

SELF-EVALUATION REPORT FOR EVALUATING RESEARCH ORGANISATIONS IN THE UNIVERSITIES SEGMENT IN 2020

UNIVERSITY: Janáček Academy of Music and Performing Arts in Brno

COMPANY REGISTRATION NUMBER (CRN): 62156462

THE LIST OF EVALUATED UNITS IN MODULE 3:

Faculty of Music of JAMU

Faculty of Theatre of JAMU

ORGANISATIONAL STRUCTURE OF THE UNIVERSITY

Janáček Academy of Music and Performing Arts in Brno

Primary units:

- Faculty of Music
- Faculty of Theatre

Other units:

- Rector's Office
- Orlí Street Theatre
- JAMU Publishing House
- JAMU Library
- Astorka information, education and accommodation centre

UNIVERSITY WEBSITE (HTML LINK):

www.jamu.cz


THE UNIVERSITY CONTACT PERSON


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Signature (Rector), stamp



SELF-EVALUATION REPORT MODULE 3

**EVALUATED UNIT: Janáček Academy of Music and Performing Arts in Brno –
Faculty of Music**

FORD: 60403, Performing arts studies (Musicology), Music, AL

MODULE 3 SOCIAL RELEVANCE

SOCIAL RELEVANCE / SOCIAL BENEFIT OF THE EVALUATED UNIT¹

3.1 General self-assessment of the social benefit of R&D&I in the fields of research at the evaluated unit, and of the evaluated unit as a whole

The evaluated unit gives a concise, general but informative account of the benefit of R&D&I in the fields in the 2014–2018 reporting period.

Self-evaluation:

The Faculty of Music of JAMU (hereinafter also referred to as the FoM or FM) intensively fulfils both the basic missions of universities, i.e. educational and creative activities. The primary focus of creative activities is artistic activities, which are carried out by a wide range of activities – interpretation, composition, conducting, opera direction, music production, etc., in the form of concert performances (orchestral, chamber, solo), creation of music and multimedia works, opera performances, etc., both by students as part of their education and by teachers, who in most cases are active artists and often are among the most important art personalities in their fields in the Czech and international context. The research activities at the FoM constitute a fully-fledged part of artistic activity, which is reflected and analysed both from the point of view of traditional scientific (musicological, artistic) approach and from the point of view of artistic research.

At the FoM, we consider art itself to be a peculiar kind of research activity, as it is also characterised by a desire to get to know the world in a creative way and to seek new, creative and original solutions to problems. For teachers and students of the FoM, artistic creation means both basic and applied research because the creative search is inseparably linked with its use and application: presentation to viewers or listeners. However, Methodology 17+ does not reflect and acknowledge this attitude, and thus reduces the creative activities at the FoM to a purely scientific area.

Nevertheless, both of these elements of creative activities, which are intensively linked to pedagogical work at the FoM, create high social benefits and are also rewarded by society.

At the FoM, reflection on the phenomenon of music (FORD 60403) is intensively developed in its broad contexts, including interdisciplinary overlaps, with an emphasis on basic research, i.e. documentation and interpretation, not applied research. Particularly in the field of musicology research, the main social benefit is the presentation of results to the general public (in the form of published outputs – monographs, studies in professional journals or conference papers subsequently published in anthologies, etc.), thus strengthening the general awareness of the value of Czech as well as European cultural heritage. The FoM also contributes to the development of the musical culture of the city, the region and the whole country in the field of research. Research into another area – music management/music production (in addition to the above-mentioned contribution) significantly contributes to the streamlining of specific processes of music management throughout the country (see below). Research in the field of composition has numerous overlaps in the field of electroacoustics or audio-engineering; the results of basic research have considerable potential for application (special software, application of theoretical principles e.g. in the field of cybernetics, mathematics or physics on compositional methods stimulating the creation and public presentation of specific works of art, etc.). Research at the FoM also includes research in the field of foreign languages (Department of Foreign Languages), whose social contribution lies in the production of a number of publication outputs devoted to the application of specific musical and cultural linguistic issues in the context of a foreign language environment (English, German). Increasing attention is paid at the FoM to the presentation of the results of

¹ In accordance with Section 22(1) of Act No. 111/1998 Coll., on Higher Education Institutions and on Amendments to Some Other Acts (the Higher Education Act), as amended.

artistic research as a full-fledged part of research, including their maximum use for social benefit. An integral part of the social contribution of the research at the FoM includes popularisation activities; the results of research are, for example, organically applied to lecture series intended for the general public – the University of the Third Age.

The FoM strives to implement its research outputs in line with the open access strategy.

HTML links to additional documentation:

Documents (<https://is.jamu.cz/go/8f5q3r>):

3.1 – Framework of Qualifications of University Art Education Thematic Area Music Art

3.2 – Self-evaluation report of the Faculty of Music - MusiQuE (2020)

3.3 – Appendices for the evaluation of MusiQuE (JAMU internal regulations, the Higher Education Act, annexes to the quality system for the FoM)

3.4 – Appendices for the evaluation of MusiQuE (long-term plan, annual report, self-evaluation reports, internal evaluation reports)

3.5 – Outstanding achievements of teachers at the Faculty of Music of JAMU

3.6 – Overview of specialised monographs and other publications at the Faculty of Music of JAMU

Website:

Orlí Street Theatre

<http://divadlonaorli.jamu.cz/en/>

International master interpretation classes

<http://www.masterclass.jamu.cz/en/>

APPLIED RESEARCH PROJECTS

3.2 Applied research projects²

The evaluated unit presents a maximum of the five most significant (from the perspective of evaluated unit) applied research projects in the 2014–2018 reporting period from the complete list in the appendix (tables 3.2.1 and 3.2.2), particularly with regard to the results achieved or a project's potential for application.

² Under Section 2(1)(b) of Act No. 130/2002 Coll., applied research is theoretical and experimental work aimed at gaining new knowledge and skills for the developing of new or substantially improved products, processes or services; applied research includes industrial research or experimental development, or a combination of both. Under Article 2 of Commission Regulation (EU) No 651/2014 of 17 June 2014 declaring certain categories of aid compatible with the internal market in application of Articles 107 and 108 of the Treaty, industrial research means planned research or critical investigation aimed at the acquisition of new knowledge and skills for developing new products, processes or services, or for bringing about a significant improvement in existing products, processes or services. It comprises the creation of component parts of complex systems, and may include the construction of prototypes in a laboratory environment or in an environment with simulated interfaces to existing systems as well as of pilot lines, when necessary for the industrial research and notably for generic technology validation; experimental development means acquiring, combining, shaping and using existing scientific, technological, business and other relevant knowledge and skills with the aim of developing new or improved products, processes or services. This may also include, for example, activities aiming at the conceptual definition, planning and documentation of new products, processes or services.

Self-evaluation:

At the FoM, artistic creation itself is perceived as a specific form of applied research, as it carries the fundamental essence of application overlap – the transmission of the results of creative work to a broad society. The character of the FoM as an art educational institution creates a parallel to applied research by its artistic creative activities, which form a cultural value of the whole society, realised by concert operation for the general public (links below), preparation of top music artists and teachers, etc. Applied research, narrowly and traditionally understood, rather complements a wide range of creative activities that are commensurate with the basic mission of the FoM and that establish the significance of the FoM in fulfilling the third role.

Although in the reporting period, due to the specifics described in clause 3.1, almost no applied research projects were implemented at the FoM (in the Methodology-required narrow meaning of the term), some basic research outputs also had significant potential for application. Although there are relatively few applied research projects (as defined in clause 3.2) at the FoM in terms of the monitored criteria, in the context of the institution's functioning and the interconnection of research with other creative activities, the FoM is both qualitatively successful and quantitatively efficient in this field.

- 1) Šílerová-Pešl, L. German “Kulturorchester”: structure; organisation; financing
- 2) Preparation of adaptation of universities to the needs of cultural and creative industries
- 3) Suchánek, J. Development of special software and driver designed for sonification of atomic data and chemical processes.
- 4) Koubek, R. Comprehensive edition of J. Ježek's piano works

HTML links to additional documentation:**Documents:**

3.7 – Annotation of applied research projects of the Faculty of Music of JAMU in clause 3.2

3.3 Contract research³

The evaluated unit briefly comments on revenues from contract research for the 2014–2018 reporting period from the complete list in the appendix (tables 3.3.1 and 3.3.2).

Self-evaluation:

Due to the specific focus of the research at the FoM (see clause 3.1), contract research was not carried out at the institution in the reporting period.

However, the principle of interconnecting the activities of the institution with the private sector works at the FoM in the form of cooperation of a number of teachers and students with numerous public ensembles, orchestras, choral ensembles, chamber ensembles, jazz bands; cooperation with radio or television in making recordings; or by involving many FoM academics in music management, production and organisational activities in the implementation of music festivals, individual opera, concert and theatre performances, etc. – and in this sense, the FoM achieves a very high level of excellence.

³ For a definition of contract research for the purposes of evaluation in the universities sector, see Article 2.2.1 of the Community framework for State aid for research and development and innovation (2014/C 198/01).

HTML links to additional documentation:

3.4 Revenues from non-public sources (besides grants or contract research) from research work

The evaluated unit briefly comments on revenues for the 2014–2018 reporting period for R&D&I from non-public sources, besides grants or contract research (e.g. licences sold, spin-off revenues, gifts, etc.). It presents a complete list in the appendix (table 3.4.1).

Self-evaluation:

Due to the specific focus of research at the FoM (see clause 3.1), proceeds from non-public sources for research activities at the institution were not obtained in the reporting period, as such activities are not practically feasible at an art educational institution of the FoM type (and, in this sense, their evaluation is thus very difficult) and, therefore, it is not the faculty's ambition to develop them.

The FoM's priority creative activity is art, which is considered equivalent to scientific exploration of the world, and in this field the FoM receives funds from non-public sources: from viewers and listeners, who pay admission to the FoM concerts and performances, and individuals and commercial institutions, who appreciate the qualities of the FoM teachers by ordering their performances. However, the conversion of these activities into economic profit is not considered by the FoM as an activity that is a priority for further development.

HTML links to additional documentation:

APPLIED RESEARCH RESULTS

3.5 Applied research results with an existing or prospective economic impact on society

The evaluated unit briefly comments on a maximum of the five most significant (from the perspective of the evaluated unit) applied research results that have already been applied in practice, or that will realistically be applied, in the 2014–2018 reporting period from the overview in the appendix (table 3.5.1).

Self-evaluation:

Due to the specific focus of research at the FoM, its results do not have a direct (existing or potential) economic impact on society. However, the value of the social impact of the FoM's creative activities is determined by the specific features described in the previous clauses. Hence, if the criteria for assessing the application impact of the FoM's creative activities are conceived in the above sense, the FoM is strongly progressive and successful in this field. Evaluating the quality of the creative activities of teachers and students of the FoM (including research) according to the economic impact, however, is in fact contrary to the mission of the institution, since its essence lies in developing the talent of students and music culture in general, not generating financial gain. Evaluation in this respect is thus not applicable to the parameters of the FoM.

HTML links to additional documentation:

3.6 Significant applied research results with an impact other than an economic one on society

The evaluated unit gives a concise account of a maximum of the five most significant (from the perspective of the evaluated unit) applied research results with an impact other than an economic

one on society in the 2014–2018 reporting period (typically results from disciplines in the humanities and social sciences) from the overview in the appendix (table 3.6.1).

Self-evaluation:

Due to the specific focus of research at the FoM (see clause 3.1), these are not the results of primarily applied research, but the potential for application linked to the results of basic research. The results below represent excellent outputs with a significant impact on a wider social sphere and significant potential for a successful fulfilment of the institution's third role. More detailed annotations and comments on the individual outputs are given in the appendix.

1) **Bártová J. et al.** Personalities of the Faculty of Music of JAMU. Brno: JAMU, 2017. 978-80-7460-120-0.

2) **Šťastný, J.** Josef Berg and His Dreaming. Brno: JAMU, 2018. ISBN 978-80-7460-140-8.

3) **Dlouhý, D.** Computer-aided algorithmic composition. Brno: JAMU, 2018. ISBN 978-80-7460-141-5.

4) **Rovňák, G.** Zdeněk Košler – Life and Work. Brno: JAMU, 2017. ISBN 978-80-7460-118-7.

5) **Jarešová, I.** English Texts for students of the Music Faculty. Brno: JAMU, 2018. ISBN 978-80-7460-143-9.

In the concept of the FoM, art is an equal partner of scientific knowledge of the world and is a specific combination of basic and applied research. From this point of view, the social contribution of creative activities of the FoM academics is extraordinary, since both students and teachers and the school in general are among the most important co-creators of Czech and world music culture with a noticeable impact on its development.

HTML links to additional documentation:

Documents:

3.8 – Annotation of the FoM's results in clause 3.6

COOPERATION WITH THE NON-ACADEMIC ENVIRONMENT AND TECHNOLOGY TRANSFER

3.7 The evaluated unit's most significant interactions with the non-academic application/corporate sphere

The evaluated unit gives a concise account of the most typical users of its outputs. It explains whether and how it identifies them and how it works with them. It provides examples of a maximum of ten of the most significant interactions with the non-academic environment in the 2014–2018 reporting period.

Self-evaluation:

Due to the above-described specifics of the institution and different types of results, the FoM's interactions with the non-university application sphere are executed primarily in terms of social impact and fulfilment of the institution's third role.

The non-university application sphere for the FoM includes primarily music ensembles and generally the area of participation in the implementation of music life, since the FoM students, graduates and teachers are active artists often working as independent entrepreneurs. For a list of institutions with which the FoM staff cooperate – see the appendix.

A typical user of the results of the FoM's creative research and artistic activities is the music community consisting of professional performers, composers, conductors, opera directors, musicologists, music producers, etc.; and the general public interested in music and culture. In this area, the FoM is extremely successful and respected globally, as evidenced, among other things, by the interest of foreign students in studying at the FoM, and the interest in participating in our music competitions and courses. See the appendix for details.

HTML links to additional documentation:

Documents:

3.9 – Annotation of the FoM’s results in clause 3.7

3.10 – Agenda of the Musica antiqua et Musica nova International Conference 2016

3.11 – Music/Art/Management Symposium 2019 – press release

Website:

International master interpretation classes at the Faculty of Music of JAMU

<http://www.masterclass.jamu.cz/en/>

Meetings of New Music Plus International Music Festival

<http://newmusicplus.jamu.cz/english/>

Percussion Festival of the Faculty of Music of JAMU in Brno (in Czech)

<http://fbn.jamu.cz/en/>

3.8 System and support of technology transfer and intellectual property protection

(can be extended to the whole university, emphasising the specific features of the evaluated unit)

The evaluated unit gives a concise account of its system of technology transfer. It conducts an evaluation of the quality of its applied research and the effectiveness of technology transfer using the data presented in the appendix (table 3.5.1). This commentary will highlight the number of filed and granted patents (Czech and international) and licences sold.

Self-evaluation:

Due to the specific characteristics of the FoM described above, technology transfer was not carried out at the institution in the reporting period, as our dominant types of outputs are different from patents and licences.

The copyright of teachers and students in the case of their extracurricular work is protected through representation by the Czech collective copyright manager, the Performing and Mechanical Rights Society of Composers, Authors and Publishers, otherwise known as OSA (if a teacher or student asks OSA to represent him/her and OSA accepts the representation based on the submitted documents). As regards school works, especially in the field of multimedia composition, conducting and opera direction, to which the school contributes financially and organisationally, these are so-called school works that are subject to special regulations on the possibilities of their use, given by the internal regulations of JAMU.

The creation of technologies (ipso facto their transfer) or patents is not the output of the creative activities of an art institution; considering the fact that the main focus of the FoM in the field of science and research is the reflection and analysis of artistic creation and the phenomenon of art (in the widest possible contexts), the main outputs include the knowledge presented in specialised publications – monographs, articles in professional journals, anthologies or active presentations at conferences. The number of monographs published at the FoM ranged around 5-7 items per year in the reporting period, which represents a highly above-standard number given the approximately 10-15 employees who are engaged in scientific creative activities at the FoM. See the list of our monographs. The institution also has a long-term high production of specialised lecture notes. Thus, the evaluation criteria in Module III are directly linked to the results reported in Modules I and II, i.e. in the so-called Information Register of R&D Results, in which Czech research institutions report and record the results of their research activities; in this area the FoM can be considered an exceptionally efficient and high-quality institution, but according to the prescribed methodology these activities should not be evaluated by the International Evaluation Panel – which the FoM considers to be a major deficiency of the methodology, as foreign evaluators are thus unable to assess our research activities comprehensively and as a whole.

Taking into account the specifics of the FoM, a parallel to technology transfer is the education of top music artists, who subsequently create and transmit values of artistic and cultural character in practice. Likewise, the mediation of creative – scientific, artistic or popularising activities for the general public (or the narrower professional public) constitutes a case of transfer sui generis.

HTML links to additional documentation:

Documents:

3.6 – Overview of specialised monographs and other publications at the Faculty of Music of JAMU

Website:

Performing and Mechanical Rights Society of Composers, Authors and Publishers

<https://www.osa.cz/en/>

3.9 Strategy for setting up and support of spin-off firms or other forms of commercialisation of R&D&I results (can be extended to the whole university, emphasising the specific features of the evaluated unit)

The evaluated unit gives a concise account of the practical use of its intellectual property in the form of setting up spin-off firms or other forms of commercialising R&D&I results (both with or without the participation of the university) established by the evaluated unit (university), another entity controlled by the evaluated unit (university), or an employee⁴ of the evaluated unit, presenting the model for their functioning and coordination, and control of intellectual property management of the evaluated unit (university).

Self-evaluation:

Due to the specific focus of research at the FoM (see clause 3.1), spin-off firms were not set up or supported, nor were the results of the FoM research commercialised in the reporting period. One of the main outputs of research at the FoM – specialised monographs are sold at a price covering production costs. The FoM, on the other hand, seeks to maintain public and open access for the general public to the results of creative activities as a general spiritual and cultural asset. Their greater commercialisation would be contrary to the institution's basic mission.

Due to the specifics of the FoM, the activities described in clauses 3.3, 3.4, 3.7 and 3.8 represent a parallel to the establishment of spin-off firms. "Spin-off firms" of the art university are artistic ensembles of our graduates or self-employed graduates, and our main strategy is to educate such artistic personalities that will excel in their fields and whose skills will also become a source of their livelihood.

HTML links to additional documentation:

RECOGNITION BY THE SCIENTIFIC COMMUNITY

3.10 The most significant individual awards for R&D&I

The evaluated unit presents a maximum of ten examples of the most significant R&D&I awards received (in the Czech Republic and in other countries) in the 2014–2018 reporting period.

Self-evaluation:

Award of the result of the research of the conversion of atomic data of chemical elements into the sound form, which was supported at the FoM within the Student Grant Competition in 2016–2018. The outcome is, among other things, software for the sonification of atomic data, on the basis of which a performance was given at the *klingt.gut!* international conference; that performance was awarded the Excellence Award in sound art & sound design, YOUNG ARTIST AWARD 2018.

Outside the narrow research area, however, teachers and students of the Faculty of Music of JAMU have won numerous awards in the field of artistic creative activities, often very prestigious international ones. For example, in 2018, a student of the FoM, Pavel Zemen, made it to the semi-finals of one of the world's most prestigious piano competitions - Leeds Piano Competition 2018. Zemen (currently a doctoral student at the FoM) currently ranks among the top young pianists not only in the Czech Republic but also internationally. A similarly significant success was achieved, for example, by a student of the clarinet class of the FoM, Martin Adámek, who in June 2016 won an audition for the Ensemble Intercontemporain in Paris (EIC). This is currently the world's most

⁴ To simplify the text, the male gender is used to designate people where gender needs to be distinguished. However, the author always means men as well as women.

important ensemble, specialising in contemporary music. A leading composer of the second half of the 20th century, Pierre Boulez, was involved in its foundation, and the ensemble has been active since

1976. The student of Prof. Polák was successful in the competition of clarinetists from all over the world.

Recent major awards:

Ardašev, Igor. Laureate of the Brno City Award 2018, Music.

Zemen, Pavel. Awards of the Ministry of Education, Youth and Sports in Higher Education, Science and Research for the year 2019, category Award in the Master's Study Programme).

HTML links to additional documentation:

3.11 Recognition by the international R&D&I community

The evaluated unit provides the following information / examples demonstrating recognition by the international scientific community in the 2014–2018 reporting period, with a commentary:

- It presents a maximum of ten examples of its academic staff's participation on the editorial boards of international scientific journals (e.g. editor, member of the editorial board) in the appendix (table 3.11.1),
- It presents a maximum of ten examples of the most significant invited lectures by the evaluated unit's academic staff abroad in the appendix (table 3.11.2),
- It presents a maximum of ten examples of the most significant lectures by foreign scientists and other guests relevant to the R&D&I field in the appendix (table 3.11.3),
- It presents a maximum of ten examples of the most significant elected memberships of professional societies (table 3.11.4).

