the Academy. This is primarily practical training in the area of art conservation and restoration, which is performed on movable and immovable artefacts of Croatian cultural heritage in workshops and in situ, and also methodical exercises of the programme of Art Education, which are carried out in primary and secondary schools; and finally the teaching of New Media that is performed within the framework of non-institutional projects, and also in public space. Such teaching is also held in small groups and with mentorship.

Theoretical and general courses, art history, and socio-pedagogical-psychological-didactic-methodological courses are taught in larger groups (students of parallel study years of various study programmes are grouped together for the courses they share in the curriculum). Teaching usually takes form of lectures, seminars and exercises. The most common form of work is frontal, ex cathedra, but enhanced by the use of different teaching methods (writing, reading and work on the text, discussion, oral presentation, with IT support through PowerPoint presentations, audio-visual screenings, etc.).

Teaching is improved further through face-to-face consultation with teachers and mentors and e-mail correspondence. There are plans to expand the use of e-learning. It is applied in just a few courses at the Academy at the moment, partly because of the great number of practical courses and the already mentioned very diverse spectrum of methods of teaching, and partly because the Academy and the students are not sufficiently equipped with personal computers yet.

Consultations with mentors are very important for the art courses. Students execute their work outside the lecture hours, too, especially in senior years and levels of study, so that the schedule of work and the need for interaction between student and mentor differs from those of the conventional forms of teaching.

Field work is present to a greater extent in some study programmes and lesser in others, and largely depends on the financial possibilities. It is extensively present primarily in the study programme of the Conservation and Restoration of Works of Art, where field work is a necessity for the acquisition of comprehensive professional competences; also in the undergraduate and graduate levels of the study of Sculpture, where field work provides better opportunities to work in a variety of sculptural materials, particularly for large formats; and the undergraduate and graduate study of Animation and New Media, where teaching is related to partnership projects and institutions.

An integral part of the teaching of all undergraduate, graduate and integrated study programmes is the final exhibition by students of the Academy, held in the last week of the academic year at all locations of the Academy, which shows the best of that year's production.

Problems and possible improvements

Teaching in the field of arts requires substantial working space. Namely, such teaching does not only transfer competences, knowledge and skills but also includes a large production of student works in the teaching process. Small or sometimes insufficient spatial capacity means that the independent practical work of students is directly limited. This problem should be reduced by building the ALU Campus in the near future.

Given that the nature of teaching in the field of arts is so specific, sometimes it is impossible to define it in the given formal framework (prescribed by the University, the MZOS, agencies etc.), which is suitable for scientific fields. Thus, the methods and forms of teaching are sometimes necessarily adjusted to the 'lectures + seminars + exercises' format even though the experience has shown that some other form is more effective (primarily mentorship, individual teaching or teaching in small groups). Also, the teaching methods and the programme of courses sometimes need to be adapted to the needs and interests of students ad hoc, while the strict framework of the set syllabus does not envisage exceptions of this type. Art academies should seek greater visibility of their specific position in the higher education in this respect.

In the process of employment of teachers, the higher education system in Croatia does not require any essential competences or subsequent training of teachers in the area of development of teaching competence. Teachers themselves are not sufficiently motivated for such lifelong learning and improvement of their teaching skills. Teachers should be continually encouraged towards further education through the work of the Center for Enhancement of Teaching (CeZaN), and other programmes of lifelong learning at the University or the off-university institutions. The efforts of teachers in this direction should be stimulated further in a systematic manner through the Ordinance on Remuneration and Evaluation of Teachers' Work.

In the mentorship, which is individual and in which each student is working on their own work/project, there is sometimes a mismatch between the defined learning outcomes, the results of work, methods of evaluation of work, and the ECTS credits earned. Students are often not ready for responsible, individual, independent work, and teachers — but also the students themselves — are dissatisfied. More project-based teaching, field work, group work, and problem-oriented teaching should be added to the mentorship. A more dynamic alternation of these forms of teaching, as well as the realization of works through projects and assignments would motivate students to be more active in their approach to work.

While certain departments carry out numerous workshops and much field work, at others the teaching mostly takes place in the facilities of the Academy. All forms of teaching outside the Academy should therefore be encouraged. Holding workshops and field work is directly related to financial ability; insufficient financing in this segment thus reflects radically on the number of workshops and the amount of field work offered. It further discourages teachers in their efforts to organize this form of teaching. It is necessary to develop a system that would finance all types of teaching conducted outside the Academy by motivating teachers to submit bids for various public offers of financing by the University, ministries, cities and the government (which the Department of Conservation and Restoration has been doing very successfully) or through contractual cooperation with partner institutions (which does not require significant additional funding).

The relocation of most of the teaching, especially mentorship, to partner institutions of the University would allow students to practice and acquire experience of work under the conditions and on the jobs that await them when they leave the institution. The students would be better prepared for real work but the partner

institutions would also be familiar with the competences and potentials of our students, future graduates and postgraduates (such a practice is already in place at the integrated study of Conservation and Restoration of Works of Art, through cooperation with the Croatian Conservation Institute, departments of conservation, museums and art galleries). Increasing the share of field work would improve the dynamics and productivity of work, which is always higher under conditions of dislocated teaching of the intensive, workshop type.

Many of the problems identified in the field of study programmes and teaching methods and their possible solutions are described in the proposal of the Strategy of the ALU for the 2014-2020 period.

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

Activities of teachers and students outside the Academy of Fine Arts are rather numerous and significant. While the scientific studies introduce their students to the world of scientific journals, institutes or business, the Academy strives to provide its students with the ability to link their activities with institutions dealing with culture and education, and to present them to the public.

All study programmes at the ALU have teaching content planned to take place outside the ALU facilities (field work, practice, projects). Some programmes have a formalized type of non-institutional activities, such as special courses, while part of the teaching outside the ALU facilities takes place in special forms of project or field work as well as additional content to the programme.

Although it varies in form and content, field work has some common elements in all departments. It takes place at various locations in the form of workshops, painting, sculpture and graphic arts colonies, projects and other activities (domestic or international) that often also involve different institutions and social entities (cities, museums, art galleries, theatres, festivals etc.). Students and teachers are often creators, co-creators or participants of various cultural events and happenings. The Department of Painting has been organizing plein air painting in Lopar on the island of Rab for years and has organized a glass-work workshop at the Museum of Ancient Glass in Zadar. The Department of Sculpture has organized art colonies and workshops in Vrsar, Hvar and Bjelovar; field work, workshops and projects in Vinkovci, Plemenitaš, at the Bundeck lake in Zagreb, in Osijek, Varaždin and the Zagreb Zoo, and participates in international projects (International Medallion Project). The Department of Graphic Arts organizes field work in Ivanić Grad and Veli Iž, Veli Lošinj, Tar etc. All departments participate in joint stage projects with the Music Academy and the Academy of Dramatic Arts.

Some departments have their own particularities we should mention. Thus, the Department of Conservation and Restoration organizes its practice in situ, at buildings of national cultural heritage, financially supported mainly by the Ministry of Culture. Since 2009, the Department has performed teaching/restoration practice at dozens of structures (the Osijek Gallery of Fine Arts, the church of St. Mary at Lokva Gologorica, the Brezovica Mansion, the Zagreb Diocese Museum, the Haulik Villa in Maksimir, St. Michael's Chapel in Samobor, St. Peter's Chapel in Taborište, the church of St. George in Lešće na Dobri, the Museum of Peasant Uprisings in Gornja Stubica, the Jakovlje Mansion and its sculpture park). Visits were organized to various Croatian heritage buildings (in Istria, Hrvatsko Zagorje, Moslavina, Turropolje, Žumberak, Bani, and Zagreb and its environs). Visits to various institutions are also organized either within the teaching programme or on occasions of events (conferences, professional meetings, workshops, lectures) — such as workshops at the Croatian Conservation Institute, restoration workshops of museums, art galleries and libraries in Zagreb, the Institute of Art History,

the Ruđer Bošković Institute and others. As part of the International Student Conference, students stay at universities in Split and Dubrovnik and visit cultural heritage sites in these cities and surrounding areas. Sometimes the students' graduation works are related to artefacts in the field and imply the need for research in situ. Research associated with a particular issue for which there is no infrastructure at the Department must be done at other institutions, such as scientific research institutes and faculties of the University of Zagreb.

At the Department of Art Education, the teaching performed outside the ALU facilities mainly concerns the graduate study programme, divided into several segments. In the teaching of courses related to the Methodology of Art Education and the attendant courses (Hospitations in Art Education, Methodology of the Creative Process, and Methodology of Art Education — diploma and methodological practicum) the teaching activity takes place in primary schools, museums, art galleries, cultural centres, children's homes and hospitals, with the cooperation of teachers-mentors. Classes in courses related to the methodology of the Art Education course (Hospitations in Teaching of Art History and Methodology of Teaching of Art History — diploma and methodological practicum) take place in secondary schools with the cooperation of teacher-mentors, which is regulated through the Department of Art History of the Faculty of Humanities and Social Sciences. Teaching of various art courses, art history and methodological courses is performed in art galleries, museums and art collections in the City of Zagreb. It is periodically related to current art exhibitions and events with the guidance of teachers. Field work, which is tied to visits to certain cultural centres and regions, is an essential part of the teaching process in the study of Art Education and takes place 1-2 times in an academic year in the form of study tours, lasting 1-7 days with guided tours by a number of teachers. Within the programme of field work students at the Department of Art Education participate in the work of many workshops and art colonies. Field work on the island of Vis has continued since 2008. Preparations for workshops, in particular those related to the preparation of the graduation theses, are done in museums, art galleries, cultural centres, children's homes and elsewhere, depending on the topic of the thesis in the field of methodology.

At the Department of Animation and New Media, classes outside the ALU are tied to numerous projects, workshops and festivals planned in collaboration with art galleries (Karas Gallery, VN Gallery), certain urban locations and institutions (Center for Independent Culture and Youth, Jedinstvo factory site, MM Center, Vrapče Psychiatric Hospital, Zagreb Student Center), and some activities within international projects are organized in collaboration with the Metropolitan University of London. At the beginning of each academic year, based on the Agreement between the Academy of Fine Arts and Zagreb Film, first year graduate students specializing in Animation, together with professional animators and led by renowned international authors, participate in the work of the International Workshop of Animated Film.

Some projects bring together students of different departments as well as different components of the University. For example, several musical and theatrical projects have been realized in collaboration with the Academy of Music and the Academy of Dramatic Arts. Conservation and restoration research work is done in cooperation with the Faculty of Humanities and Social Sciences, the Faculty of Agriculture, the Faculty of Chemical Engineering and Technology, the Faculty of Textile Technology etc.

Almost all these activities resonate on the local, national or international art scenes. The Academy is thus actively involved in the social life, its work is recognizable, and students are actively involved in the work in the art scene, within or outside institutions. This type of teaching provides students with additional experience and allows them to interact with other artists, professionals and citizens, and provides them with the opportunity to present their work to the public.

If they are not valued within the practices associated with ECTS credits, such activities are measured within the

courses for which their teachers are responsible. Participation in this type of activity is an additional argument for rewarding students.

In order to present the numerous activities performed off the ALU systematically, among other things, construction of exhibition space within the future campus is planned.

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

The content of all study programmes on the ALU website can be found in the Study Programmes section (with subsections on Undergraduate Studies, Integrated Undergraduate and Graduate Studies and Graduate Studies), and in the Departments and Chairs section. The information includes data on the duration of studies, ECTS credits, the content of the studies and the title awarded upon completion of each study. In addition, the subsections offer links to the Teaching section showing the detailed schedule of lectures, the teaching schedule (by departments and study groups), the notifications of elective courses and exam dates, and the list of teachers. Postgraduate studies (doctoral and specialist) are in a separate section, Postgraduate Study, with programmes of doctoral studies (Painting, Sculpture and Graphic Arts) and specialist studies (Graphic Arts, and Small Plastic Art and Medallion Art) in PDF format in Croatian and English. The English part of the website gives the content of the study programmes in the Study Programmes section (with subsections: Undergraduate, Graduate, Integrated, Specialist and Doctoral). Given that a revision of the doctoral programme is under way, the relevant texts currently on the ALU website will be updated accordingly.

At different levels, e-learning is carried out in two departments: the Department of Animation and New Media, and the Department of Art Education (1st and 2nd year of undergraduate university study of Art Education: orientation Teaching), while it is being prepared at the Department of Conservation and Restoration (where e-learning covers the course of Chemistry). Upon enrolment, students receive the AAI@EduHr electronic identity they can use to access the e-learning site (moodle.srce.hr) with content and materials of e-courses. At the Department of Animation and New Media students access the necessary teaching materials, as well as weekly assignments and additional literature for the three existing e-courses (2 courses at the undergraduate and 1 course at the graduate level). All students are provided with access to e-material which is an obligatory part of the course;

The e-portfolio in the area of Methodology of Art Education and the attendant courses (first and second year of the graduate study Art Education: orientation Teaching) contains the data necessary for executing students' tasks and useful links and references. The plan is to move the part of teaching that is now conducted by e-mail also to the e-portfolio.

As the implementation of e-learning at the Academy is at the initial, first stage, the plan is to improve and expand e-learning to other departments. The rest of the ALU website should also change to reflect this.

With the aim of improving the system, ALU representatives for e-learning were appointed in 2012 and coordinators in 2014, with two-year terms. The plan for e-learning coordinators is to participate actively in the tenders of the Centre for e-Learning, especially in the competition for Projects of development of e-courses. This competition supports projects that need development and the use of specific technologies and tools through which the teaching content will be interactively presented on the web. The University Computing Centre (SRCE) provides full support and courses are developed through teamwork.

Also, given the specific nature of study at the Academy, the plan is to enrich the ALU website with video and interactive content.

The IT Service of the ALU and the Office for Publishing and Exhibitions (as coordinator) are charged with administrative support and updating of the website.

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

There are 6 departments within the Academy, in charge of the implementation of 5 undergraduate, 5 graduate, 1 integrated undergraduate and graduate, 3 postgraduate specialist and 3 postgraduate (doctoral) university study programmes. The departments are responsible for improving the programmes and the adoption of proposals and plans to amend them.

A more detailed structural concept of the study programmes is given under point a) of this chapter (Configuration of study programmes).

Apart from the minor changes already in place, listed and described under other points, the departments also reflect and plan development opportunities of study programmes through their strategies, missions and visions. The aim is to increase the programme quality and become more competitive and recognizable among European institutions of artistic higher education by improving the qualifications and strengthening their visibility. Other important goals in modification of the study programmes are the improvement and modernization of competences that will provide students with a more favourable position in the labour market ranging from creative and cultural industries to self-employment.

- Display of the programme concept, proposals and plans for improvement and modification of the study programmes according to the departments that implement them

DEPARTMENT OF PAINTING

(Undergraduate and graduate study of Painting, Postgraduate [doctoral] university study of Painting)

The undergraduate university study of Painting is based on the tradition of expression in the medium of painting, which implies and includes the adoption of painting skills with a view to their application in individual artistic work. Upon the completion of the 4-year study (which comprises a series of practical and theoretical courses), students are capable of independent research in their artistic work. The programme of graduate study is focused on summing up the results of one's artistic research and their presentation. The emphasis is on raising awareness of the students' personal criteria in the creation of works and its contextualization into the corpus of contemporary art and the culture of one's environment.

The Department of Painting has a constant tendency to work on modernizing its study programmes, workshops, classes, and the means to support them. A number of projects are planned for the future in order to provide financial support for improving the supply of the classes and workshops with the necessary modern professional educational and working equipment. New courses are planned for launch (e.g. "Creative Exercises through Artistic Themes"). The plan is to reorganize the schedule of existing courses in the study programme, especially in the 3rd and 4th years of the undergraduate study in order to improve the competence of students and to correct the imbalances in ECTS credits of elective and obligatory courses in the 4th year of the undergraduate study. The Department considers the necessity for continuous training and professional development of teachers to be particularly important.

DEPARTMENT OF SCULPTURE

(Undergraduate and graduate study of Sculpture, Postgraduate specialist university study of Medallion Art and Small Plastic Art, Postgraduate (doctoral) university study of Sculpture)

Through its major professional courses, the study programme explores the basic principles of sculpture, but students are also offered a wide range of elective courses through which they firmly connect with other study programmes, which strengthens their power of confident reading and understanding of contemporary art movements.

The essence of the programme concept of the Department of Sculpture has not changed since the last revision and remains a combination of:

- - Traditional-classic study in the first and second year of the undergraduate study of Sculpture;
- - Modern-contemporary study in the third and fourth year of the undergraduate study of Sculpture;
- - Experimental-research study at the graduate study of Sculpture.

However, the need for new courses has appeared in order to develop student mobility, expand learning outcomes and increase the quality of the programme. Following the example of other academies worldwide, the vision of development of the Department of Sculpture focuses on the construction and equipping of modern workshops for wood, stone, plaster, metal, and precious metals. Such workshops would not only meet the needs of all departments at the academy but would also open the possibility of quality training of students in the use of various materials and media and get them professionally prepared for the labour market.

DEPARTMENT OF GRAPHIC ARTS

(Undergraduate and graduate study of Graphic Arts, Postgraduate specialist university study of Graphic Arts, Postgraduate (doctoral) university study of Graphic Arts)

The undergraduate study of Graphic Arts qualifies students for independent work in the field of printmaking, as well as all aspects of applied graphics, graphic design and visual communications (contemporary digital typography, illustration, comic strip, website design, DTP, video game design etc.). The graduate university study programme of Graphic Arts is based on developing personal artistic expression of students through the exploration of new graphic expression and new models of creation and presentation. This includes innovative approaches to the use of technology and work processes. Students are expected to set their artistic work in a broader cultural context and in relation to the social, environmental or ethical issues.

The Department of Graphic Arts strives to modernize and improve all of its study programmes continuously. Improvement of some programmes is related to technological progress and innovation, which implies a permanent acquisition of new means of work and teaching aids. Through its various projects, the Department of Graphic Arts has modernized its workshops and classes quite successfully — given the current economic situation, of course. There is an ongoing discussion at the Department about the introduction of new courses, whose programmes are being developed and discussed within the framework of future programme tendencies. There is a need in the study programmes for new content/courses in the field of photography and video and also computer graphics. The programme of applied graphics would be implemented better with newer technology and a more adequate space (atelier/studio for illustration etc.). The intention is also to link the study programmes with various institutions, economic and cultural.

The programmes of graduate studies are adapted to the interests and activities of students who work on graduation theses, which are very diverse in terms of concepts, ideas, themes and techniques, and different

from each other.

DEPARTMENT OF ART EDUCATION

(Undergraduate and graduate study of Art Education)

The study of Art Education, in addition to painting, sculpture, graphic arts, applied graphics and visual communication, also includes an extensive programme of art history and art theory, as well as the psychological-pedagogical-didactical-methodological group of courses with relevant exercises. The goal is to educate teachers with strong artistic competences, through practical and theoretical work, and using a modern approach, means and methods, to work in the broad field of visual culture and fine arts and be able to combine their own artistic practice and education upon completion of their undergraduate and graduate studies.

Changes related to implementation of study programmes at the Department of Art Education are related to two points. One has already been touched upon earlier in this document and is related to the tendency to transform the study into an integrated one and achieve the exit competences necessary for competing in the current labour market. The other point is related to the addition of new content in the field of contemporary media-technological knowledge and tools that are aligned with the needs of the labour market and habits of the contemporary culture of life (work in art-design graphic programmes, working with new technologies: from filming and editing to 3D printing, etc.).

Such competences can ensure and improve the full development of creative potentials and creative resources of the society.

DEPARTMENT OF CONSERVATION AND RESTORATION

(Integrated undergraduate and graduate university study of Conservation and Restoration of Works of Art; orientation Sculpture, orientation Painting)

The Department is doing systematic and interdisciplinary (arts, humanities and natural sciences) work in educating professionals, who will, in cooperation with other institutions in Croatia, contribute to the transfer of the rich material heritage of cultural assets and artistic creativity to new generations. It also works to raise the awareness of the importance of conservation and active participation in the protection of cultural heritage. The task of the Department is the development and implementation of quality education in order to achieve the desired level of knowledge and skills that the students acquire upon the completion of studies, and the encouragement of active connection with related international institutions.

The goal of the Department is to continuously advance its own teaching staff that will be able to provide specific education to the students, in order to provide them with quality higher education in accordance with the learning outcomes. In order to foster the development of technological innovation in the profession, the targeted procurement of equipment for workshops and laboratories of the Department is planned to continue. By joining various artistic, scientific and technical programmes or projects, the Department integrates into the academic community and society as a whole. With the recent changes in the study programmes and the teaching staff, it has come closer to the desired quality and quantity of teaching. In the coming period, with the monitoring of results, the possibilities for further improvements will be assessed.

DEPARTMENT OF ANIMATION AND NEW MEDIA

(Undergraduate university study of Animation and New Media, Graduate study of Animation and New Media; orientations: Animation, New Media)

The Department is unique in encouraging parallel mastering of classical animation techniques and learning the techniques of new media and the contemporary artistic practice. In accordance with the conviction that no artistic activity or discipline is static and cannot evolve if closed within itself, the curriculum is in a continuous process of reinvention, improvement and upgrading. The goal of the Department is to educate not only a new generation of contemporary authors and artists, but also a new generation of cultural workers.

The Department needs to improve the system of monitoring students through individual and group mentoring; to improve access to learning materials through the institutional and university website (Moodle) and to introduce courses on Moodle that are not represented yet; to systematize the Department library; to digitize the media library and to create a database readily accessible to students, as well as create a digital database of texts for teaching.

While aware of the shortage of space, the Department wishes to develop and improve cooperation with institutions that possess specialized facilities, e.g. film studios.

At the Department of Animation and New Media, orientation Animation, teaching is based on four basic educational-artistic foundations: development and elaboration of ideas, visual character, animation and directing. The development vision of the Department, after fifteen years of experience in the education of film animators, shows that the core component of animation and all of its technological and creative versions should be developed to a larger extent because this is the signature feature of the Zagreb School of Animation and a significant competitive substance in the general European offer of animation.

The study programme of New Media is based on modern, creative teaching that enables intensive integration of critical studies: reflection, discourse and practice in the field of visual art activity. The focus is on film, video, digital media, performance, and social practices.

Due to the excessive workload of students and overly large number of courses, the Department is preparing new study programmes, which should, in accordance with the graduate orientations Animation and New Media, start from the first year of the undergraduate study.

- Display of the programme concepts, proposals and plans for improvement and modification of study programmes of postgraduate (doctoral) studies

POSTGRADUATE (DOCTORAL) UNIVERSITY STUDY OF PAINTING, SCULPTURE AND GRAPHIC ARTS

It was founded in 2003 in the wake of new European higher education practice in the context of the Bologna process, which positions artistic research in analogy with scientific research.

The structure of doctoral studies at the ALU was founded as a practice-based research following the Anglo-Saxon model prevailing in the region and in Europe.

The programme was created on the basis of proposal of instructions for assembling postgraduate programmes of the National Council for Higher Education, which aims to make the postgraduate artistic doctoral studies a component of lifelong learning in the field of arts.

It was designed in accordance with the Ordinance on Scientific and Artistic Areas, Fields and Branches, and belongs to the artistic area, the field of fine arts, and covers the visual art branches: painting, sculpture and the graphic arts.

Basically, the programme consists of three parts: obligatory courses, elective courses and extracurricular activities. The doctoral work is carried out in two components: visual and theoretical. The programmes are comparable with similar programmes of the academies in Prague, Vienna etc.

The study programmes are basically designed with an emphasis on individual approach. Teachers at the Academy are responsible for the courses; if required, external associates from similar academies of the University of Zagreb and other universities in Croatia and the region are also invited.

- Plans and reasons for modifications to study programmes in the near future

Based on many years of practice, positive and negative experiences, a redefinition of the doctoral study and study programmes, and the creation of a new programme tailored to the needs of our times, appears inevitable. It should be at the level of doctoral studies according to the criteria of excellence by EU standards and guidelines, and ensure visibility at the national, regional and international levels

With that in mind, a plan of a new programme is being made. Its basic tasks are:

- Establishing positions on the methodological, epistemological and ontological assumptions of artistic research;
- Consolidation of the existing doctoral study programmes into a single doctoral programme and the creation of adequate, high-quality contemporary art research doctoral study programmes of a wide range of competences;
- Designing the curriculum according to the subject of artistic doctoral research of a thesis, so that it fully supports the specific goals of each individual project, both in the practical and the theoretical parts of the programme;
- Development of individual approach to the study in accordance with the nature of artistic doctoral research;
- Introduction of new courses appropriate to the needs of contemporary art practice and processes, the methodology of artistic research and the practice of contemporary theory;
- Introducing new programmes in conjunction with other arts and humanities areas (interdisciplinary, multidisciplinary, transdisciplinary);
- Ensuring that the programmes provide a thorough knowledge and understanding of relevant practices, discourse and context.

According to the new programme, the study would be based entirely on individual approach, which would be governed by the research topic — from the choice of mentors for practical work, the theoretical mentor or co-mentor, to the curriculum (courses), research process, selected methods, the media and the presentation framework appropriate to the chosen topic.

The aim of this study programme is the realization of innovative and original artistic-theoretical (scholarly) doctoral thesis, which provides a socially useful contribution to the achievement of better, innovative and creative society in all major segments such as education, economy and culture, through research and implementation of the proposed project.



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

The University of Zagreb offers several programmes of teacher education; the pedagogical-psychological and didactic-methodological training of teaching staff in primary and secondary education that did not have courses in pedagogical and psychological group of courses in their undergraduate and/or graduate university studies. At the University of Zagreb the ALU is the home institution for the teaching of Methodology of Art

Education, and this part of the programme of teacher education is performed there, with at least 22 ECTS credits out of the total of 60 (Hospitality - 2 ECTS credits; Methodology of the Creative Process - 3 ECTS credits; Methodology of Art Education 1 - 9 ECTS credits; Methodology of Art Education 2 - 8 ECTS credits).

Cooperation agreement is signed with component institutions of the University that organize the programmes. Such an agreement has already been signed with the Faculty of Teacher Education and the Faculty of Organization and Informatics. If necessary it will be signed with other faculties, according to applications for programmes.

After the completion of the two-semester training and performance of student's duties, with at least 60 ECTS credits accrued, the faculty responsible for the programme issues a certificate of acquired pedagogical-psychological-didactic-methodology education.

At the ALU, lifelong learning is also organized through the postgraduate specialist art study of Graphic Arts and postgraduate specialist art study of Medallion Art and Small Plastic Art. Each lasts two years (4 semesters) and confers 120 ECTS credits.

The Academy has no lifelong learning programmes that do not confer ECTS credits.

At the moment, there is no elaborate and organized system of non-formal and informal learning at the ALU. In the part relating to the field of lifelong learning, the proposal of the ALU Strategy 2014-2020 (with a projection until 2025), includes plans to integrate all forms of and opportunities for additional training into a single comprehensive system. A revision and evaluation of existing programmes and the launch of new programmes (e.g. Museum Pedagogy in Arts; Art Therapy) is also envisaged. The developmental projection includes plans for the establishment of an Institute as the institution responsible for the organization and implementation of the entire range of lifelong learning and education programmes at the ALU, with the possibility of establishing specialized centres and/or specialized institutes within the Institute.

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

There is no system of recognition of competences gained through non-formal and informal education at the ALU. The Agency for Science and Higher Education is working to develop the framework for recognition of outcomes of non-formal and informal learning, exploring the positions of stakeholders on this method of acquiring qualifications and looking at examples of best European and international practice. A representative of the Academy of Fine Arts, who has participated in the IPA project of recognition of non-formal and informal education, is active in the establishment of a sectoral council at the CROQF, where intensive work is being done on the development of a group of learning outcomes to serve as the basis for recognition of non-formal and informal education.

Until the establishment of a comprehensive system at the national level, there is a possibility of evaluating competences acquired in extracurricular activities — if there is a legitimate request — under the Ordinance on Allocation of ECTS Credits to Extra-Curricular Activities of the University of Zagreb, adopted in September 2013. Competences acquired in extracurricular activities are formally recognized with an entry in an additional certificate of study.

Academic recognition of foreign higher education qualifications is based on the Act on Recognition of Foreign Educational Qualification. It is done by the Office for Evaluation of Foreign Qualifications in Higher Education, University of Zagreb.

Requests for academic recognition of higher education qualifications, as well as the recognition of periods of study at a foreign institution of higher education, for the purpose of continuing studies at University in Zagreb, are submitted to the Office with the required valid documents attached. The University website has a section on Academic recognition of higher education qualifications, which includes all relevant information on the recognition procedure, the required forms and contact information.

The process of recognition of exams passed and ECTS credits earned at foreign universities within the framework of ERASMUS and other student exchange programmes is based on the Ordinance on International Mobility of the University of Zagreb. Before a student leaves on exchange, he/she must sign the Learning Agreement containing details of the exchange. After the stay, based on the submitted documentation, the ECTS coordinator at the ALU issues an opinion pursuant to which the ALU Vice Dean for Academic and Student Affairs makes a decision on recognition.

The ALU Office of International and Inter-University Cooperation gives the administrative support.

Students from other studies who transfer to the ALU can have the previous period of study and the acquired competences recognized — if they are equivalent to the competences at the study they are transferring to. The ECTS coordinator at the ALU issues the opinion on the compatibility of the previous studies or about the possibility of transfer and forwards it to the Commission for Transfer of the Department to which the student wishes to transfer. The Commission and the ECTS coordinator conduct the evaluation process and propose a decision on recognition to the Council of the Academy.

Students who enrol at the ALU after studying at other universities may request recognition of already acquired competences equivalent to those acquired in a particular course at the ALU. The applications are considered by the ECTS coordinator at the ALU, who forward his/her opinion to the Vice Dean for Academic and Student Affairs to decide on the recognition of an equivalent course instead of attendance of such a course at the ALU. Administrative support is provided by the Office of Academic Affairs of the ALU.



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

Checking and monitoring of study programs and qualifications is carried out by way of periodic internal evaluations in accordance with the regulations of the University of Zagreb.

