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## **Faculty of Arts, University "Hasan Prishtina" Prishtine**

### **Dramatic Arts, BA (with 7 specializations)**

#### **REPORT OF THE EXPERT TEAM**

*7.4.2025, Prishtina*

1

## TABLE OF CONTENTS

TABLE OF CONTENTS.....	2
INTRODUCTION .....	3
Site visit schedule .....	4
A brief overview of the institution under evaluation .....	8
PROGRAMME EVALUATION .....	9
1. MISSION, OBJECTIVES AND ADMINISTRATION.....	9
2. QUALITY MANAGEMENT .....	11
3. ACADEMIC STAFF .....	14
4. EDUCATIONAL PROCESS CONTENT .....	17
5. STUDENTS.....	30
6. RESEARCH .....	32
7. INFRASTRUCTURE AND RESOURCES .....	39

## INTRODUCTION

### **Sources of information for the Report:**

- *Self-assessment report*
- *Syllabuses*
- *CV of academic staff*
- *University's regulations*
- *Faculty meetings*
- *Site visit*

### **Criteria used for institutional and program evaluations**

- *A KAA Accreditation Manual updated 2024*

## Site visit schedule

<b>Programme Accreditation Procedure at Faculty of Arts, University "Hasan Prishtina" Prishtine</b>	
<b>Programmes:</b>	Dramatic Arts, BA (with 7 specializations), (Re-accreditation) Dramatic Arts, MA (with 7 specializations), (Re-accreditation)
<b>Site visit on:</b>	23, April 2025
<b>Expert Team:</b>	Darko Lukic Leo Rafolt Katerina Klimoska
<b>Coordinators of the KAA:</b>	Ilirjane Ademaj, Senior Officer for Evaluation and Accreditation Olfa Ibrahim, Senior Officer for Evaluation and Accreditation

Site Visit Programme

Time	Meeting	Participants
09:00 – 09:40	<b>Meeting with the management of the faculty where the programme is integrated</b>	<b>Hazir Haziri,</b> <b>Dean FA</b> <b>Zeni Ballazhi</b> <b>Vice dean FA</b> <b>Mirsad Lushtaku</b> <b>Vice dean FA</b> <b>Durim Kryeziu</b> <b>Coordinator</b> <b>Tasim Vehapi</b> <b>Secretary</b>
09:40 – 10:20	<b>Meeting with quality assurance representatives and administrative staff</b>	<b>Ardita Kastrati</b> <b>Accreditation process</b> <b>Officer</b> <b>Shkumbin Tafilaj</b> <b>Career adviser</b> <b>Valbona Rexhepi</b> <b>Vice</b> <b>Dean</b> <b>Florita Raifi</b> <b>Vice Dean</b> <b>Durim Kryeziu</b> <b>Coordinator</b> <b>Tasim Vehapi</b> <b>Secretary</b> <b>Fitim Guri</b> <b>IT</b> <b>Resmije Morina</b> <b>Officer</b> <b>for teaching</b> <b>Mevlide Arifi</b> <b>Student's</b> <b>Service</b>

10:25 – 11:10	Meeting with the program holders of the study programme Dramatic Arts, BA (with 7 specializations)	Arbënesha Nixha Arian Krasniqi Burim Arifi Ekrem Xani Elmaze Nura Hazar Haziri Ilire Vinca Latif Hasolli Luan Jaha Luan Kryeziu Zymber Kelmendi  Besim Rexhaj
11:10 – 11:55	Meeting with the program holders of the study programme Dramatic Arts, MA (with 7 specialization's oh ns)	Agnes Nokshiqi Blerdi Malushi Blerta Basholli Ismet Sjarina Isak Duraku Zeni Ballazhi  Florent Mehmeti  Besim Rexhaj
11:55 – 12:55	Lunch break	Restaurant Mozaik
13:00- 13:30	Visiting facilities (Studio of photography I, Editing studio, set (Camera, lights, sound) Cinema, office – Film Directing, students Theatre, Laboratory set design and costume design, Acting class, Office Service student, Studio of photography II,	
13:30 – 14:10	Meeting with teaching staff (mixed of both programmes)	Mentor Zymberaj Agim Selimi Astrit Kabashi Trimor Dhom Jeta Bajrami Emin Emini Luljeta Muçaj More Raca  Besim Rexhaj

14:10 – 14:50	Meeting with students	<p>Behar Ibishi BA-Theater Directing  Dorart Hamiti- BA BA  Film/tv directing  Kejt Vojka  BA Camera and editing  Drenusha Mehmeti BA-Dramaturgy/scriptwriting  Azra Ibrahim-MA BA  Stage and costume design  Gentrit Elshani  BA Production  Mergime Jetishi MA-Dramaturgy/scriptwriting  Erlise Beqiri  BA Film Directing and TV (Online)</p>
14:55 – 15:35	Meeting with graduates	<p>Blerta Gubetini Acting  Genc Berisha film director  Fatmir Spahiu- Actor-Producer  Alina Halimi- costume designer  Elhame Kutllovcic- director of Theater- Podujeve  Hana Bucaliu  Film Director</p>

15:35 – 16:15	Meeting with employers of graduates and external stakeholders	Erson Zymberi, Director of National Theatre of Gjilan Besnik Krapi Prifilmfest Eshref Durmishi Producer Kastriot Abdyli FA- Advisory Body Mirjeta Baraliu RTK
16:15 – 16:25	Internal meeting of KAA staff and experts	
16:25 – 16:35	Closing meeting with the management of the faculty and program	Hazir Haziri, Dean FA Zeni Ballazhi Vice dean FA Valbona Rexhepi Vice Dean Durim Kryeziu coordinator Tasim Vehapi Secretary

### **A brief overview of the programme under evaluation**

The Faculty of Arts was established initially with the Figurative Art Department, which was founded by the Assembly of Kosovo on 31 July 1973. The Academy began its work on 25 December of the academic year 1973/74.

In the academic year 1975/76 the Branch of Musical Art was formed, while from the academic year 1989/90 the Branch of Dramatic Arts was established, initially with the Direction of Acting.

In the academic year 1986/87 the Academy was transformed into the Faculty of Arts, with the name The Faculty of Arts in Pristina. In this context the establishment of the Academy and later the Faculty of Arts was the coronation of the multi-year and successful efforts of the creators of the sections of figurative arts, musical arts and dramatic arts that operated within the SHLP from 1958 to the late 1980s.

Department of Dramatic Arts has been operating within the Faculty of Arts since 1989 and offers study programs at Bachelor (240 ECTS/4 years) and Masters (60-120 ECTS) level oriented in performance with specialization in seven specialistic branches of the performing arts preparing the students for the professional performing arts production.

The Bachelor in Dramatic Arts study program was last evaluated in 2021.

## **PROGRAMME EVALUATION**

### **1. MISSION, OBJECTIVES AND ADMINISTRATION**

Standard 1.1 The study program is in line with the higher education institution's mission and strategic goals, needs of society and it is publicly available. (ESG 1.1)

The program meets the criteria of the National Qualification Framework and the Qualification Framework in the European Higher Education Area. During the implementation, development and improvement of this program, the opinions and advice of relevant academic and professional factors such as international accreditors, the Kosovo Accreditation Agency, the Office for Academic Development of the University of Prishtina, Senate and faculty expert councils have been accepted and implemented.

The mission of the study program is hierarchically in line with the mission of the Faculty of Arts, the home faculty, and the mission of the University "Hasan Prishtina" as an umbrella institution. All this is stated in detail, clearly and unambiguously in all strategic documents as well as in the self-analysis report.

Goals of the study field focus not only on development of competences in performing arts but also in humanities and promote implementation of an interdisciplinary approach. The meetings with stakeholders confirmed that implementation of this approach is evident at the level of the studies. Development of digital skills is foreseen both in the study and research environment and in the creation of cultural and artistic content. The dimension of internationalization helps to promote the excellence and competitiveness of graduates not only locally, but also internationally.

Standard 1.2 The study program is subject to policies and procedures on academic integrity and freedom that prevent all types of unethical behaviour. The documents are publicly available, and staff and students are informed thereof. (ESG 1.1)

There is a system of documents that are primarily pyramidal and adopted at the university level, for example the Quality Assurance Ordinance or the Code of Ethics, which are applied to all faculty members. Likewise, at the faculty level, appropriate regulations have been adopted that regulate certain academic issues specific to each faculty, such as regulations on undergraduate and graduate studies at the Faculty of Philosophy, regulations on entrance exams, and the like. They have been published.

Issues of academic ethical behavior are regulated by related regulations that are publicly available, for example the Statute, the Code of Ethics, the Rulebook on disciplinary measures and procedures for academic staff of the University of Prishtina, and the committee did not observe any violation of them.

Standard 1.3 Relevant information is collected, analysed and used to ensure the effective management of the study program and other relevant activities and such information is publicly available. (ESG 1.7)

University and faculty regulations require that semester analyzes of program implementation be done through student surveys, and in the last five-year period, all programs at the Faculty of Arts have undergone accreditation or re-accreditation procedures. During this period, all necessary analyzes and reports were made. The commission learned from the discussion that external stakeholders and students were not actively involved in the decision-making process and improvement of the quality of the decision-making practice so far.

The report provides comprehensive information on requirements for admission in the program at the study level, and the admission process and procedure for students in the study field. Assessment procedure is clearly described in terms of ensuring the public availability of the assessment criteria. The requirements for the assessments depend on the specific nature of each course and the organization of the study process in that course. The teaching staff is directly responsible to prepare, publish and regularly update the full course description in e-studies, as well as discuss the course plan, content, and requirements for independent or group work, deadlines, and evaluation conditions in the first lecture. This ensures that students are clearly informed about assessment of achievements.