Self-evaluation:

Given the above-mentioned specifics, the evaluation of the international recognition of the FoM's creative work must also be seen in the context of complex creative work, including artistic work that is carried out at European and world level. The international professional/artistic community is therefore very interested in international cooperation with the FoM, especially in the field of lectures or workshops by prominent foreign experts and artists at the FoM, or, vice versa, academics from the FoM at prestigious foreign institutions. Although the theoretical research activities, which are narrowly defined in this area, are quantitatively minor, the FoM can show evidence of recognition by the international community in this case as well – see the table in the relevant appendix.

HTML links to additional documentation:

Documents:

3.5 – Outstanding achievements of teachers at the Faculty of Music of JAMU

Website:

International journal of music business research

<https://musicbusinessresearch.wordpress.com/international-journal-of-music-business-research-ijmbr/editorial-scientific-board/>

POPULARISATION OF R&D&I

3.12 The most significant activities in the popularisation of R&D&I and communication with the public

The evaluated unit gives a concise account of its main activities in the area of popularisation of R&D&I and communication with the public in the 2014–2018 reporting period, and presents a maximum of ten examples that it considers the most significant.

Self-evaluation:

The popularisation of research at the FoM is organically linked to its execution. Publicly presented results of creative activities – in the form of monographs, articles, speeches at conferences, organisation of conferences or publishing the specialised periodical JAMUsica – also represent an important popularising element of the given specialised issue.

The Internet FoM journal “JAMUsica” is a peer-reviewed journal focused on the results of musicological and artistic research; its thematic focus is open, the main objective is to convey current knowledge in the defined areas. A specific feature of the periodical is the interconnection of musicological and scientific levels of exploring music with the level of practical artistic execution, i.e. its reflection through so-called artistic research. The intention of the publishers is to create a new and specific point of view, expanding the spectrum of knowledge of the phenomenon of music, music culture and art in general.

Since 2019, the newly conceived Biennial International Conference of the Faculty of Music of JAMU, “JAMUsica”, continues the tradition of the successful symposia “Musica Antiqua - Musica Nova” held in different variations since 2005. Its current form responds to contemporary trends in the world of music art and musicology. The conference seeks to organically link the reflection of these areas into a wide range of possible artistic or scientific approaches. As a standard, contributions of a musicological nature as well as papers based on the reflection of artistic creation (“artistic research”) are presented there. The conference introduces domestic and foreign experts, theoreticians and practical musicians, who are also engaged in theoretical reflection.

The annual International Doctoral Conference of the Faculty of Music of JAMU is designed for students of doctoral study programmes focused on theoretical reflection and interpretation of music and all related fields. Students of art universities as well as students of musicology, music pedagogy, etc. take part in it. Doctoral students from institutions throughout the Czech Republic and Slovakia regularly meet there. The thematic definition of the doctoral conference is free; the purpose of the meeting is to enable all doctoral students to present their professional or artistic activities.

Furthermore, in the field of popularising the results of the FoM research, the implementation of a series of lectures for the general public entitled “University of the Third Age”, which has met with great success and is attended by many dozens of “students” per year, plays an important role. Educators also develop popularisation activities in the form of contributions in the media and often cooperate on opening speeches at concerts and the creation of programme brochures or covers for recordings.

Specific examples:

- 1) Executing a lecture series of the University of the Third Age.
- 2) Gabriel Rovňák: author of the project and script, conductor and moderator of the largest Slovak cycle of educational concerts called Story of Music (in 2018, more than 50,000 young people listened to the Story of Music).
- 3) Květa Horáčková: Leoš Janáček. On the 90th anniversary of the composer’s death. HORÁČKOVÁ, Květoslava, Iveta NOVOTNÁ and Jiří Zahrádka. 2018 Czech Radio Vltava.
- 4) Monika Holá: Organisation of an exhibition:

Drawings by Bohuslav Martinů: Martinů Drawing Pictures. The exhibition took place at the Bohuslav Martinů Centre in Polička (13 October - 31 December 2018) and at the exhibition hall of the Senate of the Czech Republic in Prague (23 August - 6 October 2018).

5) Jaroslav Šťastný: Radio debate with Daniel Matej on contemporary music (Devín Radio 2017).

6) Jaroslav Šťastný: Accompanying text to Daniel Matej's CD Memories of YOU, 2015

HTML links to additional documentation:

APPENDICES (TABLES)

To simplify the text, the male gender is used to designate people where gender needs to be distinguished in the tables. However, the author always means men as well as women.

3.2 Applied research projects

3.2.1 Projects supported by a provider from the Czech Republic

As the beneficiary						
Provider	Project title	Support (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
Total						
As another participant						
Provider	Project title	Support (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
Total						

3.2.2 Projects supported by a provider from another country

As the beneficiary						
Provider	Project title	Support (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
Total						
As another participant						
Provider	Project title	Support (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
Total						

3.3 Contract research

3.3.1 Research work contracted by a client from the Czech Republic

Client	Research title	Revenues (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
	xxx					
Total						

Note: List and describe contract research work with the revenue for the calendar year in question.

3.3.2 Research work contracted by a foreign client

Client	Research title	Revenues (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
	xxx					
	xxx					
Total						

Note: List and describe contract research work with the revenue for the calendar year in question.

3.4 Revenues from non-public sources (besides grants or contract research)

3.4.1 Overview of revenues from non-public sources raised for the 2014–2018 reporting period

Revenue type	Revenues (EUR thousand)				
	2014	2015	2016	2017	2018
xxx					
xxx					
xxx					
Total					

Note: List funds for R&D&I from non-public sources, besides grants or contract research (e.g. licences sold, spin-off revenues, gifts, etc.) in each calendar year.

3.5 Applied research results with an economic impact on society

3.5.1 Overview of applied research results in the 2014–2018 reporting period

Note: List and describe the results that have already been applied in practice, or that will realistically be applied, with an existing or prospective economic impact on society. Under “patents” and “licences sold”, list all the results; under other results list a *maximum* of five items. Unless otherwise specified below, the definition of a result must correspond to the definitions under the Methodology for Evaluating Research Organisations and Research, Development and Innovation Purpose-Tied Aid Programmes, Appendix No 4: Definitions of Types of Results.

Results	Year	Title
European patent		xxx
		xxx
American patent		xxx
		xxx
Czech licensed patent		xxx
		xxx
Other foreign patents		xxx
		xxx
Licences sold		xxx
		xxx
Significant analyses / surveys / studies		xxx
		xxx
Spin-off with a stake held by the evaluated unit		xxx
		xxx

Spin-off with no stake held by the evaluated unit		xxx
		xxx
Prototypes		xxx
		xxx
Varieties and breeds		xxx
		xxx
Other		xxx

Note: “Licence” refers to a licence for a result of R&D&I in the broadest sense of the word (licences for patents, utility models, industrial designs; copyright licences for software and other works, and any other licences).

For the purposes of this methodology, a “spin-off” is a juridical person established to commercialise knowledge, usually with the inclusion/transfer of the rights to this knowledge to such juridical person. List all instances of legal persons.

3.6 Significant applied research results with an impact other than an economic one on society

3.6.1 Overview of applied research results for the 2014–2018 reporting period with an impact other than an economic one on society

Result type	Title	Anticipated impact
Monograph	Personalities of the Faculty of Music of JAMU	The work significantly enhances the image of the Faculty of Music of JAMU as a significant co-creator of the (musical) culture of Brno, the region and the entire Czech Republic; the monograph, in a high-quality way, popularises the creative activities of the institution and thus contributes to the understanding of its results as a cultural, artistic and scientific asset of the broad civil society.
Monograph	Josef Berg and His Dreaming	The publication presents a highly innovative multidisciplinary probe, which on the example of the selected composition and its music-theoretical analysis brings a new perspective regarding the phenomenon of the Brno Compositional School of the second half of the 20th century, the phenomenon of post-war music avant-garde and the Musica nova movement, or regarding the specific interconnection of composition with the phenomenon of the theatre genre. The monograph thus has a significant impact on the development of knowledge of our cultural heritage and thus the fulfilment of the third role of the institution.
Monograph	Computer-aided algorithmic composition.	The monograph presents an interdisciplinary study, intervening in the field of mathematics, physics, or (electro)acoustics on the one hand, and at the same time reflecting the issues of

		artistic-aesthetic character on the other. The work integrally synthesises a standard scientific monograph with stimuli of artistic research reflecting the author's compositional experience. The work significantly shifts the reflection of compositional techniques and possibilities associated with computer technology, and thus has a considerable impact on the level of artistic practice. Thus, the monograph can provide a reliable basis for the entire spectrum of further research in all areas indicated.
Monograph	Zdeněk Košler – Life and Work.	The monograph reflects a strongly relevant topic for the development of Czech musical culture (including its reflection abroad). Its considerable social impact helps to recognise the legacy of an important element of Czech and Slovak music culture in connection with world events. The application potential of the work lies in the possibility of intensive use in the field of practical artistic interpretation, i.e. conducting.
Exercise book	English Texts for students of the Music Faculty.	The work has a strong application potential for the development of specialised teaching of music issues (specialised terminology, history of music, phenomena of music culture, literary genres dealing with music, etc.) in English. Its great merit is a completely up-to-date view of the topic, reflecting the multi-layered nature, complexity and interconnectedness of today's musical-cultural environment and operation. The work presents a specialised handbook for students of the Faculty of Music of JAMU as well as the general cultural public. By its nature, it contributes to increasing the internationalisation potential of the FoM and helps fulfil the third role.

Note: List and describe a maximum of five results (in line with the Definitions of Types of Results) that have already been applied in practice, or that will realistically be applied. These are typically results from disciplines in the humanities and social sciences, for which you should briefly describe their anticipated impact.

3.11 Recognition in the international R&D&I community

3.11.1 Participation of the evaluated unit's academic staff on the editorial boards of international scientific journals in the 2014–2018 reporting period

Name, surname and title(s) of the evaluated unit's member of staff	Title, publisher, city(-ies) and country(-ies) of origin of the scientific journal
Lucie Pešl Šilerová, Doc. Ing. MgA.	International journal of music business research. Institute for

Ph.D.	Cultural Management and Cultural Studies (IKM), University of Music and Performing Arts Vienna (Austria).
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Note: List a maximum of ten examples of academic staff's participation on the editorial boards of international scientific journals (e.g. editor, member of the editorial board, etc.).

3.11.2 The most significant invited lectures by the evaluated unit's academic staff at institutions in other countries during the 2014–2018 reporting period

Name, surname and title(s) of the evaluated unit's member of staff	Invited lecture title	Name of the host institution, conference or other event
Lucie Pešl Šilerová, Doc. Ing. MgA. Ph.D.	Cooperation between students: Music Agency Trials	Symposium: Ausbildung Musikmanagement, Berlin
Lucie Pešl Šilerová, Doc. Ing. MgA. Ph.D.	Institutional framework changes in the German Orchestral landscape from a Czech perspective	ENCATC Annual Conference, Valencia
Lucie Pešl Šilerová, Doc. Ing. MgA. Ph.D.	Cooperation between students of Music Management and other Music Interpretation study programmes: "Music Agency for Dummies"	ENCATC Annual Conference, Valencia
Jana Michálková Slimáčková, Mgr. Ph.D.	Canterbury (UK), 2016: Fugue as the main musical organ form of the Czech lands in the context of organ music in Central Europe	17th Biennial International Conference on Baroque Music, Canterbury
Jana Michálková Slimáčková, Mgr. Ph.D.	Art or Gebrauchsmusik – the Ordinary of the Mass in Central European music in the second half of the 17th century	18th Biennial International Conference on Baroque Music, Cremona
Jaroslav Šťastný, Doc. MgA. Ph.D.	L. Janáček – The Diary of One Who Disappeared	Grieg Academy, Bergen
Jaroslav Šťastný, Doc. MgA. Ph.D.	A. Dvořák - Moravian Duets	Grieg Academy, Bergen
Ivo Medek, Prof. Ing. MgA. Ph.D.	Historical Music Referenced in Czech Contemporary Music (focused on the Brno Compositional School)	Conference GAMuT - Graduate Association of Musicologists and Theorists, University of North Texas Denton (co-authors Vít Zouhar and Sára Medková)
Ivo Medek, Prof. Ing. MgA. Ph.D.	The Musical (team)Work and its Contributors. Some musings on the Artistic and Pedagogical Elements of Teamwork	Conference The Musical Work and its Creators. Akademia muzyczna im. Feliksa Nowowiejskiego w Bydgoszczy
Jurij Likin, Doc.	Aesthetics of Oboe Playing	V. Międzynarodowa Konferencja Barwy Instrumentów Dętych, Poznań

Note: List a maximum of ten examples.

3.11.3 The most significant lectures by foreign scientists and other guests relevant to the R&D&I field at the evaluated unit during the 2014–2018 reporting period

Name, surname and title(s) of the evaluated unit's member of staff	Lecturer's employer at the time of the lecture	Invited lecture title
Márta Ábrahám, Prof.	Franz Liszt Academy of Music	Structural Analysis of Ciaccony by J. S. Bach, Structural Analysis of the Three Violin Fugues by J. S. Bach
Kate Clark, MMus.	Royal Conservatorium in Den Haag	Ornamentation in 18th-century music
Dagmar Glüxam, Univ. Doz., Dr.	Institut für Musikwissenschaft, Universität Wien	Musical and rhetorical figures in 17th- and 18th-century music as an expression of emotions
Anna Nowak, Prof. dr. hab.	Akademia Muzyczna imienia Feliksa Nowowiejskiego w Bydgoszczy	Contemporary instrumental concerto. Between the tradition of a genre the idiom of a musical piece
Angela Romagnoli, Doc.	Università degli Studi di Pavia, Dipartimento di Musicologia e Beni Culturali	Trügerischer Amor (Amore ingannatore) und trügerische Quellen: einige wienerische Blockflötenkantaten von und um Antonio Bononcini
Marek Toporowski, Prof.	Akademia Muzyczna, Katowice	The repertoire of the late 18th century and its interpretation on historical keyboard instruments
Bernhard Klapprott, Prof.	Hochschule für Musik Franz Liszt Weimar	Aspects of cantabile keyboard playing based on sources from the time of Carl Philipp Emanuel Bach with regard to the influence of the clavichord
Joachim Held, Prof.	Royal Conservatoire in The Hague/ University of Arts in Bremen	Renaissance lute – methodology and practice
Marcello Gatti, Prof.	Conservatorio "F.E.dall'Abaco" di Verona/Mozarteum Salzburg	Aspects of inégalité between 1600 – 1800
Bart van Oort, Ph.D.	Royal Conservatoire in The Hague	Issues of interpretation of keyboard repertoire of Classicism and Early Romanticism

Note: Relevant solely for the R&D&I field. List a maximum of ten examples.

3.11.4 The most significant elected membership in professional societies relevant to the R&D&I field at the evaluated unit during the 2014–2018 reporting period

Name, surname/initials and title(s) of the evaluated unit's member of staff	Name of professional society	Type of membership
Petr, Lyko, PhDr. Ph.D. et Ph.D.	Czech Musicological Society	Deputy Chairman, member of the Praesidium

Note: List a maximum of ten examples.

SUMMARY LIST OF ADDITIONAL DOCUMENTATION IN MODULE M3

Document Title	Criterion	Location (HTML link)
3.1 – Framework of Qualifications of University Art Education Thematic Area Music Art	3.1	https://is.jamu.cz/do/jamu/doc/5499/veda_a_vyzkum/self-evaluation_report_2020/ Shortened: https://is.jamu.cz/go/8f5q3r
3.2 – Self-evaluation report of the Faculty of Music - MusiQuE (2020)	3.1	ditto
3.3 – Appendices for the evaluation of MusiQuE (JAMU internal regulations, the Higher Education Act, annexes to the quality system for the FoM)	3.1	ditto
3.4 – Appendices for the evaluation of MusiQuE (long-term plan, annual report, self-evaluation reports, internal evaluation reports)	3.1	ditto
3.5 – Outstanding achievements of teachers at the Faculty of Music of JAMU	3.1, 3.11	ditto
3.6 – Overview of specialised monographs and other publications at the Faculty of Music of JAMU	3.1, 3.8	ditto
3.7 - Annotation of applied research projects of the Faculty of Music of JAMU in clause 3.2	3.2	ditto
3.8 – Annotation of the FoM's results in clause 3.6	3.6	ditto
3.9 – Annotation of the FoM's results in clause 3.7	3.7	ditto
3.10 – Agenda of the Musica antiqua et Musica nova International Conference 2016	3.7	ditto

3.11 – Music/Art/Management Symposium 2019 – press release	3.7	ditto
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SELF-EVALUATION REPORT MODULE 3

EVALUATED UNIT:

Janáček Academy of Music and Performing Arts in Brno – Faculty of Theatre

FORD:

60403, Performing arts studies

MODULE 3 SOCIAL RELEVANCE

SOCIAL RELEVANCE / SOCIAL BENEFIT OF THE EVALUATED UNIT¹

3.1 General self-assessment of the social benefit of R&D&I in the fields of research at the evaluated unit, and of the evaluated unit as a whole

The evaluated unit gives a concise, general but informative account of the benefit of R&D&I in the fields in the 2014–2018 reporting period.

Self-evaluation:

The Faculty of Theatre of JAMU (hereinafter also referred to as the FoT or FT) is fully dedicated to fulfilling the mission of a public higher education institution as the highest element of the education system, which should be the centre of education, independent knowledge and creative activities. The specific position of an art university is reflected in the nature of the activities to which it devotes its primary interest, namely education and artistic creation. Through artistic projects carried out by students in cooperation with teachers, the education goals of the institution are fulfilled and, at the same time, its third role in relation to the public, through which the outputs of artistic activities are presented, is strengthened. Artistic creation is an integral part of all study programmes and specialisations taught at the FoT (see appendix 3.21). Artistic outputs have a diverse nature corresponding to the specialisations of study fields, from theatrical productions executed at theatres, site specific projects performed “open air” and audio-visual works, festivals of theatre or audio-visual production, concerts and radio documentaries, to student magazines, scripts, etc. Students create these as part of their study duties and with the support of their teachers, in most cases artists and professionals, who are also active outside the academic environment. The public’s perception of artistic achievements at the FoT is very positive, as evidenced by a number of awards at both national and international levels (see appendix 3.22).

The position of research at the FoT as an art university is specific. Research plays a very important and inseparable role in relation to artistic creation, since only the synergistic effect between the execution of art and its conscious analysis and reflection enables the FoT to fulfil its mission at the desired level and in high quality. Art is a natural subject of the FoT’s research activities, reflected in different ways, for different purposes and logically with different types of benefits. In general, we can talk about art research in terms of basic research, which results in traditional monographs, studies in professional journals or conference papers published in anthologies (see appendices 3.23 and 3.24), as well as research for art, research through art (artistic research) and specific research focused on artistic and teaching activities. For details on the types of research see appendix 3.25.

At JAMU, however, we consider art itself to be a peculiar kind of research activity, as it is also characterised by a desire to get to know the world in a creative way and to seek new, creative and original solutions to problems. For us, artistic creation means both basic and applied research because the creative search is inseparably linked with its use – presentation to

¹ In accordance with Section 22(1) of Act No. 111/1998 Coll., on Higher Education Institutions and on Amendments to Some Other Acts (the Higher Education Act), as amended.

viewers or listeners. However, Methodology 17+ does not reflect and acknowledge this attitude of ours, and thus reduces the creative activities at our school to only one activity, rather a supporting or complementary one.

HTML links to additional documentation:

Documents (see <https://is.jamu.cz/go/8f5q3r>):

3.21 - Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

3.22 – National and international awards awarded to students and teachers in connection with works executed at the Faculty of Theatre

3.23 - Overview of specialised monographs and other publications at the Faculty of Theatre of JAMU

3.24 - Overview of projects of the Faculty of Theatre supported by the Czech Science Foundation

3.25 - Research lines of the Faculty of Theatre

Website:

Faculty of Theatre of Janáček Academy of Music and Performing Arts in Brno – social media

<https://www.facebook.com/jamutheatre/>

Orlí Street Theatre

<http://divadlonaorli.jamu.cz/en/>

SETKÁNÍ/ENCOUNTER International Festival of Theatre Schools

<http://www.encounter.cz/en/>

<https://www.facebook.com/setkani/>

APPLIED RESEARCH PROJECTS

3.2 Applied research projects²

The evaluated unit presents a maximum of the five most significant (from the perspective of evaluated unit) applied research projects in the 2014–2018 reporting period from the complete list in the appendix (tables 3.2.1 and 3.2.2), particularly with regard to the results achieved or a project's potential for application.