The Quality Assurance Board of the ALU conducts an annual evaluation of teaching. The departments submit reports on the evaluation of teaching done during the past school year and the evaluation of the final exhibition of students' works as an indicator of results of the teaching and the success of the studies. The reports are presented and discussed at the annual thematic session of the Council of the Academy at the ALU, in which the results are summed up, problems noted and changes proposed.

Amendments to the existing study programs, as well as possible proposals of new study programs, are initiated by the departments responsible for the study, which send the proposals with attendant explanations to the relevant Chair, the ALU Quality Assurance Board and the Teaching Quality Board, which consider the quality of the required changes and issue their opinion.

The Teaching Quality Board then forwards the proposals to the Council of the Academy, which may approve them, return for revision or reject. The approved proposals entered in the prescribed form, are sent to the Quality Assurance Board of the University, which carries out the further procedure according to the Ordinance on

Procedure of Evaluation of University Study Programs of Undergraduate, Graduate, Integrated Undergraduate and Graduate, and Professional Studies of the University of Zagreb, in accordance with the Act on Science and Higher Education, the Act on Quality Assurance in Science and Higher Education (Official Gazette 45 / 09), the Ordinance on Content of License and Conditions for Issuing License for Carrying out Activities of Higher Education and Carrying out Study Programs and Re-Accreditation of Institutions of Higher Education (Official Gazette 24/10), and the Statute of the University.

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

So far, the Academy of Fine Arts has not introduced procedures based on which the self-accreditation of study programs could be carried out.

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

The Academy of Fine Arts offers five undergraduate, 5 graduate (including one with two orientations), 1 integrated (with two orientations), 2 postgraduate specialist, and 3 postgraduate (doctoral) study programs. We are pleased with the variety of the study programs carried out, as well as the vertical connectedness and passability through the three levels of study (being the only art academy to have postgraduate studies). The studies accredited in 2005, 2006 and 2008 are continuously undergoing improvements. They saw minor changes in 2008 and 2013, and the last minor changes, initiated in 2013/14 are now in the University procedure. The current concept of the postgraduate doctoral study programme is being changed; the work on the project of a new, integrated study programme is under way. Departments have defined plans and proposals for the future improvement and development of study programs. Students acquire competences that enable them to act as independent artists, to work on artistic research projects, in the areas of applied arts, and also meet the increasing demand for qualified staff in the growth sector of cultural industries. Enrolment quotas are small so that the quality level of teaching is maintained and highly motivated students selected at admittance.

For the enrolment into the study programs the Academy conducts an admission procedure which includes verification of specific knowledge, skills and abilities. The competences of graduates from the Academy of Fine Arts are comparable to those from similar studies in Europe and worldwide, which affords our students an equal position when continuing studies at higher levels, as well as in the labour market, in Europe and worldwide. Conversion of the majority of courses to the single-semester format (and all courses are slated for such conversion) supports the horizontal mobility of students and facilitates the recognition of study programs of the Academy within the country and internationally.

The Quality Assurance Board achieves its goals through continuous activities of monitoring and periodic evaluation of study programs. Workshops on Learning Outcomes were organized at the Academy in 2008/09 and 2013/14 and were attended by almost all the teachers. Working groups to carry out analysis of the existing learning outcomes were organized at the level of study programs. All course holders were included in the improvement of the definition of learning outcomes at the course level and of the competences that students acquire upon the completion of the study.

At the Academy teaching is done through many forms of lectures, exercises, seminars and mentoring, and includes work in studios, workshops, laboratories, art galleries, museums, primary and secondary schools, on the movable and immovable objects of Croatian cultural heritage in workshops and in situ, etc. It is carried out

individually, in pairs, in groups, through field work, study tours, professional workshops, art projects, and work on the open-call assignments. In addition to numerous previous sessions of field work, workshops and practice outside the Academy, the mentoring classes should offer more project-based work, field work and problem-oriented teaching. It is necessary to develop a system for financing all types of teaching that take place outside the Academy, through competitive open calls or in cooperation with partner institutions.

A small number of courses have implemented e-learning, and this form of teaching should be fostered more strongly. Teachers should be encouraged towards lifelong learning and improving the teaching skills, while methods of evaluation of such activities through the Ordinance on Assessment and Rewarding of Teachers' Performance.

The Academy participates with other institutions of the University in a programme of lifelong learning for the acquisition of pedagogical-psychological and didactic-methodological education. In this field it is the institution responsible for the field of methodology of art education at the University. However, other programs of lifelong education are lacking, and so is the system of recognition of non-formal and informal education, which is planned to be launched in the coming period.

Through the proposal of ALU Strategy for 2014-2020 (with a projection until 2025), shortcomings in the study programs were identified and activities to improve on them (and on other shortcomings related to study programs) have been planned.

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

Undergraduate study programme of Painting	Full-time students					Part-time students			Total					
	Applying students	First selection	Second selection	Enrolment quota	Enrolled in the first year of the study programme	Applying students	Enrolled in the first year of the study programme	Enrolment quota	Gymnasium		Vocational school		Artistic and unclassified programmes	
									Number	Average grade	Number	Average grade	Number	Average grade
2014/2015	64	44	9	14	13	0	0	0	4	4,16	8	4,26	1	4,80
2013/2014	88	60	11	14	14	0	0	0	2	3,98	8	3,71	4	3,10
2012/2013	68	42	13	14	14	0	0	0	1	4,45	7	4,09	6	3,68
Undergraduate study programme of Sculpture	Full-time students					Part-time students			Total					
	Applying students	First selection	Second selection	Enrolment quota	Enrolled in the first year of the study programme	Applying students	Enrolled in the first year of the study programme	Enrolment quota	Gymnasium		Vocational school		Artistic and unclassified programmes	
									Number	Average grade	Number	Average grade	Number	Average grade
2014/2015	23	17	3	10	8	0	0	0	0	-	8	4,02	0	-
2013/2014	35	21	3	10	8	0	0	0	1	3,3	5	4,18	2	3,77
2012/2013	37	25	2	10	9	0	0	0	0	0	7	4,04	2	3,69
Undergraduate study programme of Graphic Arts	Full-time students					Part-time students			Total					
	Applying students	First selection	Second selection	Enrolment quota	Enrolled in the first year of the study programme	Applying students	Enrolled in the first year of the study programme	Enrolment quota	Gymnasium		Vocational school		Artistic and unclassified programmes	
									Number	Average grade	Number	Average grade	Number	Average grade
2014/2015	58	23	9	10	9	0	0	0	0	-	8	4,29	1	2,89
2013/2014	78	35	9	10	8	0	0	0	3	4,06	4	4,36	1	4,84
2012/2013	66	32	6	10	10	0	0	0	0	-	6	4,55	4	3,35

Undergraduate study programme of Art Education	Full-time students					Part-time students			Total					
	Applying students	First selection	Second selection	Enrolment quota	Enrolled in the first year of the study programme	Applying students	Enrolled in the first year of the study programme	Enrolment quota	Gymnasium		Vocational school		Artistic and unclassified programmes	
									Number	Average grade	Number	Average grade	Number	Average grade
2014/2015	83	39	10	16	16	0	0	0	3	3,92	13	4,19	0	-
2013/2014	75	37	11	16	17	0	0	0	4	3,97	9	4,48	4	3,54
2012/2013	89	41	11	16	16	0	0	0	3	4,25	9	4,55	4	3,50

Undergraduate study programme of Animation and New Media	Full-time students					Part-time students			Total					
	Applying students	First selection	Second selection	Enrolment quota	Enrolled in the first year of the study programme	Applying students	Enrolled in the first year of the study programme	Enrolment quota	Gymnasium		Vocational school		Artistic and unclassified programmes	
									Number	Average grade	Number	Average grade	Number	Average grade
2014/2015	67	40	6	14	12	0	0	0	5	4,11	7	4,29	0	-
2013/2014	73	36	7	14	12	0	0	0	1	4,16	9	4,24	2	4,02
2012/2013	71	29	10	12	10	0	0	0	2	4,27	3	4,41	5	3,99

Integrated undergraduate and graduate study programme of Conservation and Restoration of Works of Art, Orientation: Painting	Full-time students					Part-time students			Total					
	Applying students	First selection	Second selection	Enrolment quota	Enrolled in the first year of the study programme	Applying students	Enrolled in the first year of the study programme	Enrolment quota	Gymnasium		Vocational school		Artistic and unclassified programmes	
									Number	Average grade	Number	Average grade	Number	Average grade
2014/2015	12	8	2	6	4	0	0	0	1	3,97	3	4,59	0	-
2013/2014	14	8	1	6	5	0	0	0	2	4,01	1	4,24	2	3,26
2012/2013	27	12	1	6	6	0	0	0	1	4,43	2	4,53	3	4,09

Integrated undergraduate and graduate study programme of Conservation and Restoration of Works of Art, Orientation: Sculpture	Full-time students					Part-time students			Total					
	Applying students	First selection	Second selection	Enrolment quota	Enrolled in the first year of the study programme	Applying students	Enrolled in the first year of the study programme	Enrolment quota	Gymnasium		Vocational school		Artistic and unclassified programmes	
									Number	Average grade	Number	Average grade	Number	Average grade
2014/2015	17	12	0	6	3	0	0	0	0	-	2	3,43	1	3,40
2013/2014	16	11	0	6	5	0	0	0	1	4,08	0	-	4	3,92
2012/2013	14	11	0	6	5	0	0	0	0	-	1	4,48	4	3,28

For graduate study programmes, data for the first year in this and the past two years.

Graduate study programme of Painting	Full-time students			Part-time students			Average grade
	Applying students	Enrolled students	Enrolment quota	Applying students	Enrolled students	Enrolment quota	
Year							
2014/2015	11	11	16	0	0	0	4,492
2013/2014	13	13	16	0	0	0	4,513
2012/2013	15	12	16	0	0	0	4,596

Graduate study programme of Sculpture	Full-time students			Part-time students			Average grade
	Applying students	Enrolled students	Enrolment quota	Applying students	Enrolled students	Enrolment quota	
Year							
2014/2015	11	11	11	0	0	0	4,366
2013/2014	11	10	11	0	0	0	4,396
2012/2013	8	8	11	0	0	0	4,127

Graduate study programme of Graphic Arts	Full-time students			Part-time students			Average grade
	Applying students	Enrolled students	Enrolment quota	Applying students	Enrolled students	Enrolment quota	
Year							
2014/2015	9	9	11	0	0	0	4,706
2013/2014	9	8	11	0	0	0	4,408
2012/2013	9	9	11	0	0	0	4,554

Graduate study programme of Art Education; Orientation: Teaching	Full-time students			Part-time students			Average grade
	Applying students	Enrolled students	Enrolment quota	Applying students	Enrolled students	Enrolment quota	
2014/2015	24	21	18	0	0	0	4,028
2013/2014	16	15	18	0	0	0	4,048
2012/2013	12	12	18	0	0	0	4,016

Graduate study programme of Animation and New Media; Orientation: Animation	Full-time students			Part-time students			Average grade
	Applying students	Enrolled students	Enrolment quota	Applying students	Enrolled students	Enrolment quota	
2014/2015	8	7	8	0	0	0	4,611
2013/2014	10	7	8	0	0	0	4,341
2012/2013	4	4	8	0	0	0	4,218

Graduate study programme of Animation and New Media; Orientation: New Media	Full-time students			Part-time students			Average grade
	Applying students	Enrolled students	Enrolment quota	Applying students	Enrolled students	Enrolment quota	
2014/2015	10	7	8	0	0	0	4,288
2013/2014	13	8	8	0	0	0	4,569
2012/2013	9	7	8	0	0	0	4,622

Name of the study programme	Year	Full-time students			Part-time students			Number of students coming from other higher education institutions ECTS credits	Average grade
		Applying students	Enrolled students	Enrolment quota	Applying students	Enrolled students	Enrolment quota		
Painting	2014/2015	0	0	0	0	0	0	0	
Painting	2013/2014	0	0	0	0	0	0	0	
Painting	2012/2013	5	5	7	0	0	0	4,6	
Sculpture	2014/2015	0	0	0	0	0	0	0	
Sculpture	2013/2014	0	0	0	0	0	0	0	
Sculpture	2012/2013	2	2	4	0	0	0	4,4	
Graphic Arts	2014/2015	0	0	0	0	0	0	0	
Graphic Arts	2013/2014	0	0	0	0	0	0	0	
Graphic Arts	2012/2013	1	1	3	0	0	0	4,5	

Table 2.2 Pass rate at the study programme

Name of the study programme

Undergraduate study programme Painting

Year of enrolment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007	14	0	0	14	14	0	4,399
2007/2008	14	1	1	12	12	2	4,650
2008/2009	12	0	0	12	12	0	4,463
2009/2010	12	0	0	12	11	0	4,433

Undergraduate study programme Sculpture

Year of enrolment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007	7	0	0	7	6	1	4,260
2007/2008	10	1	0	9	9	1	4,047
2008/2009	7	0	1	6	6	1	4,315
2009/2010	8	0	0	8	8	0	4,225

Undergraduate study programme Graphic Arts

Year of enrolment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007	10	0	0	10	10	0	4,570
2007/2008	10	0	0	10	10	0	4,665
2008/2009	8	0	0	8	8	0	4,465
2009/2010	8	0	0	8	8	0	4,504

Undergraduate study programme Art Education

Year of enrolment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007	16	1	1	14	14	2	3,985
2007/2008	16	1	0	15	14	1	3,959
2008/2009	16	1	0	15	15	1	4,283
2009/2010	17	6	0	11	11	6	4,138

Undergraduate study programme Animation and New Media

Year of enrolment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007	10	0	0	10	10	0	4,335
2007/2008	10	1	0	9	8	2	4,401
2008/2009	8	0	0	8	8	0	4,414
2009/2010	8	0	0	8	6	0	4,686

Integrated undergraduate and graduate study programme Conservation and Restoration of Works of Art, Orientation: Painting

Year of enrolment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007	6	0	0	6	5	0	4,667
2007/2008	7	0	0	7	6	0	4,495
2008/2009	4	0	0	4	4	0	4,655
2009/2010	4	0	0	4	1	0	4,248

Integrated undergraduate and graduate study programme Conservation and Restoration of Works of Art, Orientation: Sculpture

Year of enrolment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007	3	0	0	3	2	0	3,944
2007/2008	6	0	0	6	5	1	4,206
2008/2009	5	0	0	5	2	0	4,384
2009/2010	6	1	0	5	0	1	3,942

Graduate study programme Painting

Year of enrolment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007*	-	-	-	-	-	-	-
2007/2008*	-	-	-	-	-	-	-
2008/2009*	-	-	-	-	-	-	-
2009/2010	11	0	0	11	11	0	4,418

Graduate study programme Sculpture

Year of enrolment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007*	-	-	-	-	-	-	-
2007/2008*	-	-	-	-	-	-	-
2008/2009*	-	-	-	-	-	-	-
2009/2010	9	0	0	9	9	0	3,666

Graduate study programme Graphic Arts

Year of enrollment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007*	-	-	-	-	-	-	-
2007/2008*	-	-	-	-	-	-	-
2008/2009*	-	-	-	-	-	-	-
2009/2010	6	0	0	6	6	0	4,476

Graduate study programme Art Education, Orientation: Teaching

Year of enrollment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007*	-	-	-	-	-	-	-
2007/2008*	-	-	-	-	-	-	-
2008/2009	18	0	0	18	18	0	4,539
2009/2010	13	0	0	13	13	0	4,281

Graduate study programme Animation and New Media

Year of enrollment	Number of enrolled students	Number of students who gained up to 1/3 of possible ECTS credits	Number of students who gained from 1/3 to 2/3 of possible ECTS credits	Number of students who gained more than 2/3 of possible ECTS credits	Number of graduate students	Number of students who lost the right to study	Average grade of the study programme
2006/2007*	-	-	-	-	-	-	-
2007/2008*	-	-	-	-	-	-	-
2008/2009*	8	0	0	8	8	0	4,355
2009/2010	11	0	0	11	10	1	4,681

*) there were no enrolments in the stated study programme in the academic year

Table 2.3 Assessing learning outcomes

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

Undergraduate, graduate and integrated study programmes:

Name of the study programme	Only the final exam			Practical work and final exam	Only preliminary exams/exercises	Preliminary exam/exercise and final exam	Seminar paper	Seminar paper and final exam	Practical work	Other forms
	Final written exam	Final oral exam	Final written and oral exam							
Undergraduate study programme Painting	0%	12%	0%	6%	3%	21%	0%	15%	36%	6%
Undergraduate study programme Sculpture	10%	7%	0%	10%	2%	10%	0%	20%	32%	10%
Undergraduate study programme Graphic Arts	0%	8%	0%	0%	3%	15%	0%	15%	50%	10%
Undergraduate study programme Art Education	3%	0%	17%	3%	11%	23%	0%	3%	34%	6%
Undergraduate study programme Animation and New Media	0%	3%	2%	10%	2%	3%	3%	18%	32%	27%
Integrated undergraduate and graduate study programme Conservation and Restoration of Works of Art, Orientation: Painting	15%	6%	12%	10%	2%	13%	0%	10%	13%	19%
Integrated undergraduate and graduate study programme Conservation and Restoration of the Works of Art, Orientation: Sculpture	19%	6%	11%	19%	2%	11%	0%	8%	9%	15%
Graduate study programme Painting	0%	25%	0%	0%	0%	0%	0%	50%	25%	0%
Graduate study programme Sculpture	0%	0%	0%	0%	0%	0%	0%	50%	25%	25%
Graduate study programme Graphic Arts	0%	0%	0%	0%	0%	0%	0%	33%	67%	0%
Graduate study programme Art Education; Orientation: Teaching	0%	12%	8%	8%	0%	4%	0%	0%	40%	20%
Graduate study programme Animation and New Media; Orientation: Animation	0%	0%	0%	0%	0%	0%	0%	33%	67%	0%

Graduate study programme Animation and New Media; Orientation: New Media	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	25%	63%	13%
Postgraduate specialist study programme Graphic Arts	0%	33%	0%	0%	0%	0%	0%	0%	0%	0%	33%	0%	33%
Postgraduate specialist study programme Medal Arts and Fine Plastics	0%	33%	0%	0%	0%	0%	0%	0%	0%	0%	33%	0%	33%
Postgraduate (doctoral) study programme Painting	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	46%	31%	23%
Postgraduate (doctoral) study programme Sculpture	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	46%	31%	23%
Postgraduate (doctoral) study programme Graphic Arts	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	46%	31%	23%

**If you conduct the professional study programmes, please provide the data for them also .*

Postgraduate specialist study programmes:

Name of the study programme	Only the final exam		Practical work and final exam	Only preliminary exams/exercises	Preliminary exam/exercise and final exam	Seminar paper	Seminar paper and final exam	Practical work	Other forms
	Final written exam	Final oral exam							
Graphic Arts	Yes	Yes	Yes	No	No	Yes	No	No	-
Medal Arts and Fine Plastics	Yes	Yes	Yes	No	No	Yes	No	No	-

Table 2.4

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

Name of the doctoral programme (specializations)	Number of doctoral dissertations defended in the last 5 years	Number of published papers required for dissertation	Number of papers of doctoral candidates published in foreign scientific journals which are relevant for appointment into scientific grade	Number of papers of doctoral candidates published in Croatian scientific journals which are relevant for appointment into scientific grade

Table 2.5. Specify the number of artistic works publicly presented by doctoral candidates as part of their doctoral work.

Name of the doctoral study programme (Orientations)	Number of defended doctoral theses in the last 5 years	Number of publicly presented works needed to appear for defending doctoral thesis	Number of artistic works of the doctoral candidates of international importance, relevant for selection into artistic and teaching grades	Number of artistic works of national importance, relevant for selection into artistic and teaching grades
Painting	7	At least 3	2	At least 3 per doctoral candidate
Sculpture	7	At least 3	1	At least 3 per doctoral candidate
Graphic Arts	4	At least 3	3	At least 3 per doctoral candidate

Table 2.6. Web pages

Name of the study programme	Number of courses for which there are separate web-pages	For the courses for which there is a separate web-page, it includes the following elements (state in each column the number of web-pages which include that element)					
		Goals and contents of the courses and the list of materials	Announcing schedule for the written and oral exams and the consultations schedule	Announcing results of the preliminary exams and written exams for the students	Questions/problems at the previous exam periods	Supplemental teaching material (text from the lectures, PowerPoint presentation, drawings, pictures, video-recordings, etc.)	Possibility of interactive communication between the teachers and the students
Department of Animation and New Media New Artistic Practice 1 New Artistic Practice 2 New Media Department of Conservation and Restoration Instrumental analysis Guidelines for preparing seminar paper	0	-	-	-	-	-	-

Table 2.7. Lifelong learning programmes (up to 60 ECTS credits)

Programmes for Lifelong Learning	Duration	Accredited (yes/no) and by which institution	ECTS (if assigned)
Pedagogical-psychological-didactic-methodical training of the teachers (conducted in cooperation with the University of Zagreb's constituent units)	2 semesters	YES, University of Zagreb	Total of 60; share of the Academy 22 ECTS

3. Students

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

The requirements and manners of enrolment and studying at the Academy of Fine Arts in Zagreb are regulated under the Ordinance on Process of Verification of Special Knowledge, Skills and Abilities of the ALU, 2011, the Ordinance on Admissions Procedure – Graduate Study Programme, 2009, the Ordinance on Studying in Undergraduate and Graduate Study Programmes at ALU in Zagreb, 2011, as well as under the Statute of the Academy of Fine Arts, University of Zagreb, 2010.

Enrolment in the undergraduate and integrated university study programme is possible after a successfully completed admission procedure, which consists of evaluation of success achieved in the secondary education and verification of special knowledge, skills and abilities. Each Department separately defines and prescribes provisions of the procedure of verification of special knowledge, skills and abilities, and the mentioned procedure mostly consists of practical and theoretical part of the examination.

Graduate study programme is conducted at five Academy's Departments (Painting, Sculpting, Graphic Arts, Art Education and Animation and New Media), and each Department organizes and conducts their own admission procedures (examination).

Students applying for the undergraduate and integrated university study programmes mostly come from vocational secondary schools, followed by the gymnasiums (grammar schools) and other secondary schools, both from those in Zagreb and across Croatia. The quality and structure of students applying for the undergraduate study programmes (Painting, Sculpture, Graphic Arts, Animation and New Media, Art Education), can be qualified according to the entry grade average of 4.0 and higher, regardless of the type of school the students come from, and it is evident that the grade average of the enrolled students at the undergraduate study programme Animation and New Media mostly exceeds the mentioned average.

The students enrolled in the integrated undergraduate and graduate study programme Conservation and Restoration of Works of Art, according to the entry grades represent a slight variation, above or under the average of 4.0.

High level of quality of the applying and the enrolled students is primarily achieved through the procedure of verification of special knowledge, skills and abilities, and through the small enrolment quotas (6 to maximum 18 places per study programme), and the structure of the enrolled students is determined by the specifics of each particular Department. Through mentioned specifics of each particular Department, evident is the homogeneity and sufficiency of prior learning of the students. The applicants with a completed vocational secondary school achieve better results in the practical parts of the examination, while those that have completed gymnasiums are more successful in theoretical parts.

Still, in the last few years, there has been an evident lack of homogeneity and prior learning, especially in the theoretical segment. Therefore, during the undergraduate study programme, as a result of the study programmes' concept, these shortcomings are mitigated through structure of the courses and the teaching itself.

For this reason, the students who successfully complete the undergraduate study programme, pass the

admissions procedure (examination) and enrol in a graduate study programme, can further improve their knowledge and skills, and build their own artistic or professional personality.

The grade average of the students enrolled in the graduate and post-graduate study programmes at ALU is beyond 4.0 on the whole, but also exhibits moderate variations with regard to the structure of the study programme, and the share of theoretical and practical courses. Students of the graduate and post-graduate study programmes at ALU, who come from other higher education institutions should also be added to these statistics, and those were enrolled, in the last three years, in the study programme of Animation and New Media (Orientation: New Media, more than half of the enrolled students in the academic year 2014/2015) and Painting.



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

The enrolment quotas in the Academy's study programmes are relatively small, from 3 students enrolled in the integrated undergraduate and graduate study programme of Conservation and Restoration of Works of Art; Orientation: Sculpture in the academic year 2006/07 (however, 4-7 students on the average are enrolled in those study programmes, including also the orientation Painting of the integrated study programme), to maximum 18 students enrolled in the graduate study programme Art Education; Orientation: Teaching in the academic year 2008/09.

Low enrolment quotas, as well as the procedure of verification of special knowledge, skills and abilities, which is conducted for the enrolment in the undergraduate and integrated study programmes, and the admissions procedure for the graduate study programmes, ensure that the applicants who are enrolled meet the required specific criteria with their motivation and interest in the study programmes of this type. Verifications of the special knowledge, skills and abilities for enrolment in the undergraduate and integrated study programmes consist of several segments, of which each is graded separately, which enables more comprehensive valuation of knowledge, skills, abilities and talent of the candidate. During the procedure, particular study programmes conduct also the motivational interview, during which the Committee assesses the level of motivation of future students.

Organization of teaching, for the most part in the small groups, with the individualised methods of teaching and mentorship work, supports and contributes to the motivation and individual development of each student. Student's development, as well as the acquiring of skills, knowledge and competences, is continually monitored throughout the year, and in that way the student continuously receives feedback on his/her work, and through that also the guidelines for improvements.

For that reason in particular, the pass rate in the undergraduate, graduate and integrated study programmes is high. The majority of students, 80-100%, who enrolled in the study programme also complete the same in the planned period, and only in some of the study programmes and years, 1-2 students lose the right to complete the study programme, which is maximum 20% on the average (exceptionally, in the academic year 2009/10, in the undergraduate study programme Art Education, 6 out of 17 students, i.e. 35% lost the right to study).

The average pass grade in all undergraduate, graduate and integrated study programmes, from the academic year 2006/07 to 2009/10 is 4.347. During that period, the average annual pass grades in the study programmes mostly are approximately the same, with a very small divergence from year to year, and without a significant decline or increase in the average grade.

The lowest pass grade per study year is 3.666 in the undergraduate study programme of Sculpture 2009/10

(with a total pass rate for the students, 9 out of 9), and the highest 4.686 in the undergraduate study programme of Animation and New Media 2009/10 (with a pass rate of 6 out of 8 students).

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

The Academy of Fine Arts informs its future students by means of its websites and printed brochures, by participating in the Festival of Universities, by organizing the Open-Door Days and making visits to high schools in the region. The invitation to compete for admission to the first year of undergraduate studies is published as part of the common invitation of the University of Zagreb. Information on the verification of specific skills, knowledge and abilities can be found on the National Information System for Applications to Higher Education Institution's website, www.postani-student.hr.

Website of the Academy of Fine Arts

Direct information is available on the website of the Academy, www.alu.unizg.hr, where the UPISI (Admissions) section and the corresponding subsections provide all the necessary information on the study programmes, applications for enrolment, verification of specific skills, knowledge and abilities, as well as classification procedures, for all departments and levels of study (undergraduate, graduate, integrated undergraduate and graduate, postgraduate). The Dani otvorenih vrata (Open House Days) and Smotra sveučilišta (University Fair) subsections inform the prospective students about the times and places of these activities. All essential information about the six ALU departments, which add up to a more detailed introduction to the content and structure of the study can be found under the Odsjeci i katedre (Departments and Chairs) section. The PDS (postgraduate) section provides all the information about postgraduate studies at the ALU. All notices and information on assistance and support to students, especially those with disabilities, are in the Info-studenti section. The Stipendije (Scholarships) section provides information about scholarships and how to reach them, as well as useful links. The site also publishes numerous invitations for cooperation, competitions for students and information on the workshops, field trips, guest lectures, etc. Also given is information on the exhibitions and activities of the alumni. All of the above provides information on the qualifications, competences and the possibilities for further education and employment.

Printed brochures

For each upcoming academic year the Academy publishes an info brochure for enrolment in undergraduate and graduate studies, which is available in the student office of the Academy, the Teaching Office and the Library. The brochure offers information on conditions of enrolment, registration, procedures of special knowledge, skills and abilities, recommended reading, important dates etc.

A handbook for doctoral studies, *Priručnik za doktorski studij ALU*, was also published in 2010.

University Fair, Open-Door Days, visits to schools and other events

At the University Fair in Zagreb the Academy participates with a programme of live presentations of drawing, painting, design, etc. for the visitors, videos about the work at the Academy, as well as students' works. Students themselves also take part in the programme. The Open-Door Days at the Academy are most often attended by the interested high school graduates. They can get direct insight into the working atmosphere of individual departments in situ, with expert guidance by teachers and direct communication with students. Once a year a team of teachers is formed and visits high schools in Zagreb and the surrounding counties from which the

candidates arrive.

An information package is under development and will be released in 2014/15.



d) Describe reasons guiding you during design of assessment of learning outcomes (table 2.4.) Specify measures which assure objectivity and fairness during exams.

The acquired knowledge and skills of the students can be verified and graded during teaching, through preliminary exams, seminar papers, practical exercises, art exhibitions, art projects, conservation and restoration projects, etc., and the final grade is determined at the examination (the Ordinance on Studying in Undergraduate and Graduate Study Programmes at the ALU, 2011, Article 35, Paragraph 1).

Due to the diversity of study programmes' structure, distribution of the forms of verification of the learning outcomes differs with regard to the type and level of the study programme. All forms of verification of the learning outcomes, regardless of the study programmes' structure, include continuous monitoring of the work and engagement of the students.

All study programmes conduct verification of the learning outcomes mostly through practical work, for the students to acquire knowledge and skills in the use of techniques and to create independent works of art. Besides practical work, the verification is also conducted through preliminary exams/practical exercises, seminar papers and theses, and through oral exams, in order for the student to acquire knowledge and skills of elaborating and valuating works of art, placing them in the cultural-historical context, to know the technical possibilities and understand the process of producing a work of art, to articulate the art-historical, professional (conservation-restoration), artistic and technological segments. The verification of theoretical and practical knowledge in methodological courses is also included, which encompasses hospitations in elementary and secondary schools. The seminar, final, and oral examination is also included in the study programmes of the graduate and post-graduate studies, where the emphasis is put on critical thinking, research, and own concepts in the field of arts and culture.