Standard 1.4 The delivery of the study program is supported by appropriate and sufficient administrative support to achieve its goals in teaching, learning, research, and community service. (ESG 1.6)

The program has a combined structure of groups of subjects that develop mutually harmonized types of competences (learning outcomes): main artistic subjects, analytical-theoretical subjects and general subjects. Both the educational and scientific-research, i.e. artistically

creative components are equally represented in all subjects, which indicates a well-thought-out balanced development of didactic, as well as scientific and artistic research concepts.

Data collected in SAR, in-site visit and interviews with different stakeholders validate the conclusion that the study program demonstrates strategic development potential in terms of developing and implementing studies, research, and artistic activities. These pillars of the field are supported by well established managerial structures, distributed responsibilities and procedures for educational provision regarding admission, assessment of student's achievements, and academic integrity. Strategic development for studies focuses on enhancing interdisciplinarity, international dimension, and cooperation within the ecosystem of creative industries. Ten study programs in the levels of higher education establish a solid portfolio where there is coherent distribution between studies in performing arts, cultural sustainability and creative industries.

Standard 1.5 The recommendations for quality improvement of the study program from previous internal and external quality assurance procedures are implemented. (ESG 1.10)

According to SER and interviews at the site visits, all the recommendations for quality improvement of the study program from previous internal and external quality assurance procedures are implemented.

#### **ET recommendations:**

1. *A The ET recommends creating and publishing an artistic research strategy.*
2. *B The ET recommends to make annual self-evaluation reports of the program activities and make them public.*

## **2. QUALITY MANAGEMENT**

The Quality Management at the University of Pristina demonstrates a structured and multi-faceted approach to academic and institutional excellence, supported by various regulations and policies. These policies reflect a comprehensive framework that ensures continuous improvement in teaching, learning, and overall academic governance. The Regulation's functioning principles ensure effective governance and oversight of academic and administrative functions. These structures help the university/faculty stay aligned with its mission and continuously improve its strategic direction.

Here we stress the commitment to Gender Equality and inclusivity. The Action Plan for Gender Equality alongside regulations on sexual harassment prevention and a Code of Ethics highlight the university's proactive stance on creating an inclusive and safe environment for both staff and students. This reflects an institutional commitment to diversity and respect.

The conclusion is that the University of Pristina's Quality Assurance Management policies reflect a solid foundation for academic excellence, ethical conduct, and administrative efficiency. The various regulations are well-integrated to foster an environment that prioritizes academic rigor, inclusivity, and continuous improvement, positioning the university for long-term success. The expert team encourages further development of culture among the university community that will function by these principles and produce tangible results.

Standard 2.1 The study program delivery is subject to an established and functional internal quality assurance system, in which all relevant stakeholders are included. (ESG 1.1)

Faculty of Arts at the University of Pristina demonstrates a strong commitment to continuous improvement in program quality. Regular monthly meetings, involving all academic staff, ensure ongoing discussions about program quality, student mentoring, and the integration of modern teaching practices. Feedback through e-questionnaires provide valuable data that informs program development. The alignment of the programs with UP's quality assurance standards and adherence to the ENQA guidelines further ensures that the faculty maintains high academic standards. This systematic approach to quality assurance enhances both the teaching and learning experience, contributing to the faculty's academic excellence. Regulation on curriculum development demonstrate a strong focus on improving teaching methodologies, ensuring that academic programs remain relevant and of high quality.

Standard 2.2 The study program is subject to a process of design and approval established by the HEI. (ESG 1.2)

The development of the study programs follows a thorough and structured process in alignment with the Statute and regulations set at the central level. The process begins with an in-depth analysis by the relevant department, considering feedback from students, graduates, and the Faculty Advisory Board, as well as examining labor market demands. This ensures that the program is continuously updated to meet the evolving needs of the field. Regular workshops and meetings with program heads and the study program drafting commission further ensure that curricula and syllabi remain relevant and aligned with both national and international standards, including the European Higher Education Qualifications Framework. This comprehensive approach ensures the program's high quality and responsiveness to academic and industry requirements.

Standard 2.3 The study program is periodically monitored and reviewed to ensure its objectives are achieved. The monitoring of the study program involves stakeholder participation. (ESG 1.9)

Faculty of Arts follows a robust system of continuous monitoring and evaluation, ensuring the quality and relevance of its offerings. Through regular feedback from students, staff, and administration, including audience reviews after final projects, the program is constantly assessed. The use of e-surveys for academic staff, technical staff, and students provides valuable data on performance, complaints, and suggestions, which are then analyzed by the Quality Office. This data informs decision-making at the faculty level, leading to targeted improvements in program quality. Regular updates to the curriculum, based on both internal assessments and recommendations from international experts, further enhance the program's efficiency and alignment with industry standards. The incorporation of feedback from graduates also plays a key role in the accreditation and re-accreditation process. Additionally, academic mobility for staff has been actively promoted, enriching the department's academic environment. This comprehensive and iterative approach ensures the program remains dynamic and responsive to the needs of both students and the broader professional community.

Standard 2.4 All relevant information about the study program is clear, accurate, objective, up-to-date and is publicly available. (ESG 1.8)

Faculty of Arts programs are designed and regularly updated to ensure the achievement of its objectives. The department continuously refines both its teaching materials and artistic research methods, ensuring the program remains current and relevant. The department also utilizes its specialized laboratories, where both staff and students actively contribute to the creation of promotional materials and showcase the artistic achievements of students and staff. These results are publicly shared via the faculty's website, social media platforms, and local media, providing easy access to all interested parties. Additionally, essential information such as admission details, exam schedules, program descriptions, and final qualifications are readily available, ensuring transparency and ease of access for current and prospective students. This comprehensive approach enhances both the visibility and accessibility of the program.

### ***ET recommendations***

*1. More workshops and collaboration with European Universities on the good practices for Quality management*

*2. Building culture of community where the principles stressed in regulations are everyday practice*

### 3. ACADEMIC STAFF

Standard 3.1 The study program delivery is supported by teaching staff who are recruited in line with national legislation, and internal regulations in effect, and it is based on objective and transparent procedure. (ESG 1.5)

The staff engaged in implementation of the UHP Faculty of Arts program “Dramatic Arts, BA” is elected and re-elected regularly based on the criteria of the UP Statute and the Regulation on selection procedures, for the appointment, reappointment and election of academic staff. This area is regulated by the following legal framework:

1. Kosovo Law on Higher Education, Article 26 on titles and grades of personnel and Article 28 on conditions of service of personnel.
2. Statute of the University of Prishtina, Chapter; University Employees: Articles 140–161 (academic staff)
3. The specifics of the employment criteria for academic staff for teaching/research are defined in the Regulation on Procedures Regarding the Selection, Appointment and Advancement of Academic Staff and,
4. Regulation on Evaluation Procedures for the Selection of Personnel, External Collaborators.

Standard 3.2 The study program is supported by sufficient permanent academic staff who are adequately qualified to deliver the study program. (ESG 1.5)

The specificity of the “Dramatic Arts, BA” as a combined practice-theory study requires also the artistic-scientific mix of lecturers. Such a combination is achieved mostly with permanent staff with some guest lecturers. SAR states (p. 14/15) that of 35 permanently employed lecturers at the programme, 16 are Regular Professors, 4 Associate Professors, 9 Assistant professors, 1 Lecturer and 2 Assistants. Among them, 8 have doctoral degrees. That shows an excellent level of qualification, even though for the artistic education at BA level scientific doctorates are not the priority. The artistic staff, composed of performing art professionals, can offer broad perspectives on artistic practices. The elements of the theory and science, provided by permanent staff and the guest lecturer’s engagement, contribute to wideness of the skills and competences. Diversity of expertise of the teaching staff enables the achievement of the aims and learning outcome of the “Performing Arts, BA”. The workload of academic staff aligns with relevant legislation and bylaws, regulations issued by competent bodies.

Qualifications and artistic presentation record of the academic staff is satisfactory. There is a good balance between artistic practitioners and theoreticians in the composition of teaching staff which allow complex and diversified learning. The combination of elected teachers and guest lecturers is good and does not pose risk to continuance.

Standard 3.3 The study program is supported by teaching staff who are subject to advancement and reappointment based on objective and transparent procedures which include the evaluation of excellence. The advancement of staff arises from the higher education institution's strategic goals and is in line with the legislation and internal regulations in effect. (ESG 1.5)

The ET learned during the interviews at the site visit that open classes and presentations are organized in order to analyze students skills and competences in live contact with the audience. For further development of such activities, it would be advisable that the content of the syllabi of the artistic production includes more of the theatre production and event management. More developed studies of the performing arts production could significantly develop and boost the quantity and quality of the public presentations and visibility of the study program.

As the character of the study equally requests formal and informal, regular and occasional meetings of all the staff and the students, the communication is executed through permanent individual meetings and digital correspondence. There are many formal and informal channels and forms of communication and collaboration established. During the site visit, an expert group learned that students are satisfied with personal communication, and the digital communication through Google classroom and Google meet is also popular and commonly accepted. It would be advisable to consider implementation of the officially recognised educational tools (e.g. Moodle) for distant learning in order to make e-learning more formal and comparable to similar European programs.

The ET learned during the site visit that all the courses are opened to all lecturers and the discussion about the content and outcomes is usual. Teachers from the programme discuss course descriptions at the Department of Performing Arts based on their pedagogical experience, learning outcomes and students evaluations. Any changes in courses or study programmes are made through the cooperation among all the teachers and according to the students' feedback.