² Under Section 2(1)(b) of Act No. 130/2002 Coll., applied research is theoretical and experimental work aimed at gaining new knowledge and skills for the developing of new or substantially improved products, processes or services; applied research includes industrial research or experimental development, or a combination of both. Under Article 2 of Commission Regulation (EU) No 651/2014 of 17 June 2014 declaring certain categories of aid compatible with the internal market in application of Articles 107 and 108 of the Treaty, industrial research means planned research or critical investigation aimed at the acquisition of new knowledge and skills for developing new products, processes or services, or for bringing about a significant improvement in existing products, processes or services. It comprises the creation of component parts of complex systems, and may include the construction of prototypes in a laboratory environment or in an environment with simulated interfaces to existing systems as well as of pilot lines, when necessary for the industrial research and notably for generic technology validation; experimental development means acquiring, combining, shaping and using existing scientific, technological, business and other relevant knowledge and skills with the aim of developing new or improved products, processes or services. This may also include, for example, activities aiming at the conceptual definition, planning and documentation of new products, processes or services.

Self-evaluation:

In the reporting period, we executed or prepared and successfully defended the following applied research projects at the FoT:

- 1) *Comprehensive GIS screening diagnostic system*
- 2) *Artistic research into the creation of theatrical productions with actors with Down syndrome as an effective means of social inclusion*
- 3) *Development of communication skills using a new educational methodology, based on objective evaluation of performer and recipient biosignals*

See appendix 3.26 for more information on projects.

In addition to these classical application research projects, we consider research activities that arise at the FoT with the support of the Student Grant Competition of JAMU (see the conditions of the Student Grant Competition, hereinafter also referred to as the SGC, in appendix 3.27) to be significant. Usually, these are basic research projects, but with possible and often fulfilled potential for application. Projects of this type include, for example, the research activities of Vladimír Burian, a teacher at the FoT and at the same time a student of the Dramatic Arts doctoral study programme, who deals with stage lighting design in his research (SGC projects: 2017 – *Stage space analysis using a luminance map*, 2019 – *Using a white LED strip with a high CRI as an autonomous light source for the stage performance*) or research projects of pedagogical and artistic nature or of the nature of artistic research carried out under the leadership of a teacher at the Studio Theatre and Education for the Deaf, Veronika Broulíková (SGC projects: 2018 – author Aneta Hegyiová – *Methods of theatre and drama in the educational process of pupils at primary schools and schools for the hearing impaired with application on health education*; 2017 – Radka Kulichová – *Alenka (Alice) - a production using artistic interpreting*). An integral part are projects based on the principle of artistic research, e.g. Pavel Seriš – *Perception of movement comedy abroad* (SGC 2015) or *Research of theatrical activities of Boleslav Polívka abroad* (SGC 2016).

Although we consider artistic creation, which we perceive as a specific form of applied research, to be the main area of our creative activities, even in the field of traditionally understood applied research we are very active and one of the most successful in the context of Czech art universities, as evidenced by three projects that have succeeded in the demanding and highly competitive grant competition of the Technology Agency of the Czech Republic.

HTML links to additional documentation:**Documents:**

3.26 - Overview of projects of the Faculty of Theatre supported by the Technology Agency of the Czech Republic

3.27 - Directive on Specific University Research

Website:

Comprehensive GIS screening diagnostic system

https://starfos.tacr.cz/cs/project/TL01000494?query_code=ve3iaachh7ya

Artistic research into the creation of theatrical productions with actors with Down syndrome as an effective means of social inclusion

<https://starfos.tacr.cz/cs/project/TL02000500>

Development of communication skills using a new educational methodology, based on objective evaluation of performer and recipient biosignals

https://starfos.tacr.cz/cs/project/TJ02000293?query_code=77piaacgskpq

3.3 Contract research³

The evaluated unit briefly comments on revenues from contract research for the 2014–2018 reporting period from the complete list in the appendix (tables 3.3.1 and 3.3.2).

Self-evaluation:

With regard to the above-mentioned specifics of scientific and research activities carried out at the Faculty of Theatre of JAMU (see clause 3.1), contract research is not a relevant topic and was not carried out in the reporting period. The interconnection with the professional sphere is executed in a different way than in the form of contract research, and takes various forms. Teachers and students cooperate with a number of professional theatres in the implementation of various scenic projects; with the public and private media (Czech Radio, Czech Television, private television stations and radios) in the preparation of shows for their channels; with organisations of state administration and local government in creating analyses, evaluations or strategic documents and policies (municipalities, regions, the Ministry of Culture and its semi-budgetary organisations); with private entities in the preparation and implementation of various types of cultural events and festivals. The interconnection with the non-academic environment is extremely high for the FoT, and cooperation brings a number of excellent results (see appendix 3.28).

HTML links to additional documentation:

Document:

3.28 - Typical examples of cooperation with the non-academic sphere

3.4 Revenues from non-public sources (besides grants or contract research) from research work

The evaluated unit briefly comments on revenues for the 2014–2018 reporting period for R&D&I from non-public sources, besides grants or contract research (e.g. licences sold, spin-off revenues, gifts, etc.). It presents a complete list in the appendix (table 3.4.1).

Self-evaluation:

In view of the above-mentioned specifics of the scientific and research activities carried out at the Faculty of Theatre of JAMU (see clause 3.1), revenues from non-public sources were not generated in the reporting period, unless we consider the revenues from artistic creative activities (e.g. admission) as such income. This type of activity is not practically feasible at an art education institution of the FoT type. We do not concentrate on this area of research and, therefore, it cannot be evaluated.

HTML links to additional documentation:

APPLIED RESEARCH RESULTS

3.5 Applied research results with an existing or prospective economic impact on society

³ For a definition of contract research for the purposes of evaluation in the universities sector, see Article 2.2.1 of the Community framework for State aid for research and development and innovation (2014/C 198/01).

The evaluated unit briefly comments on a maximum of the five most significant (from the perspective of the evaluated unit) applied research results that have already been applied in practice, or that will realistically be applied, in the 2014–2018 reporting period from the overview in the appendix (table 3.5.1).

Self-evaluation:

With regard to the specifics of scientific and research activities carried out at the Faculty of Theatre of JAMU (see clause 3.1), the impact of applied research results is realised primarily in the area of contribution to cognition and related innovative and practical interventions in the environments where the results are directed, not in the form of economic performance indicators. We consider evaluating the quality of our creative activities (including research) according to economic impact to be in fact contrary to our mission, which consists in developing the talents of students and culture and society in general, not generating financial gain. We consider evaluation in this (as in the previous) respect(s) to be inapplicable to our institution.

HTML links to additional documentation:

3.6 Significant applied research results with an impact other than an economic one on society

The evaluated unit gives a concise account of a maximum of the five most significant (from the perspective of the evaluated unit) applied research results with an impact other than an economic one on society in the 2014–2018 reporting period (typically results from disciplines in the humanities and social sciences) from the overview in the appendix (table 3.6.1).

Self-evaluation:

Given the specific focus of the FoT's research activities (see clauses 3.1 and 3.2), these are results with high potential for application, not project results in terms of traditional, narrowly defined application research.

- 1) SERIŠ, Pavol. Artistic research dealing with the topic of Pantomime and clown productions of Boleslav Polívka in the years 1972–1990 at the (Goose on the) String Theatre, which resulted in a number of author productions and a dissertation defended at the FoT on 14 December 2017
- 2) KULICHOVÁ, Radka. *Alenka v říši znaků (Alice in the Wonderland of Signs)*. A production performed at the Buranteatr Theatre, Brno, premiered on 8 March 2017. Executed as part of a research project under the Student Grant Competition 2017 *Alenka (Alice) – a production using artistic interpreting*.
- 3) REPAŠSKÁ, Lucia. *Dekompoziční principy v inscenační tvorbě (Decomposition principles in stage production)*. Brno: JAMU, 2015. ISBN 978-80-7460-086-9.
- 4) ZARODŇANSKÁ, Daniela, Tereza RAABOVÁ and Viktor PIORECKÝ. *Strategie kultury a kreativních odvětví města Brna (Strategy of culture and creative industries of the City of Brno)*. Brno, 2018.

5) PETROVÁ, Pavla, ŽÁKOVÁ, Eva, CHLÁDKOVÁ, Blanka, PRŮCHOVÁ, Hana. Analysis of the provision of subsidies by the Ministry of Culture in the field of living art 2012-2016. Prague: Arts Institute, 2017.

For details on the projects see appendix 3.29

HTML links to additional documentation:

Document:

3.29 - Significant applied research results with an impact other than an economic one on society

Website:

Personal website of Pavol Seriš

<http://en.pavolseris.com/theatre/>

DEPOQ Theatre

<https://www.depog.com/en/>

Strategy of culture and creative industries of the City of Brno

<https://brno2050.cz/archiv/strategy-for-brno-2050/>

COOPERATION WITH THE NON-ACADEMIC ENVIRONMENT AND TECHNOLOGY TRANSFER

3.7 The evaluated unit's most significant interactions with the non-academic application/corporate sphere

The evaluated unit gives a concise account of the most typical users of its outputs. It explains whether and how it identifies them and how it works with them. It provides examples of a maximum of ten of the most significant interactions with the non-academic environment in the 2014–2018 reporting period.

Self-evaluation:

As mentioned above, the benefits of applied research in the case of the FoT take place at the level of social impact and fulfilment of the third role of universities. Given the specific nature of public art universities and their direct link to artistic practice, cooperation with the non-university sphere is very natural. The impulses for establishing different types of partnerships come from both sides (both from demand on the part of the FoT and from the interest of entities from the non-university application sphere). Rather than the business sphere, we are talking about users from the public and non-governmental, non-profit and contributory spheres.

With regard to the nature of R&D activities, the traditional users of the FoT's results are cultural institutions in the broad sense of the word, state and local authorities, semi-budgetary organisations of the Ministry of Culture of the Czech Republic, primary and secondary schools, leisure, art-oriented organisations and institutions focused on working with specific target groups. During the reporting period, the FoT or its teachers cooperated

with entities such as the National Theatre Prague, the National Theatre Brno, the National Moravian-Silesian Theatre, the Centre for Experimental Theatre in Brno, Czech Television, Czech Radio, the Arts and Theatre Institute, the Ministry of Culture of the Czech Republic, the South Moravian Region, the Statutory City of Brno, the South Moravian Innovation Centre, the Prague Institute of Planning and Development, the Cities of Uherské Hradiště and Zlín, the Czech Chamber of Sign Language Interpreters, the Czech Union of the Deaf in Brno, international music festivals Strings of Autumn or JAZZFESTBRNO, etc.

A typical user of the results of the FoT's creative activities is the professional public, consisting of representatives of artistic, artistic and technical, artistic and managerial, and artistic and pedagogical professions active in the field of performing arts and other art segments, and the general public interested in theatre and culture in general. Interconnection with the non-academic sphere occurs on various occasions. An example of a thirty-year-old platform for meeting students, teachers and the professional community is the unique showcase of theatre art colleges from all over the world, SETKÁNÍ/ENCOUNTER, which the FoT holds every year and which is also open to visitors from among the general public. The festival allows participating theatre schools, including the FoT, to present the results of their creative activities, share, discuss and reflect on their experience in the presence of Czech and foreign artists, and strengthen their networks of professional contacts. In the field of scientific activities, such opportunities include international conferences organised by the FoT, namely the International Conference of Doctoral Studies and the Theatre Symposium Brno.

See appendix 3.28 for specific examples.

HTML links to additional documentation:

Documents:

3.28 - Typical examples of cooperation with the non-academic sphere

Website:

Theatre Symposium Brno International Biennial Conference

<http://www.theatresymposiumbrno.cz/>

International Conference of Doctoral Studies in Theatre Practice and Theory

<http://phdconferencebrno.cz>

SETKÁNÍ/ENCOUNTER International Festival of Theatre Schools

<http://www.encounter.cz/en/>

<https://www.facebook.com/setkani/>

3.8 System and support of technology transfer and intellectual property protection

(can be extended to the whole university, emphasising the specific features of the evaluated unit)

The evaluated unit gives a concise account of its system of technology transfer. It conducts an evaluation of the quality of its applied research and the effectiveness of technology transfer using the data presented in the appendix (table 3.5.1). This commentary will highlight the number of filed and granted patents (Czech and international) and licences sold.

Self-evaluation:

With regard to the specifics of scientific and research activities carried out at the Faculty of Theatre of JAMU, technology transfer was not executed in the reporting period. Similarly, patents and licences sold are not relevant with regard to the character of the art university and the fields offered there (we implement other types of R&D results in our environment).

The copyrights of teachers and students in the case of their extracurricular work are treated through art agencies or through representation by relevant collective copyright managers, primarily by the Performing and Mechanical Rights Society of Composers, Authors and Publishers (www.osa.cz/en) or DILIA, Theatre, Literary and Audiovisual Agency (www.dilia.eu), if a teacher or student asks these organisations for representation. Artistic performances executed by students in the framework of their study duties, to which the school contributes financially and organisationally, are so-called school works that are subject to special regulations on the possibilities of their use, given by the internal regulations of JAMU. Similarly, in the case of teachers, the provisions on employee works apply in relevant cases.

Due to the fact that the main focus of the FoT in the field of science and research is the reflection and analysis of artistic creation and art as such, most results arise in the categories of monographs, articles and studies in professional journals, conference papers presented in anthologies, or exhibitions with critical catalogues or the results of artistic research. The number of monographs published at the FoT in the reporting period was at least 6 items per year (see appendix 3.23), which is an extraordinary performance given the size of the institution and the number of researchers. Thus, the evaluation criteria in Module III are directly linked to the results reported in Modules I and II, i.e. in the so-called Information Register of R&D Results, in which Czech research institutions report and record the results of their research activities; in this area we consider ourselves to be an exceptionally efficient and high-quality institution, but according to the prescribed methodology these activities should not be evaluated by the International Evaluation Panel – which we consider to be a major deficiency of the methodology, as foreign evaluators are thus unable to assess our research activities comprehensively and as a whole.

Taking into account the specifics of the evaluated unit, a parallel to technology transfer is the education of top theatre artists, who subsequently create and transmit values of artistic and cultural character in practice. Likewise, the mediation of creative – scientific, artistic or popularising activities for the general public (or the narrower professional public) constitutes a case of transfer sui generis.

HTML links to additional documentation:

Documents:

3.23 - Overview of specialised monographs and other publications at the Faculty of Theatre of JAMU

Website:

Performing and Mechanical Rights Society of Composers, Authors and Publishers

www.osa.cz/en

DILIA, Theatre, Literary and Audiovisual Agency

www.dilia.eu

3.9 Strategy for setting up and support of spin-off firms or other forms of commercialisation of R&D&I results (can be extended to the whole university, emphasising the specific features of the evaluated unit)

The evaluated unit gives a concise account of the practical use of its intellectual property in the form of setting up spin-off firms or other forms of commercialising R&D&I results (both with or without the participation of the university) established by the evaluated unit (university), another entity controlled by the evaluated unit (university), or an employee⁴ of the evaluated unit, presenting the model for their functioning and coordination, and control of intellectual property management of the evaluated unit (university).

Self-evaluation:

In view of the above-mentioned specifics of the scientific and research activities carried out at the FoT, spin-off firms were not established or supported, nor were R&D results commercialised, in the reporting period. Publications issued by the FoT in the framework of executed research projects are sold by the JAMU Publishing House for a price covering production costs. The results of creative activities are offered to the public under conditions that guarantee equal and open access to cultural wealth, which is based both on the JAMU mission and the context of the Czech cultural environment, where access to culture is considered one of the fundamental rights and freedoms of citizens.

Due to the specifics of the FoT, the activities described in clauses 3.3, 3.4, 3.7 and 3.8 represent a parallel to the establishment of spin-off firms. In a broader sense, spin-off firms of the art university are art ensembles of our graduates or self-employed graduates. Our main strategy is to educate such art personalities that will excel in their fields and whose skills will also become a source of their livelihood – and we are very successful in that.

HTML links to additional documentation:

RECOGNITION BY THE SCIENTIFIC COMMUNITY

3.10 The most significant individual awards for R&D&I

The evaluated unit presents a maximum of ten examples of the most significant R&D&I awards received (in the Czech Republic and in other countries) in the 2014–2018 reporting period.

4 To simplify the text, the male gender is used to designate people where gender needs to be distinguished. However, the author always means men as well as women.

Self-evaluation:

Given the nature of the FoT's research activities, R&D awards relate primarily to published monographs. In the reporting period, the awards were as follows:

HLAVICA, Marek. Dramatic production of Ostrava's Czechoslovak Television studio (1955–1991). Brno: JAMU, 2017. Josef Škvorecký Award for outstanding literary work in the field of audio-visual creation TRILOBITE 2019.

MOTAL, Jan. Art dialogue: the philosophy of mimesis in the culture of dialogue. Brno: JAMU, 2016. ISBN 978-80-7460-106-4. Award in the category Publishing Act of the Year 2017 in the framework of the award of Tribute for Alternative Art of the ...next wave... festival

VĚTROVEC, Vítězslav. One Thousand and One Nights production, performed as part of a project under the Student Grant Competition 2015. Grand Prix Award at the FITUC 2015 festival – Festival International du Théâtre Universitaire de Casablanca, Morocco.

OSLZLÝ, Petr et al. LET HUSY z Brna až do Amsterdamu a Avignonu (FLIGHT OF THE GOOSE from Brno as far as Amsterdam and Avignon). Brno: JAMU, 2017. ISBN 978-80-7460-121-7. Nominated for the Divadelní noviny Award 2018 for publishing achievements in the theatre field.

SLÁMOVÁ BARTOŠOVÁ, Kateřina et al. Člověk ve světle slova (Man in the Light of Words). U STOLU THEATRE 1989–2016. Brno: JAMU, 2016. ISBN 978-80-7460-110-1. Nominated for the Divadelní noviny Award 2017 for publishing achievements in the theatre field.

From a broader perspective, it is necessary to mention major international awards aimed at the results of artistic research, such as the production called **Chutilo Vám, páni? (Did you like, gentlemen?)** by a student of the Dramatic Arts doctoral study programme, **Pavol Seriš**, awarded at several foreign festivals: 2016 - Festival Monomaffia 2016, Pärnu, Estonia; FITUA 2015 – Festival International du Theatre Universitaire d'Agadir, Morocco; IIFUT 2015 (Iran International Festival of University Theatre), Iran; European Young Theatre 2015, Spoleto, Italy; Roma Teatro International Festival 2014, Italy.

Equally important from the point of view of the specific position of the FoT as an art university are the awards of national or international character awarded to students or teachers of JAMU for the results of their artistic activities carried out at the FoT (see appendix 3.22). Many, regularly awarded, awards show the high quality of creative activities carried out at the Faculty of Theatre of JAMU and confirm its stable position among prestigious art and educational institutions.

HTML links to additional documentation:**Document:**

3.22 – National and international awards awarded to students and teachers in connection with works executed at the Faculty of Theatre

Website:

Chutilo Vám, páni? (Did you like, gentlemen?) production

<http://en.pavolseris.com/divadlo/chutilo-vam-pani/>

3.11 Recognition by the international R&D&I community

The evaluated unit provides the following information / examples demonstrating recognition by the international scientific community in the 2014–2018 reporting period, with a commentary:

- It presents a maximum of ten examples of its academic staff's participation on the editorial boards of international scientific journals (e.g. editor, member of the editorial board) in the appendix (table 3.11.1),
- It presents a maximum of ten examples of the most significant invited lectures by the evaluated unit's academic staff abroad in the appendix (table 3.11.2),
- It presents a maximum of ten examples of the most significant lectures by foreign scientists and other guests relevant to the R&D&I field in the appendix (table 3.11.3),
- It presents a maximum of ten examples of the most significant elected memberships of professional societies (table 3.11.4).

Self-evaluation:

The FoT academics are represented in major R&D boards and companies. The presentation of research results abroad is largely supported by the staff of the Department of Theatre and Drama Research. The FoT strongly supports internationalisation activities, within which important foreign experts regularly give guest lectures, workshops or seminars at the faculty. The breadth, diversity and high quality of the international activities are illustrated by the relevant tables in appendices.

HTML links to additional documentation:

POPULARISATION OF R&D&I

3.12 The most significant activities in the popularisation of R&D&I and communication with the public

The evaluated unit gives a concise account of its main activities in the area of popularisation of R&D&I and communication with the public in the 2014–2018 reporting period, and presents a maximum of ten examples that it considers the most significant.

Self-evaluation:

The presentation of R&D&I results to the general public takes place at several levels. In addition to the traditional communication channels, which are relevant websites and social networks of JAMU and the FoT, where information on R&D&I projects and results is also presented, these are activities directly focused on specific target groups or specific types of results.

The **University of the Third Age** is a traditional, annual FoT event. The aim of the programme is not only to provide its senior participants with a way to know the sources of theatre art in various historical periods, but also to connect this with the issue of seeking and fulfilling the meaning of theatre in modern society.

At the end of the reporting period, a pilot run of the **University of the First Age**, which focuses on high-school students aged 15–19, took place (carried out since the autumn of 2019). It is a leisure programme that includes theoretical lectures on theatre and creative workshops with creative content. Participants explore ways to think about theatre and engage in dialogue and to get to know theatre through their own creative action. The partner of the university is the Department of Theatre Studies of the Faculty of Arts, Masaryk University in Brno.