Also important is the role of the final exhibition, which presents the works created during the academic year, and shows the effort made and the extent of artistic development of an individual student.

Measures that ensure impartiality and objectiveness at the examinations are regulated under the Regulations on studying in the undergraduate and graduate study programmes at the ALU, 2011, and the methods of knowledge verification, types of examination, openness to public, grading, number of attempts at an exam, scheduling of the examination periods, structure of the Examination Committee and the manner of presenting the thesis are regulated.

It should be noted that the work in small groups and individualised teaching sometimes make objective grading difficult, because the environment and work atmosphere are less formal, the students are observed as individuals, with much understanding for the overall integrity of their personalities. This alone can sometimes result in the loss of criteria for objective grading based on the learning outcomes, and greater individual variations in students' acquired knowledge, skills and competences are tolerated. In the area of student grading, there already are improvements with the workshops on learning outcomes for the teachers held so far, where this issue was also discussed, and other improvements are planned (based mostly on the increase in teacher's competences and the adoption of the Ordinance on ECTS Allocation).

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

Students can express their opinions on relations with teachers through periodic anonymous Teacher evaluation surveys and the anonymous Surveys on evaluation of undergraduate, graduate and integrated undergraduate and graduate studies at the individual components of the University of Zagreb, which have been carried out between 2008 and 2011, respectively.

As the work of the Academy is for the most part envisaged as mentoring in small groups, and 10 students are considered to be a relevant sample for the survey, for individual teachers the results of surveys over three academic years are summed up, cumulatively.

The relatively small number of students who participate in polls throws their anonymity in a certain doubt. The 'group' that evaluates the work of a teacher sometimes consists of a single student, making anonymity a fiction. Students have expressed their dissatisfaction with this.

The teachers receive insights into the student surveys, they also get feedback on the students' perception of teaching performance in the daily interaction with students. Teachers and mentors are also available to students outside the teaching hours (which is reflected in the high ratings in the surveys), so that students can refer to any issues directly, while teachers inform them of activities and the measures taken.

Should students have direct complaints about the work of a teacher related to insufficient effort, irregular teaching, and bad relationship with the students or similar problems, they can make a complaint. It follows a procedure they have been informed about. The complaint is lodged with the head of the department at which the study programme is held, who refers it to the Dean, the Teaching Quality Board and the Quality Assurance Board. The Dean informs the teacher about the complaint and asks for a written statement. He/she also sets a deadline by which the teacher is required to affect the improvement. If necessary, the Dean can call for another meeting, together with the head of the chair and the head of the department, to assess whether an improvement has been effected in the meantime.

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

Students of the Academy of Fine Arts who come from outside Zagreb may be eligible for accommodation in student dormitories. They have to respond to the invitations for applications, run by the Student Center of the University of Zagreb, www.sczg.hr, which assesses the right to housing of regular students in dormitories and the right to financial support for this accommodation. Housing is provided in student dormitory complexes Stjepan Radić, Cvjetno Naselje, Dr. Ante Starčević, and Laščina. Some students are eligible for accommodation in high-school dormitories, while others may be eligible for financial support for private accommodation.

There are several cafeterias run by the Student Center of the University of Zagreb that ALU students can use.

The ALU Restaurant is located at the Academy itself, at Ilica 85, to the great advantage of our students. It is also open to other students of the University. The cost for students is regulated by the Ordinance on conditions and eligibility of financing for the cost of meals for students (Official Gazette Nos. 120/13 and 08/14).

Given the specific needs of ALU students in terms of working space, and in accordance with European traditions, the Academy has made its workshops and classrooms (students' ateliers) available also for extracurricular activities, for the expansion of students' knowledge, skills and competences, since its very inception in 1907. The facilities are open for use in the regular ALU working hours, 8am-8pm. The level of efficiency and utility of ALU facilities for students' activities and personal development has been growing, particularly over the last decade, but the really notable progress is expected upon completion of the ALU Campus project, when the available space should be harmonized with the planned needs, equipment and functionality.

Due to the specific nature of the studies, the facilities used by ALU students cannot be described simply. The main building and the three dislocated departments each have their special ways of organizing space, related to the specific requirements of the study programmes. At disposal are the classrooms (e.g. the Department of Art Education has 14 classrooms available to students), workshops, smaller organized book and video (DVD) libraries, internet access and computer units. The students can also use the resources of other faculties (e.g. the students of Art Education can use the library of the Faculty of Humanities and Social Sciences).

The central ALU library is located at Ilica 85. It has a total of 67 m² of office space of which 15 m² is set aside for the reading room with 9 seats. The opening hours are from 10am to 3pm. The functioning of the library is defined by Article 30 of the ALU Statute. Improvements to the working conditions are tied to the ALU Campus project, an approved project of the University of Zagreb, whose implementation is under way.

Extracurricular activities fall into two segments

Through its offices the ALU organizes various extracurricular activities for its students at various departments, mostly related to the artistic and creative content that extends the regular curriculum. With active participation in these activities students can become eligible for citations. At the student's request such additional activities can be entered in the Diploma Supplement. Each department organizes its own activities in each academic year. They are generally open to all students of the Academy, and to a lesser extent to students of the related faculties and the general public (e.g. the Department of Art Education organizes a 24-hour drawing of comics, the Drawing Marathon (once per semester), Cash&Carry — the open-door day of the Department of Art Education, Talks on Jabukovac (a panel presenting artists on the contemporary scene and the student activities), making of graphic maps, charitable artistic interventions in public spaces (by students and teachers), smaller programmes at various cultural institutions etc. Each department tries to organize activities related to the specifics of its study programme.

The Student Center of the University of Zagreb offers part-time jobs to students through its 'student service' job brokerage. It also has a regular programme of work in cultural, educational, sports and recreational activities. All students at all components of the University can participate and engage in these activities according to personal preferences. The SRCE-data processing centre also organizes courses for students (and teachers and other University staff).

Several cooperation agreements that represent the work of students in public and introduce students to the art scene and possibly the labour market have been made at the level of the entire ALU (a collaboration agreement with CAA-TV, the Passion Heritage project, a contract with INA, etc.).

The ALU Gallery gives exhibitions of works of ALU students, students on exchange and ALU graduates. A proper long-term solution for such presentations will be the construction of a new exhibition room envisaged in the ALU Campus project and a smaller ALU Gallery in the city centre (the Schira Gallery in Preradovićeve Street).



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

The Academy of Fine Arts has adopted special measures to motivate students to greater effort and better studying (rewards, recognition, etc.). They are defined in the Ordinance on Studying in the Undergraduate and Graduate Programmes of ALU, Zagreb, February 17, 2011, with amendments and additions of May 25, 2012 and January 17, 2014. Article 28 of the Ordinance defines the Council of the Academy awards and citations for graduation thesis.

For each academic year the Academy also adopts the Decision of the Council of the Academy on Citations for the first, second, third and fourth years of study.

In Article 54, the Ordinance on Studying in the Undergraduate and Graduate Programmes of ALU sets the requirements for obtaining honours of the Latin classification: Bachelor/Master Summa cum Laude, Bachelor/Master Magna cum Laude, and Bachelor/Master cum Laude. Every year the Council of the Academy adopts a Decision establishing the names of students who have received these honours, which have great significance for the recipients.

Every year the Council of the Academy adopts the Decision whereby the student awarded the Bachelor/Master Summa cum Laude honour is exempted from tuition at the postgraduate (doctoral) study at the ALU. The decision offers great motivation to the students.

In addition to these awards, honours and citations, which are entered in the Diploma Supplement, or issued as special diplomas, and apart from conferring certain rights in accordance with the Ordinance on Studying in the Undergraduate and Graduate Programmes of ALU, the Academy also offers incentives to outstanding students to facilitate their studying, as defined by the following articles:

- Article 22, Exceptionally successful student;
- Article 23, Shortened study;
- Article 48, Early exam term.

In addition to the above, students can use the collaboration of the ALU on various projects and exhibitions to win various awards, citations that carry prizes such as solo exhibitions, prize money or grants of material for their works. Some of the prizes, such as the Essl Award (which brings recognition to young artists in the broader regional art scene as well as prize money) are very significant. There are also competitions for students of the Academy from the broader region and prizes bestowed by various companies. The number of such prizes and competitions varies from year to year and also depends on the efforts of a particular department, as such competitions are tied to specific fields and standards of visual arts.

The Ordinance on Allocation of ECTS Credits to Extra-Curricular Activities (of the University of Zagreb) is about to be adopted for the ALU, too. Its intention is to encourage students to partake in activities that will open an even wider range of experiences in the acquisition of generic/specific skills and competences and open the possibility to participate in the labour market with new knowledge and greater competitiveness.

The ALU final exhibition, which is open to the public, is organized at the end of each academic year. It showcases the quality of the teaching achieved and the quality level of the adopted competences for each student individually. At the same time it is a public presentation of the new names on the scene and the possible introduction of specific projects that are not part of the teaching process but do bring recognition to the participating students. This type of public presentation is exceptionally encouraging; students are strongly motivated and prepare seriously. For most it is their first public appearance. It gives them experience and

serves as a stepping stone for their independent art projects.

The Rector's Award which rewards the best student research papers or artistic achievements has been established in order to encourage and promote critical thinking and creativity, habits of independent education, acquisition of additional knowledge and research skills. Guided by those principles, the ALU participates in the awarding of this prize by preparing the materials and selecting candidates on the basis of the Ordinance on the Rector's Award of the University of Zagreb.



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

Study aid, assistance for students with disabilities and other

The basic institutional support for students of the Academy is the Academic Support, a professional programme through which students receive assistance in recognizing, articulating and resolving problems through individual or group counselling. It is part of the activities of the Office for Student Assistance, for undergraduate, graduate and integrated studies, which is the responsibility of the Vice Dean for Academic and Student Affairs. The activities include advice on learning disabilities, academic writing, fear of failure at exams or public presentations, communication difficulties, dissatisfaction with the choice of study, decisions on suspension of student obligations, relations with colleagues, peers or teachers, problematic psycho-social and health situations, stress etc. The interest of students for specific topics in the Academic Support is appraised by internal surveys.

Additional support to students with disabilities is provided by the Coordinator for Students with Disabilities (who holds interviews and gives expert advice to students and candidates for admission to the ALU), and the student representative in the Coordination for Students with Disabilities. They have been appointed since 2009.

The ALU collaborates with the Student Counselling and Support Centre at the University. Since 2011/12, students of undergraduate, graduate and postgraduate studies at the ALU have been able to pick an elective course on Peer Support for Students with Disabilities (holder is the University of Zagreb, 5 ECTS), in which they can raise their awareness and gain knowledge on equal opportunities for students with disabilities.

Workshops, lectures, conferences

The expert assistant for aid and support to students is continuously improving her knowledge at a number of workshops, lectures, conferences and meetings for professional and administrative staff in the field of assistance to students, working with people with disabilities and special needs, addiction, help with dyslexia, psychological health of students, ensuring support for sexual minority students, and improving the quality of studying for groups of disadvantaged students. The Office for Student Assistance organizes workshops and interactive lectures of the Student Counselling and Support Centre at the University of Zagreb intended for students, in the field of academic, social and life/generic skills ("How to search for and find a job", "How to start and not leave for tomorrow", "What when we stand under the spotlight", "Self-evaluation — the first step in career development", "Entrepreneurship"), and the Motivational Talks workshops aimed at improving the quality of study and employment after graduation. Workshops and lectures are also organized for teachers and staff, as part of continuous lifelong education in the area of improving teacher competence ("Strengthening of professorial competences").

The expert assistant for aid and support to students has participated in the production of manuals on "Students with Disabilities" as part of the Tempus project, Education for Equal Opportunities at Croatian Universities – EduQuality.

Certain departments hold lectures and programmes on professional courses of and employment opportunities. The Department of Conservation and Restoration has held the "Wednesdays at 12 — restoration topics" lecture series, with the sub-topic on "What to Do after the Studies?". The "Conversations on Jabukovac" panels take place at the Department of Art Education and host established artists.

Students organize and participate in student conferences (doing presentations, posters and organizing), which includes the establishment of cooperation with colleagues in the country, the neighbouring countries and the EU.

Individual forms of support

The Academy has established cooperation with the Faculty of Electrical Engineering and Computing in Zagreb in order to improve the quality of studies and practical training for students with disabilities at the Department of Painting of the ALU. Cooperation on the project has resulted in a device for extrusion of paint from tubes, which enables students with a 100-percent disability to get paint out of a tube and work on a painting.

Foreign students, as well as the Croatian students who take part in the international university exchange programmes (in large numbers), receive support from the Office of International and Inter-University Cooperation, which is under the responsibility of the Vice Dean for International and Inter-University Cooperation.



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

The protection of student rights is regulated by Ordinance on Studying at Undergraduate and Graduate Studies of the Academy of Fine Arts (2011) and the Statute of the Academy of Fine Arts of the University of Zagreb (2010), as well as the Statute of the University of Zagreb (2005) and the Statute of the Student Assembly of the University of Zagreb (2008).

Registration and enrollment to the study

The Academy of Fine Arts in Zagreb carries out a procedure of verification of special knowledge, skills and abilities for admission to undergraduate and integrated studies and an admission procedure for admission to the graduate study. The following rights are observed in those procedures:

The Ordinance on Procedure of Verification of Special Knowledge, Skills and Abilities for Undergraduate and Integrated Undergraduate and Graduate Studies of the ALU, 2010, and the Ordinance on Amendments and Addenda to Ordinance on Procedure of Verification of Special Knowledge, Skills and Abilities of the ALU, 2012, regulate the following:

- The right to admission (Art. 11);
- Appeal against the results of the verification of special knowledge, skills and abilities, which is submitted exclusively electronically, by means of forms available through the NISpVU system; the Academy of Fine Arts issues its statements on the appeals also exclusively electronically, through the NISpVU system. Only the appeals based on violations of procedure and material facts are considered (Art. 14).

The Ordinance on Admission Procedure for Graduate University Study of Art Education, Orientation Teaching; and Graduate University Study of Animation and New Media; Orientations Animation, New Media; 2009; and

the Ordinance on Amendments and Addenda to Ordinance on Admission Procedure of the ALU, 2013, regulate the following:

- The right to apply for admission, the right to undergo the admission procedure and the right to enroll in the first year of study (Art. 4, Art. 5, Art. 11);
- Appeal against the admission procedure (Art. 14);
- Right of insight into the procedure of the admission exam (Art. 15).

During the study, the following rights of students are regulated

The Ordinance on Studying at Undergraduate and Graduate Studies at the Academy of Fine Arts, 2011, regulates the following:

- The right to apply for admission to undergraduate and integrated studies (Art. 7, Para. 1 and 3);
- The right to apply for admission to graduate studies (Art. 8, Para. 1 and 2);
- The right to enroll in the study (Art. 9);
- The right of objection of the candidate (Art. 12);
- Appeal against the results of the procedure of verification of special knowledge, skills and abilities (Art. 14);
- Rights and obligations of students (Art. 25, Para. 1);
- The right to subsidized meals, accommodation in a student dormitory and other rights that a full-time student acquires in accordance with special regulations (Art. 25, Para. 4);
- The right to dormancy of obligations, which a student may gain at the discretion of the Vice Dean for Academic and Student Affairs on the basis of a written request with a justification and attendant documentation (Art. 26, Para. 1 and 2);
- Their right to public examination (Art. 38);
- The right to inspect the result of the written part of an exam before taking the oral part (Art. 41, Para. 2); this right is also regulated by the Ordinance on Studying at Undergraduate and Graduate Studies of the University in Zagreb, 2009 (Art. 40, Para 6).

The Statute of the Academy of Fine Arts of the University in Zagreb, 2010, regulates the following:

- The right to apply for admission to undergraduate, integrated and postgraduate study (Art. 60)
- The right of the student to take the exam in early term (Art. 48);
- The right to appeal against a grade (Art. 50);
- The Teaching Quality Board considers student affairs and student requests (Art. 15, Para. 1).

According to the Ordinance on Studying at Undergraduate and Graduate Studies of the ALU, 2011 (Art. 25, Para. 2), and the Statute of the Academy of Fine Arts of the University in Zagreb, 2010 (Art. 61, Para. 1):

- students are given the right to the quality of studies; the quality of the teaching staff; the freedom of thought and expression of opinion; participation in artistic, scientific and professional projects of the ALU according to their abilities and needs of the Academy; the enrollment and taking of exams in courses of their choice in order to acquire additional knowledge; the enrollment and taking of exams in courses of other study programs within the University in accordance with the appropriate general act; the choice of teacher/mentor if there is such possibility; consultations; the use of library and other resources available at the Academy; participation in the decision-making at the Academy according to the Academy general legal acts; alternative forms of taking exams if their psychological and physical condition requires; participation in activities of the student organization at the ALU; lodging of complaint with the Dean in case of violation of any of their rights.

The Statute of the Academy of Fine Arts of the University in Zagreb, 2010 (Art. 16) regulates:

- the right of representatives of the Student Council to a suspensive veto on decisions of the Council of the Academy on issues of special interest to students (regulation of rights and obligations of students, changes in the system of studies, assurance of quality of the studies, adoption of study programs, and setting of the curricula), if it is requested by a simple majority of student representatives on the Council. Upon a suspensive veto, the Council of the Academy discusses the issue in question again. In the repeated deliberation, the decision is adopted by a vote of the simple majority of all members of the Council of the Academy and cannot be vetoed.

According to the Statute of the Student Assembly of the University in Zagreb, 2008 (Art. 22); students can lodge complaints concerning their rights with the Student Ombudsman of the University if they believe that their requests or complaints have not been resolved through the work of relevant authorities of the Academy in a timely or otherwise adequate manner. The Student Council of the Academy has not elected the student ombudsman, so all complaints are processed in this way for the time being.

The Statute of the University of Zagreb (2005) regulates the following:

- Issues of particular interest to students (Art. 25);
- Student status (Art. 54, Para. 2, 3, 4);
- The right to enroll in undergraduate, graduate and postgraduate studies (Art. 55);
- Rights and obligations of students (Art. 56);
- The right of dormancy of obligations (Art. 57);
- Special possibilities of studying (Art. 58);

The Ordinance on Studying at Undergraduate and Graduate Studies of the University in Zagreb (2008) regulates the following:

- The right of dormancy of obligations (Art. 15);
- The right to apply for admission to undergraduate and integrated studies (Art. 9);
- The right to apply for admission to graduate studies (Art. 20);
- The right to enroll in a study (Art. 21);
- The right to lodge complaint (Art. 23);
- The right to transfer (Art. 24);
- The right of insight into the exam documentation (Art. 41, Para. 4);
- The right to appeal against a grade (Art. 51).

Students enter their complaints and petitions on an official form or write them in their own fashion. The registered complaints and petitions are forwarded to the Academy authorities, Vice Deans (in most cases the Vice Dean for Academic and Student Affairs) and the Dean, depending on the type of submission. If the relevant authorities or the Vice Dean or the Dean consider that a complaint or a petition warrants it, additional statements on the matter may be requested from the plaintiff's department, his/her teacher or mentor. A complaint or a petition completed with this additional documentation is submitted to the Teaching Quality Board for recommendation of the resolution and to the Council of the Academy for discussion and decision. Alternatively, the complaint or the petition may be decided upon by the Dean. The student plaintiff is informed of the decision in writing. Most submissions by students are appeals for belated approval of entitlement to student's rights due to the failure to fulfil student's obligations in time.

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

Graduates of the Academy (alumni) participate in various formal and informal activities organized by the Academy. This is the most common way in which cooperation with the alumni is kept and in which the ALU keeps track of their work. The alumni hold regular guest lectures at the Department of Art Education (Razgovori na Jabukovcu [Talks on Jabukovac]) and the Department of Conservation and Restoration (Srijedom u 12 — konzervatorsko-restauratorske teme [Wednesdays at 12 — Conservation and Restoration Topics]) and collaborate on presentations of the Academy at schools as teachers of Art Education. They are also included in professional associations — Croatian Association of Artists (HDLU), Croatian Association of Artists of Applied Arts (ULUPUH), Croatian Conservation Association (HRD), International Institute for Conservation – Croatian Group (IIC) — and in various forms of professional cooperation with institutions with which the ALU has established close collaboration (art galleries and museums and the Croatian Conservation Institute). Information on activities, exhibitions, lectures, etc. of the alumni who provide the Academy with such data can be found on the Academy website.

In a formal sense, a society of the ALU Alumni does not exist yet, but in 2013/14 the Academy of Fine Arts in Zagreb initiated its establishment and the collection of data on the alumni. The working group for this purpose has shaped the strategy (vision, mission, projections of development and objectives of the Society), and has established cooperation with the Almae Matris Croaticae Alumni (AMAC) association at the University. The projection of development of the Society primarily envisages the raising of awareness about the idea and culture of alumni as a form of socially responsible conduct, through promotion and protection of common interests of the alumni, and promotion of the reputation of the ALU and the University as a whole, while monitoring the employment and professional, artistic and professional achievements of the alumni.

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

The Academy of Fine Arts conducts admissions procedure for enrolment in the study programmes, which also includes a verification of special knowledge, skills and abilities, and the evaluation of success achieved in secondary education, which provides a high level of quality of the enrolled students, and therefore we are satisfied with this manner of selection of candidates. We can express dissatisfaction with a relatively small number of candidates applying in general, the cause of which we see in the systematic decrease in the number of teaching hours for art education and other courses that develop creative thinking in elementary and secondary schools in the last decade, and the consequent general decline of interest of society for the areas of culture, arts and education.

The enrolment quotas in the study programmes are relatively low, from minimum 3 to maximum 18 students per study programme annually. The candidates who enrol have the entry grade average of about 4.0, while the average pass grade per study year of all study programmes is 4.3. The pass rate in the undergraduate, graduate and integrated study programmes is high, the majority of students, 80-100%, who enrolled in the study programme also complete the same in the planned period, which we deem to be a good result.

The future students are informed about the Academy through web-pages, printed brochures, participation

of the Academy at the University Fair, the organizing of Open House days, visiting secondary schools in the region, and through the enrolment competition, with which we are satisfied. What is missing is the Information package, which is currently being prepared.

Verification of the learning outcomes is conducted in the course of the year, through teaching, preliminary exams, seminar papers, practical exercises, art exhibitions, art projects, conservation and restoration projects, etc., and at the end of a semester or the year through the final, oral and written examination. Work in small groups and individualised teaching sometimes make the objective verification of learning outcomes and grading difficult, therefore it is necessary to introduce more precise criteria for grading, as well as to motivate teachers for improvements in teaching competences.

Students can express their opinions regarding the work of teachers in periodic anonymous surveys for the teachers' assessment, and the anonymous surveys on the study programmes valuation, and they can submit complaints to the Dean and the Academy's bodies. Due to the small number of students per study year, students are not guaranteed a complete anonymity in the surveys.

Students realize the right to accommodation at students' residence halls or a subsidy for private accommodation, and they also realize the right to a subsidy for nutrition at the canteen within the Academy or other student canteens. Almost all workspaces at the Academy, ateliers, workshops, Classes, are at their disposal also outside teaching hours, from 08:00 to 20:00 for their independent work, and the Academy's Library with study rooms is open from 10:00 to 15:00. The extra-curricular activities are partly connected to the artistic and creative contents at the Academy, and partly to the organization of the Student Center (cultural, educational, recreational and sports).

For their motivation and work, students can be presented with the Academy's Awards and the Rector's Award, and excellence is stimulated with measures prescribed in the Regulations on studying. The Regulations on grading the extra-curricular activities taken over from the University of Zagreb are also being introduced, by which we will realize the conditions for valuation of the students' work, and the generic and specific competences acquired outside teaching hours.

The Academy offers many different forms of support to the students, from individual and group advisory and motivational discussions, lectures and workshops for students, support to students with disabilities, including also individual support, and the cooperation with the University Centre for Advising and Student Support, with which we are very satisfied.

Numerous students' rights are regulated under the Statute of the Academy of Fine Arts, the Regulations on studying in the undergraduate and graduate study programmes at the Academy, and the University's Acts. For the protection or realization of their rights, students submit applications or complaints that are resolved through the work of the Academy bodies, or they are resolved by the Dean. In the following period, we expect the activation of the Student Assembly of the Academy, and the appointment of a student ombudsperson, who will, when so necessary, assist in demanding and realization of the rights of the Academy's students.

Graduate students of the Academy (alumni) participate in different forms of formal and informal activities that the Academy organizes, and the cooperation with them and the following of their work are most frequently realized through those activities. Founding of the Academy's Alumni Society is initiated.

Table 3.1. Student structure

Study programme	Full-time students acad. year 2009/2010	Full-time students acad. year 2010/2011	Full-time students acad. year 2011/2012	Full-time students acad. year 2012/2013	Full-time students acad. year 2013/2014
Undergraduate university study of Painting	53	50	53	55	56
Undergraduate university study of Sculpture	35	40	39	37	36
Undergraduate university study of Graphic Arts	38	38	36	36	35
Undergraduate university study of Animation and New Media	23	28	27	27	32
Integrated undergraduate and graduate university study of Conservation and Restoration of Works of Art; orientations Painting and Sculpture	55	63	64	64	58
Graduate university study of Painting	11	19	24	18	22
Graduate university study of Sculpture	9	8	11	14	14
Graduate university study of Graphic Arts	6	10	15	14	14
Graduate university study of Animation and New Media; orientations: Animation, New Media	19	30	33	33	34
Undergraduate university study of Art Education	52	52	53	56	57
Graduate university study of Art Education; orientation: Teaching	31	40	37	39	44
*Undergraduate university study of Painting	10	2	0	0	0
*Undergraduate university study of Sculpture	5	1	0	0	0
*Undergraduate university study of Graphic Arts	6	3	0	0	0
*Undergraduate university study of Art Education	20	2	0	0	0
*Undergraduate university study of Animation and New Media	7	1	1	1	0
*Undergraduate university study of Conservation and Restoration of Works of Art; orientation: Painting	5	0	0	0	0
*Undergraduate university study of Conservation and Restoration of Works of Art; orientation: Sculpture	4	0	0	0	0

Table 3.2 Student standard
(Specify the data on the following elements of students' standard in your institution)

	Area (in m2)	Number of seating or active workplaces
Study area	1500 m2	The entire student population of ALU*
Student restaurant (for X-card users)	150	66
Other restaurants	50	20
Boarding	-	-
Sports objects	-	-
Facilities for student associations and cultural activities	1000 m2	The entire student population of ALU*
Recreation facilities	-	-

*As explained in the text, the spaces for learning and spaces for student associations and cultural activities are related to the specific manner of use of spaces in the student ateliers – Classes at ALU, which after the completion of teaching hours remain open for student use, for creative work and learning (considering specificities of learning methods in the teaching programme of ALU,) to the possibility of student associations' activities and performing cultural activities and programmes. The Table includes the spaces appropriate for these activities, because the surface areas of particular spaces of the student Classes is also different.

Table 3.3 Graduate employment

Name of the Study Programme	Number of students who graduated in the last 3 years	Number of unemployed according to the Employment Service statistics
Undergraduate study programme Painting	34	2
Undergraduate study programme Sculpture	28	1
Undergraduate study programme Graphic Arts	26	0
Undergraduate study programme Animation and New Media	24	2
Integrated undergraduate and graduate study programme Conservation and Restoration of Works of Art; Orientations: Painting, Sculpture	32	12
Graduate study programme Painting	39	18
Graduate study programme Sculpture	25	8
Graduate study programme Graphic Arts	25	10
Graduate study programme Animation and New Media; Orientations: Animation, New Media	40	10
Undergraduate study programme Art Education	51	3
Graduate study programme Art Education; Orientation: Teaching	45	12
4-year Undergraduate study programme Painting	4	27
4-year Undergraduate study programme Sculpture	1	18
4-year Undergraduate study programme Graphic Arts	4	22
4-year Undergraduate study programme Art Pedagogy	13	15
4-year Undergraduate study programme Animation and New Media	5	5
4-year Undergraduate study programme Conservation and Restoration of Works of Art; Orientation Painting	0	8
4-year Undergraduate study programme Conservation and Restoration of Works of Art; Orientation Sculpture	1	6

4. Teaching Staff

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

It is clear from Table 4.1. that the structure of the staff is characterized by a larger number of senior teaching positions (full and associate professors; 22 + 27), in relation to a small number of assistant professors (14). A possible improvement or balancing the ratio in favour of assistant professors would be in a human resources policy that would systematically monitor assistants, most of whom are close to gaining the doctorate. The total number of assistants (13) is too small compared to teachers in the science or art teaching positions (total of 65). The average age is generally satisfactory but too high in certain grades (full professors, average age 63).

Over the past five years the number of full-time teachers has been 80 on the average (77 in academic year 2009/2010; 78 in 2010/2011; 79 in 2011/2012; 83 in 2012/2013, and 83 in 2013/2014). The number of part-time employees has dropped drastically (73 in academic year 2009/2010; 47 in 2010/2011; 46 in 2011/2012; 32 in 2012/2013; and 35 in 2013/14).

It follows that, currently, in terms of ratio of full-time teachers (83) to associates (35), the full-time employees are dominant. The share of external cooperation is acceptable, especially for programmes that promote inter-institutional and interdisciplinary collaboration.

The fundamental problem with the human resources policy is the inability to employ assistants and retain junior art researchers. In terms of employment we are limited by the human resources policy at the level of the University and the relevant ministry. In addition, a major problem, which stems from the structure of the teaching staff, is the increasing workload of teachers due to the ongoing reform processes. Their prescribed teaching obligations do not leave them enough time to devote to artistic and scientific research.