Standard 3.4 The academic staff engaged in the delivery of the study program is entitled to institutional support for professional development. (ESG 1.5)

Lifetime learning among the staff is implemented through doctoral studies at UHP and other universities, as well as through educational programmes offered to the staff. It would be advisable to stimulate even more ERASMUS+ Program and similar mobility and exchange programmes in order to update cutting edge knowledge and skills for all the teachers. Additional education for educators in the field of working with students with disabilities would be more than useful.

From SAR (p. 16, Appendix 2, Table 1) and discussions on site visit it is visible that there are artistic researches and projects on performing arts, ongoing or planned. As stated in SAR

(p.16, Appendix 2, Table 1) most of the academics engaged in theoretical courses publish their research results in research papers and conferences, or present their artistic productions publicly.

Anex documents as well as teachers CV, proves the information of developed and extended artistic and scientific activities of teachers in terms of research, publishing, presenting artistic work and participating in various creative artistic projects. Anex documents (Appendix 2, Table 1) shows that in the last 5 years there were a great number of the artistic public presentations in the field of performing arts. Most of them were authors work of the active teachers at the programme or students work under their mentorship. SAR (p.14) states that all the academic staff are nationally and/or internationally recognised artists. In the last 5 years teachers also published various books and articles on topics of their respective fields of expertise. The artistic presentations were publicly presented in distinguished cultural institutions and significant venues, such as theaters, radio, television, cultural centers and site specific spaces. During the site visit the ET learned that all such activities are encouraged, supported and financed by the HEI.

It would be advisable to communicate such activities at the Faculty and Program websites and social networks more assertively in order to enforce the visibility of the study and attract more foreign students and collaborators.

Standard 3.5 External associates who teach at the study program have adequate qualifications and work experience for the delivery of the study program and achievement of the intended learning outcomes. (ESG1.5)

The external staff, guest lecturers, is composed of 1 Regular Professor, 9 Lecturers and 3 Assistants, 1 of them with doctoral degree. The composition stated in the SAR (p. 14/15) seems well balanced since the teaching staff of the programme in the specialized theoretical and practical study courses is based on the work of the permanently employed lecturers and external guest lecturers. The ratio between them is 72 % of permanent and 28 % external teachers. Such composition provides stability and continuance in the implementation of the UHP “Dramatic Arts, BA” program. Including short-term mobility guests and the distinguished artists at the “Performing Arts, BA” in the educational process through masterclasses, seminars, workshops or lecturing provides fresh points of view and opportunities to implement adaptations in courses.

### **ET recommendations:**

- 1. A The ET recommends to further develop the content of education of the artistic production including more of the theatre production and event management within the first year of the accreditation of the study program. More developed studies of the*

- performing arts production on practical level could significantly develop and boost the quantity and quality of the public presentations and visibility of the study program*
2. *B The ET recommends to consider implementation of the officially recognised educational tools (e.g. Moodle) for distant learning within the first year of the accreditation of the study program, in order to make e-learning more formal and comparable to similar European programs and to ensure more transparent, measurable and official e-learning system.*
  3. *C The ET recommends to communicate artistic and scientific achievements of the teachers at the University and Program websites and social networks more assertive within the first year of the accreditation of the study program in order to enforce the visibility of the study and attract more foreign students and collaborators*
  4. *D The ET recommends to further stimulate even more ERASMUS+ Program and similar mobility and exchange programmes within the first year of the accreditation of the study program. in order to update cutting edge knowledges and skills for all the teachers*
  5. *E The ET recommends consideration and planning of the additional education for educators in field of working with students with disabilities and inclusive politics within the first year of the accreditation of the study program*

#### **4. EDUCATIONAL PROCESS CONTENT**

Standard 4.1 The study program intended learning outcomes are formulated clearly, precisely, and comprehensively according to the best practices; they are aligned with the published institution's/academic unit's mission and strategic goals, and are publicly available. (ESG 1.2)

The Bachelor of Dramatic Arts program is designed to provide students with comprehensive artistic and theoretical knowledge in the field of Dramatic Arts, equipping them with critical thinking skills and the ability to analyze interdisciplinary issues. The program's primary goal is to prepare students for independent professional careers in theater, television, and various types of production, enabling them to create theater performances, documentary and feature films, television series, and other creative work across both traditional and contemporary media. Graduates will also be well-prepared to pursue further studies at the Master's level. The program structure fosters interdisciplinary collaboration through various subjects, offering students the opportunity to contribute to collaborative projects each semester, which not only enhances their practical experience but also allows them to earn academic credits based on their involvement. Key learning outcomes include the development of skills to write clearly about performing arts, analyze cultural issues, use bibliographic sources effectively, and demonstrate the ability to discuss, plan, and execute concrete artistic projects in theater, film, and television.

Students are also encouraged to apply interdisciplinary research methods, identify problems within the performing arts, manage creative projects, and develop innovative artistic models. Furthermore, the program places a strong emphasis on the independent creative processes of students, encouraging them to manage their own projects and to integrate technology into their artistic practice. The institution has implemented several good practices that align with the program's intended learning outcomes, ensuring they are clearly articulated and in harmony with the institution's mission and strategic goals. For instance, the program follows a comprehensive and transparent process for aligning learning outcomes with the institution's broader goals of academic excellence and professional readiness. The learning outcomes are not only publicly available in the course catalog but also actively communicated to students during orientation sessions, ensuring clarity from the outset. Furthermore, these outcomes are regularly reviewed and updated through feedback from industry professionals, alumni, and external evaluators, ensuring they remain relevant and in line with best practices in the performing arts sector. One significant example of aligning learning outcomes with institutional goals is the integration of industry-driven projects into the curriculum. Students regularly participate in projects with external theater companies, film studios, and media organizations, offering them a chance to apply their theoretical knowledge in real-world contexts. These collaborations also provide students with a concrete understanding of industry standards and expectations, ensuring that the learning outcomes are not just academic but also applicable to professional careers. Another example is the institution's commitment to inclusivity, which is reflected in both the content of the program and the support provided to students. The program is designed to accommodate students from diverse backgrounds, with specific support systems in place to assist those with disabilities or those from underrepresented groups. This commitment to inclusivity ensures that the learning outcomes are accessible to all students, promoting equality in education while also encouraging the exploration of diverse artistic forms and perspectives. The university also integrates sustainability practices into the program, teaching students to consider the environmental and social impact of their creative work. For example, students are encouraged to design productions that minimize waste, explore sustainable materials, and address global issues such as climate change and social justice through their work. This not only aligns with the institution's ethical goals but also prepares students to become responsible, socially aware artists. Moreover, the institution utilizes technology to enhance learning outcomes, equipping students with the latest digital tools and production software. This enables students to engage with emerging trends in the performing arts, such as digital theater and multimedia storytelling, ensuring they are prepared for a rapidly evolving industry. The university's strong focus on technology is exemplified through collaborations with cutting-edge companies in the field, where students gain hands-on experience with virtual reality (VR), augmented reality (AR), and advanced lighting and sound design technologies. Additionally, the program encourages international collaboration and exchange, offering students opportunities to participate in global networks, attend international conferences, and work on cross-border projects. These experiences allow students to apply

their learning outcomes in diverse cultural contexts, broadening their understanding of global artistic practices and enhancing their ability to adapt to various artistic environments. Through these diverse and practical approaches, the institution ensures that the Bachelor of Dramatic Arts program not only meets but exceeds best practices for higher education. The learning outcomes are aligned with the institution's mission to provide high-quality, industry-relevant education, and they are made publicly available to create transparency and accountability. The program's commitment to experiential learning, inclusivity, sustainability, technological advancement, and international engagement collectively contributes to the holistic development of students, preparing them for successful careers in the dynamic field of performing arts.

Standard 4.2 The study program intended learning outcomes comply with the National Qualification Framework and the European Qualifications Framework level descriptors. (ESG1.2)

This Bachelor's program represents the first cycle of studies, having 240 ECTS credits, and is fully aligned with the standards of the European Higher Education Area, following the three-cycle study model. The learning objectives outlined in the program serve as clear indicators of how the goals will be achieved, and these objectives are integrated into the specific learning outcomes of the program. The successful attainment of these learning outcomes serves as the key measure of the program's success. These objectives are designed to be shared between teaching staff and students, fostering a sense of mutual responsibility. This approach motivates students to view their studies as meaningful and helps them understand how the program is structured, what is expected of them, and the outcomes they should aim to achieve. By being informed from the outset, students are better equipped to recognize how their educational journey will develop and what results they should expect to attain by the end of their studies. The program is designed to offer appropriate teaching and learning methods that enhance students' ability to demonstrate their skills and knowledge effectively upon graduation. The intended learning outcomes of this program are fully compliant with both the National Qualification Framework (NQF) and the European Qualifications Framework (EQF) level descriptors. These frameworks provide a structured and standardized approach to ensuring that the program's learning objectives are in line with national and European qualifications standards. For example, the program offers a combination of theoretical knowledge and practical experience, allowing students to develop competencies that match the expected outcomes at the first cycle (BA) level according to the EQF and NQF descriptors. The students acquire specialized skills in the performing arts, with a focus on independent project management, creative production, and critical analysis, which corresponds to the skills outlined for EQF Level 6 qualifications. Good practices supporting this alignment include the