Studies and research reports of doctoral students under the SGC projects are made available online through the so-called **Academic Studies**. These are now part of the student magazine *Ateliér 205*, which is created by students of the faculty under the guidance of writer, scriptwriter, journalist and FoT teacher Jan Němec.

The communication mix includes activities in the field of Public Relations, which include the **christening of FoT publications** issued by the JAMU Publishing House, presentations of research outputs or their interpretation/broadcasting in the **media** (reports and interviews on Czech Television, documents or readings from works on Czech Radio, etc.), special **exhibitions** focused on the presentation of research results (e.g. series of exhibitions of Pavel and Marie Jirásek – see appendix 3.23) or **specific events** such as authors' readings accompanied by exhibitions (e.g. Hana Slavíková – presentation of Franz Cap in Prague, Brno and Piran, Slovenia). The JAMU Publishing House regularly presents the results of its publishing activities at sales **book exhibitions** (e.g. Book Me or Book World).

Many of the outputs of research activities are based on artistic research and have the character of publicly presented scenic projects. The natural popularisation of R&D&I and communication with the public thus take place through promotional campaigns of these types of production outputs.

HTML links to additional documentation:

Document:

3.23 - Overview of specialised monographs and other publications at the Faculty of Theatre of JAMU

Website:

Faculty of Theatre of JAMU – social media
<https://www.facebook.com/jamutheatre/>
https://www.instagram.com/df_jamu/

APPENDICES (TABLES)

To simplify the text, the male gender is used to designate people where gender needs to be distinguished in the tables. However, the author always means men as well as women.

3.2 Applied research projects

3.2.1 Projects supported by a provider from the Czech Republic

As the beneficiary						
Provider	Project title	Support (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
Total						
As another participant						
Provider	Project title	Support (EUR thousand)				
		2014	2015	2016	2017	2018
Technology Agency of the Czech Republic	<i>Comprehensive GIS screening diagnostic system No. TL01000494</i>					1,379 (FoT 320)
Total						1,379 (FoT 320)

3.2.2 Projects supported by a provider from another country

As the beneficiary						
Provider	Project title	Support (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
Total						
As another participant						
Provider	Project title	Support (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
Total						

3.3 Contract research

3.3.1 Research work contracted by a client from the Czech Republic

Client	Research title	Revenues (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
	xxx					

Total					
-------	--	--	--	--	--

Note: List and describe contract research work with the revenue for the calendar year in question.

3.3.2 Research work contracted by a foreign client

Client	Research title	Revenues (EUR thousand)				
		2014	2015	2016	2017	2018
	xxx					
	xxx					
	xxx					
	xxx					
Total						

Note: List and describe contract research work with the revenue for the calendar year in question.

3.4 Revenues from non-public sources (besides grants or contract research)

3.4.1 Overview of revenues from non-public sources raised for the 2014–2018 reporting period

Revenue type	Revenues (EUR thousand)				
	2014	2015	2016	2017	2018
xxx					
xxx					
xxx					
Total					

Note: List funds for R&D&I from non-public sources, besides grants or contract research (e.g. licences sold, spin-off revenues, gifts, etc.) in each calendar year.

3.5 Applied research results with an economic impact on society

3.5.1 Overview of applied research results in the 2014–2018 reporting period

Note: List and describe the results that have already been applied in practice, or that will realistically be applied, with an existing or prospective economic impact on society. Under “patents” and “licences sold”, list all the results; under other results list a *maximum* of five items. Unless otherwise specified below, the definition of a result must correspond to the definitions under the Methodology for Evaluating Research Organisations and Research, Development and Innovation Purpose-Tied Aid Programmes, Appendix No 4: Definitions of Types of Results.

Results	Year	Title
European patent		xxx
American patent		xxx
Czech licensed patent		xxx
Other foreign patents		xxx
Licences sold		xxx
Significant analyses / surveys / studies		xxx
Spin-off with a stake held by the evaluated unit		xxx

Spin-off with no stake held by the evaluated unit		xxx
Prototypes		xxx
Varieties and breeds		xxx
Other		xxx

Note: “Licence” refers to a licence for a result of R&D&I in the broadest sense of the word (licences for patents, utility models, industrial designs; copyright licences for software and other works, and any other licences).

For the purposes of this methodology, a “spin-off” is a juridical person established to commercialise knowledge, usually with the inclusion/transfer of the rights to this knowledge to such juridical person. List all instances of legal persons.

3.6 Significant applied research results with an impact other than an economic one on society

3.6.1 Overview of applied research results for the 2014–2018 reporting period with an impact other than an economic one on society

Result type	Title	Anticipated impact
Dissertation and production	Pantomime and clown productions of Boleslav Polívka in the years 1972–1990 at the (Goose on the) String Theatre	A typical example where art research, the object of which was the creation by a major Czech actor, Boleslav Polívka, and research through art conducted by Pavol Seriš in his own productions using and reflecting the findings of his research served to develop the author’s artistic personality and to develop the theatrical genre, with which he deals.
Production	Alenka v říši znaků (Alice in the Wonderland of Signs)	The author, Radka Kulichová, worked with a unique concept of artistic interpreting into sign language, which is the primary subject of her research work at the FoT. The artistic interpreting of a theatrical performance does not consist in the literal conversion of the individual replicas into signs, but rather in a comprehensive translation with a significant authorial share. The production thus paves a new way to integrate the hearing impaired into the majority society, while contributing to the mutual understanding of hearing and deaf people.
Monograph	Dekompoziční principy v inscenační tvorbě (Decomposition principles in stage production)	The work of Lucie Repašská responds to the nature and character of theatrical creation within the scope of independent performance activities and attempts to reflect, in professional terms, one of the most current streams of contemporary theatre. The author draws on her own work and practical research in the D’épog ensemble in Brno, whose aim was to test the rather bold hypothesis of the semantic autonomy of dramaturgical, directorial and acting components, leading to a higher reception engagement of the viewer. The original approach to artistic creation and the distinct

		innovation of the stage language represent an important source of inspiration for domestic and foreign authors, who encounter it not only in the presentation of the artist's specific stage projects, but also at her workshops, which build on the results of her own artistic and research activities.
Results executed by the provider	Strategy of culture and creative industries of the City of Brno	The "Strategy of culture and creative industries" includes the long-term plan of the Statutory City of Brno to support and manage an excellent, sustainable, achievable and reputable cultural and creative scene in Brno. The document contains individual long-term goals, priorities and measures that the City of Brno has undertaken to address, and is currently being used as one of the important strategic documents for the practical management of cultural policy at the level of the South Moravian metropolis. Daniela Zaroďňanská, a teacher and doctoral student of the Faculty of Theatre of JAMU, participated in its creation.
Analysis	Analysis of the provision of subsidies by the Ministry of Culture in the field of living art 2012-2016	An extensive analysis dealing with the state of grant programmes of the Ministry of Culture of the Czech Republic focused on the support of living art, an integral part of which is a proposal part aimed at improving existing grant schemes. The FoT teachers Blanka Chládková and Hana Průchová cooperated on the analysis with researchers of the Arts and Theatre Institute. Some recommendations relating, for example, to the process of submitting grant applications under a programme intended for professional art projects have already been implemented by the research sponsor, i.e. the Ministry of Culture of the Czech Republic. The application of strategic interventions will require a longer time horizon. The results of the analysis are currently being used in discussions on the State Cultural Policy of the Czech Republic 2021 – 2026 and related strategic documents.

Note: List and describe a maximum of five results (in line with the Definitions of Types of Results) that have already been applied in practice, or that will realistically be applied. These are typically results from disciplines in the humanities and social sciences, for which you should briefly describe their anticipated impact.

3.11 Recognition in the international R&D&I community

3.11.1 Participation of the evaluated unit's academic staff on the editorial boards of international scientific journals in the 2014–2018 reporting period

Name, surname and title(s) of the evaluated unit's member of staff	Title, publisher, city(-ies) and country(-ies) of origin of the scientific journal
doc. MgA. Blanka Chládková	ENCATC Journal of Cultural Management and Policy, ENCATC, Brussels, Belgium
doc. MgA. Jan Motal, Ph.D.	Slovak Theatre, Institute of Theatre and Film Research, Art Research Centre of the Slovak Academy of Sciences, Bratislava, Slovakia

Note: List a maximum of ten examples of academic staff's participation on the editorial boards of international scientific journals (e.g. editor, member of the editorial board, etc.).

3.11.2 The most significant invited lectures by the evaluated unit's academic staff at institutions in other countries during the 2014–2018 reporting period

Name, surname and title(s) of the evaluated unit's member of staff	Invited lecture title	Name of the host institution, conference or other event
MgA. Lucia Repašská, Ph.D.	Freedom as a Burden (Legacy revisited!)	International Conference "Theatre Between Tradition and Contemporaneity". 17 - 21 December 2018, Ragnitz, Austria.
doc. MgA. Jan Motal, Ph.D.	Sacralisation of Knowledge and Secularisation of Eschatology in Science Transhumanism	Religion and Pluralities of Knowledge: 14 th EASR Conference. 11 - 15 May 2014, Rijksuniversiteit Groninhen, Netherlands
Mgr. Naďa Satková, Ph.D.	Oldřich Šimáček, Jiří Svoboda and William Shakespeare	Czech and Slovak Scenography for Shakespeare. 6–7 November 2015, Hull, UK
Mgr. Naďa Satková, Ph.D.	Remote X as an example of new modes of spectatorship. Redefining Theatre Communities	Redefining Theatre Communities. Community Perspectives in Contemporary Theatre-making. 14–16 September 2015, Xewkija, Malta
Mgr. Naďa Satková, Ph.D.	Electronic Media on the Stage: Three Examples of Czech Contemporary Performances (by Jan Mikulášek, Ivan Krejčí and Jiří Pokorný)	Teatr wśród mediów. 16–17 October 2014, Toruń, Poland.
Mgr. Naďa Satková, Ph.D.	Theatre Performances Based on Films: Use or Abuse?	REC: ON stage. 2–4 October 2014, Vilnius, Lithuania
Mgr. Naďa Satková, Ph.D.	A Theatre Scientist – The Best or the Worst Spectator Imaginable?	Teatrologia na rozdrożach. 3–4 April 2014, Katowice, Poland
Mgr. et Mgr. Klára Škrobánková	Shakespeare, Opera and Czechoslovakia	British Shakespeare Association 2016 Conference. University of Hull, UK
Mgr. et Mgr. Klára Škrobánková	After Shakespeare: Adapting the Bard after 1642	Shakespeare Lives: Re-reading, Re-writing, Re-contextualizing Shakespeare. 27–29 October 2016, Alexandru Ioan Cuza University Iasi, Romania
Mgr. et Mgr. Klára Škrobánková	Polonius' Quest for Truth – Karel Horký's Poison from Elsinore	European Shakespeare Research Association Congress. 27–30 July 2017, University of Gdańsk, Poland

Note: List a maximum of ten examples.

3.11.3 The most significant lectures by foreign scientists and other guests relevant to the R&D&I field at the evaluated unit during the 2014–2018 reporting period

Name, surname and title(s) of the evaluated unit's member of staff	Lecturer's employer at the time of the lecture	Invited lecture title
Paul Borne, BA, MA	The University of Cambridge, Judge Business School	Arts and Business... A Value Proposition: What They Can Learn from Each Other (25 November 2018)
dr. hab. Pawel Moscicki	Institute of Literary Research in Warsaw, Polish Academy of Science	Pedagogy of Tensions (23 November 2018)
prof. Mara Kimele	Latvian Academy of Culture	How to Teach a Director? (24 November 2018)
prof. Kent Sjöström	Malmö Theatre Academy, Sweden	Artistic Research – Workshop in Theory and Practice (3 - 4 November 2018)
Edwin Brys and Simon Elmes	VRT (Vlaamse Radio- en Televisieomroep), Belgium and BBC, UK	Radio documentary dramaturgy, storytelling and its methods, use of music in the work, scenes and their role in the programme (17 May 2018)
Dr. Tony Fisher, BA, MA, Ph.D. and Dr. Joel Anderson, BA, DEA, Ph.D.	The Royal Central School of Speech and Drama, London	Against Theatrical Community: The Theory of the Joker in the Engaged Political Theatre of Augusto Boal – a Dialogue (3 November 2017)
Dr. Anna Birch	Royal Conservatoire of Scotland, Glasgow	Artistic Research and Doctoral Supervision (20 November 2015)
prof. Alan Salzenstein	DePaul University in Chicago, United States	Social, aesthetic and economic aspects of arts management in the public and private sector. How to anticipate, shape and react to the changes within the environment that influence creative, artistic and production activities (17 September 2014)
Prof. Jerry C Y Liu	Graduate School of Arts Management and Cultural Policy at the National Taiwan University of Arts, Taiwan	Social, aesthetic and economic aspects of arts management in public and private sector. Linking arts, research, education and professional sphere/arts industries (17 September 2014)
Louis Patric Leroux, Ph.D.	Faculty of Arts and Science, Concordia University, Montreal	Research Performance as Apprenticeship and Performative Research. Musings from a Supervisor (20 November 2015)

Note: Relevant solely for the R&D&I field. List a maximum of ten examples.

3.11.4 The most significant elected membership in professional societies relevant to the R&D&I field at the evaluated unit during the 2014–2018 reporting period

Name, surname/initials and title(s) of the evaluated unit's member of staff	Name of professional society	Type of membership
doc. MgA. Blanka Chládková	Council of the Minister of Culture for Research of the Ministry of Culture of the Czech Republic	Member of the Council
doc. MgA. Blanka Chládková	Council for Science, Research and Editing of the Arts and Theatre Institute, semi-budgetary organisation of the Ministry of Culture of the Czech Republic	Member of the Council
doc. MgA. Blanka Chládková	Technology Agency of the Czech Republic	Member of the ETA Programme's Man and Society Panel
doc. MgA. Blanka Chládková	Register of Artistic Outputs	Member of the Council and guarantor of the Performing Arts segment
doc. MgA. David Drozd, Ph.D.	Theatre Research Society	Member of the Committee
prof. Miroslav Plešák	Theatralia, revue of contemporary thinking about theatre	Member of the Editorial Board
doc. MgA. Jan Motal, Ph.D.	Arte Acta	Member of the Editorial Board

Note: List a maximum of ten examples.

SUMMARY LIST OF ADDITIONAL DOCUMENTATION IN MODULE M3

Document Title	Criterion	Location (HTML link)
3.21 - Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production	3.1	https://is.jamu.cz/do/jamu/doc/5499/veda_a_vyzkum/self-evaluation_report_2020/ Shortened: https://is.jamu.cz/go/8f5q3r
3.22 – National and international awards awarded to students and teachers in connection with works executed at the Faculty of Theatre	3.1, 3.10	ditto
3.23 - Overview of specialised monographs and other publications at the Faculty of Theatre of JAMU	3.1, 3.8, 3.12	ditto
3.24 - Overview of projects of the Faculty	3.1	ditto

of Theatre supported by the Czech Science Foundation		
3.25 - Research lines of the Faculty of Theatre	3.1	ditto
3.26 - Overview of projects of the Faculty of Theatre supported by the Technology Agency of the Czech Republic	3.2	ditto
3.27 - Specific University Research Guidelines	3.2	ditto
3.28 - Typical examples of cooperation with the non-academic sphere	3.3, 3.7	ditto
3.29 - Significant applied research results with an impact other than an economic one on society	3.6	ditto

SELF-EVALUATION REPORT IN MODULES 4 AND 5

UNIVERSITY: Janáček Academy of Music and Performing Arts in Brno

COMPANY REGISTRATION NUMBER (CRN): 62156462

MODULE 4 VIABILITY

ORGANISATION, MANAGEMENT AND SUPPORT FOR R&D&I

4.1 Organisation and management of R&D&I

The university gives a concise account of its management system and organisational structure for R&D&I, highlighting the following aspects:

- the role of the Rector's Office, Dean's Office and the management of the university's institutes in the organisation and management of R&D&I,
- the involvement of international scientific councils or other independent advisory bodies (if any),
- the university's organisational structure in relation to R&D&I (e.g. the internal structuring of institutes and departments into research or project teams, if there is any such structuring; interdisciplinary research centres, etc.),
- the relevant internal regulation is included as an appendix to the general information on remuneration at the university.

It also briefly comments on data from the appendix (tables 4.1.1 and 4.1.2) on the number and structure of the university's employees¹ contributing to R&D&I.

Self-evaluation:

The JAMU Rector's Office coordinates and methodically and strategically manages research activities at JAMU, evaluates its results and communicates, on behalf of JAMU, with state authorities, other universities, especially art universities, and some international organisations. Furthermore, the Rector's Office determines the rules for the distribution of research funding, including the management and control of two internal grant competitions (Research Development Fund - RDF, Student Grant Competition - SGC). The Vice-Rector for Creative Activities at JAMU is responsible for research in its entirety. The Vice-Rector is also always the Chairman of the Editorial Board, the Library Council and the RDF Committee.

JAMU does not have an independent international scientific council; its activities are represented by the Arts Council of JAMU or the Board of Governors of JAMU. JAMU does not have any university-wide workplace focused solely on research, but it includes the Orlí Street Theatre, where besides the priority artistic activities, research and art-research projects are executed.

At the faculties of JAMU, research activities are coordinated by the Vice-Dean for Research, who is a member of the Dean's College (faculty management consisting of the Dean, Vice-Deans and Secretary) (for more information see appendices 4.1 and 4.2). The Vice-Dean for Research is responsible for the publishing activities of the faculty, the implementation of the SGC and RDF grant competitions (for more information see section 4.2), the organisation of scientific conferences, the collection of data on research results and their transfer to national registers. He/she provides methodological assistance to heads of departments and studios and teachers in the preparation of projects of a scientific and research nature and in the implementation of research projects.

At the FoM, the Vice-Dean coordinates the activities of three study boards (three Ph.D. programmes at the FoM) in the area of implementation of research activities into doctoral studies, and provides methodological support to the heads of departments for scientific and research activities. The team of Dean's Officers, which significantly participates in the implementation of the organisation of individual research areas, is very busy at the FoM; the work done should be distributed among a larger number of people. However, the capacity of the FoM building is also a problem at present;

¹ To simplify the text, the male gender is used to designate people where gender needs to be distinguished. However, the author always means men as well as women. Where separate information on women and men is explicitly requested, this data shall be provided.

the situation should be improved by allocating new space to the FoM in the JAMU Astorka multi-purpose facility. At the FoT, the Vice-Dean, due to his/her membership in the study board and with regard to his/her area of competence, participates in the formation of the Dramatic Arts doctoral programme (the only Ph.D. programme implemented at the FoT).

The Centre for Research of the Brno Compositional School has been operating at the FoM since 2019, but in terms of organisational status it is a working group (i.e. the Centre does not enter the official structure of the FoM). Possible work teams (about 2-5 employees) are created on the basis of grant projects, especially the RDF and SGC. The Department of Theatre and Drama Research has long existed at the FoT. Its staff conduct research projects, participate in teaching at all three levels of study, organise faculty international scientific conferences and prepare publishing outputs of the FoT.

Therefore, JAMU as a whole has only a minimum of organisational units focused exclusively on research, and the same applies to pure researchers. Research activities at JAMU are carried out within the framework of standard teaching tasks and the obligations of each employee to develop creative activities (artistic or research). Therefore, the numbers given in tables 4.1.1 and 4.1.2 include all JAMU academic staff, since it is virtually impossible to specify more precisely who, to what extent and in what period of time is engaged in research activities. Of course, it is characteristic of JAMU that the majority of teachers pursue artistic activities as creative activities; however, a significant part of our teachers also engaged in research activities with publication output at some stage of their work at JAMU. It is only in general that the number of employees who have been engaged in research activities for a long time and consistently can be specified at 20-30 (+ doctoral students).

Like the entire JAMU, the faculties do not have any independent international scientific councils. Their existence is compensated by the Arts Council or a doctoral study board.

Remuneration is governed by the Internal Wage Regulations (see appendix 4.3). Remuneration is graded according to the education attained and the academic degrees and titles achieved; extraordinary performances can be valued by a personal surcharge of up to 100 % of the tariff wage and a bonus. A specific remuneration is a surcharge for the achievement of a doctoral degree, which motivates employees to pursue a doctoral degree.

HTML links to additional documentation:

Documents (see <https://is.jamu.cz/go/8f5q3r>):

4.1 – Organisational Chart of the Rector's Office of JAMU

4.2 – Organisational Chart of the Faculty of Theatre

4.3 – Internal Wage Regulations of JAMU

Website:

Department of Theatre and Drama Research of the Faculty of Theatre of JAMU

<http://theatresearch.jamu.cz/en>

4.2 Support system of R&D&I and measures to stimulate high-quality science

The university gives a concise account of systemic stimulation measures / tools (if any) to promote quality of R&D&I. This can be done in a bulleted list for the university as a whole.