The structure of teachers and associates meets the basic criterion of study program coverage. That means that the institution can independently conduct programs for which it has obtained approvals by the Ministry of Science, Education and Sports. The number of full-time teachers exceeds 50% in all study programs, which can partially be explained by the fact that the Academy of Fine Arts of the University of Zagreb, is the oldest institution of higher art education in Croatia, which has been accumulating the artistic potential from all over Croatia during its 108 years of existence in the best possible way. A large number of the best Croatian fine artists, in accordance with the criteria that change over time, has thus concentrated at our institution. For some time, the practice was to employ the established, top-level artists by invitation. Today, that is not possible, just as it is unfortunately not possible to invite artists from abroad, to convey their fine art experiences to students over a certain period of time. Although the law and the Statute of the University recognize the institute of visiting professor, in line with the European practice, this possibility is not utilized due to financial constraints, even though it would doubtlessly contribute to the quality of teaching. This limitation is compensated by the occasional visits of foreign artists, in the form of workshops, lectures, presentations, etc.

The proportion of teachers per title is not satisfactory due to contextual factors: ALU does not have a legal possibility for recruiting young artists in the way analogous to junior researchers. The already established artists apply to the rare assistant positions; recently graduated students rarely (almost never) do, which results in a fast advancement to the full-professor (appointment after three years). Secondly, in the period of intensifying

the developmental work positions, in accordance with the Ministry of Science, Education and Sports policy, a significant number of assistant professors was employed, who skipped the assistant's experience, in contrast to the previous generations. This created an imbalance to the detriment of the assistants.

The external associates are selected under the strict criteria of the ALU only when we cannot cover certain contents from our own resources. For example, the ALU has a joint Art Education study program (Art Education Department) with the Faculty of Humanities and Social Sciences, because Art History is part of the program.

The ALU has a constant problem of covering the group of psychological and pedagogical courses, which it solves — sometimes with huge organizational difficulties — in cooperation with other constituent units of the University.

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

Ratio of teachers to students over the past 5 years

Academic year	Teachers		Total number of teachers	Students	Teacher/student ratio
	Full time	Part time			
2009/10	77	73	150	389	1/2.6
2010/11	78	47	125	387	1/3
2011/12	79	46	125	393	1/3.1
2012/13	83	32	115	394	1/3.4
2013/14	83	35	118	402	1/3.4

Over the last five years, the number of full-time teachers averaged 80, with the average of 393 students. While the total number of teachers has been in constant decline (from 150 in 2009/10 to 118 in 2013/14) the number of students has slightly increased.

It is evident that the number of part-time employees has dropped by as much as 50%. Unfortunately, it has not been a result of a planned reduction of the teaching staff but of the need to reduce the spending of parts, as well as the whole, of the University. The tendency has been to reduce the number of external part-time staff every year, which has increased the burden on full time teachers, almost always above the regular norm.

Art education at university level is largely based on individual approach and tutorial work in small groups, through practical work of students, from the beginning to the end of the study. The number of students in groups cannot be changed because it depends on the level of the study programme, the year of study, specialization, orientation, course and class, so that the teacher for each group must hold classes separately. If the quality and continuity of teaching and acquisition of knowledge and skills in different areas (arts, natural sciences, humanities) is to be maintained, and the students are to acquire the necessary competences, the staffing necessary for such specific conditions must be secured.



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

The proportion of teaching workload of Academy teachers and external associates in the undergraduate and graduate study programs of Painting, Sculpture, Graphic Arts, and the Animation and New Media is about 2.6-13.4% for the external associates, and 86.6-97.4% for the teachers employed at the Academy.

For these study programs, external associates are teaching classes that are beyond competences of the full-time teaching staff of the Academy, and they represent the necessary supplement to the learning outcomes of the study programs.

In the undergraduate and graduate study programme of Art Education, orientation Teaching, as well as in the integrated undergraduate and graduate study programme of Conservation and Restoration of Works of Art, the share of external cooperation is significantly higher, and it is 33% on average. The reason for this is the interdisciplinary nature of the study programs and the need for more professional courses, which due to their specificities are conducted by teachers from other constituent units and institutions. In the last several years, for these study programs, the external associates' engagement trend is declining due to cut-backs in funds, and the classes for which there is no coverage are conducted by the Academy teachers, if possible. That results in a work overload on the part of certain teachers.

Due to the insufficient number of teaching assistants, teachers in the undergraduate and graduate study programme of Animation and New Media have especially high teaching workload.

In terms of the types of teaching, the full-time teachers conduct the mentorship work almost in entirety (except for a very small percentage, in certain study programs only). Seminars, exercises and other forms of teaching are also, for the most part, conducted by the full-time teachers (and the external associates conduct the majority of seminars and exercises in the undergraduate and graduate study programme of Art Education), whereas the lectures, almost in all undergraduate and graduate study programs, are held by both the full-time teachers and external associates (full-time employees always in significantly higher percentage).



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

Due to the large workload at their home institution, teachers of the Academy of Fine Arts rarely lecture at other institutions of higher education.

External engagement of teachers is monitored through the process of consent for teaching at another faculty or university. The institution of higher education that has a need to retain a teacher from our faculty has to issue a request to the Dean of the Academy to give consent for external engagement of the teacher. At that point, the teacher's workload is assessed and the consent issued or denied on that basis. Consent is given in agreement with the Decision on Teaching by Teachers of the University of Zagreb at Other Institutions of Higher Education Within and Outside Croatia, adopted by the Senate of the University of Zagreb (2009 and 2012), and with the Decision on Amendments to the Decision on Teaching by Teachers of the University of Zagreb at other institutions of higher education within and outside Croatia, adopted by the Senate of the University of Zagreb (2013). Once it is issued, the institution that wishes to retain a teacher of the Academy as a part time staff member makes a contract with the Academy — Agreement on Teaching at the Undergraduate and/or Graduate Level — which sets conditions and obligations of both parties. The same procedure is used when

the Academy engages an external part-time staff member from another faculty. In that case, the Academy seeks consent from the other institution of higher education to retain its staff member and then makes the Agreement on Teaching with that institution.

For short-term external engagement (artistic, professional and scientific projects), teachers themselves seek consent from the Dean.

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

The size of student groups for lectures, seminars, exercises and mentorship is designed with regard to the specific requirements of artistic orientations of study programmes and the resources of the Academy, and in accordance with the staff and space capacities of the Academy, while putting the effort in following the standards of the Bologna study program. The Academy enrolls a relatively small number of candidates to its undergraduate, graduate, integrated and postgraduate study programs, and therefore the groups for certain types of classes often comprise a small number of students, which is a necessity and a specific characteristic of the higher education in arts also at other academies.

In that context, the student groups at the Academy are different in size for theoretical and practical courses, artistic and scientific ones, and they also vary with regard to the study year and the level of the study program, and the type of course.

The number of students in study groups for lectures depends on the course type (theoretical or practical), and there are accordingly two types of implementation. The first type, for the theoretical courses, is envisaged for the group size of 30 to 50 students, where the lectures are jointly attended by the students from the same study year, from several different study programs. The second type of attending lectures, for the practical courses, includes smaller groups, namely from 6 to 18 students, and it pertains to the courses specific for a particular study program, where the lectures are mostly combined with the exercises.

Groups for seminars are subject to the same concept as lectures that include 30 to 50 students from several different departments, since the seminars are held in combination with these lectures.

Groups for exercises are subject to same concept as lectures that include 6 to 18 students, and they pertain to the courses specific for a particular study program, where lectures are mostly combined with exercises.

Combined mentorship with exercises, for example for the artistic course Figure Drawing, includes the groups of up to 60 students, because it is attended by students from different departments, who jointly attend the same course. This course is specific in nature and the conditions for its realization are demanding, so larger groups were formed, but in the future, the distribution of students into several smaller groups is planned, which will depend on the Academy's spatial capacities.

The art/professional courses specific for a particular study programme are for the most part conducted in smaller groups of 6 to 18 students, in the 1st and 2nd year of the undergraduate study program, or through mentorship, and individually in all other senior years and levels of study programs, in groups of 3 to 6 students, who have the workspace provided (workshops and ateliers, so-called Classes) for executing visual art exercises and artworks. Teaching in professional courses is also conducted in smaller groups, of up to 18 students, or individually through mentorship.

The size of student groups in lectures, seminars, exercises and mentorship Classes is appropriate for their purpose and requirements of the art study program, and this results in favourable outcomes in the way that

students are given the opportunity for quality attendance of all forms of teaching. The size of student groups is in alignment with a particular type of course, the level of difficulty and other specificities of the study program. The concept of groups in mentorship Classes, which includes 3 to 6 students in separate spaces/Classes, ensures excellent efficiency and direct teaching, as well as communication with individual students.

The size of student groups is well-apportioned in accordance with the nature of a particular courses but there is a problem of spatial capacities, which should be alleviated with a construction of the ALU Campus in the near future.

Student questionnaires pertaining to two years were analysed, namely the academic year 2011/12 and the academic year 2012/13, where the surveyed students were undergraduates. 23 students were surveyed in the academic year 2011/12, who in the chapter "Work of the services and general conditions for studying at the constituent unit", under the question of Appropriateness/adequacy of space with regard to the number of students, gave the grade of 3.78, and in the academic year 2012/13, there were 12 surveyed students, who gave the grade of 3.78. It can be concluded that the average grade of 4 is a satisfactory result of the student surveys, taking into consideration the previously mentioned problem of the Academy's space capacity deficit.

 **f) Specify indicators for assessing competences of your full-time and part-time teachers. Comment on the comparability of those indicators in Croatian and international context. State opinions of the students mentioned in questionnaires and their effects.**

The main indicators of artistic and scientific competence of full time and part time teachers at the Academy are the artistic and professional works performed and the scientific and professional papers published, together with prizes, exhibitions, symposia, study visits, etc. The assessment of teaching competence is carried out through regular surveys among students. Another important indicator is the success of students, such as the number of student winners of awards for success, the Rector's Award, participation in exhibitions; artistic, scientific and professional projects; scientific and professional conferences, student works, etc.

The competence of teachers and part time teaching staff is evaluated every five years, at appointment or reappointment to science teaching position, art teaching position, associate position (for ALU teachers), or to the nominal scientific title, nominal artistic title, or nominal title for part-time ALU teaching staff under the provisions of the Act on Scientific Activity and Higher Education (Official Gazette Nos. 123/03, 198/03, 105/04, 174/04, 07/02, 49/07, 45/09, 63/11, 94/13, 139/13 and 101/14) as well as through the checks of compliance with the conditions for science teaching and art teaching positions set by the Rectors Conference.

A teacher appointed to a teaching position for the first time must give an inaugural lecture before the teachers and students of the ALU.

The competence of teachers and associates is also evaluated on the basis of the anonymous "Survey on evaluation of undergraduate, graduate and integrated undergraduate and graduate studies at the individual components of the University of Zagreb" carried out every year since 2011, and the periodic anonymous "Teacher evaluation surveys" that the ALU has been making since 2008. The survey covers all full time and part time teachers. In addition to answering the questions offered by the survey the students also have the opportunity to comment and give personal impressions and suggestions for improvement related to the study. The students' comments have proved to be very useful, being a testimonial to both the positive and the negative experiences from the lectures. Every teacher takes them into account when planning improvements to their teaching competences and methods. The results of the surveys over the past five years (from 2008/09

to 2013/14) show that the mean score for the teachers is a relatively high 4.4.

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

The Academy does not have a plan of institutional support to teachers and external associates in the field of training and improving teaching competences, and in that regard an appropriate Ordinance, which is a standard practice abroad. The reason for this lies in the fact that the Academy does not have a possibility to include in the annual financial plan the item that would ensure support for a training in Croatia and abroad.

Improvement of teaching competences therefore depends on the individual effort on part of the teachers. The teachers manage in different ways. In part, they expand their teaching competences through workshops and seminars, organized by the University, through cooperation with similar institutions and constituent units of the University, and through personal efforts within the scope of their activity, by following new pedagogical practices in the higher art education. The teachers mostly acquire new teaching experiences through University's Mobility Program. On the average, in a particular academic year, 14 ALU teachers realize some form of the academic mobility. These are mostly professional study visits within international art programs and projects. Foreign visits of the ALU teaching staff are shorter in nature and in general do not last longer than 10 days.

The exception are the foreign visits for the purpose of professional improvement within residence programs, which generally last for one month.

One-semester visits for the purpose of teaching are extremely rare, and in the last 5 academic years, only one such visit has been recorded.

Approximately one third of all foreign visits of the teaching staff pertain to professional study visits within international art programs and projects, which are realized outside the institutional cooperation agreements framework, or some other programme of academic mobility.

Also noticeable is a relatively low utilization of the mobility opportunities within ERASMUS+ program. On the average, in a particular academic year, only 2 ALU teachers realize visits to a foreign higher education institution within ERASMUS+ program.

When compared with other higher education institutions and similar artistic academies in the world, the ALU does not pay sufficient attention to acquiring new teaching competences within psychological-pedagogical group of courses. Only the teachers who graduated from the Department of Art Education and the theoretical courses teachers who graduated at some other higher education institution have the competences in the mentioned field. According to law, artists without prior pedagogical, didactic, psychological knowledge can be appointed to an art teaching position. For that reason, it is very important to change the current practice and in that sense use the opportunities of acquiring the teaching competences within the Centre for Enhancement of Teaching Competences (CeZaN), which was established at the University level, in the interest of raising the teaching quality at all of the constituent units.

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

The Academy has not introduced special formal measures to motivate teachers towards greater commitment, but the plan of the Quality Assurance Board of 2013/14, transferred to academic year 2014/15, includes the adoption of the Ordinance on Assessment and Rewarding of Teachers' Performance, and the Ordinance on re-election and advancement. These will provide the way to value the activities of teachers related to their artistic, scientific and educational work upon advancement through additional point scoring.

All additional activities and commitment of teachers are cited at the Council of the Academy meetings, with the teachers being commended verbally. For exceptional achievements in the field of arts, the Council proposes and nominates them for the annual City of Zagreb Award in the field of arts and the national-level Vladimir Nazor Award.

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

In the past five years, the Academy has published two books by its teachers, which, having passed through the regular process, received the status of university textbooks: MOZAIK — povijest i izvedba (MOSAIC — History and Execution), by Milun Garčević (2009) and NEVIDLJIVA TIPOGRAFIJA — Božji pečat i kristogram u hrvatskoj glagoljskoj inkunabuli (INVISIBLE TYPOGRAPHY — The Divine Stamp and the Christogram in a Croatian Glagolitic Incunabulum) by Frane Paro (2012).

During this period, the Academy also issued other publications, such as catalogues of student exhibitions or monographs of ALU professors (Hinko Juhn and Stjepan Gračan), which partly serve as course literature. In 2010 four smaller titles in the Theoria artistica edition were published: Angelus Novus, Labirint (Labyrinth) and Partitura (Score) by Marcel Bačić and Raspletanje pletera (Unlacing the Interlace) by Frane Paro — booklets based on lectures of the two professors at the postgraduate level. At the Department of Conservation and Restoration, Assoc. Prof. Vladan Desnica, Ph. D., prepared the Instrumental Analysis, a physics textbook. In the same department, the Upute za izradu seminarskog rada (Seminar Paper Writing Primer), a textbook made available online on the ALU website, was prepared by Asst. Prof. Neva Pološki and Asst. Barbara Horvat.

During the past review period, some ALU teachers have also had professional books published by other publishers: Leonida Kovač — Tübingenska kutija (Tübingen box), Anonimalija (Anonymaly) and U zrcalu kulturalnog ekrana: Jagoda Kaloper (In the Mirror of the Cultural Screen: Jagoda Kaloper), Ivana Keser — Film esej (Film essay) and Jadranka Fatur — Orfej i metamorfoze: eseji (Orpheus and Metamorphosis: Essays).

The ALU Publishing Council has drafted the Ordinance on Publishing at ALU and the Strategy of Publishing at ALU, which shift the focus of the publishing from monographs to literature for lectures and students — textbooks, manuals and brochures, as well as translations of relevant literature, in both print and digital versions.

In general, there are few conventional university textbooks for most courses at the Academy. Monographs by various authors, exhibition catalogues, art history reviews and essays on art topics often serve as teaching materials instead. ALU teachers most commonly use a choice of reproductions from monographs and other visual arts publications in their work, with PowerPoint presentations often being used for theoretical programmes.

The literature in the ALU Library is to a large extent in English, in single copies, except for titles that are prescribed as exam literature or are very much in demand. There is insufficient funding for the procurement of a larger number of copies of the same title. Students also have access to professional literature at their Departments. We believe that the available professional literature covers the study programme very well. The ALU Library seeks to follow the demands of the study programme and keeps track of new issues and topics in the visual arts, art theory and visual research.



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

The Academy of Fine Arts currently has 83 full-time teachers and 35 external associates, and the teacher structure meets the basic criterion of study programme coverage. Due to the current human resources policy of the University and the relevant Ministry, it is evident that the external associates' number has decreased in the last 5 years, and consequently, by adjusting the teaching plan and programme to own possibilities and needs, the full-time teachers are experiencing maximum workload. Due to the great workload at their home institution, the Academy teachers very rarely participate in teaching at other higher education institutions. The teachers' workload is also connected with the reforms in higher education (Bologna process, evaluation, analysis and other administrative requirements), which contributed to a great disproportion between an increase in teachers' workload and a decrease in system funding that jeopardizes the quality of university study programs, especially in the programs at the ALU, which are in their structure necessarily connected with scientific institutions and institutes, cultural institutions, museums, galleries, or some other constituent units of the University. This is unsustainable in the long run, because it will affect the quality of study programs and teaching in the future as well. When the possibility of employing teachers and associates is granted again, the entire work of the full-time teachers will be improved by decreasing the number of teaching hours, which are now beyond the prescribed standardised hours, and in that way the sufficient number of hours will be ensured for extra-curricular artistic, professional and scientific work.

The number of full-time teachers in the last 5 years has been 80 on the average, and of the students 393 (1 teacher on 3 students, on the average), as higher art education is based on individual approach and mentorship work in small groups, and the students' practical work, from beginning to end of the study program. It can be said that size of the student groups is appropriate for the purpose and the requirements of an art study program, and this results in a favourable outcome, in a way that the students are given an opportunity for quality attendance of all forms of teaching. For the purpose of quality coverage and teaching, and acquiring knowledge and skills from different fields (arts, natural science, humanities), and finally acquiring the needed competences, it is necessary to further continuously provide the staff coverage for these specific working conditions.

We hope that the obvious problem with spatial capacities will be resolved by the construction of the ALU Campus in the near future.

In order to improve the teachers' competences, it is necessary to motivate their participation in the exchange with other higher education institutions in the country and abroad. The cooperation of teachers with the art and scientific institutions, institutes, museums should be intensified, and the students should be included in the joint projects, and in that way improve the final outcomes of the study programs. Teachers should be motivated for continuous improvements, professional learning and study visits abroad, especially for the semestral visits for the purpose of teaching abroad, in order to acquire experiences that they can apply to the

improvements of own work, and the work of the institution, upon their return.

Formal measures for motivating teachers for greater efforts in teaching, but also professional and artistic work, should be introduced.

Despite all the mentioned deficiencies and the need for improvements, the Academy teachers are given a very high grade by the students, 4.40 on the average.

Table 4.1. Staff structure

Staff	Full-time staff		Cumulative employment		Full-time teachers who are employed part-time in other institutions	External associates	
	Number	Average age	Number	Average age		Number	Average age
Full professors	22	63			3	9	64
Associate professors	27	51				5	60
Assistant professors	14	43			3	7	43
Teaching grades	2	58			1	5	53
Assistants	13	38				9	41
Expert assistants	4	51				9	64
Junior researchers	1	29				5	60
Technical staff	24	51			-----		
Administrative staff	23	45	1	46	-----		
Support staff					-----		

Table 4.2. Workload of full-time and part-time teachers (external associates)

Study programme name	Lectures		Seminars and auditory exercises		Mentorship*		Other forms of teaching	
	Full-time teachers	Part-time teachers	Full-time teachers	Part-time teachers	Full-time teachers	Part-time teachers	Full-time teachers	Part-time teachers
Undergraduate study programme Painting	765	274	60	0	2900	0	342.5	80
Undergraduate study programme Sculpture	525	334	60	0	1980	0	1797.5	155
Undergraduate study programme Graphic Arts	630	154	60	0	1580	0	2720	50
Undergraduate study programme Art Education	390	914	45	204	2100	0	1020	186
Undergraduate study programme Animation and New Media	1940	374	60	0	645	0	1530	20
Graduate study programme Painting	20	20	15	0	720	0	0	0
Graduate study programme Sculpture	20	20	15	0	500	60	60	0
Graduate study programme Graphic Arts	20	20	15	0	580	0	0	0
Graduate study programme Art Education; orientation: Teaching	420	750	225	517.5	3135	60	630	210
Graduate study programme Animation and New Media; orientations: Animation, New Media	660	0	90	0	1590	0	1350	0
Integrated undergraduate and graduate study programme Conservation and Restoration of Works of Art; orientations: Painting, Sculpture	2560	1438	271.5	90	4140	255	840	301

***Only relevant for the artistic field.**

Table 4.3. List of teachers

Teacher	Grade	Academic degree	HEI which issued the qualification	Field	Date of last selection into grade	Cumulative employment percentage	Workload on the employer institution in standardised teaching hours	Workload on other institutions in standardised teaching hours
Andrej Aranicki	Associate professor	Master of Art M.A.	Hungarian Academy of Fine Arts – Restoration Department	Fine Arts	2013	100%	727.5	
Nevenka Arbanas-Dujmović	Full professor	M.A., Graphic Expressions	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	450	
Dubravka Babić	Full professor (tenure position)	M.A., Graphic Expressions	University of Zagreb, Academy of Fine Arts	Fine Arts	2002	100%	270	
Josip Baće	Assistant professor	Academy-trained painter-graphic artist	University of Zagreb, Academy of Fine Arts	Fine Arts	2010	100%	300	30
Gordana Bakić-Vlahov	Assistant professor	Professor of Art Education	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	540	
Darko Bakliža	Full professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	495	75
Snježana Ban	Assistant	Professor of Art Education	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	180	
Petar Barišić	Full professor	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	600	
Aleksandar Battista Ilić	Associate professor	Academy-trained painter-graphic artist	University of Zagreb, Academy of Fine Arts	Fine Arts	2010	100%	786	
Marina Bauer	Assistant	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2009	100%	180	
Neven Bilić	Assistant professor	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	585	

Mile Blažević	Full professor	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	Pending reappointment	100%	450	
Peruško Bogdanić	Full professor (tenure position)	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	270	
Zdravko Brkić	Expert assistant	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2008	100%	720	
Jagor Bučan	Associate professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	445	
Tomislav Buntak	Assistant professor	Professor of Art Education	University of Zagreb, Academy of Fine Arts	Fine Arts	2009	100%	450	
Igor Čabraja	Assistant	Professor of Art Education	University of Zagreb, Academy of Fine Arts	Fine Arts	2010	100%	180	
Tanja Dabo	Associate professor	Master of Art, M.A.	Academy of Fine Arts, University of Ljubljana	Fine Arts	2012	100%	435	
Suzana Damiani	Associate professor	Master of Art, M.A.	Hungarian Academy of Fine Arts – Restoration Department	Fine Arts	2013	100%	650	
Vladan Desnica	Associate professor	Ph.D. in Natural Sciences	University of Zagreb, Academy of Fine Arts	Physics	2012	100%	555	
Slavomir Drinković	Full professor (tenure position)	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	450	
Jadranka Fatur	Associate professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2010	100%	660	
Ivan Fijolić	Assistant	Professor of Art Education	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	180	

Danko Friščić	Assistant professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	595	
Milun Garčević	Associate professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2013	100%	420	
Vladimir Gašparić	Associate professor	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2009	100%	300	
Nicole Hewitt	Associate professor	Doctor of Philosophy	University College London	Fine Arts	2011	100%	681	
Barbara Horvat-Kavazović	Assistant	M.A. Painting conservation and restoration	University of Zagreb, Academy of Fine Arts	Fine Arts	2010	100%	180	
Vojin Hraste	Assistant	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	180	
Ana Hušman	Assistant professor	Professor of Art Education	University of Zagreb, Academy of Fine Arts	Fine Arts	2013	100%	741	
Darko Jakić	Associate professor	Academy-trained painter-graphic artist	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	555	
Dalibor Jelavić	Full professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	405	
Zvezdana Jembrih	Associate professor	Master of Art, M.A.	Hungarian Academy of Fine Arts – Restoration Department	Fine Arts	2013	100%	652.5	
Svjetlan Junaković	Associate professor	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2013	100%	490	
Duje Jurić	Full professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	480	

Krunoslav Kamenov	Senior lecturer	Master of Social Sciences and Humanities, in the discipline of Historical Sciences	University of Zagreb, Faculty of Humanities and Social Sciences	Art History	2011	100%	495	120
Zlatko Kauzarić	Full professor (tenure position)	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	1999	100%	615	75
Ivana Keser Battista	Assistant professor	Ph.D. in scientific discipline of humanities, scientific field of science of art, scientific branch of filmology	University of Zagreb, Faculty of Humanities and Social Sciences	Science of Art	2013	100%	405	120
Lucija Konda Labaš	Assistant professor	Doctor of Arts - Painting	University of Zagreb, Academy of Fine Arts	Fine Arts	2014	100%	315	
Igor Konjušak	Expert assistant	Academic graphic artist	University of Zagreb, Academy of Fine Arts	Fine Arts	2009	100%	540	
Alem Korkut	Associate professor	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	765	
Daniel Kovač	Associate professor	Professor of Art Education	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	735	
Leonida Kovač	Associate professor	Ph.D. in scientific discipline of humanities, scientific field of history of art, scientific branches: history and theory of fine arts, architecture, urbanism and visual communications	University of Zagreb, Faculty of Humanities and Social Sciences	History of Art	2013	100%	600	
Dora Kovačević	Full professor	Academic graphic artist – painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	300	

Ines Krasić	Associate professor	Professor of Art Education	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	645	
Darko Kreč	Associate professor	M.Eng. in Mining	University of Zagreb, Faculty of Mining, Geology and Petroleum Engineering	Mining, geology and petroleum engineering	2012	100%	600	
Andreja Kulunčić	Assistant professor	Academic sculptor	University of Arts, Faculty of Applied Arts and Design in Belgrade	Fine Arts	2009	100%	816	
Željko Lapuh	Associate professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2009	100%	470	
Joško Marušić	Full professor	M.Sc. in Architecture	University of Zagreb, Faculty of Architecture	Architecture and urbanism	2011	100%	720	
Darko Masnec	Assistant	Master of Animation	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	180	
Damir Mataušić	Full professor (tenure position)	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2013	100%	450	
Leila Michieli-Vojvoda	Full professor	M.Sc. in Biology, academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2009	100%	405	
Pero Mmarević	Expert assistant	Master of Philosophy in Education	University of Cambridge	???	2012	100%	540	
Natalija Nikpalj Polondak	Assistant professor	Academy-trained painter-graphic artist	University of Zagreb, Academy of Fine Arts	Fine Arts	2010	100%	375	165
Zoltan Novak	Associate professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	570	
Alen Novoselec	Assistant professor	Professor of Art Education	University of Zagreb, Academy of Fine Arts	Fine Arts	2010	100%	442.5	

Enes Quien	Senior assistant	Ph.D. in scientific discipline of humanities, scientific field of history of art	University of Zadar	History of Art	Pending appointment to the grade of assistant professor	100%	420	
Neva Pološki	Assistant professor	Master of Art, M.A.	University of Ljubljana, Academy of Fine Arts and Design	Fine Arts	2012	100%	560	
Ante Rašić	Full professor (tenure position)	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	555	
Siniša Reberski	Associate professor	Academy-trained painter-graphic artist	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	630	
Krešimir Rod	Expert assistant	Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2008	100%	690	
Igor Rončević	Full professor (tenure position)	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	330	
Maja Rožman	Assistant	Academy-trained painter-graphic artist	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	180	
Igor Ruf	Assistant	Master of Sculpture	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	180	
Ivan Slipčević	Assistant professor	Academic cinematographer	University of Zagreb, Academy of Dramatic Art	Film Art	2011	100%	711	
Damir Sokić	Full professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	645	
Ljubomir Stahov	Full professor (tenure position)	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2007	100%	240	
Dalibor Stošić	Full professor	M.Sc.in Economics, Academic sculptor	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	495	

4. Teaching Staff

Miran Šabić	Assistant	Master of Graphic Arts	University of Zagreb, Academy of Fine Arts	Fine Arts	2012	100%	180	
Domagoj Šatović	Senior assistant	Ph.D. in Technical Sciences, scientific discipline of technical sciences	University of Zagreb, Faculty of Chemical Engineering and Technology	Basic technical sciences	Pending appointment to the grade of assistant professor	100%	450	
Robert Šimrak	Associate professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	Pending appointment to the grade of full professor	100%	540	
Ivica Šiško	Full professor (tenure position)	Academic graphic artist - painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2002	100%	210	
Emil-Robert Tanay	Full professor (tenure position)	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2002	100%	270	120
Milan Trenc	Associate professor	M.A. in Film Directing	University of Zagreb, Academy of Dramatic Art	Film Art	2011	100%	840	
Ksenija Turčić	Assistant professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2010	100%	630	
Vera Turković	Full professor	Ph.D. in scientific discipline of social sciences, humanities and theological sciences - sociology	University of Zagreb, Faculty of Humanities and Social Sciences	Sociology	2010	100%	660	
Tamara Ukrainčik	Associate professor	Master Specialist of Restoration	University of Ljubljana, Academy of Fine Arts	Fine Arts	2013	100%	567.5	
Goce Vaskov	Lecturer	M.Sc. in Architecture	University of Zagreb, Faculty of Architecture	Architecture and urbanism	2013	100%	405	
Matko Vekić	Associate professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	360	

Mirjana Vodopija	Associate professor	Academy-trained painter-graphic artist	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	450	
Tajana Vrhovec-Škalamera	Assistant	M.A. in History of Art and Comparative Literature	University of Zagreb, Faculty of Humanities and Social Sciences	History of Art	Pending appointment to the position of lecturer	100%	480	
Zlatan Vrkljan	Associate professor	Academy-trained painter	University of Zagreb, Academy of Fine Arts	Fine Arts	2011	100%	450	
Sonja Vuk	Assistant	Master of Arts, M.A.	University of Ljubljana, Academy of Fine Arts	Fine Arts	2009	100%	225	

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

Year	Number of newly employed teachers	Number of teachers whose contracts expired
2009/2010	3	2
2010/2011	3	4
2011/2012	9	4
2012/2013	3	1
2013/2014	0	5

Table 4.5. Teaching materials used in the last academic year

Study programme name	Number of textbooks in Croatian language	Number of foreign textbooks translated into Croatian	Number of research papers related to teaching	Number of manuals	Number of instructional materials related to the artistic courses	Number of courses for which there are reviewed manuals on the higher education institution's website	Number of courses for which there is a website with supplementary teaching materials	Number of e- courses
Undergraduate and graduate study programme Animation and New Media	-	-	-	-	-	-	0	3
Integrated study programme Conservation and Restoration of Works of Art	-	-	-	2	-	1	0	3

5. *Artistic, scientific and professional activity*

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

In accordance with the Strategy for the Development of Education in Arts, Artistic Endeavour and Research of the University of Zagreb 2014-2020 (with a projection to 2025), the Academy has adopted its proposal of the Strategy defining the programme of artistic research, creativity and artistic production, as well as scientific research. The strategic programme has been drafted in accordance with the mission, vision and development projection.