integration of formative assessments throughout the program, where students' progress is continuously monitored and aligned with the learning outcomes. These assessments encourage students to take ownership of their learning, providing both students and teachers with clear indicators of progress and areas for improvement. Additionally, the program's alignment with the NQF and EQF is strengthened by regular review processes involving industry stakeholders and academic experts. These reviews ensure that the program's content remains relevant and reflects the current needs of the profession. For example, internships with leading theater companies, media outlets, and film productions allow students to gain real-world experience, directly connecting the program's learning outcomes with industry standards. Moreover, the program encourages collaboration across disciplines, fostering a holistic approach to learning. Students from different artistic fields, such as music, visual arts, and design, work together on projects, enhancing their interdisciplinary skills, which aligns with the collaborative nature of the modern creative industries. This is an important aspect of the learning outcomes, as it ensures students are prepared to work effectively in diverse professional settings. To further promote interdisciplinarity in artistic practice, the program could benefit from more structured opportunities for students to engage with disciplines outside the core performing arts fields. For example, courses in digital media, interactive technology, and contemporary art practices can be incorporated, allowing students to experiment with new mediums, from VR and augmented reality to immersive installations and multimedia storytelling. This approach would prepare students not only to excel in traditional artistic forms but also to innovate within emerging practices, enriching their understanding of the evolving arts landscape. Additionally, to make the program more flexible and adaptable to students' individual interests, it could open up certain learning outcomes to various fields of art beyond performing arts. For example, students could be given the option to select elective modules from a range of artistic disciplines such as fine arts, digital arts, music composition, or even dance and choreography. This would allow students to customize their educational experience based on their career aspirations and personal artistic interests, making the program more flexible and appealing to a broader range of creative talents. By offering more flexibility in the selection of learning outcomes, students could tailor their education to align with specific fields they are passionate about or plan to pursue in their professional careers, whether it's theater, film, television, visual arts, or interdisciplinary forms of creative expression. Furthermore, the use of technology in the curriculum helps students develop technical skills in areas such as digital media, multimedia production, and virtual reality, preparing them for the evolving demands of the performing arts industry. By fostering more cross-disciplinary collaborations with departments such as graphic design, sound engineering, and digital arts, students can gain a deeper understanding of how different creative fields intersect and complement one another in modern artistic practices. These practices ensure that the program not only meets but exceeds the expectations set out in the National and European Qualification Frameworks, offering a comprehensive and internationally recognized education in the dramatic arts. The emphasis on interdisciplinarity enhances the program's relevance in today's creative industries, where boundaries between

disciplines are increasingly disappearing. Encouraging students to explore, experiment, and collaborate across fields will make them more adaptable, creative, and equipped to lead in a dynamic, fast-changing artistic environment. Opening the learning outcomes to different fields of art further increases the program's flexibility, ensuring that students can engage with the full spectrum of contemporary artistic practices and make meaningful contributions to a rapidly evolving global arts.

**Standard 4.3** The content and structure of the curriculum is coherent and enable the students to achieve the intended learning outcomes and to progress smoothly through their studies. (ESG 1.2)

The content and structure of the program are carefully designed to be coherent, ensuring that students can progress smoothly throughout their studies while achieving the intended learning outcomes. The program is structured in a way that allows students to develop their skills progressively, starting from foundational knowledge in the first semester and advancing to more specialized topics in subsequent semesters. The curriculum is comparable with similar programs offered at international institutions, reflecting best practices in higher education and adhering to European standards. Each course within the program is well-defined, with detailed content descriptions, clear learning objectives, and a logical distribution of hours across lectures, practical workshops, and artistic projects. The courses are structured to build on students' previous knowledge, ensuring a seamless progression from one topic to the next. The learning outcomes for each course are aligned with the overall program goals, so that students can track their progress and understand how each course contributes to their broader academic and professional development. The program is fully compliant with the requirements set by the Ministry of Education, Science and Technology of Kosovo and the Accreditation Agency of Kosovo, ensuring that it meets European standards for study programs. This compliance guarantees that students receive an education that is both internationally recognized and of the highest quality. The courses are designed to engage students actively in their learning, fostering critical thinking and creativity, which are key skills in the dramatic arts. This approach motivates students by providing them with clear goals and a sense of purpose in their studies. Assessments are diverse and designed to reflect the practical and theoretical nature of the program. Students are evaluated through a combination of art works, presentations, research projects, tests, and individual projects. These assessments are structured to measure not only students' knowledge but also their creative abilities and practical skills in the arts. The program's emphasis on hands-on experience allows students to work on real-world projects, helping them to bridge the gap between theory and practice. For example, students regularly participate in theatrical performances, film productions, and television projects, which provide them with valuable experience and help them build portfolios that will be beneficial in their future careers. The curriculum is also designed to encourage interdisciplinary learning, with

opportunities for students to engage with other artistic fields such as music, design, and digital media. This interdisciplinary approach broadens students' creative horizons and prepares them to work in the diverse, collaborative environment of the modern arts industry. Furthermore, the program includes a variety of projects and assignments that require students to work both independently and in groups, allowing them to develop essential teamwork and leadership skills. In line with international standards, the program ensures that students are provided with a thorough understanding of the theoretical foundations of the dramatic arts, while also fostering creativity and innovation. The syllabus includes clear learning objectives, topic outlines, recommended readings, and assignments, all of which are designed to support students' academic and artistic development. This structure ensures that students are not only gaining knowledge but also developing the skills necessary to apply that knowledge in real-world artistic contexts. To ensure academic integrity and maintain high standards, the program also includes policies on plagiarism, research ethics, and the proper use of resources. These policies are reinforced through both coursework and regular discussions on ethical practice in the arts. This helps instill a sense of professionalism and responsibility in students as they prepare to enter the workforce. The inclusion of practical elements within the program, such as art projects, performances, and internships, ensures that students are able to directly apply what they have learned in real-world settings. For example, students are encouraged to participate in internships at theaters, film studios, and television networks, where they can gain hands-on experience in their chosen fields. This not only enhances their learning but also helps them build a professional network, making them more competitive in the job market. The BA program has a well-coordinated structure, but several improvements could enhance its adaptability to students' and the arts industry's evolving needs. Expanding certain modules to allow for interdisciplinary collaboration between professors would foster a deeper, holistic understanding of the dramatic arts, enabling students to see the connections between various fields. Increasing the frequency of hands-on workshops throughout the academic year would provide students with more opportunities to experiment with techniques, refine their craft, and receive immediate feedback. A greater focus on artistic research, including qualitative methods and ethnographic approaches, would equip students with tools to critically engage with their own practices and develop their creative processes. Additionally, integrating more courses related to arts management, marketing, and the economics of theater and film would prepare students for the business side of the arts and enhance their transition into professional careers. Establishing stronger industry partnerships with cultural organizations, festivals, and production companies would offer valuable networking opportunities and internships, ensuring students are better prepared to meet the demands of the creative sector. By incorporating these changes, the program would be more aligned with the needs of students and employers, providing a comprehensive education that combines artistic practice with professional industry skills. In summary, the curriculum of the program is structured to be clear, coherent, and well-aligned with both the learning outcomes and the overall goals of the program. It is designed to ensure that students receive a comprehensive education that equips them with both theoretical

knowledge and practical skills, preparing them for successful careers in the performing arts industry. The program's flexibility and interdisciplinary approach further enhance its relevance, ensuring that students are well-prepared to adapt to the modern world of the arts.

**Standard 4.4** If the study program leads to degrees in regulated professions, it is aligned with the EU Directives and national and international professional associations. (ESG 1.2)

The academic staff of the department has conducted a thorough comparative analysis of the proposed BA, putting it with similar programs offered by international universities. The program ensures that graduates receive a diploma that aligns with the relevant field and complies with both EU directives and national and international professional standards. The program's structure includes a practical component that allows students to acquire hands-on knowledge, with teaching provided by experienced professionals in the field of performing arts. Additionally, collaborations with industry sectors such as film, television, and theater productions enhance students' scientific, artistic, and professional development. For example, students are given opportunities to engage in internships with local and international theaters, film festivals, and production companies, where they can work alongside industry experts on live projects, and they can also participate in the summer school with foreign professors and experts from the creative industries. These partnerships not only broaden students' exposure to real-world sector practices but also provide them with valuable networking opportunities. Furthermore, guest lecturers from various artistic fields are regularly invited to share their expertise, enriching the curriculum with insights from professionals currently working in the industry. These practices ensure that students are well-prepared to meet the demands of the professional world and gain the necessary skills for successful careers in the performing arts.