Self-evaluation:

The most important tools of support for quality research at JAMU include:

- 1) Research Development Fund – an internal grant competition to support research activities of teachers or other JAMU staff. Each year, it allocates CZK 1-1.5 million to projects lasting 1-3 years. (see appendix 4.4),
- 2) Student Grant Competition – an internal grant competition to support research activities of students, especially doctoral students and students of the Master’s study programme. Each year, it allocates about CZK 1.3 million to projects lasting 1-3 years. (see appendix 4.5),
- 3) Rudolf Firkušný Grant – a scholarship programme to support foreign stays of JAMU students, which can also be used for stays of doctoral students in connection with their education and research (see appendix 4.6),
- 4) The newly created (2019) JAMU Career Code, which creates career plans of JAMU staff including the area of research activities (see appendices 4.7-4.9),
- 5) Rules of Habilitation Proceedings and Proceedings for the Appointment of Professors – internal regulations governing the rules and criteria for obtaining artistic and pedagogical degrees (see appendix 4.10),
- 6) Targeted rewards for extraordinary quality results from JAMU research grant funds,
- 7) Support of foreign visits of teachers and researchers related to their research activities from the school resources,
- 8) Promoting individual membership of teachers and researchers in international networks (e.g. the International Federation for Theatre Research),
- 9) Support of teachers and researchers through JAMU membership in international networks (SAR - Society for Artistic Research, ELIA - European League of Institutes of the Arts, ENCATC - European Network on Cultural Management and Policy, etc.).

We consider all these tools sufficient at the moment, also given the fact that, in the long term, the relatively low subsidy to support research activities does not allow us to expand these tools any further. The most significant innovation in recent years has been the establishment of the Research Development Fund (2018), as the handling of subsidies has thus become much more transparent and motivating for the staff.

HTML links to additional documentation:

- 4.4 – Research Development Fund Guidelines
- 4.5 – Specific University Research Guidelines
- 4.6 – Rudolf Firkušný Grants Guidelines
- 4.7 – JAMU Career Code
- 4.8 – Sample of Staffing Plan of an Atelier
- 4.9 – An Example of a Career Plan Matrix for an Academic Staff
- 4.10 – Rules of Habilitation Proceedings and Proceedings for the Appointment of Professors

4.3 Institutional regulations for the use of institutional support for the LCDRO

The university describes its strategy for using institutional support for the LCDRO in managing institutionally supported research work (e.g. prioritising the university's research topics in line with individual needs; internal grant agencies; motivational tools) and how institutional support was split among individual workplaces / research teams in the 2014–2018 reporting period.

Self-evaluation:

Funds of institutional support of the JAMU research organisation (approx. CZK 4.5 million annually) are distributed annually according to the following rules:

1. Support for the Research Development Fund. Each year, about CZK 1.5 million (depending on the number and quality of projects) is allocated to projects lasting 1-3 years.
2. Support of faculty research activities according to the faculty research results in the previous five years (number of publications, external research grants, publication awards, results in Module 1 of the Methodology). Every year, CZK 2-2.5 million is distributed and used mainly for the organisation of scientific conferences, rewards to researchers for the results of research activities, implementation of publishing activities of the faculties, support of research activities of employees – foreign trips, membership in professional organisations, etc.
3. JAMU overhead costs associated with research activities (e.g. support of the JAMU Publishing House activities, support for the purchase of books and other information materials by the JAMU Library, institutional membership in international professional organisations).

JAMU does not specifically support priority research topics, and the preferred areas of research interest are based on the priorities of the researchers themselves. In a partial way, priority research topics are supported within the project competition of the Research Development Fund – support of selected projects.

We consider the greatest progress in recent years to be the creation of the Research Development Fund (2018 - see 4.3) and the setting of uniform criteria for the distribution of support among the faculties (2019), which aim to promote transparency, predictability, long-term sustainability and, especially, quality.

HTML links to additional documentation:

Documents:

4.4 – Research Development Fund Guidelines

Website:

JAMU Library

<http://english.jamu.cz/jamu/jamu-library.html>

4.4 Strategy for the establishing, financing and long-term development and sustainability of research centres and large research infrastructures²

(if any)

The university gives a concise account of its strategy for the sustainability and development of its

² Under Section 2(2)(d) of Act No. 130/2002 Coll., as amended, a large research infrastructure is a research infrastructure that is an essential research facility for comprehensive research and development work with high financial and technological demands, which is approved by the government and established to also be used by other research organisations.

large research infrastructure, if it is the host organisation for such a project. It also describes its strategy for the sustainability and development of its research centre(s) developed in 2007–2015 under the European Structural Funds (Operational Programmes: Research and Development for Innovations, Prague – Competitiveness) and supported during the sustainability period under the National Sustainability Programme, if such a research centre is part of the university.

Self-evaluation:

A large research centre as defined in the title of this section does not exist at JAMU and, given the nature of the research activities we undertake at JAMU, its existence at our school is neither necessary nor desirable or practically possible.

Since 2019, the Centre for Research of the Brno Compositional School has existed at the Faculty of Music. However, it is formally a working group and does not meet the criteria of a large research centre.

In terms of the size of JAMU and given the priority focus of JAMU on artistic education and artistic creation, our two theatre houses constitute the equivalent of a large research infrastructure. They are namely the Orlí Street Theatre (where many music projects are also conducted) and the Marta Studio, which have state-of-the-art stage technologies and provide a top background and infrastructure for stage projects. The sustainability of their activities is ensured from the operational resources of the school and is not jeopardised by anything. Due to the recent (2019) significant innovation of their technological equipment, no major investments in this area are necessary in the near future. The creation of another similar part of JAMU is not planned and JAMU does not consider it necessary, because we do not expect a significant increase in the number of students or art projects executed at the school.

HTML links to additional documentation:

Website:

Orlí Street Theatre

<http://divadlonaorli.jamu.cz/en/>

4.5 Training system in the area of intellectual property protection and technology transfer

The university gives a concise account of its internal system for training undergraduate and postgraduate students and employees in the area of intellectual property protection and technology transfer (if there is such a training system).

Self-evaluation:

The protection of copyright and related rights is an integral area of knowledge that art professionals need. Education in this area is thus a logical part of the curricula of undergraduate students to the extent appropriate to the needs of the relevant field. The protection of intellectual property is a significant part of the teaching of students of Theatre Production; a seminar on copyright is included in the fields of Drama Direction and Dramaturgy. Professional training courses, taught in most fields at the FoT and aimed at strengthening the competencies of future graduates needed in the market, also address copyright and legal topics.

The ethics of scientific work reflecting copyright and legal issues and the related area of plagiarism constitute an integral part of diploma seminars held in the last years of Bachelor's and Master's degree studies in all fields. In the case of postgraduate students, these topics are dealt with in the Basics of Scientific Work course, which doctoral students complete at the beginning of their first year of study.

Employees have the opportunity to expand their intellectual property protection knowledge through regularly offered courses of APUA (Association of University Administration Staff), of which JAMU is a member.

HTML links to additional documentation:

DOCTORAL STUDIES

4.6 Organisation of doctoral studies

The university gives a concise account of the organisation and management of doctoral studies: structure, key statistics, information on promotion and recruitment schemes, external communications concerning doctoral studies (e.g. cooperation with the Czech Academy of Sciences, cooperation with the application sphere, recruitment abroad, etc.), eventually any other relevant information such as the existence of a doctoral school, basic courses in soft skills, etc.

Self-evaluation:

The basic rules for the organisation of doctoral studies at JAMU are given by the Higher Education Act and the JAMU Rules for Studies and Examinations (see appendices 4.11 and 4.12) – e.g. the existence of study boards, an individual study plan, standard length of study of 4 years or the basic parameters of dissertations. The execution of doctoral studies is different at each faculty.

At the FoM, doctoral studies are executed in three study programmes: Interpretation and Theory of Interpretation, Composition and Theory of Composition, and Music Production, all accredited for study in Czech. Each of these programmes is under a separate study board. In addition to academics from the FoM, experts from other institutions in the Czech Republic also sit on the study boards. The actions of the study boards are governed by an internal regulation of the FoM, the Rules of Procedure of Study Boards (see appendix 4.13), and their activities are defined in the Statutes of Study Boards of the FoM (see appendix 4.14). Approximately 5-8 students are admitted to the doctoral programme every year. The study is promoted by standard channels of presentation of the FoM's activities (website, Facebook, Gaudeamus University Fair). Due to the specifics of our fields (a relatively small circle of potential students and relatively small professional community), the vast majority of applicants are informed about doctoral studies based on personal contacts with

teachers; personal consultations are thus a key form. Due to the specifics of the FoM, the parameters mentioned in clause 4.6 are not implemented (cooperation with the Czech Academy of Sciences, cooperation with the application sphere – unless we consider art institutions as part of the application sphere). Foreign students (but studying in the Czech language) are also significantly represented in FoM undergraduate study programmes; therefore, the FoM does not organise special recruitment events for doctoral students abroad.

At the FoT, doctoral studies are organised as part of one study programme, Dramatic Arts, which is led by a study board headed by its chairperson. In terms of administrative support, the organisation of studies is handled by an authorised officer of the FoT's Study Department. Both the faculty representatives and experts from the external environment sit on the study board. The actions of the study board are governed by internal regulations, namely the Statutes of Study Board of the FoT and the Rules of Procedure of Study Board of the FoT (see appendices 4.15 and 4.16). Approximately 6 students are admitted to doctoral studies every year. Due to the specific and individualised nature of the educational process at the art university, the promotion of doctoral studies is primarily on a personal basis, where the applicant enters into contact with specific educators, potential supervisors, and consults with them his/her research intent with which he/she wants to apply for the doctoral studies. A secondary form is then promotion on the school website, social networks, university fairs (Gaudeamus Brno and Bratislava), etc. Cooperation with the application sphere is realised primarily in the framework of research projects and artistic creative activities (see Module 3 of the FoT). Teaching in the doctoral study programme is based on individual study plans, composed of compulsory subjects (including courses such as the basics of scientific work, presentation skills in English language teaching) and activities corresponding to the research profile of the doctoral student (foreign trips, summer schools, lectures at other universities, etc.).

Formally, doctoral studies at JAMU are very well-organised with clearly defined competencies and duties of key actors (the study board, supervisors, students).

An issue discussed in the long term, however, is the question of the position of doctoral studies at art universities and their dominant profile: whether they should be focused on research, teaching or artistic activities. While at most other universities the doctorate is a prerequisite for further pedagogical and research work and is a standard and necessary intermediate step in the transition to a pedagogical position, at art universities the priority is the student's own artistic creation, which is developed outside the school environment and usually does not constitute the primary element of the doctoral studies (which is conducting doctoral research and writing a dissertation, usually consisting of theoretical reflection and analysis of an artefact or phenomenon).

HTML links to additional documentation:

Documents:

- 4.11 – Higher Education Act
- 4.12 – JAMU Rules for Studies and Examinations
- 4.13 – Rules of Procedure of Study Boards of the FoM
- 4.14 – Statutes of Study Boards of the FoM
- 4.15 – Rules of Procedure of Study Board of the FoT
- 4.16 – Statutes of Study Board of the FoT

Website:

4.7 Internationalisation of doctoral studies

The university gives an account, with specific examples, of international cooperation in doctoral studies, e.g. building open doctoral study programmes for foreign nationals and creating international networks for doctoral studies; care for foreign students coming within the framework of mobility; support and the existence of joint individual doctoral studies as part of international cooperation (e.g. joint degrees), individual contracts (e.g. cotutelle degrees), study visits and research internships abroad, etc.

Self-evaluation:

JAMU provides mainly organisational, methodological and financial background for the internationalisation of doctoral studies, and specific internationalisation activities are then developed at the faculties. International cooperation in doctoral studies is primarily addressed individually according to the needs and interests of individual students, with regard to the topic of their doctoral research and in cooperation with supervisors, who mediate their international contacts to their students. JAMU supports these activities financially (Student Grant Competition, Erasmus+ Programme, Rudolf Firkušný Grants, Internationalisation Funds), and supports a wide range of possible international activities: joint art and research projects, study visits, research stays, participation in foreign conferences.

On the institutional level, internationalisation support is offered by JAMU membership in foreign professional organisations, where JAMU representatives can mediate contacts to the required persons or institutions for their students. Communication between the student and the appropriate representative often takes place at the level of personal contact (which our school of a relatively small size seamlessly allows), or along the line of supervisor – study board – Vice-Dean – representative.

Scientific conferences organised by our faculties, bringing together domestic and foreign experts, who learn the topics of their colleagues' research and establish personal contacts, are an important contribution to strengthening the internationalisation of doctoral studies. In terms of doctoral studies, the most important of these is the Europe-unique international symposium of doctoral studies at theatre schools organised by the FoT (see Module 3).

In terms of strengthening internationalisation, a major change will be the new accreditation of doctoral study programmes (planned for 2021-2023), which will make foreign placement (at least 1 month) a compulsory part of the curriculum.

At the FoM in the reporting period (2014-18), the preparation of a Master's joint programme started; that programme has been offered since 2019/20 (European Early Music Master Studies) in cooperation with the Royal Conservatory and the Academy in The Hague, Netherlands – however, the establishment of a similar doctoral programme is not yet planned.

However, the JAMU doctoral study programmes have been accredited only for teaching in the Czech language, so the vast majority of students have Czech citizenship (possibly Slovak, which is allowed by the linguistic proximity of both nations).

Overall, international relations are encouraged and used sufficiently in doctoral studies; their expansion is hindered by: (a) relatively limited funding; (b) not exceptional (and at the same time justified and necessary) focus of doctoral students on the research of national topics (Czech theatre and music culture), which are difficult to present in the international environment; and (c) still not perfect language skills of all students, especially in field-specific English.

HTML links to additional documentation:

Website:

Website of JAMU joint degree study programme - The Hague

<https://www.jamuj.cz/blog/new-joint-study-programme-historical-performance-coming-soon>

4.8 Subsequent careers for doctoral graduates (support conditions)

The university lists specific measures to support doctoral graduates (e.g. internal subsidy schemes for the further development of new scientists, postdoctoral fellows, active search for opportunities abroad, etc.) and provides representative data in the appendix (table 4.8.1) to illustrate subsequent careers for doctoral graduates, with a maximum of ten examples of how graduates proved themselves in the 2014–2018 reporting period.

Self-evaluation:

A specific feature of an art university is the fact that the teachers should be mainly prominent artistic personalities with proven results and achievements in artistic practice - while at other types of universities, doctoral studies are a direct intermediate step before teaching and its necessary precondition.

Despite this fact, we perceive doctoral studies as a possible preparation for further teaching at JAMU (and therefore we try to admit doctoral students not only according to the quality of research topics, but also according to the applicants' artistic experience). The curricula are also adapted to this, including the basics of pedagogy and compulsory pedagogical practice at JAMU, which takes diverse forms depending on the students' field, research focus and also the experience with which they enter the studies. The forms include the shading of teaching, assistance in lessons, leading independent lectures or workshops, sometimes even the student's own subjects. In the case of positive experience both on the faculty's part and on the part of the doctoral students, future graduates gain important practical experience which they can use in selection procedures for positions of assistant professors. When filling the positions of assistant professors, the completion of doctoral studies is appreciated, but not strictly required. Roughly a half of young teachers at JAMU are now doctoral graduates. Young teachers with completed doctoral education are supported and awarded a special extra pay (approx. EUR 60/month).

A large research into the continuing practice of doctoral graduates and their reflection on the content and benefits of doctoral studies was carried out in 2018 in cooperation with three other Czech art universities and with the support of a grant from the Ministry of Education (Title: "Strengthening the competitiveness and quality of doctoral study programmes at art universities in the national and international context"). The highly stimulating (and predominantly positive) knowledge is gradually incorporated into the new accreditation files of our doctoral study programmes.

It is apparent from table 4.8.1 that many of our doctoral graduates have found employment in prestigious cultural institutions in the Czech Republic and abroad, often in managerial or leading positions, and many of them continue to work as teachers at JAMU.

Since we consider artistic practice as a priority area for graduates of all JAMU degrees (including the doctoral degree), it is not possible for the school to support graduates in any institutionalised form (e.g. grants, special job positions). However, as far as possible, we provide support to graduates through informal ways: personal recommendations by teachers and supervisors, mediating personal contacts with representatives of art institutions outside JAMU, and collaborating on art projects. This form of support for graduates has proven to be the best in the case of art universities, and we are also very successful in it (as evidenced by the negligible unemployment rate of our graduates, many of whom have found employment in their field of study).

HTML links to additional documentation:

4.9 Rules for funding doctoral students, including foreign students (stimulation and motivation tools)

The university provides information on methods for funding doctoral students (Ph.D. students), including foreign students, covering personal expenses (grants) and other expenses. The university also lists specific stimulation and motivation tools of the financial support for doctoral students in addition to their regular grants.

Self-evaluation:

According to the JAMU Rules of Scholarship, students of the doctoral programme in full-time studies receive a doctoral scholarship paid on a monthly basis. The amount of this scholarship is based on a subsidy provided by the Czech Ministry of Education and is approx. EUR 475/month. This scholarship is paid to students in the form of a single monthly payment (approx. EUR 400/month) and in the form of extraordinary scholarships paid twice a year based on the results of the student's artistic, research or teaching activities.

Currently, the Ministry is preparing a significant increase in doctoral scholarships, which should change their existing shameful amount (below the minimum wage in the Czech Republic) and should allow students to focus fully on the implementation of doctoral research and on their doctoral studies – rather than on livelihoods, as is the present standard.

Students involved in projects that have succeeded in the Student Grant Competition are rewarded in the form of a scholarship in an amount approved by the committee for this competition, taking into account the nature, scale or difficulty of the project in question (see appendix 4.17).

Students in doctoral programmes in the combined form of study, who teach at individual departments, are rewarded with extra scholarships.

Other extraordinary scholarships are paid to doctoral students ad hoc, in cases worthy of special consideration (performance of above-standard scientific, educational, artistic or organisational tasks). Selected students, who are more involved in teaching at JAMU and have proven their pedagogical skills, are already employed as assistant professors during their studies.

However, as in clause 4.8, it is necessary to mention the non-institutionalised form of student support, which is based on the specifics of an art university and which consists in mediating job possibilities (and thus financial rewards) to students in artistic practice by their teachers and supervisors. In this case too, we consider this form of support to be absolutely essential and unique – although it does not and cannot take any formalised form.

Foreign doctoral students at JAMU study in Czech and, therefore, have the same position and opportunities as Czech students in terms of support.

HTML links to additional documentation:

4.17 – JAMU Rules of Scholarship

NATIONAL AND INTERNATIONAL COOPERATION AND MOBILITY IN R&D&I

4.10 Significant cooperation in R&D&I at national level

The university gives a maximum of five specific examples of cooperation in R&D&I at national level.

Self-evaluation:

Significant cooperation at the national level took place, inter alia, through the implementation of the following projects:

doc. Mgr. et MgA. Monika Holá, Ph.D. (Faculty of Music): Leoš Janáček: Speech melodies. Critical Edition II (2011-2017). A project supported by the Czech Science Foundation and implemented by the FoM in cooperation with the Leoš Janáček Foundation. The result was the creation of an electronic database of speech melodies made by Leoš Janáček, which are publicly available on the Internet.

doc. MgA. Marek Hlavica, Ph.D. (Faculty of Theatre): Dramatic production of Ostrava's Czechoslovak Television studio in the years 1955–1991 (2015 – 2017). A project supported by the Czech Science Foundation, in which the author intensively cooperated with the Czech public television (Czech Television) in the analysis of its archival collections. The result is a monograph, "Dramatic production of Ostrava's Czechoslovak Television studio (1955–1991)", published by the JAMU Publishing House in 2017.

prof. Josef Kovalčuk (Faculty of Theatre): Brno Studio Theatres II: documentation - reconstruction - analysis (2013-2018). The project, supported by the Czech Science Foundation, focused on the analysis of theatrical production of significant Brno scenes of the Goose on a String Theatre, the HaDivadlo Theatre, the U Stolu Theatre and the Ochotnický kroužek (Amateur Circle) Theatre. By its very nature, the research required close collaboration with these theatres and artists who were associated with the theatres' work. The main result of the project was a total of eight monographs published under the auspices of the JAMU Publishing House.

MgA. Lucia Repašská (Faculty of Theatre): Development of communication skills using a new educational methodology, based on objective evaluation of performer and recipient biosignals. The project was prepared jointly by the Brno University of Technology (main candidate), Masaryk University in Brno and the Faculty of Theatre of JAMU (project partners) in 2018; since 2019, it has been successfully implemented with the support of the Technology Agency of the Czech Republic. It is an interdisciplinary research project, the aim of which is to establish a teaching methodology for the development of the communication competencies of the performer/presenter. For the project to be successful, it is necessary to bring together all the three institutions involved.

MgA. Daniela Zarodňanská (Faculty of Theatre): Typology and problem areas of international cooperation projects from the perspective of a repertoire type theatre. The project, supported under the SGC in 2017, required cooperation between the author and the Creative Europe Office of the Arts and Theatre Institute, as well as extensive research directly at repertoire type theatres (the South Bohemian Theatre in České Budějovice, the National Theatre Prague, the Centre for Experimental Theatre Brno) and foreign institutions (the Croatian National Theatre in Zagreb, the European Theatre Convention).