The mission of the Academy of Fine Arts of the University of Zagreb is to contribute permanently and significantly to the development of arts and higher education in fine arts and visual culture through conducting all levels of university studies and promoting top level artistic endeavours and research, oriented towards the creative, accomplished and satisfied student, and above all, to nurture the culture of quality and acting in the public interest, common good and overall progress of the community. The basis of the development vision of the Academy is the focus on artistic ideas and creative possibilities as motivation for learning and creativity in general. Therefore, the Academy of Fine Arts in Zagreb needs to be established as the central national higher education institution in the field of fine arts and artistic expression, within the context of European higher education and culture. The development projection in the field of artistic research, production and artistic activities plans to structurally connect all three aspects into a single unit through which all stakeholders within the system will build their creative personalities and transfer experience, both within the institution, as well as in the wider social context.

Since the Academy of Fine Arts employs only five academic staff members with scientific-educational titles, the focus to date has been on artistic research and the scientific research strategy has only recently been drawn up. In view of the guidelines of the Strategy for the Development of Education in Arts, Artistic Endeavour and Research of the University of Zagreb, which emphasize the principle of interdisciplinarity and networking, as well as the inseparability of artistic and scientific research as a basis for the development of creative thinking and aesthetic production from accountability to the community, the promotion of human rights and sustainable development, the Academy of Fine Arts recognizes the need to intensify scientific and interdisciplinary research. An additional reason behind this is the awareness of the recent global change in the very character of contemporary art, which calls for the interaction of art and various scientific fields.

Basic strategic assumptions of artistic research at the Academy of Fine Arts are as follows:

5a.1. Increasing the artistic research activities of the teachers

Current state

ALU teachers are actively developing their independent artistic research and research activities, but these are not visible enough or interconnected into a network.

Teachers, artists, scientists and collaborators are the beneficiaries of artistic, artistic-research, professional or

developmental projects, as well as other forms of activities.

These projects have significantly influenced the teaching segment and communication between students and teachers, and that means the artistic and creative development of all stakeholders.

Development projection

Independent art exhibition activities of the teachers at ALU is dynamic, but for this activity to be systematic and developmental, teachers should carry out artistic-scientific and artistic-research projects as part of their artistic/professional activities within their full time work at the Academy. These projects can be independent, collaborative and interdisciplinary. Artistic projects can last up to five years and must be public and visible. Doctoral studies and doctoral dissertations can also be associated with the projects.

5a.2. Advancing artistic research activities of the teachers in collaboration with students

Current state

Education at the Academy (except for the theoretical group of courses) is for the most part carried out individually or in smaller groups, while in terms of the programme, it is divided into three levels: undergraduate studies which are structurally the basic segment within which basic knowledge is acquired; graduate studies which are structured around research, motivating students to an independent approach to artistic, professional and scientific problems; and doctoral studies, the highest degree of education aimed at interdisciplinary work and research through projects and collaboration for the purpose of uniting artistic and social current events.

Development projection

Expand existing activities through courses and the programme, thereby offering the possibility of expanding artistic education to the segments of cultural and social fields (museum education in the field of arts, cultural tourism, cultural centres, art therapy, designing art projects with educational contents and projects for improving life in the community, etc.).

5a.3. Advancing artistic research activities of the Academy students through an educational plan system, especially in graduate and postgraduate studies

Current state

Students do not have the tools for research work; for the most part they consider their activities unconnected with the context within which they are active. For the most part, there is no systematic implementation of a research procedure which would include an analysis of the materials, forms, processes, concepts, contexts, etc. This shortcoming comes to light most strongly in postgraduate studies, where the lack of systematic work in the research process is most obvious. It is precisely postgraduate studies which should generate dynamic and exciting artistic research activities.

Development projection

Systematically develop the artistic research approach from undergraduate studies; in graduate studies organise courses according to project principles; enrol those students in postgraduate studies who contribute to new knowledge, methods and creativity. Knowledge of a wide range of contemporary and historical material in art and theory is necessary to contribute to the development of the artistic research process. Collaboration projects must be established, lectures be modernized, and the environment of artistic research community be developed, which will at the same time serve as motivation and be competitive. Postgraduate studies should

be reorganized, and a dynamic, attractive, modern, relevant and discursive community be created.

5a.4. Infrastructure - ensuring and stabilizing the financial support for research activities

Current state

Artistic research is conducted through smaller and larger projects of the Ministry of Science, Education and Sports and the Ministry of Culture. Smaller projects have been conducted through financing by the Ministry of Science, Education and Sports for the purpose of achieving the objectives of the educational programme. They are crucial for artistic research and creation in all study programmes. Smaller projects have also been conducted through financing by the Ministry of Culture. These are annual projects.

Development projection

If projects do not have additional financial support, their organisation should be such that the current expenses of carrying them out are borne by the Academy within its regular operations. Of course, the projects should also be financially optimized.

5a.5. Information and visibility system

Current state

The Academy of Fine Arts reports poorly on its activities. The perception of the Academy in public is not always positive.

Development projection

Increase the work on visibility, presentation and promotion of both contemporary artistic production and research through the Academy system, as well as through active cooperation with all relevant institutions. The Academy should stimulate and monitor all activities of relevant artistic projects for the purpose of presenting the overall artistic production of its academic staff and students, contemporary achievements, guidelines and platforms, especially those connecting Croatian arts and culture with the global cultural context which it is a part of. The Academy should advance a perceptive environment favourable for presenting, promoting, getting to know and affirming artistic views, contents and creative resources in constant close interaction, inclusion and participation with society as a whole. In doing so, it would provide a framework for active and relevant participation in designing cultural policies of the RoC, promoting art, creativity, innovation, inclusiveness and openness.

For the practice of scientific research at the Academy of Fine Arts to be able to contribute actively to the strategic objectives of art education in the following five-year period, the following actions are planned:

- Reorganize the chair for theoretical courses
- Establish a department for the science of art and art technology
- Conceive courses in the field of humanities and social sciences, especially the fields of art history and science of art in accordance with contemporary interdisciplinary methodology, which in the past decades has been profoundly influenced by new academic disciplines of visual studies, cultural studies, gender studies, media studies and cultural anthropology.
- Conceive individual syllabuses in the field of humanities and social sciences so they may be applicable in art education, i.e. to enable collaborative practices and teaching based on the development of interdisciplinary art projects.

- Due to the accelerated development of science and technology bringing about constant cultural changes, generating in turn new art formats, new courses need to be introduced constantly, i.e. a series of diverse optional theoretical courses should be offered from various scientific fields (this can be achieved in collaboration with other components of the University)
- Insist on employing quality teaching staff with reliable international references in the interdisciplinary study of the phenomenon of visual culture and contemporary art.
- Insist on hiring research assistants and post-doctoral fellows who would actively participate in the teaching process based on collaborative projects
- Insist on the mobility of teachers from different components of the University of Zagreb, in particular, to hire researchers from the fields of engineering, natural and biomedical sciences to teach
- Intensify international teacher exchanges
- Initiate international collaboration on projects and workshops
- Introduce Curatorial Studies and Visual Studies in the lifelong learning programme, which can be brought about in collaboration with components of the University of Zagreb, science institutes and cultural institutions of the city of Zagreb, and non-institutional actors in the cultural scene.
- Conceive collaborative research projects in collaboration with museums, galleries and associated institutions, and include the scientists from these institutions into teaching
- Ensure financial means for institutional subscriptions to international digital libraries of academic journals, books and primary sources
- Carry out regular evaluation of the scientific productivity of teachers, regardless of the procedure for the election to academic positions
- Establish an Institute for scientific and artistic research, as a precondition for the development of complex artistic research projects and their final production



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

Teachers with art-educational grades have exhibited in the following world renown museums and galleries: Museum of Modern Art (MoMA), New York; Zentrum für Kunst und Medientechnologie, Karlsruhe; Museo Universitario de Arte Contemporaneo, Mexico City; Center for Contemporary Art Ujazdowski Castle, Warsaw; Biblioteca Alexandrina Art Center, Alexandria; Essel Museum, Klosterneuburg; Palais Tokyo, Paris; Nimes Museum of Contemporary Art; Kumu Art Museum, Tallinn; Raum für Kunst und Natur, Bonn; Mye Perfectual Art Museum, Tokyo; Nam Jun Paik Art Museum, Seoul; Künstlerhaus, Vienna; Ludwig Museum of Contemporary Art, Budapest; Centre Pompidou, Paris; as well as at the following international contemporary art biennales: Gwangju Biennale (South Korea), Busan Biennale (South Korea), La Biennale di Venezia, Architekturzentrum Wien, Palazzo Medici-Riccardi Firenze.

They had film and video screenings at the following leading international festivals: Festival of Film Animation, Olomouc; Cartoon Forum, Lille (France); Annecy Film Festival; Animated Film Festival Hiroshima; International Film Festival, Rotterdam. The animated film *Miramare* by the student Michaela Müller, created under the mentorship of Assoc. Prof. Aleksandar Battista Ilić was shown in 2010 within the formal competition of the most prestigious European film festival in Cannes.

Teachers with scientific-educational titles publish their papers in the following journals: *Spectrochimica*

acta. Part B, Atomic spectroscopy; Talanta; Corrosion Science; Journal of Archaeological Science; Acta Physica Polonica; Applied Physics; A Materials Science & Processing; Nuclear Instruments and Methods in Physics Research B – Beam Interactions with Materials and Atoms; X Ray Spectrometry; Synthesis Philosophica; Život umjetnosti; Hrvatski filmski ljetopis.



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

Humanities

- Ivana Keser Battista, "Suvremeni europski igrani film: konteksti i tendencije", Hrvatski filmski ljetopis, No. 76, Hrvatski filmski savez, Zagreb, pp. 77-92; ISSN 1330-7665 (ref. FIAF International Index to film periodicals; A&HCI Art and Humanities Citation Index)
- Ivana Keser Battista, "Esej: razmišljanje u fragmentima", Filozofska istraživanja, Year 33, Hrvatsko filozofsko društvo, Zagreb, 2013, Vol. 2, pp. 258-266; ISSN 0351-4706 (ref. Web of Science/ A&HCI Art and Humanities Citation Index; ERIH; The Philosopher's Index)
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- Milun Garčević, "Mozaiki severnega Jadrana arheološke raziskave in valorizacija", Zavod za varstvo kulturne dediščine Slovenije, Restavratorski center, Ljubljana 2010, compendium, pp. 26-29; ISBN 978-961-269-342-8
- Milun Garčević, "O mosaico romano nos centros e nas periferias: originalidades, influencias e identidades" Conímbriga: Museu Monográfico de Conímbriga, 2011; compendium, pp. 437-441, ISBN 9789727764419972776441X
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- Milun Garčević, "Harmony of nature and spirituality in stone", Stone Studio Association, Belgrade 2013, compendium, pp. 203-212; ISBN 978-86-88507-06-6
- Milun Garčević, "From traditional to contemporary", XIV AIMC World Conference of Contemporary Mosaics Vienna 2014, Institute of Archaeology at the University of Warsaw
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Natural sciences

- Šatović, D., Desnica, V., Fazinić, S., "Use of portable X-ray fluorescence instruments for bulk alloy analysis on low corroded indoor bronzes", in Spectrochimica Acta Part B-Atomic Spectroscopy, Volume 89, pp. 7-13, November 2013. (ref. Web of Science)
- Mudronja, D., Jakšić, M., Fazinić, S., Desnica, V., et. al, "Croatian Apoxyomenos alloy composition and lead provenance study", in Journal of Archaeological Science, Volume 37, Issue 7, pp. 1396-1402, July 2010. (ref. Web of Science; cit. 4)
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In comparison with the related higher education institutions in Croatia, the scope of scientific achievements of the teachers of the Academy of Fine Arts in Zagreb is satisfactory. However, in comparison with the achievements of teachers from relevant western European higher education art schools, the number of scientific papers is troublingly low. The reason for this is the low percentage of employed scientists at the Academy.



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

For the artistic field of our institution of higher education, the most important types of presentations are: exhibitions, festivals and art projects. The most important artistic projects are listed under i).

In the period from the academic year 2009/2010 until 2013/2014, teachers of the Academy of Fine Arts have published the following scientific and professional books used for teaching art studies and humanities in Croatia:

- Leonida Kovač, Tübingenska kutija: Eseji o vizualnoj kulturi i biopolitici, Antibarbarus editions, Zagreb, 2013; ISBN 978-953-249-131-9
- Leonida Kovač, U zrcalu kulturalnog ekrana: Jagoda Kaloper (In the Mirror of the Cultural Screen: Jagoda Kaloper), Hrvatski filmski savez, Zagreb, 2013; ISBN 978-953-7033-40-8
- Leonida Kovač, Anonimalia: Normativni diskursi i samoreprezentacija umjetnica 20. stoljeća, Izdanja Antibarbarus, Zagreb, 2010; ISBN 978-953-249-089-3
- Nicole Hewitt, In Time, Hrvatski filmski savez, Zagreb, 2013; ISBN 978-953-7033-43-9
- Ivana Keser Battista, Film esej, Leykam International, Zagreb, 2013, ISBN 978-953-340-005-1
- Ante Bežen, Siniša Reberski, Početno pisanje na hrvatskome jeziku: Institut za hrvatski jezik i jezikoslovlje, Zagreb 2014; ISBN 978-953-7967-18-5
- Frane Paro, Nevidljiva tipografija, Katedra Čakavskoga sabora Roč, 2012; ISBN 9789535699408
- Jadranka Fatur, Orfej i metamorfoze, Udruga za promicanje oblikovanja i umjetnosti, Zagreb, 2011; ISBN 978-953-55269-5-7
- Milun Garčević, Mozaik: Povijest i izvedba, Academy of Fine Arts, Zagreb, 2009; ISBN 978-953-70720-3-2



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

In a formal sense, the current model of doctoral studies at the Academy of Fine Arts as a practice-based research, which according to the Anglo-Saxon model comprises art practice in painting, sculpture and the graphic arts, as well as theoretical practice, mentors can be persons appointed to the art-educational or science-educational title of assistant professor or higher, or a research associate. This means that they must meet the criteria prescribed by the Rectors Assembly of the University of Zagreb and the Act on Scientific Activity and Higher Education. They must be active and have publicly exhibited artworks or published scientific papers related to their doctoral research in the past five years.

Mentors and co-mentors, and holders of individual courses are typically high-ranking artists and scientists who have been confirmed in the field, with valuable artistic and scientific achievements in the Republic of Croatia or internationally. In addition, mentors are required before taking their first mentorship to attend a workshop organized by the University. The Council of the Academy decides on allowing a professor to become a mentor, on the recommendation of the Council of Postgraduate Studies of the Academy of Fine Arts.

The Academy of Fine Arts in Zagreb is the only higher art education institution in Croatia to conduct a doctoral study programme, therefore, a comparison with similar institutions in the country is not possible. Compared to similar institutions abroad, the doctoral study programme at the Academy is comparable to doctoral studies of academies in Finland and Slovakia. Given the relatively short period of existence, the doctoral studies at the Academy have not reached the level of set objectives. However, there are efforts to create conditions for

achieving the standards of Western European doctoral studies in the arts field.

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

The Academy of Fine Arts has only one junior arts researcher and no junior science researchers. There is no policy for the development of our researchers. Young artists are sporadically employed in associate positions, but there is no systematic policy to stimulate their development. The reason is the lack of finance that would cover the cost of their professional improvement.

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

For the artistic field of our institution of higher education, the most important types of presentations are: exhibitions, festivals and art projects. The most important artistic projects are listed under i).

Only two papers in the field of natural sciences were published as a result of international cooperation, whose authors are teachers at the Department of Conservation and Restoration, Asst. Prof. Domagoj Šatović and Assoc. Prof. Vladan Desnica. Artistic research project ALUMET, aimed at students and implemented for several years in collaboration of the Department of Animation and New Media of the Academy of Fine Arts with the London Metropolitan University, under the mentorship of Prof. Nicole Hewitt of the Zagreb Academy and mentor Prof. Ben Cain of the London University, is at a high level. The multidisciplinary research project "Creative Strategies" of Asst. Prof. Andreja Kulunčić, launched in 2010, should be highlighted as a good example of international collaboration of artists and scientists. The number of scientific and artistic works resulting from international collaboration is not satisfactory, especially in view of the practice of associated institutions in developed European countries.

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

There has been no survey among doctoral candidates, however, from the professors' interviews with doctoral candidates it transpires that the accessibility of mentors for doctoral dissertations and the time devoted to candidates in introducing them to methods of artistic research is very good.

Nevertheless, there is dissatisfaction about the lack in the programme of specific courses that would deal exclusively with methods and methodologies of artistic research and the work process. The new programme, which is currently being developed, is working to incorporate them. In practice, two mentors are most frequently used: a mentor from the main professional subject and a second mentor who is usually a theoretical mentor or co-mentor.

Mentors conduct obligatory joint and individual consultations and are required to hold a minimum of six consultations during an academic year. Since the doctoral programme is based on individualized teaching, mentors hold consultations as needed according to the individual project directly with doctoral candidates and, in addition to direct communication, consultations are also carried out by e-mail.



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

- Most important international presentations of artistic projects
- Nikola Koydl, Zoltan Novak and Matko Vekić — exhibition in the Croatian pavilion at the Venice Biennale, 2009
- Ivana Keser Battista, a project at the *Eye on Europe* exhibition at the Museum of Modern Art (MoMA), New York, 2006/7
- Darko Bakliža, screening of the film *Teorija odraza* (Theory of reflection) and winning the Grand Prix at *Madrid Experimental Cinema Week*, 2006
- Mirjana Vodopija work exhibited at the *Zero Point of Meaning* exhibition in Camera Austria, Graz, 2013
- Ines Krsić, work exhibited at the *TransLife: Media Art China* exhibition at the National Art Museum of China (NAMOC), Beijing, 2011
- Neven Bilić, work exhibited at the *Biennale of Contemporary Art*, Alexandria, 2009
- Joško Marušić, screening of the film *Duga* (Rainbow) at the animated film festivals in Annecy, Hiroshima and Zagreb
- Joško Marušić, a retrospective of animated films at the Centre Georges Pompidou, Paris, 2012
- Ivan Ladislav Galeta, a retrospective of experimental films at the Centre Georges Pompidou, Paris, 2012
- Andreja Kulunčić, work exhibited at the *East Side Stories* exhibition, Palais de Tokyo, Paris, 2012
- Andreja Kulunčić, solo exhibition at the Museo Universitario Arte Contemporáneo, Mexico City, 2013
- Ana Hušman, work exhibited at the 9th Gwangju Biennale, South Korea, 2012
- Aleksandar Battista Ilić, work exhibited at the *One Sixth of the Earth: Ecologies of Image* exhibition at the Museo Museo de Arte Contemporáneo de Castilla y León (MUSAC), 2012, and ZKM Museum of Contemporary Art, Karlsruhe, 2013
- Aleksandar Battista Ilić, work exhibited at the *Print Out exhibition*, Museum of Modern Art (MoMA), New York, 2012
- Nicole Hewitt, a retrospective of films and videos at the Holland International Animation Film Festival in Utrecht, 2007
- Petar Barišić, *Gluho zvono* (Silent bell), a site-specific installation, Galerija Božidar Jakac, Kostanjevica ob Krki, Slovenia, 2009
- Bauer, Barišić, Bogdanić, Drinković, Gašparić, Korkut, Mataušić, Stošić, Ujević, *Croatian Contemporary Sculpture* exhibition, Vienna, Bratislava, Berlin, Trieste, Ljubljana, Budapest

Most important solo exhibitions and presentations of art projects in Croatia

- Duje Jurić, *Memo-chips*, Arts Pavilion, Zagreb, 2010
- Zlatan Vrkljan, *Zbrajanjem do beskraj* (Adding to infinity), Arts Pavilion, Zagreb, 2012
- Ante Rašić, *Art is Beautiful*, Arts Pavilion, Zagreb, 2011
- Tomislav Buntak, *Hodočasnici: Vizija Mističnih putovanja* (Pilgrims: a Vision of Mystic Travels), Arts Pavilion, Zagreb, 2008
- Petar Barišić, *Bijelo* (White), Arts Pavilion, Zagreb, 2008
- Mirjana Vodopija, *Nepovratno* (Irreversible), Arts Pavilion, Zagreb, 2013
- Ivan Ladislav Galeta, *Krajolik nulte točke* (Ground zero landscape), Museum of Contemporary Art, Zagreb, 2011
- Damir Sokić, *Slijepi ulice* (Blind alleys), Klovićevi Dvori Gallery, 2013
- Ksenija Turčić, *Istinite priče* (True stories), Glyptothèque of the Croatian Academy of Sciences and Arts,

Zagreb, 2011

- Alem Korkut, *Slabost – snaga* (Weakness – strength), Glyptothèque of the Croatian Academy of Sciences and Arts, Zagreb, 2012
- Peruško Bogdanić, *Šah, mat, lak* (Chess, mate, varnish), Glyptothèque of the Croatian Academy of Sciences and Arts, Zagreb, 2012
- Zoltan Novak, *Noćne slike* (Night-time images), Glyptothèque of the Croatian Academy of Sciences and Arts, Zagreb, 2009
- Neven Bilić, *Osluški vanje* (Listening), Glyptothèque of the Croatian Academy of Sciences and Arts, Zagreb, 2007
- Dalibor Stošić, *Mrtva priroda* (Still life), Modern Gallery Zagreb, 2011
- Nicole Hewitt, intermedia project (work in progress) *Ova žena se zove Jasna* (This woman's name is Jasna), MM Center, Zagreb, 2013; Prozori Gallery, Zagreb, 2014; Pogon Jedinstvo, Zagreb, 2014
- Andrew Kulunčić, multidisciplinary research project *Creative Strategies*, Galerija Nova, Zagreb, 2014

Artworks in public spaces realized on the basis of open-call competitions

The following ALU teachers executed sculptures for public spaces based on open-call competitions: Peruško Bogdanić, Poreč; Petar Barišić, Đakovo; Alem Korkut, Karlovac, Šibenik, Koprivnica; Miro Vuco, Osijek; Miro Vuco, Marija Ujević-Galetović, Neven Bilić, Dubrovnik; Mile Blažević, Smiljan; Ivan Fijolić, Mostar; Vojin Hraste, Split.

Most important international awards for artistic projects

- 2012. Svjetlan Junaković, *Prix Chronos de litterature*, Paris, France
- 2012. Svjetlan Junaković, *Premio internazionale M. Gasparini Frigimelica*, Spilimbergo (Pordenone), Italy
- 2011. Ante Rašić, *SEGD Award*, Society for Environmental Graphic Design, Montreal, Canada; for the work *Bijela cesta-U iščekivanju kiše / White road- Waiting for the Rain*
- 2011. Maja Rožman, *Essl Award CEE and VIG Special Invitation*, Klosterneuburg / Vienna; Austria
- 2009. Ante Rašić, *D&AD Global Awards - Public Space & Community - Yellow Pencil*, London, UK; for the work *Bijela cesta-U iščekivanju kiše / White road- Waiting for the Rain*
- 2008. Svjetlan Junaković, *Bologna Ragazzi Award*, Bologna, Italy; for the best book at the Bologna Children's Book Fair
- 2008. Svjetlan Junaković, *Premio Andersen*, Genova, Italy
- 2006. Darko Bakliža, *Grand Prix, Madrid Experimental Cinema Week*, Madrid, Spain
- 2007. Ana Hušman, *Best Experimental Short, Expression and Corto International Film festival*, San Miguel de Allende, Mexico
- 2007. Ana Hušman, *Grand Prix, Animation festival*, Sibiu, Romania
- 2001. Nicole Hewitt, *First Prize, Norwich Animation Festival*, UK; for experimental animation
- 2001. Nicole Hewitt, *Special recognition for innovation, Hiroshima International Animation Film Festival*

Most important national awards for artistic projects

- 2014 (for 2013) - Annual Award, Damir Sokić for retrospective exhibition *Slijepa ulice*, (Blind alleys), Klovićevi Dvori Gallery, Zagreb.
- 2013 (for 2012) - Lifetime Achievement Award, Academician Marija Ujević Galetović
- 2012 (for 2011) - Lifetime Achievement Award, Ivan Ladislav Galeta
- 2011 (for 2010) - Lifetime Achievement Award, Šime Vulas
- 2010 (for 2009) - Annual Award, Zoltan Novak for the exhibition *Noćne slike* (Night-time images), Glyptothèque of the Croatian Academy of Sciences and Arts, Zagreb

- 2009 (for 2008) - Lifetime Achievement Award, Nikola Koydl
- 2009 (for the 2008) - Annual Award, Tomislav Buntak for the exhibition *Hodočasnici — vizija mističnih putovanja* (Pilgrims: a Vision of Mystic Travels), Arts Pavilion, Zagreb
- 2008. Robert Šimrak, Josip Račić Award, MUO, Zagreb; for the exhibition *Wireframe*
- 2010. Duje Jurić, Josip Račić Award, Umjetnički paviljon, Zagreb; for the exhibition *Memo-Chips*
- 2011. Ana Hušman, Octavian Award; za film *Nogomet*
- 1999. Nicole Hewitt, Octavian Award; za film *In/Dividu*

Most important scientific-research projects

- Istraživanje, razvoj i izrada prijenosnog uređaja za mikro-rendgensku fluorescenciju (Research, development and production of a portable device for micro X-ray fluorescence)

Head of project: Assoc. Prof. Vladan Desnica, Ph.D.

UKF project (Unity through Knowledge Fund - World Bank and Ministry of Science, Education and Sports fund), initiated in 2009, duration 24 months.

The objective of the proposed project was the development and construction of a prototype of a portable instrument for microanalysis using X-ray fluorescence (micro-XRF), which would in many aspects be superior to similar top of the line devices currently available on the market. X-ray fluorescence analysis method has been established as one of the most appropriate non-destructive techniques for elemental analysis of materials. Portable XRF devices enable in situ analysis of objects regardless of their size, shape or place they are located or exhibited (e.g. in a museum or an archaeological dig in the field, in case of application on cultural heritage objects) and can be used in practically any situation. Research and development within this project carries a whole series of original scientific and technological solutions both in the hardware (solutions of certain circuits which enable the miniaturisation of the device), and in the software (computer programs for driving the device, collecting data and processing and presenting the results of the measurement). Depending on the analytical needs, the device designed and built through this project can use either a milli- or a micro- bundle of primary X-rays for sample excitation, using a motorized collimator switch for selecting or a collimator with apertures (measurement area diameter 1.5 mm) or polycapillary lenses (measurement area diameter approximately 35 µm). This makes it the first manual XRF device of the type on the market, which enables both milli- and micro- XRF applications, changing from one working mode to another with a simple click on a button. The device is battery operated and completely autonomous. The original solution developed within this project is a combination of scientific and technological knowledge transfer, which the head of the project obtained abroad, as well as the joint effort of a team of Croatian experts and specialists in the field, who are ready to funnel their theoretical and practical knowledge into a unique high-tech product.

- Integration of the PIXE and XRF spectrometries for simultaneous application.

Head of project: Assoc. Prof. Vladan Desnica, Ph.D.

Two year project initiated in 2008, financed by EU funds.

- Razvoj i primjena nuklearnih metoda za istraživanje i zaštitu kulturne baštine (Development and application of nuclear methods for the research and preservation of cultural heritage)

Head of project: Assoc. Prof. Vladan Desnica, Ph.D.

Project financed by funds from the Ministry of Science, Education and Sport (MZOS project code 260-000000-3190)

The main objective of this project is the development and optimisation of physical analytical spectroscopic methods and their adaptation to the analysis of cultural heritage objects. The results of this multi-year project are as follows:

A) The development of an external beam line for PIXE spectroscopy (external line PIXE - particle induced X-ray emission) in the Laboratory for Ion Beam Interactions at the Ruđer Bošković Institute (RBI). This expands the possibility of applying this technique to virtually all types of objects, because the analysis no longer need to be carried out exclusively in small vacuum chambers, as they were up until now. As such, this is also the first system of this type in Croatia for the implementation of PIXE analysis under normal atmospheric conditions. The set objective for the first year of the Project is fully achieved. The external beam line for PIXE spectroscopy is in operating condition and has been successfully tested on both reference materials, as well as on real samples, which can be seen from presentations at conferences and publications.

B) The design and construction of a portable XRF (X-ray fluorescence analysis) device for elemental characterization of artefacts. The objective was to build a much smaller portable XRF instrument than the current commercial portable XRF devices with similar characteristics. The development of software and hardware instrumental components was conducted, which enable the design and construction of such a miniature portable XRF instrument. A large part of the engagement was invested in the development of a digital pulse processor for quick processing of signals from the detector, and the results were published in 2 scientific papers. The set objective for the second year is fully achieved. Also, the possibility of using X-ray micro beams was included, using polycapillary optics - a system developed within the aforementioned UKF project.