**Standard 4.5** The intended learning outcomes of the student practise period are clearly specified, and effective processes are followed to ensure that learning outcomes and the strategies to develop that learning are understood by students (if applicable). (ESG 1.2)

As part of the Bachelor of Dramatic Arts program, the practical component is central to students' development and is carefully structured to align with the program's intended learning outcomes. The internship period, which is integrated into the program through various hands-on projects such as semester and annual exams, is designed to help students bridge theoretical knowledge with real-world artistic practice. These projects are presented in front of a public audience and evaluated by both a committee and the supervising professors. This process ensures that the learning outcomes of the practical module are clearly defined and meet

academic standards, while also preparing students for the demands of the professional field. The practical component of the program is structured around a testing process, where students present their work after completing a semester or annual project. This work, which could be in the form of theater performances, film productions, or other artistic projects, is evaluated based on both its artistic quality and its alignment with the theoretical content covered in courses. Through this, students can demonstrate their creative and analytical abilities, showing how they apply the knowledge and skills acquired throughout the program. By having their work evaluated by professors from their primary fields of study, students receive constructive feedback that directly contributes to their learning process. In addition to traditional projects, students participate in the production of short feature films, an area where interdisciplinary collaboration is particularly emphasized. In these productions, students from different profiles—acting, directing, dramaturgy, and production—work together, contributing their unique skills to the project. This collaborative approach mirrors the dynamics of the professional industry, where individuals with diverse expertise must work together to bring an artistic vision to life. Each student is assigned specific roles and responsibilities, which allows them to gain practical experience in their chosen field while also understanding the broader context of the production process. One of the best practices in this process is the strong emphasis on mentorship from experienced faculty members who closely monitor the progress of the students' projects. Professors specializing in different aspects of the performing arts actively participate in the production process, offering guidance and ensuring that the learning outcomes of the internship period are met. This mentorship includes feedback on both the creative process and the technical aspects of the work, such as staging, cinematography, or sound design. By actively participating in these projects, professors help students refine their skills, identify areas for improvement, and provide critical insights into the professional standards required in the performing arts industry. The learning outcomes and strategies for developing them during the internship period are clearly specified at the beginning of each project. Students are provided with a comprehensive syllabus that outlines the objectives and expected results of their work. These objectives are directly linked to the program's broader learning outcomes, ensuring that students understand how each project contributes to their overall academic and professional development. For example, students involved in a theater production may be tasked with improving their ability to analyze and interpret scripts, while those involved in film production are expected to demonstrate their proficiency in the technical aspects of filmmaking, such as camera work and editing. The inclusion of specific learning objectives within each project ensures that students are not only working towards artistic goals but are also developing important skills that are essential for their future careers. Regular feedback sessions throughout the internship period are another best practice that ensures students understand how to meet the learning outcomes. Faculty members hold one-on-one meetings with students to discuss their progress, address any challenges, and offer suggestions for improvement. These sessions allow for personalized guidance, which is crucial in an artistic field where individual creativity and development are central. In addition, peer evaluations and

collaborative group discussions help students reflect on their work and that of their colleagues, fostering a supportive learning environment where they can learn from each other. Furthermore, presentation of learning outcomes is tested through periodic progress reports. Students are required to submit regular updates on their projects, and these are reviewed by their professors, ensuring that they stay on track and that the objectives of the internship period are being met. These reports not only help students stay focused on their goals but also provide an opportunity for faculty to intervene early if students are struggling to meet the required outcomes. This proactive approach to managing the internship period ensures that students can maximize their learning and development. In addition to the practical projects, students are encouraged to participate in industry-related activities such as workshops, internships with theaters or production companies, and attending relevant cultural events. These extracurricular activities allow students to gain exposure to the professional world, apply their skills in real-world settings, and expand their networks within the arts and culture sector. Such activities also support the program's emphasis on professional development and help students develop the necessary skills to thrive in the creative industry. In conclusion, the internship period within the Bachelor of Dramatic Arts program is an essential part of the curriculum that ensures students are well-prepared for professional careers in the performing arts. Through clearly defined learning outcomes, structured guidance from faculty, and opportunities for hands-on experience, the program helps students develop the skills and knowledge required to succeed in the industry. Best practices such as mentorship, interdisciplinary collaboration, regular feedback, and industry-related activities all contribute to creating a comprehensive and effective learning experience that equips students for their future careers.

**Standard 4.6** The study program is delivered through student-centred teaching and learning. (ESG 1.3)

The study program is designed to prioritize student-centered teaching and learning, fostering a dynamic and interactive environment that encourages active participation from students in both artistic and theoretical aspects of their education. The teaching approach integrates practical and artistic methods, enabling students to engage deeply with both the creative and academic processes. The collaborative relationship between professors and students is central to this model, as it ensures continuous support throughout the entire process, from research to the final artistic work. This relationship is built on mutual respect and shared goals, with professors serving as mentors who guide students through every step of their learning journey. In addition to regular teaching sessions, the program includes daily rehearsals and hands-on activities that are closely monitored by professors. These rehearsals offer students a space to experiment, refine their skills, and receive real-time feedback, reinforcing the learning outcomes associated with each course. The collaborative nature of the program is further enhanced by the involvement of various professors, who participate in evaluating the final artistic projects and

assess students' progress. These professors are not only experts in their respective fields but also play an integral role in shaping the students' learning experiences by offering diverse perspectives and guidance. At the start of each semester, professors discuss the intended learning outcomes with students, providing them with a clear understanding of the goals and expectations of the course. This is facilitated through a detailed course syllabus, which serves as a guide for students throughout the semester. The syllabus outlines the responsibilities of both students and professors and provides transparency regarding how the learning outcomes will be assessed. This clarity helps students understand the relevance of the course to their personal and professional goals, motivating them to engage more fully in the learning process. This student-centered approach encourages active participation and reflection, as students are aware of the expected learning outcomes and can track their own progress. Moreover, the program ensures that students are not only taught but also actively involved in their own learning process. They are encouraged to collaborate, experiment, and engage in creative projects, which are integral to their overall development. A key feature of this model is the favorable ratio between academic staff and students, which ensures that professors can provide personalized attention to each student. This ratio supports effective communication, enabling professors to track the students' progress and provide feedback. The smaller class sizes allow for more individualized instruction, fostering a learning environment where students feel supported and valued. This model also enables students to develop a close working relationship with their professors, which is crucial for building confidence and professional growth. Examples of best practices include the integration of interdisciplinary learning, where students from different artistic fields collaborate on joint projects, such as theater productions, film shoots, or interdisciplinary performances. This collaboration allows students to apply their skills in real-world settings and learn from one another, promoting a well-rounded and holistic educational experience. Another example is the use of peer feedback, where students are encouraged to critique each other's work, fostering a sense of community and collaboration within the program. Additionally, the program places a strong emphasis on real-time feedback and ongoing evaluation. Students receive continuous assessments throughout the semester, including individual projects, presentations, and research assignments, ensuring that they stay on track and are meeting the learning outcomes. The final artistic projects are also evaluated through public presentations, where students showcase their work to both the academic community and external industry professionals, allowing for constructive criticism and professional growth. In conclusion, the program delivers student-centered teaching and learning by emphasizing collaboration, individualized support, and clear communication of learning outcomes. By creating a dynamic and interactive environment where students engage in both practical and theoretical learning, the program helps students achieve their academic and professional goals. This model of student-professor collaboration, supported by effective course design and continuous feedback, ensures that students are motivated, engaged, and prepared for success in their future careers in the arts.

Standard 4.7 The evaluation and assessment used in the study program are objective and consistent, and ensures that intended learning outcomes are achieved. (ESG 1.3)

The assessment strategies in the study program are further enhanced by several good practices that contribute to a well-rounded and transparent evaluation process. One key example of best practice is the inclusion of formative assessments throughout the course. These assessments are conducted at various stages of the learning process, allowing students to receive timely feedback on their progress and make improvements before the final evaluations. For instance, in practical modules such as acting, directing, and stage design, students receive feedback on their work during rehearsals and project presentations. This ongoing feedback ensures that students are not only aware of their progress but also have the opportunity to refine their work, helping them develop their artistic and academic skills more effectively. Another example of good practice is the peer assessment component integrated into the program. Peer evaluations are used in both artistic and theoretical contexts, where students are encouraged to review each other's work and provide constructive feedback. This peer assessment process not only promotes collaborative learning but also enhances critical thinking and self-reflection. For example, in group-based performance projects, students assess each other's contributions to the production, learning how to provide feedback in a constructive and supportive manner. This helps students build their communication and teamwork skills, which are essential for their future careers in the performing arts. In addition, the program incorporates industry-specific evaluations in collaboration with professionals from the theater, film, and television sectors. For example, students who work on projects like short films or live theater productions often receive feedback from guest industry professionals who are invited to serve on assessment panels. These professionals, who may include directors, producers, or technical experts, provide real-world insights into how students' work measures up to industry standards. This external input bridges the gap between academic training and professional expectations, giving students a clearer understanding of what is required for success in the creative industries. The use of digital tools and platforms for assessment is another valuable practice that aligns with current trends in education and the creative sector. For instance, students may use digital portfolios to document and present their artistic work, which are then reviewed by professors and peers. These portfolios not only allow students to showcase their creative processes and outcomes but also provide a flexible, accessible format for ongoing feedback. In theoretical courses, students may submit their essays and research papers via an online learning management system, where they can receive detailed comments and grades in a timely manner. This digital approach to assessment supports the development of students' technological competencies, which are increasingly important in modern artistic practices. Furthermore, assessments are designed to accommodate diverse learning styles and ensure that students are evaluated in ways that reflect their individual strengths. For example, students who may excel in practical, hands-on work but struggle with written exams are given opportunities to

demonstrate their knowledge through alternative assessments, such as oral presentations, performance projects, or visual demonstrations of concepts. This flexibility allows students to approach assessments in a way that aligns with their skill set, enhancing their chances for success. And the inclusion of reflective practices as part of the assessment process is a valuable aspect of the program. Students are encouraged to engage in self-reflection after each major assessment, whether it is a practical or theoretical evaluation. This reflection involves considering what worked well, what could be improved, and how the experience contributes to their overall growth as artists and scholars. This practice not only helps students develop critical thinking skills but also fosters a sense of ownership over their learning, encouraging them to take responsibility for their progress and achievements. All these examples of good practices in assessment ensure that the study program is comprehensive, objective, and student-centered. By providing a variety of assessment methods, incorporating industry feedback, and offering flexibility in how students are evaluated, the program ensures that students are well-prepared to meet the intended learning outcomes. These practices also support students in building their confidence, enhancing their skills, and preparing them for successful careers in the performing arts.