HTML links to additional documentation:

4.11 Significant cooperation in R&D&I at international level

The university gives a maximum of ten specific examples of cooperation in R&D&I at international level.

The university briefly describes the forms of international cooperation (at their own discretion). It also presents in brief the specific results and impacts on R&D&I for the university resulting from the international cooperation described above, presenting a maximum of ten examples.

Self-evaluation:

Faculty of Music:

Organisation of the Musica antiqua – Musica nova International Conference (2005-2016), or its transformed form since 2019: “JAMUsica”, an international conference of the Faculty of Music of JAMU. An event held at the Faculty of Music of JAMU with the participation of many foreign guests (e.g. in 2016, it had the following active participants: Anna Nowak – Bydgoszcz; Dagmar Glüxam – Vienna; Angela Romagnoli – Pavia; Suzanne van der Helm – The Hague/Bratislava, etc.), with a wide range of specialisations, including reflections in the form of papers, discussions or lectures in the field of music historiography, music theory or music aesthetics, as well as artistic research.

Symposium: Art/Music/Management. Organised since 2013, the Faculty of Music of JAMU was there at its establishment. The venue and the organising institution are rotated every year within three art universities where music management or music production is taught (Janáček Academy of Music and Performing Arts in Brno, the Academy of Performing Arts in Prague and the Academy of Performing Arts in Bratislava, Slovakia).

A number of workshops, lectures on music art or professional seminars are regularly organised at the FoM, which by their nature correspond to the specific complex nature of the creative activities operated at the institution, i.e. the whole spectrum of activities ranging from purely theoretical research through artistic research (and research via art) to one's own artistic activities – all this in the context of an integral connection with pedagogical work. See e.g.:

2015 - Bernhard Klapprott (Germany), 2015: lecture entitled “Aspects of cantabile keyboard playing based on sources from the time of Carl Philipp Emanuel Bach with regard to the influence of the clavichord”.

2018 - lecture, workshop, individual consultations and concert of Leigh Landy - focused on the innovation of the subjects of Composition, Theory of Composition, Basics of Composition Theory, Multimedia Composition and Interpretation of New Music

2019 - foreign guest workshop (DnO) - Kees Tazelaar, composer and head of the Institute of Sonology in The Hague, Netherlands

2019 - foreign guest seminar (Classroom No. 114 at the FoM) - Joseph Klein, composer and head of the Department of Composition, University of North Texas, Denton, U.S.

Faculty of Theatre:

Passage 23 E: Theatre and Theatricality from the Baltic to the Aegean, International Theatre Institute Berlin - a joint project of theatre institutes, universities, archives and artists from Central, Central and Eastern and Southeast Europe (2016–2017). It focused on theatre and forms of theatrical expression in these cultural areas over the past 25 years. The main aim of the project was to create a common information and documentation system focused on European culture, its past, present and future.

Theatre Symposium Brno - Biennial international symposia of the theatre anthropology and scientific conferences have been held at the FoT since 1996. Amongst significant figures who

participated in the symposium are e.g. Richard Schechner, Nicola Savarese, Joachim Fiebach or Wojciech Dudzik. Thanks to these symposia, the Faculty of Theatre has been visited by the most important personalities in the world of theatre, who enabled its students and teachers to get acquainted with the most up-to-date world thinking about theatre.

An important role in relation to international cooperation is played by research projects of doctoral students implemented with the support of the Student Grant Competition, e.g.:

Tereza Reková - research focused on the specifics of radio documentary production, carried out in the context of the International Feature Conference (IFC) case - close cooperation with IFC representatives (Stockholm, Berlin, Brussels, Dublin, Capri, etc.) in mapping the history, development and present of this international conference (2017-2019);

Daniela Zarodňanská - research focused on the conditions and limits of international cooperation projects carried out by repertoire type theatre institutions - cooperation with the Croatian National Theatre in Zagreb, the Slovak association Divadelná Nitra, the Ljubljana Puppet Theatre and the European Theatre Convention international network (2017-2018).

HTML links to additional documentation:

Documents:

4.18 - Agenda of the Musica antiqua et Musica nova International Conference 2016

4.19 - Music/Art/Management Symposium 2019 – press release

Internet links:

Passage 23°E Project

<http://passage23e.iti-germany.de>

Theatre Symposium Brno

<http://theatresymposiumbrno.cz>

22nd ENCATC Annual Conference (Annual Conference report and reader with the programme included)

<https://www.encatc.org/en/events/detail/22nd-encatc-annual-conference-new-challenges-for-the-arts-and-culture-is-it-just-about-money/>

**4.12 Mobility of academic staff and researchers
(including segmental and intersegmental mobility)**

The university gives a concise and structured account of the mobility of its academic staff and researchers, covering the following areas:

- the mobility of doctoral students and academic staff in connection with R&D&I (strategy, system, policies), with a maximum of ten specific examples that it considers especially fruitful,
- any barriers to the mobility of academic staff and researchers.

Self-evaluation:

Due to the primary artistic focus of JAMU, the extensive international mobility of academic staff and students is mainly related to artistic creative activities, but even a proportionally smaller part related to the research area represents activities with a high impact on the development of the overall creative activities of the FoM and the FoT.

Mobility is carried out primarily for the purpose of active appearances at professional conferences, giving professional lectures, organising expert workshops, or for the purpose of research related to research plans addressed.

The determining factor for a wider expansion of research mobility is often a heavy workload in other areas (teaching, artistic creation, administration, organisational activities), which complicates the

allocation of a longer period of time for stays abroad.

Financially, JAMU endeavours to support these activities from available sources: JAMU operational funds, the Student Grant Competition, the Research Development Fund, the Education and Arts Development Fund, external grant programmes, etc.

As already mentioned, JAMU does not seek to create a unified research strategy, but it allows individual teachers, students and researchers to individually develop their areas of research interest, so that the approval of support for individual foreign mobility always proceeds individually at the level of the Dean's College, the study board or the relevant committee after assessing the benefits and needs of the mobility in question.

Barriers to mobility include: (a) obviously a limited budget for these activities, (b) in the case of exclusively research mobility, a significantly greater interest of JAMU teachers in artistic and teaching mobility, (c) local (Czech) affiliation of research topics of many researchers, which are not always attractive enough for foreign audiences, and (d) poor language skills of some researchers.

Teachers of the Faculty of Music of JAMU:

Jaroslav Šťastný: Bergen (Norway), 2017, 2018 - Lectures at the Grieg Academy.

Ivo Medek: Denton, North Texas (USA), 2015: Historical Music Referenced in Czech Contemporary Music (focused on the Brno Compositional School). Conference GAMuT - Graduate Association of Musicologists and Theorists, University of North Texas Denton (co-authors Vít Zouhar and Sára Medková).

Ivo Medek: Bydgoszcz (Poland), 2015: The Musical (team)Work and its Contributors. Some musings on the Artistic and Pedagogical Elements of Teamwork. Conference The Musical Work and its Creators. Akademia muzyczna im. Feliksa Nowowiejskiego w Bydgoszczy.

Lucie Pešl Šilerová: Berlin (Germany), 2018: Cooperation between students: Music Agency Trials

Lucie Pešl Šilerová: Berlin (Germany), 2018: Cooperation between students: Music Agency Trials (Symposium: Ausbildung Musikmanagement).

Lucie Pešl Šilerová: Valencia (Spain), 2016: Institutional framework changes in the German Orchestral landscape from a Czech perspective (ENCATC ANNUAL CONFERENCE).

Lucie Pešl Šilerová: Valencia (Spain), 2016: Cooperation between students of Music Management and other Music Interpretation study programmes: "Music Agency for Dummies" - workshop/lecture (ENCATC ANNUAL CONFERENCE).

Jana Michálková Slimáčková: Canterbury (UK), 2016: Fugue as the main musical organ form of the Czech lands in the context of organ music in Central Europe. 17th Biennial International Conference on Baroque Music.

Jana Michálková Slimáčková: Cremona (Italy), 2018: Art or Gebrauchsmusik – the Ordinary of the Mass in Central European music in the second half of the 17th century. 18th Biennial International Conference on Baroque Music.

Teachers of the Faculty of Theatre of JAMU:

Mobility of teachers of the FoT:

Hana Slavíková: Madrid (Spain). Foreign research stay to collect data and materials for the Cine Teatro Saura research project (RDF, 2018-2019) - Fílmotéca Espanola, Madrid (May 2019); the result is the monograph Cine Teatro Saura published by the JAMU Publishing House.

Klára Škrobánková: Wrocław, Poland, 2017: research stay at Instytut Kulturoznawstwa, Uniwersytet Wrocławski, Wrocław, Poland.

Lucia Repašská: Riga, Latvia, 2017: guest at the Latvian Academy of Arts with a workshop Learn 2 Unlearn.

Klára Hanáková: foreign research trips carried out for the purpose of collecting primary data related to the executed research project Life and Art Career of Director Zdeněk Pospíšil (multi-year project under the RDF 2018–2020) - Switzerland (2017), Slovakia (2018); the planned outcome is a

monograph (published in the 1st quarter of 2021).

Hana Průchová: Belgrade, Serbia, 2015: a week-long stay at Singidunum University in Belgrade (leading lectures and workshops in the framework of the Czech-Serbian project of the Theatre Production and Stage Technology Studio and the Belgrade Art Management Infrastructure Project focused on specific aspects of international cultural cooperation)

Mobility of doctoral students of the Faculty of Music of JAMU:

Jiří Suchánek: Presentation of the project entitled “Development of special software and driver designed for sonification of atomic data and chemical processes. Research and development of the use of atomic spectrography for the creation of complex sound spectra.”

- STEIM Centre Amsterdam (Netherlands), 2016
- ICAD2016 Conference in Canberra (Australia), 2016
- Sound City Days Festival, Košice (Slovakia), 2016
- presentation at the Master’s Research Seminar at the Institute of Sonology, The Hague (Netherlands), 2017
- 2018: concert presentation in Košice, Bratislava, Lubná, Amsterdam, Hamburg. Awarded “Excellence in sound art & sound design” in Hamburg

Sára Medková: lectures within the research topic “Specifics of Contemporary Piano Interpretation”

- New Role of Pianist in Contemporary Music - California Institute of the Arts, Los Angeles (USA), 2016

- Influence of Interpretation in Rzewski/Wilde’s De Profundis for Speaking Pianist – international conference known as Interpreting Musical Works in Cultural Context, Bydgoszcz (Poland), 2016
- Historical Music Referenced in Czech Contemporary Music (focused on the “Brno Compositional School”) – international conference known as Interpreting Musical Works in Cultural Context, Bydgoszcz (Poland), 2016

Darina Žurková: consultation of model processing and programming in the research project entitled “Models of mixing granular musical objects and their application in compositional practice”

- The Hague (Netherlands), 2017
- Birmingham (UK), 2017
- USA, 2019

- lectures on the project at international conferences in Slovakia and the Netherlands

Lucie Páchová: short-term foreign study-research trips that were the starting point for the project entitled “Specific use of live-controlled improvisation in the compositional work of selected personalities and ensembles” in 2017

- Berlin, Germany. Research on the creation and performance of the Splitter Orchestra, focusing on the composition by George E. Lewis Creative Construction Set, which uses a specific improvisation management system.
- London, UK. Study of publications and academic materials in university libraries, research of the London improvisation scene and its history, personal interviews with members of the London Improvisers Orchestra
- Barcelona and Madrid, Spain. Research of the work of the IBA Ensemble and its influence in previous years.
- Mulhouse, France. Research of soundpainting ensembles (Surnatural, Spang).
- Oslo, Norway. Research of the work of Instant Composers Pool, participation in a workshop.
- New York, USA. Visits to musicological institutions, libraries, music academies, focusing on the work of Frank Zappa, Sun Ra, John Zorn, Fred Frith, Butch Morris, Anthony Braxton, Walter Thompson.

Michaela Ambrosi: one-year internship at the Universität Mozarteum Salzburg (Austria) for the purpose of collecting information and seeking a basis for the research project entitled “Jan Jiří

Benda and his flute compositions (processing and presentation of works)”

Mobility of doctoral students of the Faculty of Theatre of JAMU:

Otto Kauppinen: foreign trips undertaken in connection with the research topic of politically engaged theatre for the purpose of collecting primary data (SGC 2017 and 2018):

- participation in the international project of political theatre Promised Lands: Metropolis, Milan (Italy), 2017,
- participation in a translation seminar with a visit to the documentary production Kim, Lekki & Namwaan, Helsinki (Finland), 2017,
- participation in the Politik im Freien Theater Festival, Munich, Germany, 2018.

Jana Ondrušová: research trips undertaken for the purpose of collecting primary data and materials directly related to the topic of her dissertation focused on the scriptwriting and scenic work of the Slovak writer Ladislav Grosman (field research: SGC 2017 – Toronto, Canada; SGC 2018 – Tel Aviv and Haifa, Israel).

Tereza Reková: foreign trips undertaken for the purpose of conducting analytical interviews and collecting audio and written documents related to the Ph.D. student’s research topic – International Feature Conference:

- SGC 2017: interviews with radio creators and contemporaries – Berlin (Germany), Brussels (Belgium), Stockholm (Sweden)
- SGC 2018: Prix Italia, Capri (Italy); Third Coast Festival, Chicago (USA); Prix Europa, Berlin (Germany)

Based on the material obtained, she prepared a paper entitled Radio Documentaries in the Reflection of the International Feature Conference presented at the Masters International Research & Development Centre Conference (MIRDEC Conference), Barcelona, 2018.

Pavol Seriš: foreign trips related to the implementation of the SGC 2015 project entitled “Perception of movement comedy abroad”, in which the author verified the comprehensibility of the movement production Chútilo Vám, páni? (Did you like, gentlemen?) in diverse language environments. During one year, he made trips to four international theatre festivals (Morocco, Iran, Lebanon, Italy), among other things. He gave a total of 11 performances and his artistic achievement has won numerous international awards (see appendix B, Module 3 – FoT).

Daniela Zaroďňanská: research and conference stays related to the implementation of the SGC 2017 project entitled “Typology and problem areas of international cooperation projects from the perspective of a repertoire-type theatre” and SGC 2018 Life cycle of an international cooperation project from the perspective of a repertoire-type theatre:

- participation at conferences in Dresden (Cross-Border Culture Conference, November 2017) and Milan (European Culture Forum, December 2017),
- contribution entitled Repertory Theatres and International Cooperation at the ENCATC Conference, Brussels, 2017,
- contribution: Repertory theatres: obstacles in international cooperation at the MIRDEC-9th Conference, International Academic Conference Multidisciplinary and Independent Studies on Social Sciences (Global Meeting of Social Science Community), Rome, 2018,
- short-term research visits to collect field data for dissertation-related case studies (Croatia, Germany, Slovakia, Slovenia).

In the vast majority of cases, the mobility of doctoral students was supported by JAMU within the Student Grant Competition (SGC).

HTML links to additional documentation:

4.13 Internationalisation of the internal environment

The university describes the basic framework for the internationalisation of its internal environment in relation to R&D&I and lists the tools to meet the objectives of internationalisation and how they are implemented. Any barriers to internationalisation can also be mentioned.

Self-evaluation:

The JAMU environment is relatively markedly internationalised in the vast majority of its core activities, with internationalisation in the educational and artistic fields dominating. In the area of research, which complements the first two main activities, internationalisation is in most cases also integrated with artistic research and artistic creative activities.

The most important innovation in the field of internationalisation at JAMU (namely the Faculty of Music) since 2019/20 has been the implementation of the European international Master's programme (joint programme) focused on the study of early music – European Early Music Master Studies, together with the Royal Conservatory and the Academy in The Hague, Netherlands. We expect that this cooperation will also affect our research activities, e.g. in the form of publications or joint research projects.

Membership in international organisations

JAMU as a whole is an institutional member of mainly university-type and non-specific international organisations, such as the largest European network of art schools, ELIA (the European League of Institutes of the Arts), or the world's largest organisation associating institutions and individuals engaged in artistic research, SAR (Society for Artistic Research). The faculties of JAMU are members of field-specific international organisations.

The Faculty of Music is a member of the European Association of Music Colleges, Academies and Conservatories (AEC Association Européenne des Conservatoires, Académies de Musicque et Musikhochschulen). As a member of a cultural and educational network comprising nearly 300 music and education institutions from 57 countries, it has the opportunity to participate in the implementation and completion of standards, rules and procedures applied subsequently in the organisation and operation of art universities as well as in the promotion of the interests of art education within the European structures. It enables to create a network of active contacts of partner institutions with the possibility of cooperation in the field of mobility or on specific thematic projects. Every year, AEC organises a number of thematic conferences, seminars and meetings, and coordinates several European music education projects. Representatives of the FoM regularly attend the AEC Annual Congresses (including the General Assembly), as well as the Annual Conferences for Foreign Relations Coordinators.

The Faculty of Theatre is a member of the International Federation for Theatre Research IFTR (an international organisation whose aim is to bring together academics involved in theatre research; it currently brings together members from a total of 44 countries around the world), the European Network on Cultural Management and Policy ENCATC (an international network including professionals from over 100 member organisations from 40 countries around the world focusing on education, research and development in the field of cultural management and politics) and Europe: Union of Theatre Schools and Academies (E:UTSA) (an association of European theatre schools, which primarily supports student theatre projects and the networking of theatre school students; it currently has 16 members from 14 European countries).

Teaching and stays of foreign teachers at JAMU

Every year, the FoM and the FoT are visited by dozens of foreign teachers and experts from a

number of countries around the world, either under the ERASMUS+ programme or with the support of other grant schemes (Arts Development Fund, Operational Programme Research, Development and Education, etc.), and for the purpose of giving lectures and conducting workshops within the framework of individual projects funded, for example, under the internal grant scheme of the Education and Arts Development Fund or development programmes supported by the Ministry of Education focused on internationalisation. In addition, foreign artists are also on the jury of the Leoš Janáček International Competition and the Setkání/Encounter International Theatre School Festival. In this case, however, most of the stays concern primarily educational and artistic activities, albeit with an overlap into the research or art-research field. (For a complete overview of JAMU foreign mobility see appendix 4.20).

Teaching and stays of JAMU teachers and staff abroad

Similarly, teachers and employees of the FoM and the FoT also take part in mobility, among other things within the ERASMUS+ programme or research trips undertaken within the project supported by the RDF.

Student trips abroad

As part of the ERASMUS+ programme, a number of students travel abroad for a study stay or work placement each year. Other short-term trips of students abroad take place to participate in international competitions and festivals, conferences, or to present their own creative and research activities. In the case of research activities, the dominant support for these mobilities results from the funds provided in the Student Grant Competition.

International students – stays at JAMU

Foreign students also stay at both faculties in order to complete a study placement. E.g. in 2018, a total of 17 foreign students from 9 countries came to study at the Faculty of Music of JAMU. Of these, 9 students stayed under the ERASMUS+ programme (1 Estonia, 2 Poland, 2 Romania, 1 Slovakia, 2 Spain, 1 Turkey), 3 on the basis of an intergovernmental scholarship (1 Japan, 2 Taiwan) and 5 in the Lifelong Learning Programme (1 China, 4 Japan). At the FoT, there is the Bridging East and West programme, which is designed for incoming foreign students, organised within the separate Erasmus Gang studio.

International master interpretation courses and interpretation courses for students from Kyoto, Japan are also an important part of internationalisation at the FoM – both events are held annually and attended by many foreign students. Foreign students from theatre schools from all over the world come to the selective international festival Setkání/Encounter. (See appendix 4.21).

HTML links to additional documentation:

Documents:

4.20 – Foreign mobility at JAMU

4.21 – List of guest schools at the Setkání/Encounter Festival

HUMAN RESOURCES AND CAREERS IN R&D&I

4.14 System for career growth for academic staff and researchers

The university describes the system for career growth for academic staff and researchers. It presents information on long-term placements for own academic staff abroad, and for foreign academics at the evaluated university (i.e. sabbaticals, whether there are particular regulations or a support system); international selection procedures; regulations for career growth; mentoring (if any); the transparent distribution of institutional Full Time Equivalent (FTEs); its position on successive contracts and senior academic posts; arrangements for staff to return after placements

at external workplaces, including abroad; any other information the university considers relevant. It provides a link to any career regulations or similar document (if any).

Self-evaluation:

Since 2019, the rules and conditions of career growth of JAMU academic staff, including researchers, have been regulated by the JAMU Career Code. In agreement with his/her supervisor and in accordance with the personnel plan taking into account the educational and creative activities of each JAMU unit, each employee will get a career growth outlook and an overview of the goals to be fulfilled, and JAMU will commit to support him/her in the career growth. We expect this innovation to give all employees a clear picture of their future and the challenges they need to accomplish to achieve career growth.

The Career Code is followed by the Rules of Habilitation Proceedings and Proceedings for the Appointment of Professors, which regulate the rules and conditions for the award of artistic and pedagogical degrees of associate professor and professor as the main evidence of career growth.