C) Integration of PIXE (proton induced X-ray emission) and XRF spectroscopy into a single experimental set-up. Unification of these two complementary methods into a single one expands the sensitivity for light elements and heavy elements and enables more precise elemental characterization of the studied sample. Furthermore, the introduction of an X-ray source into the existing PIXE detection system and the use of the already existing mechanism for positioning and electronics, provides a fully operational XRF system without much additional investment. Moreover, the overall objective and purpose of this Project is also successfully met, namely, that the newly built and customized scientific equipment leads to interconnecting various institutions and experts from different fields (physicists, chemists, restorers and conservators, art historians, etc.).

This cooperation further confirms the need for interdisciplinarity and networking of experts, and demonstrates excellent opportunities for application of modern methods of natural science, especially physics, in the field of cultural heritage research.

- Artistic research in visual and audio-visual media

Interdisciplinary postdoctoral research by Asst. Prof. Ivana Keser Battista, Ph.D., within the Docent programme, of the University of Zagreb Development Fund, 2012.

The research consisted of three phases:

1. Digital film and concept, research, authorial study, syllabus
2. Creating an authorial study and synopsis of artistic research on Film interdisciplinarity: Visual, multimedia, conceptual thinking in moving images media.
3. Creating an authorial study and synopsis for the Artistic Research Methods course

These projects are innovative interdisciplinary scientific research, whose results were published in reputable scientific and professional journals, applied in the teaching process, in procedures concerning the protection of cultural heritage, as well as in the activities popularizing science.

- Zagreb School of Animated Film

Head of project: Prof. Joško Marušić

To explore the world-famous phenomenon of the Zagreb School of Animation, the MZOS approved the financing for the employment of junior art researcher Darko Masnec, who researches the market potential of the Zagreb School offering a project of a video game based on the principles of the Zagreb School of Animation and the challenges of the contemporary market.

- Zagreb, the Brezovica Mansion

Head of project: Assoc. Prof. Suzana Damiani, MA

The study of Conservation and Restoration of Works of Art of the Academy of Fine Arts applied its efforts to the mansion immediately after the devastation by graffiti. With the support of the owner, the Archdiocese of Zagreb, the first phase of the research was tied to the stratigraphy of the wall paintings in the main hall and other rooms of the first floor and to methods of cleaning the graffiti off the wall paintings in the main hall. After that, cooperation with other institutions of the University was initiated with the purpose of keeping the research in the entire complex of the mansion integrated. Cooperation with the Department of Art History of the Faculty of Humanities and Social Sciences resulted in new insights about the history of the construction of the mansion, while the stratigraphic studies led to the discovery of a previously unknown wall painting in one of the rooms of the mansion. As the initiators, the heads of the project were awarded the Radovan Ivančević Award of the Croatian Society of Art Historians for 2012.

- Zagreb, the Diocesan Museum

Head of project: Assoc. Prof. Zvezdana Jembrih, MA

The project associated with artworks in the collection of the Diocesan Museum in Zagreb was initiated in 2008 and is still under way, financed by the Ministry of Culture (Programs of Preservation of Movable Heritage) and partly by the funds of the Archdiocese of Zagreb.

The holdings of the Museum, which is now closed to the public, include numerous sculptures, paintings and other religious works of art in a very poor condition. They have not been researched, documented or evaluated so far and are in need of urgent preventive care, as well as comprehensive conservation and restoration. Within the framework of the courses, graduation theses and field practice, students have examined some 30 sculptures and 20 paintings so far, implementing preventive protection measures in the storerooms of the Museum.

- Osijek, The Gallery of Fine Arts

Head of project: Assoc. Prof. Tamara Ukrainčik, MA

The painting of The Pejačević Family in the Park of the Virovitica Mansion by Friedrich Johann Gottlieb Lieder needed to be prepared for the exhibition The Art Heritage of the Pejačević Family. Conservation work on the painting was performed by students of the Department for Conservation and Restoration of the Academy of Fine Arts, University of Zagreb, from 2010 to 2012, as part of their field study. The aim of the programme was to demonstrate all features of work associated with the protection of artefacts from museums and galleries in Croatia. Since this easel painting stands out with its large size, all treatments were performed as part of the field study, which constitutes a very valuable experience for the students. It was a way for them to directly engage in the conservation of the piece, and while in close contact with natural and cultural surroundings of the mansion, to acquire theoretical knowledge and practical skills.

- Saving 15th-century frescoes in the church of St. George in Lovran by removing oxalate patina.

Head of project: Asst. Prof. Neva Pološki, MA

The one-year project started in 2014, funded by the University of Zagreb.

The goal is to conduct research to determine the composition of a solution for the removal of oxalate patina off the wall paintings in the church of St. George in Lovran. It forms part of the thesis of a student at the Department of Conservation and Restoration. The church of St. George is a protected cultural monument of Croatia with a preserved cycle of extremely valuable Gothic wall paintings in the sacristy. Research includes a mapping of the paint surface affected by oxalate, developing standards for the creation of a surface similar to the original, tests on standard bases with various solutions and finally a test in situ. Scientific studies are carried out at the Natural Science Laboratory of the Croatian Conservation Institute (HRZ) and the Mineralogy and Petrology Institute of the Faculty of Science. Conservation and restoration research and tests in situ are carried out as part of the regular programme of work of the Croatian Conservation Institute, while the laboratories of the OKIRU prepare the standard bases, testing on the standards and the spectrophotometric measurements. The oxalate patina appears on a variety of materials at cultural monuments, this study contributes to the understanding of its formation and removal. In Croatia, dealing with oxalate patina on wall paintings has not been part of the conservation and restoration practice so far, and finding ways to remove it will contribute greatly to the development of this activity. Also, such an approach to resolving this problem is not common in Croatia, in contrast to European practice. The only extensive research of the problem of oxalate patina on stone monuments (Diocletian's Palace, the Amphitheatre in Pula) has been conducted by Domagoj Mudronja, Ph.D., a key collaborator and co-mentor in the preparation of the aforementioned graduation thesis, in the process of developing his doctoral dissertation.

 **j) Describe the ways in which scientific activities contribute to: teaching, intellectual and technological contributions to society and economy, and other institutional activities**

Scientific and artistic research results in new knowledge which students acquire during the teaching process. This knowledge is the foundation of creativity without which the technological, cultural, social and economic progress of the community is impossible. For example, at the Department of Conservation and Restoration, students have an opportunity to work on heritage objects and to use different methods of scientific research in the field of conservation and restoration of artefacts. Involving students in the methodology of scientific work, in cooperation with scientific institutions (interdisciplinary research) and implementation of practices, gives focus to the broad educational process. Through research projects, the Academy of Fine Arts is involved in the protection of cultural heritage of the Republic of Croatia. Teachers and students of the Academy also act publicly outside the framework of the University and the academic community, by presenting results of their scientific and artistic research to the local and international public, by publishing scientific papers, holding public lectures, by conducting artistic and various interdisciplinary projects, and by actively participating in the processes of the visual construction of contemporary culture.

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

The Academy of Fine Arts does not publish any journals, although individual teachers are members of editorial boards of several scientific and professional journals published in the Republic of Croatia.



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

1. Istraživanje korelacije grafike visokog i dubokog tiska, te proširenog grafičkog medija (Researching the correlation of high and deep print graphics, and extended graphic media)

Head of project: Prof. Nevenka Arbanas

One-year project initiated in 2013, financed by the University of Zagreb.

2. Istraživanje i primjena 3D softvera u suvremenoj grafičkoj umjetničkoj praksi (Research and application of 3D software in contemporary graphic arts practice)

Head of project: Associate Professor Robert Šimrak

One-year project initiated in 2013, financed by the University of Zagreb.

3. Utjecaj i potencijal umjetničkih intervencija na humanizaciju prostora zdravstvenih ustanova (Influence and potential of artistic interventions in the humanisation of health care facilities)

Head of project: Asst. Prof. Tomislav Buntak

One-year project initiated in 2013, financed by the University of Zagreb.

The research of the influence of artistic interventions in public space was conducted at the Paediatrics Hospital "Klaićeva" and the Clinic for Tumours at the Sisters of Mercy University Hospital Centre in Zagreb. Artistic interventions were carried out in order to create a more pleasant environment for the performance of demanding examinations and hospital stays of patients and staff with regard to the specific profile and age of the users. By changing the architecturally demanding facilities and certain unused spaces, hallways, atriums etc. and converting them into artistic environments, new spaces were created for staff and patients to meet and rest, a space for art workshops and art galleries. The research objectives related to the following:

1. Identifying the needs and compliance of visual art interventions to the needs of public spaces, and in the case of the specific research, hospital facilities. Identifying concrete changes in the quality of daily life.
2. Identifying art as a public need through care for the social environment.
3. The creation of a public opinion about a quality education system as an important part of the strategy for the development of civil society.

Aesthetics and humanity of space undeniably influence the psychological well-being of a person as an occupant and user of space, affecting directly the subjective quality of life and the emotional life and resistance of an individual. The results obtained through the research will provide fundamental insights for establishing long-term actions in public areas, with the inclusion of as wide a network of collaborators as possible.

4. Zagrebačka škola litografije (Zagreb School of Lithography)

Head of project: Assoc. Prof. Mirjana Vodopija

One year project initiated in 2013, financed by the University of Zagreb. In accordance with the approved financial aid, a lithographic workshop was equipped with equipment necessary for research. Electric press Artley Litho press L 90 A was ordered from the Belgian Artley Persen workshop. The format of this top-of-the-line lithographic press ensures excellent imprints of stone, aluminium and zinc matrices in a 90cm x 120cm format. With the power of its electric motor, it also enables printing large formats without applying manual physical force, thus making printing using this otherwise physically and technically very demanding technique easier. In addition, using this press, Prof. Harumi Sonoyama held a lecture for the students of the Academy of

Fine Arts on the contemporary lithographic technique, "Waterless lithography".

5. Određivanje palete pigmenata umjetnika hrvatskog likovnog stvaralaštava u 19. i 20. st. (Determining the Pigment Palette of the Croatian Artists of the 19th and 20th Century)

Head of the project: Associate Professor Vladan Desnica, Ph.D.

One year project initiated in 2013, financed by the University of Zagreb funds.

6. Konzervatorsko-restauratorska istraživanja zidnog oslika u dvorcu Brezovica (Conservation and restoration research of wall paintings in the Brezovica mansion)

Head of project: Assoc. Prof. Suzana Damiani, MA

One year project initiated in 2013, financed by the University of Zagreb funds. The Brezovica Mansion and its wall paintings have so far on two occasions been subjected to conservation and restoration procedures, in the 1960s and 1980s. These works did not include research that would provide information about the work technique, the pigments and binders used, or the stratigraphy and copies. During research in courses at the Department of Conservation and Restoration of the ALU, previously unknown wall paintings and painted decorations were discovered in the rooms on the first floor of the mansion.

Since the wall paintings in the central hall, the newly wall paintings and painted decorations have so far not been systematically investigated, research that would include stratigraphic analysis and analysis of pigments and binders of the paint layer would provide information useful for dating and for future conservation and restoration procedures on wall paintings that are significantly damaged.

7. Vrednovanje umjetničkih djela u kontekstu tržišne ekonomije (Valuation of works of art in the context of market economy)

Head of project: Prof. Vera Turković, Ph.D.

One year project initiated in 2013, financed by the University of Zagreb. The research results were presented at a professional conference of the same name, held at the Academy of Fine Arts in June 2014.

All professional projects are of high quality, and the results of some of them are important not only for the Croatian culture and its contextualization within European values, but also for the social development of the entire community.

All professional projects are high quality, and their importance is reflected in the improvement of the quality of the teaching processes, the protection of cultural heritage, the fostering of artistic creativity, and the availability of artistic production not only to the traditional art audience, but also to the general public.



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

Bearing in mind that in the developed countries during the last two decades it is precisely cultural industries that have become the foundation of economic growth, the impact of professional and developmental projects carried out at the Academy of Fine Arts have far-reaching significance. Without creativity there is no economic development, and the Academy is an institution whose mission is to generate creative thinking, which is a fundamental prerequisite for the existence of a democratic civil society.

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

The range and quality of scientific and artistic work is systematically monitored, because a certain level of scientific and artistic productivity of teachers is a requirement for election or re-election into certain scientific-educational, artistic-educational, educational and associate titles. Every five years, teachers are required to present a detailed review of the scientific and/or artistic and teaching activities.

-  **o) Describe your policy of providing incentives for and awarding publishing in the highly ranked scientific journals (or with renowned publishers when books are concerned), that is, the support system for publishing in prestigious journals in your field (e.g. translation, internal peer-review, system of informing on submission deadlines etc.)**

The Academy of Fine Arts does not have a developed system of encouraging publication in high-ranking journals of renowned publishers, or support for artists to exhibit at prestigious exhibitions in world-famous museums and galleries. The reason for this is the lack of funding. However, each year the Council of the Academy nominates their teachers for highest state prizes awarded for the best artistic accomplishments, such as the Vladimir Nazor Award and the Award of the City of Zagreb.

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

The basic activities of the Academy of Fine Arts are conducted in accordance with the Code of Ethics of the University of Zagreb.

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

The level of scientific, technical and artistic research at the Academy of Fine Arts in Zagreb is evidently higher than the levels of the aforementioned research at the related institutions of higher education in Croatia. This is evidenced by the number of scientific papers published in journals cited in WoS and Scopus databases, and the number of published scientific and professional books by the teachers, but above all by the number of exhibitions of teachers in prestigious international museums and art galleries, and screenings at the film festivals worldwide. Innovative artworks of the Academy teachers are represented in the form of solo exhibitions, and noted curatorial concepts realized at the world's most important museums and art galleries: Museum of Modern Art (MoMA), New York; Zentrum für Kunst und Medientechnologie, Karlsruhe; Centre Pompidou, Paris; Palais Tokyo, Paris; Museo Universitario de Arte Contemporaneo, Mexico City; Center for Contemporary Art Ujazdowski Castle, Warsaw; Biblioteca Alexandrina Art Center, Alexandria; Essel Museum, Klosterneuburg; Nimes Museum of Contemporary Art; Kumu Art Museum, Tallinn; Raum für Kunst und Natur, Bonn; Mye Perfectual Art Museum, Tokyo; Nam June Paik Art Museum, Seoul; Künstlerhaus, Vienna; Ludwig Museum of Contemporary Art, Budapest. Some of these reputable museums have purchased works of teachers of the Academy for their collections. The high-level research of professors at the Department of Animation and

New Media is evidenced by the fact that their films have been screened at some of the world's most important film festivals, and that professors from the Academy participated in the work of juries of such film festivals. The exceptional level of artistic research at the Academy is also proved by the fact that in the period between the academic year 2009/2010 and 2013/2014 no fewer than seven professors received the highest national award for artistic creativity, the Vladimir Nazor Award, (four for lifetime achievement, and three an annual award).

In comparison with similar international higher education art schools one notes the lack of visibility of the Academy of Fine Arts in the European research area. This visibility is not proportional to the importance and the results of scientific and artistic research carried out by the Academy. To a great extent this has to do with the system of financing of scientific and artistic research in Croatia, i.e. with the more than meagre financial resources, not only for research but also for the presentation of research results. For example, the Academy cannot cover the cost of translation of scientific papers of its teachers nor registration fees for their presentations at international scientific conferences. Likewise, it cannot provide its artist researchers' financial support for research, production and presentation of work, or adequate working space that such research would require. Furthermore, the Academy, like the entire Croatian academic community, permanently lacks the funding for further training of teachers at prominent institutions of higher education or scientific and artistic research centres, and such education is not only a prerequisite for high-level scientific and artistic productivity, but also for the international visibility of the institution.

The level of scientific and artistic research can be improved by establishing a special office for the support of scientific and artistic research, which would deal with the applications of research projects in a variety of open calls for financing by EU funds. However, the establishment of such an office requires adequate staffing. At this time the Academy has no funds that would make this possible.

Table 5.1. Mentors

(Mentors for the scientific area)

Name of the doctoral programme (specialisations)	Number of mentors for dissertations defended in the past 5 years	Number of mentors' publications in national journals in the past 5 years*	Number of mentors' publications in international journals in the past 5 years*

(Mentors for the artistic area)

Name of the doctoral programme (specialisations)	Number of mentors for dissertations in arts defended in the past 5 years	Number of mentors' artworks publicly displayed at the relevant national reviews or other artistic events in the past 5 years	Number of mentors' artworks publicly displayed at the relevant international reviews or other artistic events in the past 5 years
Painting	5	18	5
Graphic arts	2	8	2
Sculpture	3	6	6

**Only the highest category of works in a specific field is taken into account*

Table 5.2. Sources of funding for scientific and artistic projects

Start year	Project (name)	Duration (months)	State budget (MZOS)	State budget – (other sources – list which)	Local government budget	EU funds	Business sector - private companies	Business sector - public companies	Other sources (list which)	TOTAL
2008	Razvoj i primjena nuklearnih metoda za istraživanje i zaštitu kulturne baštine (<i>Development and application of nuclear methods for the research and preservation of cultural heritage</i>)	36	HRK 120,000.00							HRK 120,000.00
2008	Integration of the PIXE and XRF spectrometries for simultaneous applications	12							International Atomic Energy Agency; HRK 38,250.00	HRK 38,250.00
2009	Conservation and restoration works on four sculptures from the parish church of St. George in Gorinci	12		Ministry of Culture, HRK 31,000.00						HRK 31,000.00
2009	Istraživanje, razvoj i izrada prijenosnog uređaja za mikro- rendgensku fluorescenciju (micro XRF) (Research, development and production of a portable device for micro X-ray fluorescence (micro XRF))	24	UKF, HRK 867,125.00; AFA share: HRK 74,356.40				HRK 30,000.00			HRK 971,481.40
2011	Conservation and restoration works on four sculptures from the parish church of St. George in Gorinci	12		Ministry of Culture, HRK 42,000.00						HRK 42,000.00

2011	"Razglednice" ("Postcards")	24	Croatian Audiovisual Centre (Open call for stimulating audiovisual activities and endeavours – Experimental film), HRK 150,000.00	City of Zagreb, City Office for Education, Culture and Sports - audiovisual activities, HRK 25,000.00					HRK 175,000.00
2011	Zapuh, zamah, smicalica, independent exhibition, Rigo gallery, Novigrad	6	Ministry of Culture - the Museum - Museo Lapidarium financed within the programme activities of the Rigo gallery	The annual programme of the Museum is financed by the City of Novigrad, Administrative Department for Culture of the County of Istria and the Tourist Board of the City of Novigrad					HRK 100,000.00
2012	"Unjjetničko istraživanje u likovnim i audiovizualnim medijima" (Artistic research in visual and audio-visual media)	24	University of Zagreb Development Fond, HRK 100,000.00						HRK 10,000.00
2012	Zapuh, zamah, smicalica II, independent exhibition, Wadinger gallery, Osijek	6	Ministry of Culture - financed within the Annual Exhibition Programme of the Osijek City Galleries	City of Osijek, within the Annual Exhibition and Performance Programme of the Osijek City Galleries				Personal funds, HRK 10,000.00	HRK 120,000.00
2012	Nepovratno (irreversible), independent exhibition, Arts Pavilion, Zagreb	12	Ministry of Culture - Arts Pavilion for the project Nepovratno, HRK 40,000.00	City of Zagreb Arts Pavilion and production of works, HRK 80,000.00			Sponsorship in rental of materials and equipment		HRK 20,000.00
2013	Conservation and restoration works on two polychrome and gilded wooden sculptures from the collection of the Samobor museum	12						Samobor museum, HRK 20,000.00	HRK 20,000.00

2013	Određivanje palete pigmenta umjetnika hrvatskog likovnog stvaralaštva u 19. i 20. stoljeću (Determining the Pigment Palette of the Croatian Artists of the 19th and 20th Century)	12			University of Zagreb, HRK 74,921.00						HRK 74,921.00
2013	"Skoro ništa" ("Close to nothing")	24			Croatian Audiovisual Centre (Open call for stimulating audiovisual activities and endeavours - category: Experimental film), HRK 80,000.00						HRK 80,000.00
2013	Utjecaj i potencijal umjetničkih intervencija na humanizaciju prostora zdravstvenih ustanova (Influence and potential of artistic interventions in the humanisation of health care facilities)	24			University of Zagreb, HRK 120,000.00					Private donations in materials, HRK 4,000.00	HRK 124,000.00
	Konzervatorsko-restauratorska istraživanja zidnog oslika u dvorcu Brezovica (Conservation and restoration research of wall paintings in the Brezovica mansion)	24		HRK 25,600.00							HRK 25,600.00
	Interdisciplinary research of the Brezovica mansion complex	12								HAZU (Croatian Academy of Sciences and Arts) foundation, HRK 5,000.00	HRK 5,000.00
	Conservation and restoration works on the lunette from the front of the Chapel of the Wounded Jesus in Novo Čiče	10									HRK 12,000.00

	Conservation and restoration works on the transfer of a wall painting fragment from the church of the Blessed Virgin Mary in Jastrebarsko					HRK 5,000.00						HRK 5,000.00							HRK 5,000.00
	Conservation and restoration works on 13 wooden sculptures from the 17th – 19th century from the Diocesan Museum in Zagreb	24										Ministry of Culture, HRK 77,900.00							HRK 77,900.00
	Conservation and restoration works on 8 wooden sculptures from the 17th – 19th century from the Diocesan Museum in Zagreb	12										Ministry of Culture, HRK 50,000.00							HRK 50,000.00
	Conservation and restoration works on 3 wooden sculptures from the 18th century from the Chapel of St. Jacob in Oćura, Radoboj parish	12										Ministry of Culture, HRK 30,000.00							HRK 30,000.00
	Conservation and restoration works on 2 wooden sculptures from the 17th – 19th century from the Diocesan Museum in Zagreb											Ministry of Culture, HRK 15,000.00							HRK 15,000.00
	Conservation and restoration works on 2 wooden sculptures from the 18th century from the Chapel of St. Jacob in Oćura, Radoboj parish											Ministry of Culture, HRK 27,500.00							HRK 27,500.00
	Conservation and restoration works on 3 wooden sculptures from the 17th – 19th century from the Diocesan Museum in Zagreb	12										Ministry of Culture, HRK 17,800.00							HRK 17,800.00

5. Artistic, scientific and professional activity

	Conservation and restoration works on 2 wooden sculptures from the 18th century from the Chapel of St. Jacob in Očura, parish Radoboj					Ministry of Culture, HRK 28,000.00						HRK 28,000.00
	Conservation and restoration works on 4 wooden sculptures from the 17th – 19th century from the Diocesan Museum in Zagreb	12				Ministry of Culture, HRK 36,300.00						HRK 36,300.00
2013	Research work on the wooden furnishings in the chapel of St. Michael in Samobor	2		HRK 5,000.00		Ministry of Culture, HRK 8,800.00						HRK 13,800.00
	Restoration practice in the depots of the Diocesan Museum in Zagreb, 2010 - 2014	2									Zagreb Archdiocese funds, HRK 25,000.00	HRK 25,000.00
	Evaluation of works of art in the context of a market economy: a contribution to the development of the art market in Croatia	12				University of Zagreb - research grant, HRK 30,000.00						HRK 30,000.00
	Conservation and restoration works on the painting of a family scene in the J. G. F. Lieder park, Gallery of Fine Arts Osijek	48				Ministry of Culture, HRK 75,000.00				Gallery of Fine Arts Osijek HRK 5,000.00		HRK 80,000.00
	Conservation and restoration works on three paintings from the Virovitica Franciscan monastery	12				Ministry of Culture, HRK 36,000.00						HRK 36,000.00
	Conservation and restoration works on five paintings from the Diocesan Museum in Zagreb	24				Ministry of Culture, HRK 41,000.00						HRK 41,000.00

	Conservation and restoration works on three paintings of the sacristy cabinet from the St. John of Capistrano Franciscan monastery, Ilok	36			Ministry of Culture, HRK 27,000.00															HRK 27,000.00	
	Total		HRK 1,092,081.40	HRK 1,138,221.00	HRK 127,000.00	HRK 30,000.00														HRK 102,250.00	HRK 2,489,552.40

Table 5.3. Sources of funding for professional projects

Start year	Project (name)	Duration (months)	State budget (ministries and public administration)	Local government budget	International funds	Business sector – private companies	Business sector – public companies	Other sources (list which)	TOTAL
2011	Independent exhibition, Kazanat Gallery, Osijek	1	HRK 7,000.00	HRK 13,000.00					HRK 20,000.00
2012	"Razgovori na Jabukovcu"	12	MZOS: HRK 4,551.88						HRK 4,551.88
2012	"Ciklus predavanja s konzervatorskim temama" (Cycle of lectures on conservation topics)	12	MZOS: HRK 10,000.00					HRK 1,270.38	HRK 11,270.38
2012	24-hr drawing and 2 drawing marathons	12	MZOS: HRK 10,000.00					HRK 1,241.51	HRK 11,241.51
2012	Art workshops and art colony on the island of Vis	3	MZOS: HRK 8,841.04						HRK 8,841.04
2012	Independent exhibition, Koprivnica Gallery	1		HRK 5,000.00					HRK 5,000.00
2012	Independent exhibition, Josip Račić Modern Gallery studio, Zagreb		HRK 10,000.00	HRK 8,000.00					HRK 18,000.00
2012	"Transform"	12	University of Zagreb Development Fond: HRK 23,263.56						HRK 23,263.56
2013	Sculpture workshop "Punta" 2013	12	Split-Dalmatia County: HRK 20,000.00				Hvarski vodovod Jelsa: HRK 5,000.00		HRK 25,000.00
2013	"Svijetle pruge" ("Bright stripes")	12	Bjelovar-Bilogora County: HRK 20,000.00	City of Bjelovar: HRK 10,000.00					HRK 30,000.00

2013	Independent exhibition "1 na 1" (1 on 1) with Siniša Labrović, Art Gallery, Split	1	HRK 60,400.00	HRK 38,000.00						HRK 98,400.00
2013	Church of St. Mary of the Pond, Glogorica, student internship	3	MZOS: HRK 10,000.00, Ministry of Culture: HRK 50,000.00							HRK 60,000.00
2013	"Cash&Carry" open-door days		MZOS: HRK 4,967.24							HRK 4,967.24
2013	Workshop "Artistic expression for persons with a disability"		MZOS: HRK 4,990.54							HRK 4,990.54
2013	"Razgovori na Jabukovcu" (Talks on Jabukovac)	12	MZOS: HRK 20,000.00						HRK 278.85	HRK 20,278.85
2013	Creation of equipment for persons with disability (collaboration with Faculty of Electrical Engineering and Computing, FER)		MZOS: HRK 9,608.57							HRK 9,608.57
2013	Workshop "Interactive environments"		MZOS: HRK 5,000.00							HRK 5,000.00
2013	"6 puta 5" ("6 times 5")		MZOS: HRK 2,968.75							HRK 2,968.75
2013	"Memorija otoka Mali Lošinj" ("Memory of the island of Mali Lošinj") Fieldwork		MZOS: HRK 11,999.88							HRK 11,999.88
2013	"Mozaik danas" ("Mosaic today")		MZOS: HRK 12,000.00							HRK 12,000.00
2013	Workshop on "Art Book: form and/or content"		MZOS: HRK 9,977.43							HRK 9,977.43
2013	Parish church of St. George the Martyr, Lešće na Dobri		MZOS: HRK 6,000.00							HRK 6,000.00
2013	Oršić mansion		MZOS: 4,800.00							HRK 4,800.00
2013	Taborište, St. Peter's chapel		MZOS: HRK 3,000.00							HRK 3,000.00
2013	Workshop "Conservation and restoration of wall paintings in cooperation with Ljubljana"		MZOS: HRK 3,310.00							HRK 3,310.00

Table 5.4. List of scientific and developmental projects

List of active scientific and developmental projects awarded by MZOS, with names of heads of projects
Project: Parish church of St. George the Martyr, Lešće na Dobri, in collaboration with the Faculty of Humanities and Social Sciences, Head of project: Assoc. Prof. Andrej Aranicki, MA
Project: Project of artistic interventions for the humanisation of health care facilities, Head of project: Asst. Prof. Tomislav Buntak
Project: Conservation and restoration research of wall paintings in the Brezovica Mansion, Head of project: Assoc. Prof. Suzana Damiani, MA
Project: Cycle of lectures held by visiting lecturers, called "Wednesday at 12 - conservation/restoration topics," Heads of project: Assoc. Prof. Suzana Damiani, MA, Assoc. Prof. Zvezdana Jembrih, MA
Project: Saving 15th century frescoes by removing oxalate patinas in the church of St. George in Lovran, Head of project: Asst. Prof. Neva Pološki, MA
Project: Varnishes for paintings — experiences from a workshop held in Porto, Portugal, February 2014, Head of the project: Assoc. Prof. Tamara Ukrainčik, MA
Project: Zagreb school of lithography, Head of project: Assoc. Prof. Mirjana Vodopija
Project: The art of pixels — research into the scope of digital graphic arts, Head of project: Assoc. Prof. Robert Šimrak
Project: Audio notation, Head of project: Asst. Professor Ana Hušman
Project: Researching the correlation of high and deep print graphics, and extended graphic media, Head of project: Nevenka Arbanas-Dujmović

List of active scientific, artistic and developmental projects from other national sources (UKF, NSF, other state institutions or Croatian industry), with the names of project leaders

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

Table 5.5 Bibliography (in the last 5 years)

Publication category*	Total number of publications	Number of publications that were the result of collaboration with other HEIs and scientific organizations	Ratio: Number of publications/number of teachers**
Publications in the journals included in the CC, WoS (SSCI, SCI-expanded and A&HCI) and Scopus databases	16	2	0,2:1
Other publications included in the databases recognized in the appointment to research grades	4		0,05:1
Authorship of books published abroad			
Authorship of books published in Croatia	12		0,15:1
Publications in national journals with international peer review	1		0,01:1
Peer-reviewed publications in proceedings of international and conferences abroad***	3		0,04:1
Publications in national journals with national peer review	11		0,13:1
Professional publications	32		0,4:1
Chapters in peer-reviewed books	6	1	0,1:83
Peer-reviewed publications in proceedings of national scientific conferences***	1		0,01:1
Editorship of foreign books***			
Editorship of national books***			
Number of publications in journals published by your institution	1		0,01:1

* *Types of publications in bold are required*

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

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

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

ARTISTIC ACTIVITY	Total
Number of complex artworks defined as extraordinary achievements with international merit	171
Number of complex artworks defined as extraordinary achievements with national merit	198
Number of artworks premièred at artistic events with international merit	106
Number of artworks premièred at artistic events with national merit	205
Number of artworks premièred with reviews published	306
Number of artworks premièred	505
Authorship of books published abroad	5
Authorship of books published in the Republic of Croatia	13

Table 5.6 Research productivity of the organizational units

Publication category*	Total number of publications	Publication number/ teaching staff number ratio for each unit**					
		Chair of Drawing and painting	Chair of Sculpting	Chair of Graphic Arts	Chair of Theoretical Courses	Chair of Animation and New Media	Chair of Conservation and Restauration
Publications in the journals included in the CC, WoS (SSCI, SCI-expanded and A&HCI) and Scopus databases	16				1:1		0,5:1
Other publications included in the databases recognized in the appointment to research grades	4				0,4:1		
Authorship of books published abroad							
Authorship of books published in Croatia	12	0,1:1	0,1:1		0,5:1	0,1:1	0,3:1
Publications in national journals with international peer review	1				0,1:1		
Peer-reviewed publications in proceedings of international and conferences abroad***	3				0,3:1		
Publications in national journals with national peer review	11	0,4:1					0,4:1
Professional publications	32	0,3:1			2:1		0,6:1
Chapters in peer-reviewed books	6	0,3:1					0,1:1
Peer-reviewed publications in proceedings of national scientific conferences*	1						0,1:1
Editorship of foreign books							
Editorship of national books*							
Number of publications in journals published by your institution	1				0,1:1		

* Types of publications in bold are required

** One person is included in the calculation only once

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

Table 5.7. Artistic productivity of the organizational units

Category	Total	Work/ teaching staff number ratio for each unit					
		Chair of Drawing and painting	Chair of Sculpting	Chair of Graphic Arts	Chair of Theoretical Courses	Chair of Animation and New Media	Chair of Conservation and Restauration
Number of complex artworks defined as extraordinary achievements with international merit	171	4:1	1:1	0,1:1		7:1	
Number of complex artworks defined as extraordinary achievements with national merit	198	4:1	4:1	1:1		2:1	1:1
Number of artworks premièred at artistic events with international merit	106	2:1	2:1	1:1	0,2:1	1:1	
Number of artworks premièred at artistic events with national merit	205	4:1	5:1	2:1	0,5:1	2:1	
Number of artworks premièred with reviews published	306	7:1	7:1	2:1	0,4:1	2:1	
Number of artworks premièred	505	13:1	10:1	1:1	1:1	6:1	0,3:1
Authorship of books published abroad	5	0,2:1	0,1:1				
Authorship of books published in the country	13	0,2:1	0,1:1	0,2:1		0,2:1	0,3:1

6. *Mobility and international cooperation*

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

Internal mobility of students is regulated by the fundamental documents of the university and the Academy, the Statute of the University of Zagreb (2005, 2009), the Statute of the Academy of Fine Arts (2010), and the ALU Ordinance on Undergraduate and Graduate Studies (2011, 2012). It is possible for students to change from one undergraduate degree programme to another one in the study programmes of Painting, Graphic Arts, Sculpture, Animation and New Media, provided that the first year is successfully completed and the control examination passed. Students who pass the control exam examination and the Council of the Academy approves their transfer from one study programme to another, shall pass differential examinations in all the subjects prescribed for the study programme to which they transferred within two years from the date of registration. At the level of graduate studies internal mobility is regulated by the ALU admission procedure, and is particularly encouraged in the Animation and New Media programme, where people who have completed any (not just related) undergraduate university degree or graduate programme have the right to enrol, provided they have successfully passed the admission procedure.