Standard 4.8 Learning outcomes are evaluated in terms of student workload and expressed in ECTS. (ECTS 1.2)

The assessment of learning outcomes in the Dramatic Arts program is structured around student workload, and it adheres to the ECTS (European Credit Transfer and Accumulation System) to ensure comparability and transparency. Each course within the program is designed to reflect the appropriate balance between theoretical and practical work, with the expected student workload quantified in ECTS credits. These credits are allocated based on the number of hours required for lectures, seminars, practical work, and independent study. Each course's workload is clearly communicated to students in the course syllabus, ensuring that students are fully informed about what is expected of them in terms of time and effort. The assessment methods across the program are varied and tailored to the specific demands of each course. While there is a level of standardization in the general approach to assessments, individual lecturers have the autonomy to adapt the methods in alignment with the course objectives. For example, practical modules such as acting, directing, and stage design may incorporate assessments based on artistic projects, live performances, or collaborative productions, while theoretical courses might rely on written assignments, exams, or research papers. Regardless of the format, all assessment methods are clearly defined in advance, and students are informed about them during the first class of each semester. The grading scale used in the program follows the university's official grading system, which aligns with the ECTS scale. The grades range from 5 (fail) to 10 (excellent), and this system is designed to ensure a fair and consistent evaluation process. The grading criteria for different performance levels are clearly outlined and are discussed regularly in departmental meetings to maintain consistency across all courses. This

collaborative approach helps ensure that the grading process is transparent, equitable, and comparable to other recognized programs, fostering a supportive and motivating environment for students. Additionally, the program is integrated with the university's internship office, which plays a vital role in facilitating student access to internships. The University of Prishtina has established partnerships with various government institutions, providing students with opportunities to gain professional experience that is closely related to their field of study. These internships offer students the chance to apply theoretical knowledge in real-world settings, bridging the gap between academic learning and professional practice. This alignment with industry standards helps students develop an advanced understanding of their chosen discipline and equips them with the necessary skills to succeed in the competitive performing arts sector. Despite these strengths, the program does face some challenges. One of the primary weaknesses is that the Dramatic Arts program operates across two separate facilities, which can hinder the coherence and integration of the curriculum. Having a unified facility would enhance collaboration, streamline the learning experience, and improve access to resources. Additionally, the program faces a challenge in fully utilizing the Student Theater and Cinema of the Faculty of Arts. Currently, these spaces are primarily used for the public presentation of student assignments. However, the lack of a separate financial code for the Student Theater limits its ability to organize a regular repertoire and engage external artists. Addressing this challenge would provide students with more opportunities for performance practice and enable the theater to contribute more significantly to the cultural life of the university and beyond. Despite these challenges, the program has numerous strengths and opportunities. The interconnectedness of courses, combined with student projects, fosters strong cooperation between faculty members and students. This collaborative environment is essential for the development of future professionals in the performing arts, including actors, directors, designers, playwrights, and other industry specialists. The program's focus on both theoretical knowledge and practical skills ensures that students are well-prepared for careers in theater, film, television, and digital media. Looking ahead, addressing the challenges related to the Student Theater and Cinema, as well as the facilities issue, would significantly enhance the overall learning experience. The expected changes in the Law on Theater, which would provide the theater with a separate financial code, could offer new opportunities for student engagement and professional development. These changes would allow the program to fully realize its potential, offering students more chances for creative exploration and public performance, thus strengthening the program's connection to the broader cultural and artistic world.

#### **ET recommendations:**

- 1. We recommend to consolidate and improve interdisciplinary collaboration and streamline resources, enhancing the overall student experience. We recommend it to be done in first year.*

2. *Strengthening industry ties through expanded internships, industry-led workshops, and collaborative projects would provide students with valuable professional exposure and increase their employability. We recommend it to be done in first year.*
3. *Revitalizing the Student Theater and Cinema by obtaining a separate financial code for regular productions would offer students more opportunities for public presentations and enhance the program's artistic profile. We recommend it to be done in first year.*
4. *Increasing interdisciplinary collaboration and offering flexible, open modules would allow students to explore diverse artistic fields, fostering a well-rounded skill set that aligns with the demands of the creative industries. We recommend it to be done in first year.*

## 5. STUDENTS

The University of Prishtina (UP) demonstrates a strong commitment to student care through a range of support services. These include academic assistance, financial aid options, and active student representation in decision-making. The university promotes a vibrant campus life with various extracurricular activities, international opportunities, and a focus on career development. Overall, UP fosters a supportive environment that ensures students are well-prepared academically, personally, and professionally.

UP has established a clear framework to address and prevent sexual harassment and bullying within its community. The university has a dedicated officer for the prevention and protection against these issues, ensuring that the institution provides a safe, inclusive, and respectful environment for all students and staff. The university's regulation outlines strict measures to protect individuals from harassment, offering both preventative strategies and effective responses to complaints. UP's regulation reflects a serious commitment to the well-being and protection of its community members, creating a zero-tolerance stance toward harassment and sexual harassment. The university's approach prioritizes a supportive and legally compliant environment for both academic and professional growth.

Standard 5.1 Clear admission policies, including requirements, criteria and processes for the study program are clearly defined and are publicly available. (ESG 1.4)

The admission process for the Faculty of Arts is comprehensive, transparent, and aligned with the university's regulations. The program evaluates candidates based on a combination of high school performance, and an entrance exam. The entrance exam is tailored to each profile,

ensuring that candidates are assessed on both their creative potential and academic knowledge. The process includes multiple phases, such as written exams, creative tasks, interviews, and practical assessments, with each profile requiring specific skills and qualifications. This structured approach guarantees that only the most qualified and capable candidates are selected for the program, supporting its commitment to maintaining high standards and fostering artistic excellence. Additionally, all relevant information about the admission process is easily accessible on the university's website, ensuring transparency and accessibility for prospective students.

Standard 5.2 Student progression data for the study program are regularly collected and analyzed. Appropriate actions are taken to ensure the student's completion of the study program. (ESG 1.4)

Faculty for Arts ensures a well-structured and balanced student workload that fosters effective learning and personal development. Continuous assessment, consisting of classroom activities, periodic tests, and final exams, allows for regular feedback on student progress. The provision of additional exam deadlines and regular consultations with professors further supports students by offering flexibility and individual guidance. The program's design encourages students to engage in independent work, cultivating their critical thinking and autonomy, key skills for their future careers but also for the development of the country. Moreover, both the creative and theoretical aspects of the program are closely monitored, with professors overseeing the entire artistic process and ethical committees ensuring academic integrity. This approach creates a comprehensive learning environment that values both academic rigor and artistic innovation, preparing students for professional success in the field of dramatic arts. Graduate tracking and feedback indicates the faculty's focus on tracking graduate outcomes, which is essential for assessing the effectiveness of its academic programs and maintaining high standards of employability.

Standard 5.3 The study program ensures appropriate conditions and support for outgoing and incoming students (national and international students). (ESG 1.4)

The University of Pristina/Faculty of arts has a clear and structured process for student transfers, both within the institution and from other higher education establishments. The procedures, as outlined in the UP Statute, ensure that ECTS credits earned from previous programs are evaluated and transferred appropriately, maintaining academic integrity and continuity of studies. The Faculty Committee plays a key role in reviewing transfer applications and determining which courses can be credited, with final approval granted by the Faculty Council. For students involved in international academic mobility, the transfer of grades and ECTS follows well-defined regulations, ensuring that credits earned abroad are recognized properly. This transparent and fair process supports students in their academic journey, providing flexibility while adhering to high academic standards. The Regulation for

Communication and the Work Regulations for SEMS (Student Management System) ensure smooth administrative operations and facilitate transparent communication between university departments, students, and staff. Also the regulations governing the support for student mobility reflect a structured approach to higher education, ensuring that graduate programs meet the highest standards. The inclusion of Student Mobility guidelines also encourages international collaboration and broader academic exposure for students. The Regulation on disciplinary measures for academic staff and the Regulations for students provide clear guidelines for the management of academic conduct, both of which contribute to upholding high academic standards and maintaining integrity within the university. These regulations also emphasize the importance of accountability among faculty and students.

Standard 5.4 The study program delivery is ensured through adequate resources for student support. The needs of a diverse student population (part-time students, mature students, students from abroad, students from under-represented and vulnerable groups, students with learning difficulties and disabilities, etc.) are taken into account. (ESG 1.6)

The Faculty of Arts programs are thoughtfully designed to accommodate a diverse student body. The faculty provides adequate and accessible spaces for lectures and exercises, ensuring that all students, regardless of their background or needs, have the opportunity to thrive. The program is inclusive, welcoming students of different ages, international students, those from non-majority communities, and students with special needs. Clear communication about the available infrastructure, staff, and support services is provided from the outset, ensuring that all students are well-informed and supported throughout their studies. This approach fosters an inclusive and supportive learning environment, promoting equal opportunities for all students. At the end the expert team stress that even the Faculty is trying to ensure appropriate facilities for the staff and students, there is an urgent need for new facilities, which will meet high standards and provide quality of work and safe at the working/studying place.

#### **ET recommendations:**

- 1. Need for new facilities, which will meet high standards and provide quality of work and safe environment at the working/studying place*

## **6. RESEARCH**

Standard 6.1. The study program aligns with the institution's/academic unit's mission and the research strategic goals.

The HEI underscores the importance of aligning the study program with the mission and strategic research goals of the Faculty of Arts and the University of Pristina. The Bachelor's

program in Dramatic Arts has been designed to uphold the core values of the Faculty and the institution, ensuring that it meets both academic and artistic aspirations. The Faculty of Arts at the University of Pristina is committed to providing a program that is supported by highly qualified academic staff, who possess not only the relevant academic degrees but also extensive practical experience in the arts. This ensures that students are exposed to a curriculum that is both theoretically rigorous and artistically enriching, offering them a holistic education in dramatic arts that prepares them for professional careers in theater, film, and other related fields.