The system of selection procedures at JAMU is implemented in accordance with the internal regulations of JAMU entitled Regulations for the Selection of Academic Staff dated 2017, which apply to both domestic and foreign employees. (See appendix 4.22).

JAMU's Internal Wage Regulations allow academic staff to take sabbatical leave of six months every seven years, unless serious circumstances related to the performance of JAMU's educational tasks prevent it. However, no employee has ever used this possibility, probably because they were prevented by educational tasks at JAMU, i.e. it was not possible to find a suitable substitute for them during their creative leave.

Again, however, it should be stressed that JAMU has a very small number of pure researchers. There are no employees in this position at the FoM and research activities form part of the wider creative work of academic staff and include not only purely scientific/research activities, but also artistic research and, consequently, a wide range of artistic activities. Researchers concentrate at the FoT in the Department of Theatre and Drama Research (see sections 4.1 and 4.3 of this module) and are also educators of individual studios who, in addition to teaching and artistic creative activities, are also involved in research. An overview of the FoT academics and researchers, including the number, rank, and the amount and length of FTEs, is given in appendix 4.23.

Since a significant part of the institutional support of JAMU's research activities is distributed through an open project competition with the results and minutes of the selection committee available to all employees in the internal information system, the system of managing this support can be described as maximally transparent. This procedure also effectively prevents any chaining of contracts. The management of part of the support allocated to the faculties is controlled by the Academic Senates of the faculties (composed of teachers and students), which approve the faculty budget and supervise the effectiveness and economy of the management of the allocated funds.

The functioning of the recently approved Career Code can only be assessed after a few years, but we are already convinced that the system of career growth of academic and research staff and the system of managing institutional support in relation to personnel matters are set up correctly and maximally transparently, and enable the development of skills of each employee.

HTML links to additional documentation:

Documents:

4.22 – Regulations for the Selection of Academic Staff

4.23 – Academic staff and researchers of the Faculty of Theatre

4.15 Evaluation system of academic staff and researchers and filling key positions in R&D&I

The university gives a concise account of its evaluation system of academic staff and researchers (the basic rules and principles for internal evaluation) and the rules for filling senior positions in relation to R&D&I.

Self-evaluation:

With the introduction of the Career Code (2019), transparent rules of personnel work, including the evaluation system, also came into force at JAMU. Each employee's career plan is elaborated for 5 years and each year, after meeting with the employee, the supervisor evaluates the fulfilment of the career plan and eventually suggests any changes.

Financial remuneration, which is governed by the Internal Wage Regulations of JAMU, is also derived from the performance of work tasks and career plans.

Researchers, however, are affected by these rules to a very limited extent because, as has already been mentioned, there are only a minimum number of researcher FTEs (in the order of one-digit number of employees of the Department of Theatre and Drama Research of the Faculty of Theatre); on the contrary, most have primarily teaching jobs, or they are remunerated as part of the Research Development Fund projects. Employees are thus remunerated for research activities beyond their workload (or for research outputs, especially book publications, articles in specialised journals, papers at conferences with publications in anthologies) from the funds of institutional support, based on a proposal prepared by the Vice-Dean for Research, which is subsequently approved by the Dean's College. In this way, remuneration for specific scientific outputs, registered in the national database known as the Information Register of R&D Results (RIV), is paid out to particular recipients.

Due to the size of JAMU, i.e. its faculties, a system for the selection of senior staff in the R&D field is not relevant. In accordance with the Higher Education Act, the competent Vice-Rector/Vice-Dean is appointed by the Rector/Dean, who is elected by the representatives of the academic community in the Academic Senate of JAMU/the relevant faculty. The appointed Vice-Dean coordinates all research activities at the faculty and our (relatively) small size does not require and in fact does not allow the creation of any additional management positions. The Vice-Rector then strategically manages and coordinates the entire JAMU's research activities, is responsible for the economical and efficient use of the provided subsidies and contributions at JAMU, supervises adherence to legal and sub-legal rules, and coordinates JAMU's external research relations.

HTML links to additional documentation:

4.16 Recruitment system for academic staff and researchers from the external environment

The university gives a concise account of its recruitment system for academic workers from the external environment, especially from other countries (if there is any such system at faculty or university level).

Self-evaluation:

JAMU does not have a system of the "recruitment" type; hiring academics is based on an impartial selection procedure, i.e. the above-described system, in accordance with the internal regulations of JAMU entitled Regulations for the Selection of Academic Staff dated 2017.

We do not intend to change the current situation, where only a minimal number of researchers work at JAMU, and it fully meets our conditions of a relatively small research organisation and primarily an art university.

Academic staff are selected on the basis of open selection procedures with clearly specified

selection criteria, in which persons unrelated (in terms of studies or previous work) with JAMU frequently apply and often succeed.

We do not specifically seek foreign employees because the vast majority of our study programmes are accredited only for teaching in Czech, so they require knowledge of the Czech language, which is a prerequisite that cannot be met by the vast majority of foreign professionals.

At the same time, however, we realise that we still have considerable reserves in the internationalisation of the internal environment and that we should improve in this regard, both by accreditation of English-language study programmes and by employing foreign experts through filling the positions of associate professors. This objective will be included in the Strategic Plan for the Development of JAMU for 2021-30, which is currently under development, and is fully in line with the similarly focused strategic plan of the Czech Ministry of Education for the area of all universities.

HTML links to additional documentation:

4.17 Human resources structure

In the appendix the university describes the current situation, age structure and development trend for staff contributing to R&D&I, and their structure by job classification and gender in the 2014–2018 reporting period (tables 4.17.1 and 4.17.2), including workers who are foreign nationals (apart from Slovak nationals) contributing to the university's R&D&I (table 4.17.3).

The university states whether it holds an HR Award, or whether the university aims to receive one and how it is done.

Self-evaluation:

The aim of JAMU is to build a long-term structure of human resources in such a way that it is equally balanced in terms of age and gender representation. This criterion was being implemented more and more effectively in the reporting period. In this respect, JAMU (see tables) in the reporting period (or in the long term) records neither significant fluctuations nor any negative trend. Within the scope of financial and capacity possibilities, new employees are given space, while existing ones are achieving career growth (positions of associate professors and professors). The ratio of men and women is even in most positions.

JAMU does not endeavour to obtain the HR Award because this award is primarily designed for research institutions, not specific art universities of our type and size. Nevertheless, we consider the principles of the HR Award to be both correct and necessary, and they inspire us in our personnel work.

HTML links to additional documentation:

4.18 Gender equality measures

The university gives a concise account of measures concerning the implementation of gender equality in the areas required for evaluation criteria 4.14, 4.15 and 4.16, highlighting the career path, the recruitment process, the filling of senior positions (including gender equality in senior positions; tables 4.18.1 and 4.18.2), nominations to professional bodies, the evaluation system and remuneration. It also gives a concise account of measures to harmonise family life and work for researchers (flexible working hours, flexible forms of work, management of maternity / parental leave, facilitating child care and care for family members, age management in relation to gender) and measures to eliminate negative behaviour in the workplace such as mobbing or sexual harassment.

Self-evaluation:

At JAMU, an equal approach to job selection (including senior positions), career advancement, appointment to expert bodies, financial remuneration, etc., is consistently pursued, both in terms of gender balance and in relation to equal treatment with regard to religious beliefs, sexual orientation, race, nationality, etc. At JAMU, the practice of the so-called home office is supported and commonly used, in agreement between the employee and his/her superior, which enables, inter alia, to achieve a balance between work and parental responsibilities. Equally, the management of the institution strives to approach the specific requirements of the employee (resulting from his/her parental responsibilities, care for a close relative, health restrictions, etc.) in an individual manner so as to enable the employee to reconcile the above life situations with work performance. This is enabled by the specific nature of working at a university of our type with a significant share of flexible working time.

The above, including the issue of sexual harassment and mobbing, is dealt with at JAMU in the Code of Ethics of JAMU, which also regulates the possibilities of filing a complaint for investigation and procedures for its resolution. (see appendix 4.24)

Gender equilibrium is also taken into account when filling senior positions, and in most cases it is successful, as evidenced by the increasing representation of women in the Rector's/Dean's Colleges and Arts Councils, and even in elected bodies – Academic Senates.

HTML links to additional documentation:

4.24 - Code of Ethics of JAMU

FUNDING FOR R&D&I

4.19 Structure of funding for R&D&I

The university comments on the proportions of total costs/expenditure paid from public and non-public sources by the type of R&D&I in the 2014–2018 reporting period according to table 4.19.1 in the appendix.

As complementary data to the tables 4.19.2, 4.19.3 and 4.19.4 in the appendix, the university presents an overview of research projects obtained in the 2014–2018 reporting period, with information on the level of funding raised and whether these were solo or collaborative projects. It briefly comments on the data in the tables.

The university also lists the five most significant projects from the aforementioned list of prestigious international individual projects (ERC³, MSCA⁴, HHMI⁵, HFSP⁶, NSF⁷, etc.) with basic information (at the university's discretion and regardless of who the provider is: title, specialisation, agency, level of funding, other project participants and any other relevant information).

Self-evaluation:

The costs related to the JAMU research activities are covered exclusively from public sources.

In addition to funds for basic research from the institutional support for long-term conceptual development of the research organisation and grants for specific university research distributed at JAMU within the Student Grant Competition, the support of our teachers' projects by the Czech Science Foundation also constituted a major source of income in the reporting period (see Module 3 of both faculties). At the end of that period, the school received funding for applied research under the ETA Programme of the Technology Agency of the Czech Republic (see Module 3 of the Faculty of Theatre of JAMU, section 3.2). Due to our size and primarily artistic focus, we are extremely successful in obtaining support in the grant competitions of these two main national grant agencies (see table 4.19.3 for an overview of projects executed in the reporting period).

The vast majority of funds for R&D at JAMU are intended for basic research (institutional support, the Student Grant Competition); only projects supported by the Technology Agency of the Czech Republic fall into the category of applied research.

JAMU seeks to acquire prestigious individual projects abroad primarily in the field of art and our teachers have repeatedly successfully participated in international projects. Similar research activities are not our ambition.

HTML links to additional documentation:

³ The European Research Council (ERC) is part of the "Excellent Science" pillar of the Horizon 2020 programme. The ERC supports high-quality research by funding individual lead researchers and their research teams.

⁴ Marie Skłodowska-Curie actions (MSCA) are part of the "Excellent Science" pillar of the Horizon 2020 programme, and are also aimed at supporting young researchers, including doctoral candidates.

⁵ The Howard Hughes Medical Institute is a non-profit organisation in the United States that provides significant funding for international biomedical research.

⁶ The Human Frontier Science Program is an international programme for funding research, especially in the natural sciences and information science.

⁷ National Science Foundation (USA)

4.20 Support for obtaining foreign research projects

(including the strategy for obtaining prestigious foreign funding for R&D&I)

The university gives a concise account of its strategy, tools and support system for obtaining foreign research projects, e.g. arrangements for administrative support, project counselling, management of information on R&D&I, organising project management, the existence of auxiliary funding (internal subsidies) to help produce quality applications, etc.

Self-evaluation:

Due to the specifics of JAMU, whose primary task is pedagogical and creative activities in the field of art, there is no special activity in the field of foreign research grants, and we have not developed any strategy to support development in this area.

It has already been mentioned that the aim of JAMU is not to create priority research areas binding for the whole institution, but rather to support JAMU staff in the development of their own research activities (in particular by granting support within the internal project competitions, namely the Student Grant Competition and the Research Development Fund, and by providing methodological and administrative background for submitting projects to national grant agencies, the Czech Science Foundation and the Technology Agency of the Czech Republic). If any of the JAMU employees felt the need or had the opportunity to seek support from prestigious foreign grant agencies in their research, we would try to accommodate them and provide them with the maximum background, but we do not specifically call on employees to do so.

On the other hand, our students and staff are very active and successful in the field of international art projects and eventually getting support for their execution, and JAMU and its faculties are an award-winning, sought-after partner of many projects. We intend to develop further in this area and it is a priority for us.

HTML links to additional documentation:

FORMATIVE EVALUATION OF R&D&I AND THE START-UP STRATEGY (WITH POTENTIAL FOR APPLICATION)

4.21 Internal and external system for evaluating research units

(groups, teams, departments, institutes)

The university gives a concise account of the system for the internal and external evaluation of research units, and the internal and external system for monitoring / evaluating research teams / groups / departments / institutes (if there is such a system).

Self-evaluation:

Due to the previously mentioned specifics of research activities at JAMU (dominant individual research projects and relatively small size of the institution), the question of evaluation of research units is not relevant to us.

Research activities are part of a wide range of creative activities in all departments and studios of the school, and therefore internal and external evaluation of research is part of general evaluation mechanisms. Evaluation of research activities is carried out on the basis of regular internal evaluation of selected quantitative and qualitative parameters (results applied in the national Information Register of R&D Results (RIV) or in the Register of Artistic Outputs for Artistic Research Results; effectiveness of projects implemented with the support of the SGC and the RDF; success in external grant procedures), all at the level of faculties and subsequently at the level of the whole

JAMU. All standard bodies of our university are involved in the quality assessment: the Academic Senates, the Rector's and Dean's Colleges, the Arts Councils, study boards. Research evaluation is thus carried out within the standard procedures of the quality management system set up both at JAMU level and at both faculties. The external evaluation of research activities is now underway within the new Methodology 17+.

In addition, individual staff assessments are carried out using the procedures described in clauses 4.14 and 4.15.

Research units at our school rather take the form of "art units", which are established for individual art projects, but are often transformed into permanent music or theatre ensembles. However, since Methodology 17+ does not recognise artistic work as an equivalent to scientific knowledge of the world, this activity is not relevant to this clause.

HTML links to additional documentation:

4.22 Conditions for setting up new teams and introducing new research topics (start-up strategy)

The university describes its strategy / options for setting up new research teams (including international teams), support for their work at the university (sharing instruments, laboratories and information equipment for R&D&I) and the policy for ensuring conditions in place for the creation of new high-quality research focuses / topics, above all with potential for application.

Self-evaluation:

Due to the above-mentioned specifics of research activities at JAMU, the creation of any start-up strategy is neither a goal nor a relevant criterion.

Our internal grant systems (the Student Grant Competition, the Research Development Fund) allow to support projects with more researchers (research team) and support them for up to three years; however, multiple-member research teams are created only exceptionally. A similar situation applies in the case of external grants provided by the Czech Science Foundation or the Technology Agency of the Czech Republic.

A specific feature of the research at JAMU is also the fact that it usually does not require any special and technically demanding laboratory instrumentation, and most researchers are able to use the usual office or other technology (video cameras, cameras, recording equipment), with which we are sufficiently equipped.

For projects that overlap into practical artistic research, we have our music and theatre rehearsal rooms and stage spaces (the Orlí Street Theatre, Marta Studio), which can be made available to researchers if necessary; our professionally equipped recording studio can also be used.

In addition, within our internal grant competitions, we can, if necessary, obtain financial support for the purchase of special equipment or specialised software (as well as for covering personnel costs, travel expenses, services, material purchase, payment of conference fees, purchase of specialised literature, etc.).

Nevertheless, in accordance with the requirement for basic academic freedoms, the choice of research topics is fully left to the individual researchers. Within the aforementioned grant competitions, the submitted projects take into account the topicality, expertise or degree of innovativeness of the submitted topics. However, we consider the potential for application only exceptionally, as most of our projects have parameters of basic or artistic research, where the application is possible only secondarily, rather as an inspiration than direct application.

HTML links to additional documentation:

4.23 External advisory bodies for R&D&I, independent feedback for R&D&I

The university gives a concise account of its external advisory body for R&D&I (if any), e.g. an international scientific council.

Self-evaluation:

There are no international scientific councils established at JAMU or its faculties, but there are Arts Councils composed of internal and external experts (mostly from the artistic field), which, within the scope of their powers under the Higher Education Act, provide the school with feedback and evaluation of its activities.

However, in the past, several external comprehensive evaluations of JAMU's activities were carried out by the International Evaluation Panel and, in March this year, another evaluation will be carried out by MusiQuE and EQ-arts (see appendices 4.25 and 4.26 for self-evaluation reports).

In 2000-2001, the first external evaluation of the quality of educational and creative activities took place at JAMU. This training and the subsequent JAMU quality assessment process took place as a sub-project Quality Management of the SCART Project (Structured Cooperation of Art Education between the Czech Republic and the Netherlands). The Dutch Frame of Reference of the Council for Higher Vocational Education in combination with the European Foundation for Quality Management (EFQM) model was used to collect the background material for the self-evaluation report.

In 2007, the Internal Evaluation Report of the Faculty of Theatre of JAMU was prepared according to the faculty's own syllabus, which was based on the structure of the Final Report of the SCART sub-project Quality Management and the Sub-Project Report No. 6 "Qualitative elements of higher education funding". In 2013, a pilot verification of the modified EFQM methodology took place in the Studio of Theatre and Education and subsequently in 2014 in the Studio of Stage Design. The verification concerned the educational activities of the studios and students and teachers of the studios were involved in it.

In 2016, the Internal Evaluation Report for the period 2011-2015 was drawn up at the FoT based on previous experience and results gained in the KREDO project; in 2017 its update for 2016 was made.

HTML links to additional documentation:**Documents:**

4.25 - Self-evaluation report of the Faculty of Music - MusiQuE (2020)

4.26 - Self-evaluation report of the Faculty of Theatre - EQArts

RESEARCH INFRASTRUCTURE

4.24 System for acquiring and renewing instruments and equipment for R&D&I

The university describes its system for acquiring / optimising the acquisition of expensive instruments and equipment and the renewal of older expensive instruments. It briefly comments on the data from the appendix (table 4.24.1).

Self-evaluation:

Due to the specifics of research at JAMU and generally the nature of research in the field of arts and humanities, expensive instruments and equipment are not purchased for the purpose of research at JAMU. More expensive instruments for the fields of composition/multimedia composition serve primarily artistic creative activities, as well as state-of-the-art stage technologies in our theatres (the Orlí Street Theatre, Marta Studio) or recording studio. These technologies and instruments have been significantly upgraded in recent years, with the support of European funds (operational programmes), so that no major investment will be required in the near future, just routine renewal and innovation.

In the case of some specific projects whose technological requirements exceed the current equipment, either the standard equipment is rented (Vladimír Burian, project "Stage space analysis using a luminance map"; the instrumentation capacities of the Brno University of Technology were used) or cooperation with partner universities (Lucia Repašská, project "Development of communication skills using a new educational methodology, based on objective evaluation of performer and recipient biosignals" (using the technological background of the Brno University of Technology and the HUME Lab of Masaryk University in Brno).

In summary, in terms of technology, JAMU is well-equipped for the performance of artistic creation and usually does not require any special equipment for research activities, or is able to acquire it thanks to cooperation with other entities.

HTML links to additional documentation:

4.25 System for sharing instruments and equipment for R&D&I

The university outlines the internal organisation of its research infrastructure (technologies, expensive instruments and instrument sets). It describes its system for sharing (including sharing with external research organisations and researchers) expensive instruments and instrument sets, i.e. its core facilities (if there is such a system) and the sharing of instruments and instrument sets.

Self-evaluation:

The system does not exist at JAMU for the reasons explained in clause 4.24.

If we counted artistic creation in the research as creative cognition of the world (which is not allowed by Methodology 17+), then we could describe the system of utilisation of our artistic infrastructure and technical equipment (tools, rehearsal rooms, studios, theatres), which are basically available to all persons interested as needed, of course given the priority status of educational responsibilities and the development of school projects. This is especially true for internal candidates; we usually do not make our equipment available to external entities (except for occasional rentals of theatres or the recording studio), mainly due to capacity reasons (we need our facilities for internal activities).

HTML links to additional documentation:

GOOD PRACTICE IN R&D&I

4.26 Internal regulations and measures for maintaining good practice in R&D&I

(e.g. Code of Conduct for Research Integrity, ethical issues)

The university gives a concise account of how it oversees compliance with the ethical aspects of R&D&I. It presents a brief description of the system (which may include links to the statute and rules of procedure for the ethics committee(s), if there are any), e.g. in connection with the European Code of Conduct for Research Integrity.

Self-evaluation:

Research at JAMU is always carried out with respect to ethical principles and the topic of ethics of scientific work is an integral part of the study plans of doctoral study programmes at both faculties of JAMU. Students of lower levels of education are acquainted with the basic ethical principles in the introductory courses and in individual seminars on the methodology of the Bachelor's or Master's thesis.

The nature of the research activities carried out at JAMU does not require the existence of a special ethics committee (such as in medical fields or natural sciences), so we do not plan to establish it.

In the reporting period, there was no conduct that would have to be evaluated in terms of ethics of scientific work.

The basic ethical rules of conduct of JAMU staff, including all research activities, are regulated by the JAMU Code of Ethics (see appendix 4.27), which also specifies procedures in the case of suspected violation.

HTML links to additional documentation:

4.27 Open Access strategy for information from R&D&I

(Open Access)

The university gives a concise account of its institutional strategy for Open Science 2.0/Open Access (if any), including e.g. the operation of an institutional repository or other tools.