The same university and Academy documents regulate the transition of students from similar institutions of higher education in Croatia. In the period from academic years 2009/2010 to 2013/2014, fifteen students transferred to ALU from art academies of other Croatian universities. In the same period, after completing undergraduate studies at another higher education institution in the Republic of Croatia, 21 students enrolled in graduate studies at ALU, and four students enrolled in graduate studies at the ALU after completing undergraduate studies abroad.

In all ALU undergraduate and graduate studies internal mobility is encouraged through the possibility of enrolling in elective courses from various study programmes (from different departments) of the Academy, as well as other art academies and faculties which make up the University of Zagreb, as well as through participation of students from different departments in joint field studies. Various elective courses that are conducted at the Academy are open to students from other art academies and faculties of the University of Zagreb. Among the most numerous attendants are students of the Academy of Dramatic Arts, the Academy of Music and faculties of Humanities and Social Sciences, Architecture, Graphic Design and Textile Technology. In an effort to encourage creativity as the basis of social and economic development, the ALU initiated and started the implementation of an interdisciplinary project Creative Incubator, which is conducted through classes designed for students of all faculties of the University of Zagreb.

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

The primary objective of international cooperation of the Academy of Fine Arts is the establishment of high international standards of artistic and scientific research, and the interaction of this research with the educational process, and the exchange of knowledge in artistic and scientific research as well as in teaching practice with teachers and students from abroad. Reaching this goal would guarantee international competitiveness of the Academy and its visibility and recognition in the European higher education area, as well as in the international art scene and the academic community. Therefore, over the last several years the ALU has intensified international cooperation with related educational, and numerous cultural institutions, as well as with a number of creative, internationally prominent individuals in the field of visual arts and art theory.

There has been an Office of International and Inter-University Cooperation at the Academy since 1996. It has established contacts and contractual relations, and organized cooperation with Croatian and foreign institutions of higher education, and consulted views and recommendations of international institutions for organizing and monitoring the quality of art studies, in order to promote academic cooperation and exchange. That same year, the Academy established the post of Vice Dean for International and Inter-University Cooperation, and in 2007, according to the Plan of Activities and Measures for the Promotion of International Exchanges adopted by the University of Zagreb, the post of an ECTS coordinator was established at the ALU.

Since 2009 the ALU has been a partner institution in the international art research project Transform in Art Education, in which ten art academies from south and southeast Europe are participating. As part of this project exhibitions of student works have been held in prestigious museums and art galleries of these countries, as along with the lectures of teachers at scientific conferences organized by art academies in Sofia, Istanbul and Bucharest.

Pursuant to a bilateral agreement concluded between the Academy of Fine Arts and the London Metropolitan University, the ALUMET project has been taking place since 2006, which is implemented in the form of meetings and joint workshops and continuous communication of Zagreb and London students, under the mentorship of teachers from both higher education institutions (Assoc. Prof. Nicole Hewitt, Ph.D., from the Academy of Fine Arts and Prof. Ben Cain from the London Metropolitan University), whose outcomes are presented in the form of a regular annual exhibition. It is precisely this project that is the result of an extended teaching and study visit of the ALU professor at the London Metropolitan University and at the Goldsmith College, London.

Since 1996, the International School of Sculpture Montraker - Vrsar has been held, under the mentorship and guidance of Prof. Peruško Bogdanić, where students of sculpture from the art academies in Split, Rijeka, Zagreb, Ljubljana and Venice participate every year. The works created there are exhibited in public space at the Municipality of Vrsar.

Since 2005 a sculpture workshop Jelsa Punta has been organized on the island of Hvar, headed by Prof. Slavomir Drinković. So far 11 public sculptures were executed by ALU students and visiting international professors - Jim Nestor (Indiana University of Pennsylvania), Petar Bonev (National Academy of Art in Sofia), Frigyes Konig (Hungarian University of Fine Arts in Budapest), Adrian Ilfoveanu (National University of Art in Bucharest). As part of the workshop three projects were realized – Sinjali (2005), Pharos – Faros (2006), Otok-kamen-voda (Island-stone-water) (2007). The Sinjali project was presented with a Special Rector's Award for 2005.

Since 2002, in the Bjelovar-Bilogora County an international sculpture workshop "Svijetle pruge" (Bright stripes) has been held, headed by Prof. Slavomir Drinković. As part of the workshop, 28 public sculptures were executed

by ALU students and visiting professors (Z. Keser, N. Koydl, I. Kožarić, S. Drinković, P. Bonev) and an Open Air Museum was established. The workshop was presented with the Special Rector's Award for 2010.

There is an ongoing major cooperation with foreign colleagues at the Department of Conservation and Restoration. Teachers from that department have presented results of their research at the "Chemistry for Cultural Heritage" congress in Ravenna in 2010 and in Vienna in 2014, as well as at the "Electrochemistry South East Europe" congress held in Belgrade in 2010. They also took part in international professional conferences "Advanced Characterization of Cultural Heritage Artefacts using Nuclear Analytical Techniques", in Tirana in 2012, "Science and Technology in Cultural Heritage" in Bavaria in 2011, and "Electrochemistry in Historical and Archaeological Conservation" in Leiden in 2010. During the 2009/2010 academic year, one teacher was a guest professor at the Royal College of Art within the ALIS exchange programme.

As part of her professional training, Asst. Prof. Neva Pološki, MA participated from 22 to 26 September 2014 in the conservation and restoration work in the Franciscan church of the Assumption of Mary in Ljubljana, a project headed by the Restoration Centre of the Institute for the Protection of Cultural Heritage of Slovenia (Ljubljana). At the church of St. Vincent in Svetvinčenat, from 26 to 29 November 2013, a workshop about the conservation and restoration of wall paintings was organized by the Croatian Conservation Institute (HRZ) and the Restoration Centre of the Institute for the Protection of Cultural Heritage of Slovenia (Ljubljana). 4 students of the Department of Conservation and Restoration took part, headed by a mentor from the Department.

Two teachers from the Department (Prof. Tamara Ukrainčik, MA and Asst. Barbara Horvat) participated in the workshop "Varnishes for Paintings. Results from recent research, and practical application", headed by René da la Rie, Jill Whitten and Robert Proctor, held in Porto, Portugal, 2014 and organized by 20|21 Conservação e Restauro, Lda.

In the period from academic year 2009/2010 to 2013/2014, there were five shorter residences of teachers from the Department of Theoretical Courses for the purpose of holding lectures at universities and international scientific conferences (University College Cork, Ireland; Mimar Sinan University Istanbul, Turkey; Hochschule für Grafik und Buchkunst Leipzig, Germany; National University of Art Bucharest, Romania; Visual Arts – Communication – Culture conference, Belgrade, Serbia).

At the invitation of the organizer, Kanu Nayak Art Foundation, one teacher took part in the International Symposium of Sculpture in Bombay, India. During the same period, there were seventeen shorter artistic visits abroad, during which ALU teachers with artistic-educational titles exhibited in selected independent and group exhibitions in prestigious international museums and galleries, or their films were screened in prestigious international film festivals. We would like to highlight the following: Museum of Modern Art – MoMA, New York (USA); ZKM - Museum of Contemporary Art, Karlsruhe (Germany); Festival of Film Animation, Olomouc (the Czech Republic); Cartoon Forum, Lille (France); Annecy Film Festival (France); Festival of Animated Film Hiroshima (Japan); National Gallery, Sofia (Bulgaria), Alternative Film and Video, Belgrade (Serbia); Salon du livre et de la presse jeunesse Seine-Saint-Denis, Paris (France); MUAC Museum, Mexico City, (Mexico); Busan Biennale of Contemporary Art (South Korea), Center for Contemporary Art Ujazdowski Castle, Warsaw (Poland), Kunstmuseum Bochum, Germany; Biblioteca Alexandrina Art Center, Alexandria (Egypt), Essl Museum, Klosterneuburg (Austria), Palais de Tokyo, Paris (France), Nimes Museum of Contemporary Art (France), Kumu Art Museum, Tallinn (Estonia), Raum für Kunst und Natur, Bonn (Germany), Mye Perfectual Art Museum, Tokio (Japan), Nam Jun Paik Art Museum (South Korea), Gwangju Biennale (South Korea), Künstlerhaus, Vienna (Austria), Ludwig Museum of Contemporary Art, Budapest (Hungary), Centre Georges Pompidou, Paris (France),

International Film Festival, Rotterdam (the Netherlands).

Based on artistic references and proposed artistic research projects, teachers and assistants of the Academy of Fine Arts in the period from academic years 2009/10 to 2013/2014 were given approximately twenty international scholarships for studies abroad. Some teachers were jury members of renowned international film festivals, such as the International Student Film Festival in Volda (Norway), and the Animated Film Festival in Hiroshima, and jury members for prestigious European art awards, for instance, the Deutsche Bank Award at the National Gallery Zacheta in Warsaw. Individual cooperation of ALU teachers with colleagues from European and American universities has resulted in the conclusion of bilateral agreements (a total of 8), and forty partner higher education institutions in the Erasmus programme.

Outgoing and incoming mobility of students and teaching staff is satisfactory, and its positive outcomes are already recognizable. Based on individual cooperation of ALU teachers in the period from academic years 2009/2010 and 2013/2014, 45 foreign teachers held guest lectures at the ALU. So far, outgoing mobility of non-teaching staff has not been practiced, which is perceived as a negative phenomenon for the ALU. Therefore, from this academic year, there are intense efforts to motivate non-teaching staff to go for professional training abroad. During the last three academic years, thirty-seven ALU students stayed for one semester at foreign art academies, and two of them for stayed two semesters. In the same period, twenty-two foreign students studied at the ALU for one semester, and eight students attended classes for more than two semesters. Three teachers from foreign universities taught at the ALU for one semester.

We regard the existing international co-operation as successful, however, we are striving to intensify it and make it more high profile with the objective of true internationalization of study programmes, improving teaching methods and developing new, internationally relevant research projects involving student participation.

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

The Academy of Fine Arts is a member of European League of Institutes of Arts – ELIA, an independent network of higher art education institutions, and the CULTURELINK network active in UNESCO, with the objective of cooperation in research and cultural development. The ALU, within its financial capacities, actively takes part in the work of ELIA conferences and symposia, and regularly follows and distributes recommendations and advice for improving the quality of art studies.

The ALU is a member of ENCoRE (European Network for Conservation-Restoration Education), an independent network of higher education institutions in conservation and restoration, and participates actively in the work of ENCoRE conferences and symposia, within the scope of its financial ability. The ALU regularly follows and distributes recommendations and advice for improvements of conservation and restoration studies.

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

The Academy of Fine Arts is enacting partnerships through the Erasmus+ programme with the following institutions: University of Ulster, Belfast School of Art; Høgskulen i Volda [Volda University College]; Det

Kongelige Danske Kunstakademie [Royal Danish Academy of Fine Arts]; Kuvataideakatemia [Academy of Fine Arts in Helsinki]; Latvijas Mākslas akadēmija [Art Academy of Latvia]; Vilniaus dailės akademija [Vilnius Academy of Arts]; Vilniaus technologijų ir dizaino kolegija [Vilnius College of Technologies and Design]; Eesti Kunstiakadeemia [Estonian Academy of Arts]; Akademie der Bildenden Künste München; HGB Leipzig – Hochschule für Grafik und Buchkunst; Hochschule für angewandte Wissenschaften Würzburg-Schweinfurt, Fakultät Gestaltung [Faculty of Communications Design]; Fachhochschule Nordwestschweiz, Hochschule für Gestaltung und Kunst [Academy of Art and Design in Basel]; Artesis Plantijn Hogeschool Antwerpen, Koninklijke Academie [Royal Academy of Fine Arts in Antwerp]; Faculteit Kunsten LUCA [LUCA School of Arts]; Institut Supérieur des Beaux-Arts Besançon; Universidad Complutense de Madrid, Facultad de Bellas Artes; Escuela Superior de Diseño de Madrid; Universidad de Castilla-La Mancha, Facultad de Bellas Artes; Instituto Politécnico de Bragança; Accademia di Belle Arti di Bari; Accademia di Belle Arti di Venezia; Univerza v Ljubljani, Akademija za likovno umetnost in oblikovanje [University of Ljubljana, Academy of Fine Arts and Design]; Magyar Képzőművészeti Egyetem [Hungarian University of Fine Arts]; Akademia Sztuk Pięknych w Katowicach [Academy of Fine Arts in Katowice]; Akademia Sztuk Pięknych im. Jana Matejki w Krakowie [Jan Matejko Academy of Fine Arts in Krakow]; Akademia Sztuk Pięknych im. Władysława Strzemińskiego w Łodzi [Strzemiński Academy of Art Łódź]; Uniwersytet Warmińsko-Mazurski w Olsztynie [University of Warmia and Mazury in Olsztyn]; Uniwersytet Artystyczny w Poznaniu [University of Arts in Poznań]; Akademie výtvarných umění v Praze [Academy of Fine Arts in Prague]; Vysoká škola uměleckoprůmyslová v Praze [Academy of Arts, Architecture and Design Prague]; Vysoké učení technické v Brně, Fakulta výtvarných umění [Brno University of Technology, Faculty of Fine Arts]; Vysoká škola výtvarných umění v Bratislave [Academy of Fine Arts and Design Bratislava]; Natsionalna Hudojestvena Akademia [National Academy of Art in Sofia]; Universitatea Nationala de Arte Bucuresti [National University of Arts Bucharest]; Universitatea de Vest din Timișoara [West University of Timisoara]; Univerzitet Sv. Kiril i Metodij vo Skopje, Fakultet za likovni umetnosti [Ss. Cyril and Methodius University in Skopje, Faculty of Fine Arts]; Aristoteleio Panepistimio Thessalonikis [Aristotle University of Thessaloniki]; University of Nicosia; Mimar Sinan Güzel Sanatlar Üniversitesi [Mimar Sinan Fine Arts University]; TOBB Ekonomi ve Teknoloji Üniversitesi [TOBB University of Economics and Technology];

In addition, the ALU has signed bilateral agreements with the following universities and higher art education institutions: Univerzitet u Sarajevu, Akademija likovnih umjetnosti [University of Sarajevo, Academy of Fine Arts]; Ecole Cantonale d'Art du Valais; Hochschule Luzern; Göteborgs Universitet, Akademin Valand [University of Gothenburg, Valand Academy]; Natsional'na Akademiya Obrazotvorchoho Mystetstva i Arkhitektury [National Academy of Fine Arts and Architecture in Kyiv]; London Metropolitan University; Auburn University, College of Liberal Arts; Indiana University of Pennsylvania.

In the period from academic year 2009/2010 to 2013/14, within the Erasmus programme and based on bilateral agreements, 13 ALU teachers and associates taught at higher education institutions abroad, and 50 teachers and associates had professional education. During the same period, 15 teachers from abroad were at the ALU for shorter visits, and 35 based on bilateral agreements.

44 ALU students studied in foreign higher art education schools within the Erasmus programme, 9 within the CEEPUS programme, and 7 based on bilateral exchanges. At the same time, within the Erasmus programme, 22 students from abroad studied at the ALU, 10 students within the CEEPUS programme and 20 based on bilateral agreements.

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

Only one teacher from the Academy of Fine Arts in Zagreb stayed as a lecturer at a foreign higher education institution (Goldsmiths University of London) for a year. This experience was exceptionally significant not just for improving the study programme and introducing innovative teaching methods, but also because of the successfully initiated long-term international student cooperation project (ALUMET).

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

Thus far, the cooperation of teachers and associates with higher education institutions from abroad is of very high quality, in particular the one implemented through the development of joint student creative projects. However, it is quantitatively insufficient. The reason is first and foremost the lack of financial resources which would enable a systematic and intensive practice of exchanging highly creative individuals-teachers, and funding of groups of students to travel abroad in order to develop international artistic research projects, and just as importantly, to learn about different cultural contexts. Students' opinions about the visiting lecturers are mostly positive, as are their experiences of participating in international student projects. However, the ALU has never carried out an opinion poll, which we consider our own failure, and we intend to introduce it this academic year.

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

The only form of support for providing courses in a foreign language at the ALU are the funds of the University of Zagreb, obtained on the basis of a competition for the preparation of courses in a foreign language for the purpose of greater internationalization, increasing incoming mobility and the development of linguistic and intercultural competences of local and foreign students. However, in view of the importance of holding courses in a foreign language, many teachers have designed and conducted courses in a foreign language without formal support. Thus, in the period from academic year 2009/2010 to 2013/2014, the ALU delivered 29 courses in English: Graphic Arts Studio; Figure Drawing; Illustration; Applied Graphic Arts Studio; Computer Aided Design; Classical Animation; Computer Aided Animation; Sculpture Studio; Drawing and Painting; Painting Studio; Medallion Art and Small Plastic Art; Multimedia Exercises and Techniques in Animated Film; Experimental Animation; Techniques in Graphic Arts; Technologies in New Media; Drawing Processes; English Language; Production of New Media Project; Basics of Photography; Visual Communication; Legacy of Historical Avant-Gardes in Contemporary Art; Techniques and Art of Glass Modelling; Precious Metals Modelling; Critical Art Practices; History of Experimental Film and Video; Contemporary Digital Graphics; Experimental Video; Multimedia and Multidisciplinary Art; Exercises in New Media; New Practices in Art.

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

The implemented forms of international cooperation of ALU students with foreign colleagues show visible results in terms of qualitative changes in their artistic production, and above all in the acquisition of intercultural competences. Since the ALU is a higher education institution for education in the arts, international cooperation is manifested through the development of joint projects by ALU students with students from foreign related institutions. For example, the ALUMET project is based on shorter study visits of groups of students at partner foreign institutions, aimed at joint reflection and development of a project whose outcomes are regularly shown to the public in gallery space. Many ALU students are winners of various international scholarships for study visits of young artists abroad for the purpose of working on their own project, which is extremely conducive to the development of their creative potential, to the establishment of intercultural dialogue and networking. Several ALU students received prestigious international awards for young artists, such as the Essl Award, and their works are found in international collections. Several former students are active in the Erasmus Student Network. Unfortunately, most ALU students lack awareness of the need for a trans-national student network in order to achieve and promote student rights. We feel that one of the reasons for this is the lack of civic education in primary and secondary school curricula.

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

Among ALU students there is great interest in spending part of their studies abroad. Therefore, outgoing mobility is more than satisfactory, and takes place implemented mainly through the Erasmus+ programme. Mobility at the level of non-formal education is also satisfactory, as every year several ALU students receive international scholarships that allow young artists to study abroad for a period ranging from a few weeks to a year. The Academy supports such forms of non-formal education, so students can deactivate their student obligations for the duration of the scholarship.

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

The majority of foreign students come to the ALU within the Erasmus+ programme with the goal of attending classes for one semester. Several foreign nationals (Chile, United Kingdom, South Korea and Russia) enrolled in regular undergraduate and graduate studies at the ALU in the last five years. They studied, or are still studying, in the departments of Graphics Arts, Painting, Animation and New Media (specializing in New Media).

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

In recent years, both internal and external student mobility has intensified, which is certainly positive. Good results are achieved primarily through the Erasmus inter-institutional cooperation. Due to lack of funding the ALU does not carry out longer visits of teachers and associates abroad, or longer visits of foreign teachers at the ALU for the purpose of teaching and joint research projects. Therefore, the ALU will intensify activities aimed at establishing joint research, scientific and artistic projects with international partner institutions and individuals, and will pay more attention to organizing international scientific conferences. One of the primary tasks for the upcoming period will be the establishment of modules in English, in order to make the quality ALU study programmes available to foreign students.

Table 6.1 Teacher mobility in the last 3 years

	Number of study visits of this institution's teachers and associates			Number of visits by foreign teachers to this institution		
	1 -3 months	3 -6 months	6 months and more	1 -3 months	3 -6 months	6 months and more
Scientific	0	0	0	0	0	0
Artistic	11	0	0	0	0	0
Teaching	0	0	0	0	3	0
Professional	0	0	0	0	0	0

Table 6.2 Student mobility in the last 3 years

	Number of students in international exchange		
	1 -3 months	3 -6 months	6 months and more
Own students	0	37	2
Foreign students	4	22	8

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

Number of professional visits of non-teaching staff to a foreign HE institution		
1 -3 months	3 -6 months	6 months and more
0	0	0

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

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

In the academic year 2013/2014, the Academy of Fine Arts, University of Zagreb, employed a total of 130 people on an employment contract basis, of whom 83 were the teaching staff, and 47 the non-teaching staff, i.e. 64% of the employees are the teaching staff, 36% the non-teaching staff. They work on five locations. Teaching to non-teaching staff ratio is 2:1.

Of 47 employees who are the non-teaching staff, 7 work in the administrative and professional services, 16 in the administrative services, and 24 in the technical service, i.e. the employees in the professional and administrative services make 49% and the employees in the technical service 51%, which makes the administrative and technical staff ratio almost 1:1.

The total ratio of employees to students is 1:3 (32% : 68%). The ratio of teachers with full time employment contracts with the ALU and students is 1:5 (21% : 79%), and the non-teaching staff to students ratio is 1:8 (12% : 88%).

Of the total of 24 employees in the technical service, 8 work in cleaning and maintenance at 5 locations, which is a significant indicator of cleaning and maintenance employees' work overload and of the significant shortage of such staff. As an interim solution to this problem, the reassignment of activities was made to 4 more employees of the technical service, who along with their main activities also perform cleaning and maintenance duties, which is unsustainable in the long run considering the space capacities and the institution's activity.

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

According to the qualification structure, the administrative and professional staff comprises 12 employees with university qualifications (degree), 2 employees with two-year post-secondary school qualifications, 6 employees with secondary school qualifications, and 2 employees with skilled-worker qualifications.

The technical staff is made up of 1 employee with two-year post-secondary school qualification, 17 employees with secondary school qualifications, 1 employee with highly-skilled-worker qualification, 3 employees with skilled-worker qualifications, and 2 employees with semi-skilled worker qualifications.

There is a possibility of professional specialization of the non-teaching staff and the employer encourages such endeavours. In accordance with the funds available, the employer may finance the employees' professional specialization pertaining to the purpose of performing activities for which the employee entered into the employment contract. Also, the Accounting Department and the Secretariat are being improved on a regular basis, by attending seminars and courses in the fields of accounting, finance, public procurement and labour relations, and higher education system.



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

The Academy of Fine Arts in Zagreb, Ilica 85, is situated in the central building, measuring 4650 m², with the Departments of Painting, Sculpture and Graphic Arts, and the professional services and administration.

The building was erected in 1894, the east wing reconstructed in 1907, and the south wing in 1950. It consists of the five floors — basement, ground floor, 1st, 2nd, 3rd floor — which are connected by the main staircase and the evacuation staircase on the west side of the building, up to the 2nd floor.

In 1984, a new boiler room was constructed and the central heating renovated, when a transition was made from fuel oil to gas as the energy-generating product for heating, with the necessary installations. In 1998, the telecommunications equipment was installed and the network was distributed throughout the building; in 1999, the roof was renovated. In 2001, the worn-down woodwork was replaced by installing aluminium wrapping and covering on the north front of the building, and the façade was renovated. From 2012 to 2014, the carpentry was replaced on a larger part of the south, and a portion of the east side of the building, and simultaneously, part of the building interior was renovated, according to the funds available.

The building, with its spatial capacities and specific spatial characteristics (non-standard/double height ceilings, completely glazed north side of all studios – due to its natural north light needed for work, two-wing special/custom-width doors etc.) meets all the specific requirements for teaching the main content courses in sculpture, painting and the graphic arts. There are certain issues of deficit of adequate space for the new printing machines, which due to their weight and size can be placed exclusively on the ground floor/mezzanine, as well as the issue of storage space, and the absence of freight elevators for example, and to which issues the study for a building extension, as a part of the ALU University Campus, should give the appropriate solutions. The Academy has allocated all of its spatial resources to be used for teaching, and therefore has a specific model of studio work for all students, where a student has a workspace available also outside the teaching hours, during working hours of the Academy, on workdays from 09:00 to 20:00, and on Saturdays until 13:00. There are 4 to 6 students on the average working in one space, and they have specialized equipment at their disposal (large tables, easels, sculpture stands, etc.) Additional benefit is the available access to most of the specialized workshops, and the majority of tools and equipment of those workshops also outside classes.

There are no physical education facilities in the building, and the size of the students' canteen, measuring 109 m² and used by over 300 students, is also not satisfactory. Spaces for the archives, collections and the library are not adequate and there is a lack of space, as well as a lack of necessary storage spaces.

Also, there is no room for larger gatherings, such as promotions and similar events, and instead of a gallery, we organize exhibitions in the hallway. It is necessary to renovate the furnishings and teaching equipment that is getting worn out for the most part, as well as the workshops, where contemporary technology solutions and equipment need to be introduced.

ALU Jabukovac 10, measuring 2400 m², where the Department of Art Education is situated, was built in 1949, remodelled and reconstructed in 1990, when the entire building was renovated and the central heating installed. In 1998, the telecommunications equipment was installed and the network distributed throughout the building. In 2001, the workshop for plaster casting was built within the east wing of the building, which

was supplied with a heating installation. The water and drainage pipes were replaced, which were cracked due to the subsidence of ground underneath the building foundations. In 2013 and 2014, the building's east wing's 1st floor interior was renovated, part of the facade was repaired, and the timeworn windows were replaced with wooden frame windows with insulation glass on part of the building's west wall.

This building is in need of repair in a portion of the outside wall because of cracks, and also the roof needs repair because of the emergence of storm water leakages. A renovation of furnishings and teaching equipment is also necessary.

ALU Zamenhofova 14, measuring 800 m², where the Department of Conservation and Restoration is situated, was built in 1950, and renovated in 1997. In 1998 the telecommunications equipment was installed (currently not operating properly, and needs to be replaced with a new one), and the network was distributed throughout the building. In 2014, a damaged outside wall on the building's east part was repaired, the interior was refurbished, and the fence on the east side repaired. The building is in a good technical condition and it has video surveillance, anti-burglary security and protection, as well as fire protection. Air-conditioning needs to be installed in the studios and classrooms.