The objectives of the Bachelor's program are in full alignment with the development strategy of the Faculty and the broader goals of the University of Pristina. These objectives include fostering creativity, critical thinking, and interdisciplinary collaboration, all of which are central to the Faculty's mission. The program's goals are also consistent with the University's strategic direction, which emphasizes the importance of fostering academic excellence, innovation, and a strong connection between education and the needs of the cultural and creative industries. The program's alignment with these strategic goals ensures that it is not only relevant to the current academic landscape but also responsive to the evolving demands of the arts sector. In terms of resource allocation, the Faculty has ensured that the necessary financial and logistical support is in place to deliver the program successfully. The financial costs associated with implementing the program have been thoroughly analyzed and calculated in advance, and the necessary funding will be provided through a combination of government support and the University's self-financing. This ensures that the program can be delivered without compromising the quality of education or the resources available to students. The allocation of resources is carefully managed to ensure that all components of the program, including teaching, research, and practical training, are adequately funded. However, despite these efforts, the Faculty faces challenges in securing sufficient funding for research activities, which are an integral part of the curriculum. While the program is designed to support artistic research, the limited financial resources available for research projects hinder the scope and depth of research that can be conducted, particularly in specialized areas of dramatic arts. The lack of dedicated funding for research projects restricts the Faculty's ability to fully develop its research agenda and limits opportunities for students to engage in in-depth research projects that could further enhance their academic and artistic growth. This remains a key area for improvement, and the Faculty is actively exploring avenues to secure additional funding and grants to support research in the future. Nevertheless, the Faculty of Arts remains a crucial asset to the University of Pristina and to the cultural and academic landscape of Kosovo. As the only institution in the country offering a comprehensive range of study profiles in the performing arts, it plays a central role in shaping the next generation of artists and educators. The Faculty's commitment to artistic research is evident in the way research is integrated into the curriculum, as it serves to deepen students' understanding of their artistic practices and to encourage a reflective approach to their work. This integration of research into the curriculum is consistent with the Faculty's broader mission of fostering creativity and intellectual

engagement in the arts. Moreover, the Faculty's contributions to the arts extend beyond the classroom. Through collaborations with local and international institutions, field research projects, and the development of student projects, the Faculty of Arts is actively involved in contributing to the cultural landscape of Kosovo and the region. These efforts provide students with the opportunity to gain hands-on experience and to contribute to projects that have a meaningful impact on society. The strategic goals of the Faculty of Arts are thus closely linked to the broader goals of the University, with both entities working together to enhance the quality of education and contribute to the development of the cultural and creative industries in Kosovo. In conclusion, the alignment of the Dramatic Arts program with the mission of the Faculty of Arts and the strategic research goals of the University of Pristina ensures that students receive a high-quality education that prepares them for successful careers in the arts. Despite challenges in securing sufficient funding for research, the Faculty continues to prioritize artistic research and is committed to providing students with the resources and opportunities needed to succeed both academically and artistically.

**Standard 6.2.** The academic staff engaged in the study program is committed and supported to achieve high-quality research work and/or professional activity.

To further enhance the development of artistic research, international visibility, and transdisciplinary art, several key recommendations can be made. First, the Faculty of Arts could increase its engagement in international collaborative research projects by actively seeking partnerships with prestigious arts institutions and universities globally. This could include both joint research initiatives and collaborative artistic projects, which would help establish a stronger international presence and facilitate the exchange of innovative practices. These partnerships could be fostered through initiatives such as international research conferences, residencies, and co-productions, allowing faculty and students to engage with a wider array of ideas, techniques, and methodologies in the arts. Collaborative programs with renowned art schools, international festivals, and creative hubs would enable the Faculty to tap into diverse knowledge pools, offering its members access to a wealth of resources, funding, and expertise. Moreover, faculty could work on creating specialized courses, seminars, and workshops that emphasize the integration of international research into the curriculum, helping students to better understand global trends and develop a more nuanced approach to their own work. Second, to strengthen artistic research, the Faculty could consider establishing a dedicated research center or institute that focuses specifically on artistic innovation and interdisciplinary studies. This center would serve as a hub for creative exploration, bringing together faculty, students, and external partners to work on projects that push the boundaries of traditional art forms. By positioning itself as a leader in transdisciplinary research, the center could foster a creative environment where multiple artistic languages and forms are explored in new and innovative ways. Collaboration between departments such as visual arts, theater,

film, dance, and digital media could create dynamic platforms for exploring the intersections of these disciplines. For example, joint projects could explore how performance art, film, and interactive media can be used to convey complex narratives or how new technologies can revolutionize live theater experiences. By encouraging these types of interdisciplinary initiatives, the Faculty could contribute to the global discourse on transdisciplinary art, positioning itself as an institution that is not bound by traditional artistic boundaries but is open to new forms of expression and research. Additionally, the Faculty could create an international artist-in-residence program to invite prominent artists from various disciplines to collaborate with students and faculty. These residencies would offer artists the opportunity to work on their projects while interacting with the academic community, providing students with invaluable mentorship and exposure to cutting-edge practices in the arts. The artists-in-residence could also lead workshops, masterclasses, and lectures, facilitating the exchange of knowledge between their practice and academic studies. This program would also help to raise the Faculty's profile on the global stage, attracting attention from other institutions and media. Furthermore, establishing a strong alumni network, with successful graduates working in diverse fields internationally, could also help boost the Faculty's visibility and create more avenues for collaboration and networking. Increasing the Faculty's participation in international artistic networks, festivals, and conferences is crucial to enhancing its global visibility. Faculty members should be encouraged and supported to present their research and artistic work at major international festivals, exhibitions, and symposiums. These platforms not only offer faculty and students the opportunity to showcase their work but also allow them to engage with other artists, researchers, and institutions from around the world. Participation in international events such as the Venice Biennale, the International Theater Festival in Edinburgh, or the International Documentary Film Festival in Amsterdam would significantly increase the reputation of the Faculty of Arts and help faculty members and students make valuable connections within the international arts community. Additionally, expanding the Faculty's presence on digital platforms and online artistic communities would offer broader exposure for the work being done at the institution. With the increasing importance of digital media in today's art world, establishing a robust online presence through virtual galleries, digital showcases, and online performances would allow for greater visibility and engagement with global audiences. Furthermore, creating a fund specifically dedicated to supporting artistic research, international collaborations, and transdisciplinary projects would provide the necessary financial backing for faculty and students to pursue their artistic and academic endeavors. This fund could be used to support research trips, international residencies, co-production projects, and even the creation of new artistic works that may not be feasible under the current budget. By providing financial resources that encourage artistic experimentation and collaboration, the Faculty could empower its staff and students to explore innovative research and artistic practices without the constraints of limited funding. This initiative could also foster an environment of entrepreneurial spirit, allowing students and faculty to actively seek out new avenues for creative expression, academic growth, and professional development.

In conclusion, the Faculty of Arts has the potential to further establish itself as a leading institution for artistic research and practice. By fostering international collaborations, enhancing its transdisciplinary approach to art, and increasing its visibility on the global stage, the Faculty can contribute to the advancement of the global art and research community. Creating dedicated research spaces, supporting international exchange programs, and prioritizing funding for innovative artistic projects will help ensure that the Faculty remains at the forefront of artistic education and research, enabling its students and staff to continue pushing the boundaries of artistic expression and to contribute meaningfully to the global discourse in the arts.

Standard 6.3 The academic staff engaged in the delivery of the study program is encouraged to participate in different aspects of cooperation with national and international partners.

The Faculty of Arts has made significant strides in strengthening its ties with local industry, such as film production, television networks (both public and private), the Ministry of Culture, and public and private theaters. This collaboration is fostered through joint artistic projects, which involve both academic staff and students. These projects not only provide students with hands-on experience in professional environments but also contribute to the local cultural landscape, creating a strong synergy between academic work and industry needs. The Faculty's active involvement in the local industry helps to ensure that its educational programs remain relevant and aligned with the latest trends and demands in the cultural sector. Furthermore, this engagement provides students with unique opportunities to showcase their talents and collaborate with professionals, which can significantly enhance their career prospects upon graduation. In addition to its collaborations with the arts and cultural sector, the Faculty has also enhanced its cooperation with local institutions such as research galleries, scientific institutions, public institutions, and non-governmental organizations. These partnerships facilitate joint research initiatives, scientific conferences, seminars, and symposiums, where academic staff, students, and external stakeholders come together to share knowledge, exchange ideas, and engage in discussions that drive innovation. This increased cooperation with local institutions and organizations not only broadens the Faculty's impact but also allows its students to participate in interdisciplinary research that extends beyond the traditional confines of the arts, offering them a well-rounded educational experience. The Faculty has also made strategic investments in the development of its academic staff and resources. These investments include the purchase of licenses for specialized software, the organization of staff training programs, and the establishment of joint programs with stakeholders from both the academic and non-academic sectors. By prioritizing staff development, the Faculty ensures that its teaching and research are of the highest standard, allowing it to maintain its reputation as a leader in the field. Moreover, the Faculty has worked to establish shared databases for international journals and electronic libraries in collaboration with the National Library, the

University Library, and other public or research institutions. This access to high-quality academic resources enhances both the research capabilities of the Faculty's staff and the learning experience of its students, fostering a research-driven culture within the institution. Furthermore, the Faculty recognizes the importance of research and publication as part of its staff evaluation criteria and promotion processes, in line with the University of Pristina's Statute and the Regulation for Academic Advancements. By integrating research output and publication into the promotion criteria, the Faculty encourages its academic staff to engage in scholarly activities that contribute to the advancement of knowledge and the growth of the Faculty's academic reputation. This emphasis on research not only supports the professional development of staff but also ensures that students benefit from being taught by experts who are actively contributing to their respective fields. Through these initiatives, the Faculty of Arts demonstrates its commitment to fostering a dynamic academic environment where teaching, research, and professional practice are closely integrated, ultimately benefiting both students and the broader community.

**Standard 6.4** The teaching staff engaged in the study program has a proven record of research results on the same topics as their teaching activity.

Standard 6.4 highlights the significant link between the research activities of academic staff and their teaching responsibilities in the Dramatic Arts program. The teaching staff are not only qualified professionals in their respective academic fields but also active practitioners within the arts industry, bringing firsthand artistic experience to the classroom. This combination of academic expertise and practical knowledge allows faculty members to bridge the gap between theory and practice, offering students the opportunity to learn from those who are deeply engaged in the artistic community. By integrating their artistic endeavors—whether in theater productions, film, performances, or other forms of artistic expression—into their teaching, faculty provide students with a direct connection to the professional world. This approach fosters a more dynamic and relevant educational experience, where students can see the immediate application of academic principles in real-world artistic settings. In addition to this, the department actively supports artistic and academic research through collaborations with local and international institutions. Faculty and students are encouraged to engage in field research projects, often working alongside cultural organizations, theaters, and film industries to deepen their understanding of the artistic processes they study and practice. This hands-on approach to research allows students to not only engage with the theoretical aspects of the curriculum but also participate in real-world artistic projects, such as film productions, theater performances, and collaborative workshops. By working closely with external partners, students gain valuable exposure to the professional world and learn how to navigate the complexities of the industry. However, despite the program's strengths, the department faces several challenges that hinder the full potential of its research and teaching efforts. The lack of

a centralized database for research materials and the limited access to international archives restricts the department's ability to conduct extensive and up-to-date academic research. Moreover, the technological infrastructure for online research is still underdeveloped, which poses a barrier to faculty and students who wish to explore global research opportunities and collaborate with international networks. The lack of research grants and scholarships further exacerbates these issues, limiting the resources available for both faculty and students to undertake significant research projects. Despite these limitations, the department has significant opportunities to enhance its research output and expand its academic influence. The faculty's active participation in international festivals and artistic events provides an excellent platform for showcasing their work and gaining exposure. These festivals not only serve as a venue for presenting artistic projects but also as an opportunity for academic staff and students to engage with cutting-edge developments in the field. Additionally, the creation of a dedicated research budget within the Faculty of Arts would support the development of new projects and initiatives. Inter-institutional cooperation between the Faculty, University, and external partners could further bolster research capabilities, fostering a more collaborative approach to artistic research. One of the most promising opportunities lies in the interdisciplinary approach to research, where collaborations with other fields of study could bring fresh perspectives and innovative methodologies to artistic inquiry. This could be a significant step forward in enhancing the department's research capacity and providing students with a broader, more diverse range of knowledge and skills. To overcome current challenges, the department could focus on improving access to international research networks, securing external funding, and enhancing digital infrastructure to support both faculty and student research activities. By doing so, the department would be better equipped to compete on the global stage, raising its profile and fostering a culture of academic excellence within the arts.

#### **ET recommendations:**

- 1. To further enhance the Faculty of Arts' international visibility and artistic research, it is recommended to establish dedicated funding programs for collaborative international research projects and promote transdisciplinary approaches that bridge the arts with other academic fields. We recommend it to be done in the first year.*
- 2. Strengthening ties with local and regional industries through long-term partnerships and joint research initiatives can provide students with enhanced real-world exposure and increase the Faculty's contribution to the local area. We recommend it to be done in the first year.*
- 3. It is essential to continue investing in staff development and providing access to international databases and research networks, ensuring the faculty remains competitive in academic and artistic research environments. We recommend it to be done in the first year.*

4. *Expanding the Faculty's role in international festivals and conferences by supporting faculty and student participation will not only increase the visibility of the institution but also foster collaborations that benefit both academic and artistic communities. We recommend it to be done in the first year.*

## 7. INFRASTRUCTURE AND RESOURCES

Standard 7.1. The HEI ensures adequate premises and equipment for performing education processes and research. ESG (1.6)

For the “Dramatic Arts, BA” program university building offers 20 cabinets for academic staff, 32 different spaces for the classes, 4 rehearsal spaces, 1 student theater and 10 administrative offices. As stated in SAR (p. 46) the University allocated for the program also the theatre of the students of the Faculty of Arts, as well as the editing rooms, the red UP Hall, “and the renovation of the Theater of the UP-Faculty of Arts has begun, which will have professional conditions and infrastructure to develop a regular repertoire from the staff and students who will be competitors with public theaters in Kosovo. The inauguration of this theater is expected to take place on October 1, 2025.

The Governing Council of the University of Pristina has also allocated the location for the construction of a new building for the Faculty of Arts and has provided the budget for the start of the design, the construction of the new building is expected to begin in 2025.”

During the site visit the ET could see that all the premises are in very good condition and suitable for the education process, meeting students and teachers needs and supporting learning outcomes and goals of the program. All the premises are adequate to enable the students to strengthen the knowledge acquired in study courses, as well as to conduct independent research activities and to produce high quality artistic productions.

In Addition to university spaces, the program counts on permanent and organized accessibility of various public spaces such as galleries, professional theatres, community art centres and other public spaces through formalized collaboration with public institutions and the civil sector.

Beside classrooms, stages and laboratories, “Dramatic Arts, BA” program has the most recent, high quality and excellent technical equipment, such as computers, editing units, cameras, smartboards, music instruments, 3D printers and lighting and sound equipment. All the digital tools, softwares, programmes and various new technologies are updated to the high professional standards.

Even though the auditoriums, rehearsal halls and practical lesson rooms are spacious enough and in good condition, additional care about the more appropriate dressing rooms and showers would be advisable.

Standard 7.2 The HEI ensures adequate library resources for study programs. (ESG 1.6)

Art Center - Library is an accredited library to the principles of a scientific and artistic library to provide the study programs with the latest and retrospective scientific and reference literature, periodicals and fiction, as well as ensure successful foreign language learning and research work. The collection of the library has 6000 books, 2000 particularly for the dramatic arts consists of literature in theatre, film, television, multimedia, visual arts, music, dance, cultural studies, cultural history, cultural anthropology, cultural and arts sociology, cultural economy, cultural management, philosophy, literature, creative industries, heritage, sociology, politics, dramaturgy, folklore, linguistics, research methodology, history, etc., as well as fiction - translations to Albanian and original literature in various languages, mostly English. A large number of literature sources are available in English. It would be advisable to take more care about the balance between American and European literature and audio-video materials, concerning the substantial differences in productional and aesthetic approaches in EU and USA, as well as the differences in teaching methodologies and educational systems.

Standard 7.3 The study program is appropriately funded to deliver its intended educational activities and research. (ESG 1.6)

University Hasan Prishtina with its “Dramatic Arts, BA” program is a state-funded higher education institution in the arts and culture sector in the Republic of Kosovo. As repeatedly stated in SWOT analysis in SAR (p. 47/48) Faculty consider fundings to be “limited”.

The ET learned during the site visit that besides state-budget funding other financing sources include support for different grants, ERASMUS+ program, foreign foundations, embassies and scholarships.

During the site visit the ET learned that funding, even though limited, is satisfactory and allows the delivery of all the planned activities. Additional information about the budget requested from HEI after the site visit approved such a conclusion.

#### **ET recommendations:**

1. *A The ET recommends the careful balance between American and European literature and audio-video materials in Library within the first year of the accreditation of the study program*
2. *B The ET recommends the planning of the additional and more appropriate dressing rooms and showers near the rehearsal rooms and performing venues within the first year of the accreditation of the study program*

## FINAL RECOMMENDATION OF THE EXPERT TEAM

1. MISSION, OBJECTIVES AND ADMINISTRATION	<b>Fully Compliant</b>
2. QUALITY MANAGEMENT	<b>Fully Compliant</b>
3. ACADEMIC STAFF *Mandatory	<b>Fully Compliant</b>
4. EDUCATIONAL PROCESS CONTENT	<b>Substantially Compliant</b>
5. STUDENTS	<b>Fully Compliant</b>
6. RESEARCH	<b>Substantially Compliant</b>
7. INFRASTRUCTURE AND RESOURCES *Mandatory	<b>Fully Compliant</b>
<b>Overall Compliance</b>	<b>Substantially Compliant</b>

## OVERALL EVALUATION AND JUDGMENTS OF THE ET

In conclusion, the Expert team considers that the study program Dramatic Arts, BA (with 7 specializations) offered by Faculty of Arts, University "Hasan Prishtina" is **Substantially compliant** with the standards included in the KAA Accreditation Manual and, therefore, recommends to accredit the above study program for a duration of **five** years with a maximum of **85 students** to be enrolled in the program.

**Expert Team**

**Chair**

**Prof. Dr. Darko Lukić**



13.5.2025

(Signature)

(Print Name)

(Date)

**Member**

**Prof. Leo Rafolt, PhD**



13.5.2025.

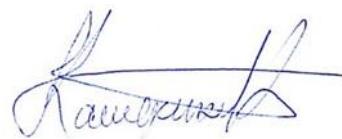
(Signature)

(Print Name)

(Date)

**Member**

**Katerina Klimoska**



13.5.2025

(Signature)

(Print Name)

(Date)