The building, with its spatial capacities and absolutely essential natural north light (retouch), fully meets the conditions for teaching the main content courses, and for the conservation and restoration work (among others, that is one of the most important requirements for obtaining a license, i.e. approval of the Ministry of Culture for performing activities in the protection and preservation of cultural heritage), which is performed as part of the Conservation and Restoration of Works of Art study program.

It is necessary to supplement the classrooms with the needed teaching equipment, the laboratories with scientific equipment and the studios with specific conservation and restoration devices and equipment, in order for the teaching of main content courses to be raised to a higher level, and consequently brought closer to the standards of similar studies in the EU.

ALU Zagorska 16, measuring 534 m², where the Department of Animation and New Media is situated. The premises are leased, and are situated on the 1st, 2nd floor and in the building's mansard. In 1999, part of the interior was renovated and electrical and telecommunications installations replaced.

The building is in poor condition, the walls are cracked due to the subsidence of ground underneath the building foundation.

The windows are timeworn and the roof needs repair. The space is not appropriate for teaching.

At ALU Ilica 83, measuring 680 m², part of the Department of New Media, library, mosaic and glass workshops, a lecture room, and workshops for sculpture and painting technology are situated.

The premises are leased; the interior was partially renovated from 2012 to 2014, and includes part of the ground floor and 2nd floor of the building that is in poor condition, and in need of renovation. For the stated reasons, it is not suitable for teaching.

ALU University Campus – planned construction

The preliminary design of the architectural project is currently being drafted, which plans for an annexed building and the adaptation of the University Campus of the Academy of Fine Arts, at the location of Ilica 83-85, which would integrate all departments, the library, the student canteen, the museum and gallery premises – ALUARTFORUM, a subterranean garage and a park, the total area of over 15,000 m².



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

In the main building, at Ilica 85, there are two classrooms equipped with a computer, overhead projector, DVD player, VHS player and loudspeakers. There are two specialized workshops for applied graphics and digital printing. The specialized workshop for applied graphics is equipped with 2 printers, black-and-white and colour printer, scanner and 5 specialized computers for graphics. Students can use the Applied Graphics Workshop also outside classes. The specialized workshop for digital printing is equipped with an overhead projector, 2 inkjet printers, one of which is of A3, and another of a large format, A3 scanner and 5 specialized computers. Digital Printing Workshop is available to students outside classes. Painting, graphics and sculpture Classes are equipped with computers that are used exclusively by students throughout the day.

At the Department of Art Education, at Jabukovac 10, there are two classrooms equipped with overhead projectors, computers and loudspeakers. There are 2 computers at the entrance court that students can use outside classes, throughout the day. In addition, there is also the Applied Graphics Workshop equipped with 3 specialized computers for graphics, which are equipped with Adobe program packages, and one laser black-and-white printer.

At the Department of Conservation and Restoration at Zamenhofova 14, there are two classrooms equipped with a computer, overhead projector and loudspeakers. The Studio for conservation and restoration of easel paintings is equipped with two computers with monitors, black-and-white laser printer, used mostly by students outside classes as well. The computers are equipped with Adobe program packages. The computers are obsolete and new ones need to be procured, as well as additional four new computers, in order to assign one computer to all other studios where the teaching of main content courses is performed.

At the Department of Animation and New Media at Zagorska 16, there is one classroom, one specialized computer workshop and a drawing studio for classic animation. The classroom is equipped with a computer, overhead projector and loudspeakers. The Computer Workshop is equipped with 10 specialized graphics workstations with Adobe and Autodesk program packages, which are necessary for the students' work. The drawing studio is equipped with one computer.

Within the Animation and New Media Department, there is additional space at Nova Vest 18. Here, there are 3 specialized computers for graphics, equipped with Adobe program packages. Students can use them outside classes.

Computer equipment at the workshops was recently refurbished, and is 4 years old on average. It is regularly maintained, serviced, upgraded and changed when necessary, according to funds available.



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

The Academy of Fine Arts announces a public tender for the procurement of IT equipment once a year. Part of the equipment is purchased with funds obtained through projects, and such equipment is used in teaching. The needs for equipment are presented by the Heads of Departments, professors, students in consultation with the IT specialist, or the IT specialist per his/her own assessment, and the same is then procured depending on funds available. The equipment is allocated to all locations, the first to be replaced is the equipment that is no longer functional, due to breakdown or years of use, and which for that reason no longer meets the basic work needs. The entire equipment installation, hardware and software, as well as equipment maintenance

is performed by the Academy's IT specialist. For certain more serious defects, which the IT specialist is not able to fix due to unavailability of spare parts and appropriate tools, the equipment is sent to the authorized repair service. The equipment no longer worth repairing, the repair of which makes 50% of the price of a new substitute/replacement device, or which is no longer suitable for work, is used for spare parts or it is written off, and is taken away by the e-waste management company. Obsolete, but functioning equipment can be used for less demanding work.

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

At Ilica 85, in the main Academy building, where courses of the Graphic Arts, the Departments of Painting and Sculpture, and theoretical courses of the Chair of Theoretical Courses are taught, there are 5 offices and 2 ateliers. Three offices are used by teachers of the Chair for Theoretical Courses, and these are furnished and equipped with IT equipment for teaching. One office is shared by the teachers and the expert assistants, and the assistants at the Department of Graphic Arts. That space is not appropriately organized for teaching and academic (artistic) activity. The teachers of the Departments of Painting and Sculpture share a larger office, which is currently being remodelled. All teachers and assistants also have available the Teachers' Club, the space adjacent to the Student canteen, where they can have coffee or lunch, but also perform teaching activities. This space has once computer installed.

At Jabukovac 10, there are 4 classrooms in function, which are partially equipped for teaching, and they are shared by the teachers and assistants of the Department Art Education, Art Education orientation.

The Department of Conservation and Restoration, situated at Zamenhofova 14, has 4 offices available that are appropriately equipped with IT equipment for teaching and scientific activities, and with somewhat satisfactory furnishings.

At Zagorska 16, there are 2 offices, Office of the Head of the Department of Animation and New Media, and the office shared by the teachers and the Department assistants.

The offices are equipped with telephone and internet connection, but they do not have air-conditioning.

The offices that the teachers share for the most part are primarily used for teaching, and the majority of teachers perform their artistic and research work outside the institution, at its own or leased premises, as all spaces at the Academy are put in the function of teaching.

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

At Zamenhofova 14, (Department of Conservation and Restoration, OKIRU), the space used only for scientific research activity is the OKIRU Natural Science Laboratory, measuring approximately 20 m², where more valuable equipment includes: an instrument for x-ray fluorescence analysis (XRF), the Fourier transform infrared spectroscopy instrumentation (FT-IR), fibre optics reflectance spectroscopy device (FORS), a polarized light microscope (PLM), and some magnifiers.

Except for this one, the Academy has no specialized laboratories that are strictly designated for scientific research activities. The Academy also does not have the financial resources for development and realization of scientific research projects either, but the majority of such projects are realized thanks to the financial support

to the scientific activity at the University of Zagreb. The artistic research is performed through the Classes and specialized workshops that are used exclusively within the teaching processes.

In 2012, the Academy prepared the pre-feasibility study for the ALU University Campus, which also included a model of establishing an Institute with a Lifelong Learning Centre, and a Centre for Artistic Research, which would be in charge of developing and initiating artistic and research projects in the field of art practice, scientific research in the field of fine arts, as well as conducting polydisciplinary and interdisciplinary scientific research in the field of higher fine arts education (pedagogical art research).

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

At the beginning of academic year 2009/2010, the ALU library moved to the new, double-in-size premises (close to 70 m²), to which a separate storage space was also added (about 10 m²). This brought about improvements in working conditions, the materials are better and more visibly presented, users can manage more easily, and valuable books are stored in a more appropriate way. Reading room remained within the library, however more working stations and quieter atmosphere were provided. At the same time, by moving, the library was situated in an outbuilding, which is in poor condition and does not have an arranged access. The office of the system engineer is situated at the storage space, and inside the library itself is the Office Publishing.

Although according to the user's opinion, the library space is functional and pleasant, it is gradually becoming too small for the book collection, which has in the meantime become significantly larger, therefore part of the archives that is rarely used is packed and unavailable. It would be good to provide a separate section for the reading room, which would bring about much better conditions for a longer period of time: there would be more space for the shelves, work in the reading room would flow more quietly, there would be more space for the users' computers, and the collection of journals and valuable materials would be better presented.

There is one person employed at the library, and the official working hours for users is from 10:00 to 15:00. However, being that the students generally consider the library to be their space, and some also come from other ALU locations, they have the access made available throughout the working hours.

Library holdings comprise of about 14,500 units. At the end of 2012, the audit was also performed in order to determine the accurate situation and analyse the library holdings structure.

Considering that the library was founded at the same time as the Academy, it is over a hundred years old and possesses some very valuable editions that only few institutions in Croatia have, which includes books, a collection of bound maps and volumes of important artistic journals. Majority of those materials is in French and German language, and some are also printed in Gothic letters. Some of the books carry the seal of the Art Society, established by Izidor Kršnjavi. It is estimated that the library has about 4,000 publications issued before 1945, and we believe that in the coming period we will be able to protect a portion of that collection as cultural heritage. Although our students are not particularly interested in that segment of the library holdings, the theoretical courses' teachers and outside users are periodically using them for research and writing scientific papers and doctoral theses.

The remainder of the book collection includes books in Croatian, and mostly in English language (as estimated, about 50 : 50%), because in Croatia a small number of books on fine arts is translated. The purchase over the recent years was concentrated mostly on exam preparation materials and publications that present the contemporary art practice in the world, the monographs of well-known fine artists, and the theory of fine arts and visual research.

Investments in the library collection and foreign journals have varied over the years, and unfortunately it can be noticed that the general shortage of funds affects this field as well (art books are usually expensive because of the large format, quality paper and many reproductions). Still, the library fund grows relatively fast (in that period, for over 2,500 copies), because of the well-established exchange of publications with museums and art galleries and other cultural institutions, and thanks to donations that are often coming from the teachers, former students, or from the estates of deceased artists.

The library was also able to find foreign donors, such as the Goethe Institute, the Swiss Embassy and The Nippon Foundation. In 2014, it has also successfully applied to a competition of the Ministry of Science, Education and Sports, and obtained the funds for workshop on art therapy, as well as for the purchase of books on that subject and about the art of underrepresented and marginalized groups (art brut, queer culture, children's art, street art, etc.). New applications for the current year are also prepared.

At the beginning of academic year 2013/2014, an anonymous survey was conducted at the library, aimed at obtaining a rating for the library services by the users who frequently used it, and based on that, to look for guidelines for its improvements. 88 students and 7 teachers participated. 57 of them assessed the book selection at the library as very good, and 31 of them as excellent. Selection of foreign journals was assessed as very good by 47 users, and as excellent by 28.

We can conclude that the library fund quite broadly covers the field of fine arts, it has contemporary literature and it is systematically supplemented. It is pleasure to know that the majority of users expressed satisfaction with the library and the cooperation with the librarian in the survey conducted. But it would be good to invest some more funds in order to be able to regularly keep up with the new editions from home and abroad, and to purchase more copies of certain titles. In the student survey, among specific remarks, the most frequently expressed is a desire for more copies of the exam preparation materials, faster arrival of new books, and a separate reading room with the computer and internet access.

At the Department of Conservation and Restoration, there is an in-house library, with over 500 titles from the conservation and restoration field, which are mostly books and periodicals that were collected and obtained through external donations, donations of the Department teachers themselves, as well as through material exchange with similar institutions.

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

The ALU library unfortunately does not have the appropriate IT level. For a very long time, it had the old IT equipment, the library program/software was not procured, and only last year one computer was provided for the students. However, it has to be mentioned that our students are very rarely interested in catalogue search, and that as artists focused on visuality and tactility, they prefer free approach and browsing. They also

have specific enquiries about materials that are easiest resolved in conversation with the librarian. This is also confirmed in a survey conducted among the first-year students, at the beginning of academic year 2013/2014, aimed at determining their expectations regarding the library. Apart from the exam preparation materials and foreign journals, the highest place in value is given to the pleasant atmosphere, cooperation with the librarian and free access to materials, whereas the online catalogue, possibility of using the computer and databases make the bottom of the needs hierarchy.

In recent years, the library joined the Aleph integrated library system, the director attended education at the National and University Library, and one part of the materials was entered into the catalogue, and the work for its placement on the website is currently in progress. This is an immediate priority of the library.

In order to compensate for the shortage of online catalogues to some extent, the library newsletter was started, which is sent to the teachers' e-mail addresses, informing them about the new books related to their field, and new arrivals are regularly presented on the websites. The Bookworm section was also started, which provides an overview of literature/materials in our fund, which includes certain theme groups that are of special interest to the users (nude art, drawing, portrait etc.).

The library does not have sufficient funds to provide access to databases, and our students can use those that are otherwise provided for the academic community. Being that they are rarely science-oriented, there was no special interest expressed for the searches in recent years. Lately, the interest became somewhat stronger, and the head of library has, through the Master Committee for Higher Education Institution Libraries, sent a proposal for the access to the JSTOR database to be provided in 2014, since it best covers the art field. Unfortunately, this was not granted, and we are looking into possibilities for funding and subscription to some of the electronic journals in that database.

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

All administrative services are situated in the administrative building of the Academy, at Ilica 85. Size and organization of the spatial capacities are largely determined by their fixed layout, which dates from 1907 for part of the building, and the annexed building dates from 1950. Secretariat, accounting and administrative services for students are located on the mezzanine floor, while other offices are distributed according to the space available. Due to insufficient administrative space, the Office of Human Resources and the Office of International and Inter-University Cooperation share an office on the second floor, and so do the Archives and the Teaching Office. The Transcript Office and the Registry Office share the space, which represents a major problem due to the small room size. The Vice Deans' Offices are situated on the ground floor, while the Dean's Office is currently on the 2nd floor, which can represent a practical obstacle in daily communication and work. Four administrative offices are directly focused on students and teaching: Office of Student Affairs for undergraduate and graduate studies, Office for Student Assistance, Office of Academic Affairs and the Office Student Affairs for postgraduate studies.

With a few exceptions, most of the offices are appropriately sized, equipped with good-quality and modern furnishings, and solid IT equipment. All offices have air-conditioning.

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

The state budget and market incomes ratio in 2013 is 92.06 % of income from the state budget in relation to 7.94 % of own and other incomes. In 2014, the share of income from the state budget is somewhat higher than in the previous year, due to a decrease in own income, and it is 93.86%, while own income share in the total income is 6.14%.

The Academy has a high level of autonomy in its financial operations.

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

Structure of the market income sources of the Academy is:

- Income from tuitions for the Postgraduate Studies and the Postgraduate Specialist Studies;
- Income from the participation in tuitions of full-time students of Undergraduate, Graduate Studies and the Integrated Undergraduate and Graduate Studies, and the rental income from renting the space at the Academy of Fine Arts.

The highest share of income pertains to the income from the participations in tuition, from the Graduate and Undergraduate Studies, and these make 5% of the market income structure, and the remaining part pertains to the space rental.

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

With income from market services it would be possible to improve the quality of the higher education institution:

- through bilateral programmes – Croatian art could be promoted through art history and artists, past, present, and future
- cooperation with similar faculties would be advanced and students encouraged to collaboration, through design, architecture, technology, etc.
- quality of teaching would be improved through new equipment, information technology and facilities

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

Allocation of market income is made in accordance with the Ordinance on Allocation and Use of Own Income, which is based on the Scientific Activity Act, the Act on Salaries in Public Services, the Ordinance on criteria for use of income of the state budget beneficiaries, realized on the market from performing core and other activities, the Ordinance on Funding of the University of Zagreb, and the Statute of the Academy. Typically, 70% of market income is used to cover the material expenses of the Academy, and 30% for realization of student programs, teaching materials, and work beyond the norm.

The state budget funds are not sufficient to cover the costs of operating, and the same are covered from the income realized on the market. Funds assigned from the budget for the material expenses and energy for 2013 amount to HRK 1,530,761, and for 2014 they amount to HRK 964,604, and the material expenses and

energy (the actual expenses) for 2013 amount to HRK 2,381,620, and for 2014 they amount to HRK 1,997,506, from which we can derive that the Academy must cover part of the expenses from the market income and the income under special regulations, which is usually 1/3 of the total expenses.

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

The priorities of the Academy are investing in the Academy's teaching staff, improving the workshops' technical and teaching equipment, in order to create better conditions for work and studying, for both the employees and the students.

Reconstruction, organizing and expansion of the Academy, and the Academy Campus is the main priority in the event of increased budget funding, which is also included in the Academy's long-term financial planning. In addition, the conversions of certain spaces in Ilica 85 are planned, in order to improve the students' and teachers' standard, as well as reorganize the space in Ilica 83.

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

The existing qualification structures of employees in the administrative offices, state of the equipment, functionality and equipment of the workspaces are on an acceptable level. Issues arise in the technical service and need to be resolved; there is also a certain number of activities that are determined by the Ordinance on Internal Organization of the Academy, which are currently performed by employees working on other assignments, and this creates an overload of roles on their part.

There is a long-term aim at organizing the Institute with Centres that would facilitate strengthening of scientific and artistic research development, as well as more appropriate equipment with specialized and IT equipment and instruments, and generating of the bigger share of own income. This would also create a possibility of clearer and more visible presence of the Academy on the market, providing different forms of services and raising awareness of the quality programs and the activities in culture and art.

In the financial, but also in the context of space, the displacement of departments to as many as five locations proves to be a major limitation in practice, primarily because of the high material expenses (energy generating products) and the cost of maintenance of the buildings, which accounts for the largest share of the expenses, instead of directing those funds in the teaching production, materials and equipment. Spatial integration of the departments is a prerequisite for more rational operations, higher quality networking for the purpose of scientific and artistic research and more efficient teaching production.

For years the Academy has worked on the major development and infrastructure project of the construction of the ALU University Campus, which includes the adaptation of buildings of the Slava Raškaj Centre for Training and Education, Zagreb, Ilica 83, and an annex building to its south wing, the adaptation and furnishing of the main ALU building at Ilica 85, with a building extension of the block in the east courtyard at Ilica 81/83, with a subterranean garage and a park. The plan also envisions the construction of a gallery and exhibition facility ALUARTFORUM, with the main north driveway entrance from Ilica Street. The Project is planned to be financed from the EU programs.

Table 7.1 HEI buildings
(List the existing buildings, buildings under construction and planned construction)

Building ID	Location of the building	Year of construction	Year of annexed building or reconstruction	Total space for HE activities in m ²	Total space for scientific research activities in m ²
ALU Ilica 85	Ilica 85	1894	1907 and 1950	4650	3000
ALU Jabukovac	Jabukovac 10	1949	1990	2400	1610
ALU Zamenhofova	Zamenhofova 14	1950	1999	800	650
ALU Zagorska	Zagorska 16			534	330
ALU Raškaj building	Ilica 83	1860		680	400
Planned construction/ adaptation					
Annexed building east block Graphic Arts/	Ilica 81/83 Courtyard section			185	
Covered annexed building south Sculpture/	Ilica 85 South courtyard			710	
Main building adaptation	Ilica 85			5,176.23	
Adaptation and annex building of the south wing of the Raškaj building	Ilica 83			4,996	
Subterranean garage + park with playground	Ilica 81/83			4,993 (+park 1,101m ²)	
Exhibition and gallery block ALUARTFORUM	Ilica 85			700	

Table 7.2 Classrooms

Building ID	Classroom number or designation	Space (in m ²)	Number of seats for students	Number of hours of weekly use	Equipment rating* (1 – 5)
ALU Ilica 85	Small lecture room	54	30	20	3
	Large lecture room	85	56	30	3
ALU Jabukovac	P 32	42	16	15	3
	P 33	63,5	18	21	3
ALU Zamenhofova	P 11	27	20	35	3
	P 2a	30	10	20	3
ALU Zagorska	Projection room	45	30	29	3
	Drawing studio for animation	45	12	24	2
	Computer classroom	45	12	22	4
Nova Ves 18	Classroom 1	33	7	40	2
	Classroom 2	33	7	40	2

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

Table 7.3 Laboratories/studios used for teaching

Building ID	Internal designation of laboratory/studio	Area (in m ²)	Number of work places for students / per Class	Number of hours of weekly use	Equipment rating (1 – 5)
ALU Ilica 85	Figure drawing studio	126	30	31	3
	Classes (ground floor)	587	5-8	60	3
	Classes (1 st floor)	661	5-12	60	3
	Classes (2 nd floor)	500	6	60	3
	Classes (3 rd floor)	250	6	60	3
	WORKSHOPS OF THE DEPARTMENT OF GRAPHIC ARTS				
	Workshop for offset printing	86+30	6	40	4
	Workshop for screen printing	43	4	40	4
	Workshop for intaglio/relief printing	76	6		3
	Workshop for digital printing	47	5	40	5
	Workshop for applied graphics	50	6	60	3
	WORKSHOPS OF THE DEPARTMENT OF SCULPTURE				
	Workshop ALU (for woodwork)	60	-	40	4
	Workshop for metalwork	80	4	40	3
	Workshop for stonework	56	6	40	3
	Workshop for gypsum work	45	6	24	3
ALU Jabukovac	10	16,5	8	22	3
	12	53,93	8	27	4
	13	28,76	3	21	4
	17	44,55	8	19	3
	17a	15,77	3	19	3
	19	63	6	15	3
	Classes (2, 3, 9, 11, 14, 15, 16, 18, 22, 27, 28, 29, 30, 31)	50	5-8	12-28	3
	Workshops	300			2
ALU Zamenh.	Laboratory, lower 2a	25	12	20	4
	Woodworking R1	15	5	16	2
	Carving and gilding R2	18	6	20	2
	Conserv. and restor. of stone and arch. stonework R3	18	6	20	2
	Conserv. and restor. of easel paintings 4	120	20	50	4
	Conserv. and restor. of wooden sculpture 5	50	15	50	4
	Sculpture 6a	12	6	20	2

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

	UV and IR photography 6b	13	4	10	3
	Drawing 8	30	15	40	2
	Painting 12	60	12	50	4
	Sculpture G2b	20	6	10	3
	Stone carving G2a	25	15	40	1
	Conserv. and restor. of wall paintings G1	44	12	40	3
ALU Zagorska	Photo laboratory	27	12	14	2
	Green Room	32	12	10	3
	Classes (1 st , 2 nd year, studio)	22+45+14	12	10-20	2
ALU Ilica 83	Painting technology	136	20	40	2
	Glass workshop	56	5	30	3
	Mosaic workshop	48	5	40	3

Table 7.4 Workplaces for practical teaching

Building ID	Name of workplace	Number of students working in a workplace	Hours of teaching (per week) held in a workplace

Table 7.5 Equipment of computer classrooms
(Specify the data on computers in computer laboratories/studios used in teaching)

Number of new computers (up to 3 years)	Number of computers older than 3 years	Functionality rating (1 – 5)	Maintenance rating (1 – 5)	Rating of possibility for use outside of classroom (1-5)
ALU Ilica 85				
10	2	4	3	4
ALU Jabukovac 10				
4	3	4	3	4
ALU Zamenhofova 14				
1	3	4	3	4
ALU Zagorska 16				
10	2	4	3	4

Table 7.6 Teachers' offices

Building ID	Number of teachers' offices	Average space in m ²	Equipment rating (1 – 5)	Average area in m ² per full-time teacher/associate
ALU Ilica 85	6	32,5	3	4,5
ALU Jabukovac 10	4	19,58	3	4,12
ALU Zamenhofova 14	4	8	3	4
ALU Zagorska 16	2	10	2	

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

Building ID	Internal room or laboratory designation	Space (in m ²)	Number of hours of weekly use	Equipment rating (1 – 5)
ALU Zamenhofova 14	Natural Science Laboratory OKIRU, (room 10)	20	30	4

Table 7.8 Space used only for professional work

Building ID	Internal room or laboratory / workshop designation	Space (in m ²)	Number of hours of weekly use	Equipment rating (1 – 5)
ALU Ilica 85	Workshops TOTAL	673	40	3
ALU Jabukovac 10	Workshops	300	40	2
ALU Zamenhofova 14	Workshops	204	40	3
ALU Zagorska 16	Workshops	121	40	3
	Tone studio	8,10	4	2
	Trick table	12,32	10	3

Specialized workshops are used for professional work, and part of the work is done in so-called Classes – each student has the space and the appropriate equipment available for the entire study year, during working hours of the Academy, in which independent research outside classes is performed along with the mentors work, as a form of studio work. Surface area of those work spaces is shown in the Table 7.3.

Table 7.9 Capital equipment
(Specify the data on the institution's available capital equipment with purchase value exceeding 200,000 HRK)

Name of the instrument (equipment)	Purchase value	Age (years)

The Academy does not have capital equipment, the value of which would be exceeding HRK 200,000.00 (two-hundred thousand).

Table 7.10 Library equipment

Total area (in m ²)	Number of employees	Number of seats	Number of students using library	Is there an electronic database of your books and journals
70m ² + 10 m ² storage space	1	9 for work + 4 for reading and research	280-300	Partial

Number of books titles	Number of textbooks*	Rating of books and textbooks as up to date (1– 5)	Number of foreign journal titles	Number of Croatian journal titles	Rating of functionality and catalogue of books and journals	Equipment rating (1 – 5)**	Assess the quality and availability of electronic content (1 -5)***
14 500	4500*	4-5	8-10	8	2	2	2

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

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

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

* estimated number

Table 7.11 Financial evaluation

		N-2 calendar year 2014	N-1 calendar year 2013
	INCOME	27,075,053	29,700,819
1	STATE BUDGET INCOME	23,985,041	25,229,272
1.1	Staff pay	21,334,079	21,883,863
1.2	Operation costs (including fieldwork)	1,997,506	2,381,620
1.3	Adjunct/visiting teaching staff pay		61,306
1.4	National scientific projects		16,666
1.5	International scientific projects		
1.6	International cooperation		
1.7	Organization of academic conferences		
1.8	Journal subscription fees		
1.9	Maintenance		
1.10	Capital investments (buildings), investments maintenance		18,774
1.11	Equipment		
1.12	Total income from other sources (list all sources and amounts)	653,456	867,043
2	OTHER PUBLIC BUDGET INCOME	1,426,888	2,113,957
2.1	Income and support by local authorities (town, city, county etc.)	1,426,888	2,087,417
2.2	Income and support by other institutions (such as the National Science Foundation)		26,540
2.3	Total income from other types of sources (list all sources and amounts)		
3	INTEREST INCOME	2,810	4,469
4	OWN ACTIVITY INCOME	129,262	335,317
4.1	Tuition fees - postgraduate specialist	23,402	
4.2	Tuition fees - postgraduate doctoral		
4.3	Scientific projects		
4.4	Professional projects		
4.5	Rental income	105,860	326,482
4.6	Total income from other sources (list all sources and amounts)		8,835
5	SPECIAL REGULATION INCOME	1,345,927	1,648,401
5.1	Tuition fees - undergraduate, graduate, professional	1,103,635	1,576,728
5.2	Additional knowledge or skills testing (if implemented in addition to State Matura)		
5.3	Enrolment fees		
5.4	Publishing		
5.5	Administrative fees (charging various forms, diplomas, certificates etc.)		
5.6	Total income from other sources (list all sources and amounts)	242,292	218,303
6	OTHER INCOME NOT MENTIONED ABOVE (please specify)	11,855	161,969
A	TOTAL BUSINESS INCOME	27,075,053	29,700,819

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

		N-2 calendar year 2014	N-1 calendar year 2013
	EXPENSES	28,450,660	28,050,588
1	EMPLOYEE EXPENSES	21,944,631	22,498,771
1.1	Staff pay	21,792,986	22,325,872
1.2	Adjunct/visiting teaching staff pay		
1.3	Total remaining expenditure (list all sources and amounts)	151,645	172,899
2	MATERIAL AND ENERGY EXPENSES	1,574,712	1,718,964
2.1	Office supplies and other material costs	585,994	461,753
2.2	Laboratory supplies		
2.3	Energy	823,894	969,144
2.4	Material and equipment for maintenance (both types)	104,907	200,064
2.5	Small furnishings	59,917	65,794
2.6	Total remaining expenditure (list all sources and amounts)		22,209
3	SERVICE EXPENSES	2,551,529	2,708,760
3.1	Telephone and postal costs, transport costs	160,307	150,695
3.2	Maintenance and investment maintenance services	189,351	248,642
3.3	Information and promotion	92,564	48,979
3.4	Communal services	398,966	347,767
3.5	Leasing, rent	143,718	197,658
3.6	Intellectual and personal services (fees, contracts)	1,278,068	1,484,172
3.7	Computer services	9,819	72,437
3.8	Total remaining expenditure (list all sources and amounts)	278,736	158,410
4	NON-FINANCIAL ASSETS EXPENSES	1,521,429	1,215,702
4.1	Facilities		
4.2	Computer equipment	255,082	18,439
4.3	Laboratory equipment		
4.4	Office equipment	8,276	24,831
4.5	Communication equipment		
4.6	Other equipment	48,778	58,125
4.7	Reading materials (books, journals etc.)		
4.8	Investment in machines, production facilities and other equipment	503,245	211,709
4.9	Additional investment in buildings	174,461	899,256
4.10	Total remaining expenditure (list all sources and amounts)	531,587	3,341
5	EMPLOYEE REIMBURSEMENT	645,141	813,390
5.1	Travel costs	147,359	116,583
5.2	Training costs	25,389	71,855
5.3	Other staff costs (list all) including transport costs	472,393	624,592
6	OTHER BUSINESS EXPENSES NOT MENTIONED ABOVE	229,127	44,668
6.1	Insurance premiums	12,607	
6.2	Representation costs	72,238	
6.3	Membership fees	22,129	
6.4	Bank costs	14,026	14,188
6.5	Interest	2,884	
6.6	Other financial costs	105,243	30,480
B	TOTAL BUSINESS EXPENSES	28.450.660	29.266.290
C	Bottom line carried over from the last year		434.529
	TOTAL BALANCE 31 Dec (A-B+C)		169.973

 *Notes*