Self-evaluation:

The dominant form of outputs of research activities at JAMU are professional publications (professional monographs, articles in journals and anthologies, chapters in monographs), which are often accompanied by other presentation or popularisation activities (public lectures, conference contributions, exhibitions, reviews, etc.). By their nature, these outputs are publicly accessible, as they are intended for the (professional) public.

The results published in external journals are governed by the rules of these journals, and in accordance with the national open access strategy, all Czech journals are gradually transiting to open access to information, i.e. permanent, immediate and free online access to full texts of published scientific results based on the awareness of the importance of making new knowledge and experience available to both the professional and general public.

This strategy also governs our two Internet periodicals publishing professional studies and publications from projects of students and teachers of JAMU (JAMUsica at the FoM and the Academic Studies of the Faculty of Theatre of JAMU at the FoT, which are a separate part of the faculty magazine Ateliér 205).

This strategy is also supported by the organisation of publishing the research results by the JAMU Publishing House, which offers publications to the general public via an e-shop, at a price approximately covering production costs. The FoM also publishes the electronic professional journal JAMUsica, which is freely accessible via the Internet. There is also open and free access to other research and popularisation publications, such as electronic anthologies from international

conferences and specialised multimedia publications. The platform for publishing these outputs is the website of the school, faculty or the JAMU Publishing House and related thematic websites (Department of Theatre and Drama Research, conferences, etc.).

All theses (Bachelor's, diploma, doctoral) are also available to the public free of charge online in the JAMU information system and in the JAMU Library catalogue.

Publications (professional monographs) published by the JAMU Publishing House are in most cases subject to a fee, the price covers only pre-printing and printing costs (typesetting, licence for works used, printing, paper) and does not generate any profit for the school; this approach is also in line with the national open access strategy. We always try to set the prices so that the publications are as accessible as possible, especially for students, who, in addition, can occasionally use special discounts and purchase our book production at up to half the normal price. We do not currently prefer the option of publishing our monographs by electronic means only, as we believe that even today printed books have their importance, as they, for example, make reading easier for many readers or are artefacts of a high artistic value in and of themselves.

The outcomes of artistic activities, which can also be the outcomes of research or art-research projects, are inherently open to the public as they are primarily intended for the public. Depending on the nature and type of the project, these outputs are sometimes available free of charge (e.g. street theatre, site-specific projects, concerts in public areas, art-pedagogical projects at lower-level schools), sometimes for an admission, which is usually only symbolic and covers the necessary costs (rent, energy, stage equipment) and a minimum fee for the performers (musicians, actors).

We consider this approach right, as it allows maximum access to the outputs of our research and artistic activities, and we do not intend to change it significantly in the coming years.

HTML links to additional documentation:

Website:

The national Open Access policy

<http://openaccess.cz/en/open-access-in-the-czech-republic/>

Multimedia publication about the international festival of theatre schools Setkání/Encounter

<https://www.encounter.cz/en/>, link Encounter Now

International conference of the Faculty of Theatre of JAMU

<http://phdconferencebrno.cz>

<http://theatresymposiumbrno.cz>

4.28 Data Management strategy for research data

(Data Management)

The university describes its policy for managing research data, e.g. comments on how data is collected, made accessible and shared; intellectual property protection; personal data ethics and protection; archiving; backup; risk management; responsibility for datasets; quality assurance, etc.

Self-evaluation:

In view of the specifics of the research activities carried out at JAMU, no research data of this nature are produced here.

The dominant form of research at our university is the analysis of works of art, which in themselves are specific research data available from the nature of their existence to the public, although in the case of living arts (e.g. concerts, theatre performances), often only temporarily (or later in a reduced form as recordings).

The method of publishing the outputs of our research activities is described in clause 4.27.

The copyright of teachers and students in the case of their extracurricular work is protected through representation by the Performing and Mechanical Rights Society of Composers, Authors and Publishers, otherwise known as OSA (if a teacher or student asks OSA to represent him/her and OSA accepts the representation based on the submitted documents) or by a theatre agency (DILIA, Aurapont). In the case of school works (created as part of the fulfilment of study obligations), the possibilities of using the given work and copyright protection are governed by the relevant licence agreement that each student signs at the beginning of their studies. The principles of dealing with copyright and rights related to copyright in the case of school and extracurricular works are described in section 3.8 of Module 3 – faculty self-evaluation reports.

The protection of personal data is dealt with in an internal regulation entitled Data Protection Guidelines (see appendix 4.27).

Therefore, JAMU has also taken all necessary measures in this area and in the near future does not consider it necessary to initiate a fundamental change.

HTML links to additional documentation:

4.27 – Data Protection Guidelines

APPENDICES (TABLES)

To simplify the text, the male gender is used to designate people where gender needs to be distinguished in the tables. However, the author always means men as well as women. Where separate information on women and men is explicitly requested, this data shall be provided.

4.1 Organisation and management of R&D&I

4.1.1 Structure of staff contributing to the university's R&D&I (numbers of physical employees and workers)

Academic/professional position/year	Total						Of whom women					
	2014	2015	2016	2017	2018	Total	2014	2015	2016	2017	2018	Total
Professors	30	30	30	30	31	30,2	8	8	8	8	8	8
Associate professors	59	61	58	55	60	58,6	24	25	24	25	24	24,4
Assistant professors	92	88	97	102	110	97,8	44	34	36	42	47	40,6
Assistants	5	5	4	5	4	4,6	3	3	2	3	3	2,8
Scientific, research and development staff contributing to teaching	2	4	6	1	0	2,6	0	2	2	0	0	0,8
Postdoctoral fellows	15	17	16	21	17	17,2	11	12	11	10	9	10,6
Ph.D. students	72	62	63	61	70	65,6	32	24	31	28	35	30
Other scientific, research and development staff	3	10	8	7	5	6,6	2	4	3	5	3	3,4
Scientific staff outside the above categories	0	0	0	0	1	0,2	0	0	0	0	1	0,2
Total	278	277	282	282	298	283,4	124	112	117	121	130	120,8

Note: This is the total number of employees/workers as at 31 December of the calendar year in question (in full-time or part-time employment, excluding persons with contracts for services or contracts for work). They do not include other contractual arrangements under the Civil Code concerning the purchasing of services.

Note: "Postdoctoral fellows" are staff at the research institution or university up to five years after defending their Ph.D. qualifications or equivalent. They work as part of the institution's research team, usually under the guidance of experienced scientific staff on specific tasks, and they publish their results both individually and as part of their teams. They have fixed-term employment contracts with the research institution (for 1–3 years) for between one and a maximum of three successive terms of employment. Their salaries are subject to the rules for the institution's salary system, and they may additionally receive remuneration as part of their research grant projects.

"Ph.D. students" is the number of doctoral students regardless of whether they are employed or not.

"Other scientific, research and development staff" covers technical and professional staff who are not directly involved in R&D&I, but are indispensable for research work (e.g. servicing the research facility).

"Scientific staff outside the above categories" covers all other staff who cannot be classified under any of the categories listed (e.g. independent scientific/research workers).

4.1.2 Structure of staff contributing to the university's R&D&I (average converted numbers)

Academic/professional position/year	Total						Of whom women					
	2014	2015	2016	2017	2018	Total	2014	2015	2016	2017	2018	Total
Professors	21.814	23.540	21.871	21.656	21.987	22.174	6.122	6.824	7.349	6.928	6.225	6.689
Associate professors	47.426	52.278	52.670	49.507	49.483	50.273	20.144	21.235	22.002	20.563	20.436	20.876
Assistant professors	58.251	56.424	60.092	65.728	68.906	61.88	22.408	21.714	23.131	28.126	29.830	25.041
Assistants	4.126	4.825	4.925	4.060	3.900	4.367	2.924	3.000	3.000	3.000	3.000	2.984
Scientific, research and development staff contributing to teaching	3.220	3.665	4.180	1.468	0.000	2.51	0.000	0.812	1.431	0.517	0.000	0.552
Postdoctoral fellows	8.460	8.072	9.065	11.209	9.160	9.193	6.061	6.082	6.351	6.188	5.610	6,058
Ph.D. students	2.766	3.604	4.084	6.205	5.750	4,481	0.490	0.776	1.984	3.155	4.450	2.171
Other scientific, research and development staff	3.370	3.387	2.698	2.572	0.369	2.479	2.495	2.033	1.323	1.948	0.083	1.576
Scientific staff outside the above categories	0.000	0.000	0.000	0.000	0.974	0.195	0.000	0.000	0.000	0.000	0.974	0.195
Total	146.667	152.191	155.501	156.200	154.779	153.067	60.154	61.700	64.587	67.270	66.158	63.973

Note: The average converted number is the proportion of the total number of hours worked over the monitoring period from 1 January to 31 December by all workers (excluding persons with contracts for services or contracts for work) and the total annual working hours of a full-time employee.

4.8 Subsequent careers for doctoral graduates

4.8.1 Information on subsequent careers for doctoral graduates

Graduate's name, surname (initials) and degrees	Discipline in which the graduate obtained a Ph.D. in the Czech Republic	Year in which Ph.D. was obtained	Subsequent career
			Employer, position, employment period
Petr Hala, doc. Mgr. Ph.D. et Ph.D.	Composition and Theory of Composition	2015	Faculty of Education, Masaryk University, associate professor
Richard Pohl, MgA. Ph.D.	Interpretation and Theory of Interpretation	2016	Jiujiang University, Associate Professor of Piano Performance; China Changshu Institute of Technology, College of Arts Education, China
Milan Řeřicha, MgA. Ph.D.	Interpretation and Theory of Interpretation	2011	Musikhochschule Lugano, Switzerland, professor
Tomáš Studený, MgA. Ph.D.	Interpretation and Theory of Interpretation	2018	Artistic Director of the South Bohemian Theatre Opera
Lucie Peší Šilerová, doc. Ing. MgA. Ph.D.	Music Production	2013	JAMU, Head of the Department of Music Production

Kristina Vaculová, MgA. Ph.D.	Interpretation and Theory of Interpretation	2015	Brno Philharmonic, flutist; JAMU, assistant professor
Pavel Šnajdr, MgA. Ph.D.	Interpretation and Theory of Interpretation	2016	Brno National Theatre, conductor of Janáček Opera and Ballet
MgA. Magdalena Lišková, Ph.D.	Dramatic Arts	2019	Head of Institutional Relations at BOZAR, Brussels
MgA. Kamila Zlatušková, Ph.D.	Dramatic Arts	2018	Film and television producer, scriptwriter, dramaturgist and director. Winner of many international awards, founder and director of the Seriál Killer Festival, teacher at Prague's FAMU.
MgA. Lucia Repašská, Ph.D.	Dramatic Arts	2015	Art platform D'Epog Brno, artistic director and director; researcher at the Department of Theatre and Drama Research of the FoT, lecturer in the doctoral study programme
MgA. Michal Zetel	Dramatic Arts	2013	Director of the Slovácké Theatre in Uherské Hradiště; lecturer at the Musical Acting Studio as associate professor
MgA. Tereza Semotamová	Dramatic Arts	2013	Scriptwriter, author of radio plays and series and translator; nominee for the Magnesia Litera Award for 2019 in the best prose category
doc. MgA. Jan Motal, Ph.D.	Dramatic Arts	2012	Masaryk University, Faculty of Social Studies, associate professor; researcher at the Department of Theatre and Drama Research of the FoT, lecturer in the doctoral study programme; film dramaturgist, screenwriter, director

Note: List a maximum of ten examples of doctoral graduates who achieved significant professional success in the 2014–2018 reporting period. This may include graduates who graduated in the reporting period or within the five years prior to the reporting period (i.e. from 2009 onwards). If the graduates' names are not publicly accessible, please give their initials.

4.17 Human resources structure

4.17.1 Age structure of university staff contributing to R&D&I and their structure by job classification and gender in 2014 (numbers of physical employees and workers)

Academic/ professional position	29 or under		30 – 39 years		40 – 49 years		50 – 59 years		60 – 69 years		70 or over	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Professors	0	0	0	0	2	1	5	1	14	5	9	1
Associate professors	0	0	2	0	17	4	24	15	11	4	5	1
Assistant professors	5	2	33	7	23	7	12	5	10	8	4	3
Assistants	1	0	1	1	2	2	1	0	0	0	0	0
Scientific, research and development staff contributing to teaching	0	0	2	0	0	0	1	0	1	0	0	0
Postdoctoral fellows	1	1	10	7	1	1	3	2	0	0	0	0
Ph.D. students	30	14	31	13	8	3	3	1	0	0	0	0
Other scientific, research and development staff	0	0	2	2	1	1	0	0	4	0	0	0
Scientific staff outside the above categories	0	0	0	0	0	0	0	0	0	0	0	0

Note: This is the total number of employees/workers as at 31 December of the calendar year in question (in full-time or part-time employment, excluding persons with contracts for services or contracts for work). They do not include other contractual arrangements under the Civil Code concerning the purchasing of services.

4.17.2 Age structure of university staff contributing to R&D&I and their structure by job classification and gender in 2018 (numbers of physical employees and workers)

Academic/ professional position	29 or under		30 – 39 years		40 – 49 years		50 – 59 years		60 – 69 years		70 or over	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Professors	0	0	0	0	1	0	10	3	6	2	14	3
Associate professors	0	0	3	2	19	5	19	10	18	6	1	1
Assistant professors	9	3	31	9	39	17	17	7	10	9	4	2
Assistants	1	0	0	0	3	3	0	0	0	0	0	0
Scientific, research and development staff contributing to teaching	0	0	0	0	0	0	0	0	0	0	0	0

Postdoctoral fellows	0	0	11	6	6	3	0	0	0	0	0	0
Ph.D. students	21	13	36	18	9	3	4	1	0	0	0	0
Other scientific, research and development staff	2	2	1	1	1	0	1	0	0	0	0	0
Scientific staff outside the above categories	1	1	0	0	0	0	0	0	0	0	0	0

Note: This is the total number of employees/workers as at 31 December of the calendar year in question (in full-time or part-time employment, excluding persons with contracts for services or contracts for work). They do not include other contractual arrangements under the Civil Code concerning the purchasing of services.

4.17.3 Staff contributing to the university's R&D&I who were foreign nationals in 2014 and 2018, other than Slovak nationals (average converted numbers)

Academic/professional position	Total 2014	Of whom women	Total 2018	Of whom women
Professors	1.500	1.500	1.248	1.248
Associate professors	1.573	0.000	2.600	0.000
Assistant professors	2.184	0.584	3.276	2.276
Assistants	0.500	0.298	0.900	0.000
Scientific, research and development staff contributing to teaching	0.000	0.000	0.000	0.000
Postdoctoral fellows	0.000	0.000	0.000	0.000
Ph.D. students	1.000	0.000	4.000	0.000
Other scientific, research and development staff	0.000	0.000	0.000	0.000
Scientific staff outside the above categories	0.000	0.000	0.000	0.000
Total foreign nationals	5.757	2.382	8.024	3.524

Note: The average converted number is the proportion of the total number of hours worked over the monitoring period from 1 January to 31 December by all workers (including contracts for work but excluding contracts for services) and the total annual working hours of a full-time employee.

4.18 Gender equality measures

4.18.1 Gender equality in senior positions in 2014

Senior staff	Men	Women	Total
Rector	1	0	1
Vice-Rector	2	0	2
Academic Senate	9	4	13
Arts Council/Academic Board	22	4	26
Bursar	0	1	1
Board of Governors	13	2	15

Note: If one person holds several positions at the university, each position is included.

4.18.2 Gender equality in senior positions in 2018

Senior staff	Men	Women	Total
Rector	1	0	1
Vice-Rector	3	1	4
Academic Senate	9	8	17
Arts Council/Academic Board	23	6	29
Bursar	0	1	1
Board of Governors	13	2	15

Note: If one person holds several positions at the university, each position is included.

4.19 Structure of funding for R&D&I

4.19.1 Proportion (%) of total costs/expenditure by type of R&D&I funded from public and non-public sources

	2014	2015	2016	2017	2018	Total
Basic research	100	100	100	100	90	98
Applied research	0	0	0	0	10	2
Experimental development and innovation	0	0	0	0	0	0
Total	100	100	100	100	100	100

Note: Under Section 2 of Act No. 130/2002 Coll., basic research refers to theoretical or experimental work performed largely for the purpose of gaining new knowledge of the basic principles of phenomena or observable reality, and is not primarily aimed at any practical application or use.

Innovation refers to the introduction of new or substantially improved products, processes or services.

For other definitions see OECD Fields of Research and Development (Frascati Manual 2015).

4.19.2 Projects supported by a provider from another country

As the beneficiary							
Provider/ Investor	Programme/ Subsidy scheme	Project title	Support (EUR thousand)				
			2014	2015	2016	2017	2018
XXX	XXX	XXX					
XXX	XXX	XXX					
Total							
As another participant							
Provider/ Investor	Programme/ Subsidy scheme	Project title	Support (EUR thousand)				
			2014	2015	2016	2017	2018
XXX	XXX	XXX					
XXX	XXX	XXX					
Total							

Note: List individual consortium projects financed from EU framework programmes (FP 7⁸, Horizon 2020⁹ – excluding the ERC and MSCA, FP 9¹⁰, etc.) and the level of funding in euro (for collaborative projects, list the funding for the university), prestigious individual projects (ERC, MSCA, HHMI, HFSP, etc.) and the level of funding in euro (for this category of projects, additional information can be included at the university's discretion, e.g. specialisation, other project participants, any other relevant information), other foreign consortium projects and the level of funding in euro (HHMI, NIH¹¹, Wellcome Trust¹², etc.).

For collaborative projects, only list the funding for the university.

⁸ The Seventh Framework Programme for Research and Technological Development (FP 7) was the European Union's main instrument for financing European research in 2007–2013.

⁹ Horizon 2020, the eighth framework programme for research and innovation (H2020), is the largest programme under EU structures for financing science, research and innovation in 2014–2020.

¹⁰ The planned ninth EU framework programme for research and innovation (Horizon Europe) will replace Horizon 2020 and should operate in 2021–2027.

¹¹ National Institutes of Health (NIH) – an agency that is part of the United States Department of Health and Human Services. NIH is also an important actor in project support for biomedical research.

¹² A major British charity that chiefly supports biomedical research.

4.19.3 Projects supported by a provider from the Czech Republic

As the beneficiary							
Provider/ Investor	Programme/ Subsidy scheme	Project title	Support (EUR thousand)				
			2014	2015	2016	2017	2018
Czech Science Foundation	Standard projects	“Leoš Janáček: Speech melodies. Critical Edition II”	26	30			
Czech Science Foundation	Standard projects	Brno Studio Theatres II: documentation - reconstruction - analysis	31	48	44		
Czech Science Foundation	Standard projects	Dramatic production of Ostrava’s Czechoslovak Television studio (1955–1991)		14	14	18	
Total			57	92	58	18	
As another participant							
Provider/ Investor	Programme/ Subsidy scheme	Project title	Support (EUR thousand)				
			2014	2015	2016	2017	2018
Technology Agency of the Czech Republic	ETA	Comprehensive GIS screening diagnostic system					12
Total							12

Note: List total Czech Science Foundation projects and the level of funding in euro, total Technology Agency of the Czech Republic projects and the level of funding in euro, and total other state-funded projects and the level of funding in euro. For collaborative projects, list the funding for the university.

Please also list individual projects financed from EU structural funds and targeted exclusively at R&D&I (e.g. OP RDE¹³, OP EIC¹⁴) and the level of funding in euro, and individual projects financed from regional funds targeted exclusively at R&D&I and the level of funding in euro.

For collaborative projects, only list the funding for the university.

4.19.4 Projects supported from non-public sources

As the beneficiary						
Provider/ Investor	Project title	Support (EUR thousand)				
		2014	2015	2016	2017	2018
xxx	xxx					
xxx	xxx					
Total						
As another participant						
Provider/ Investor	Project title	Support (EUR thousand)				
		2014	2015	2016	2017	2018
xxx	xxx					
xxx	xxx					
Total						

13 Operational Programme Research, Development and Education – a multiyear programme coordinated by the Ministry of Education, Youth and Sports. Under OP RDE, funding can be drawn in the 2014–2020 period from the European Structural and Investment Funds (ESIF).

14 Operational Programme Enterprise and Innovation for Competitiveness – a multiyear programme coordinated by the Ministry of Industry and Trade for drawing funding from the European Regional Development Fund (in the 2014–2020 period).

4.24 System for acquiring and renewing instruments and equipment for R&D&I

4.24.1 Overview of expenditure/costs for the research infrastructure and equipment in the 2014–2018 reporting period (including related non-investment and personnel costs).

Costs/expenditure (EUR thousand p.a.)	2014	2015	2016	2017	2018	Total assets value
Total costs/expenditure related to purchasing low-value fixed assets for R&D&I	12	2	8	1	-	23
Costs of equipment repair and maintenance	1	1	1	1	1	5
Purchasing tangible and intangible fixed assets for R&D&I (investments)						
Of which: software						
Of which: other intangible fixed assets						
Of which: land, buildings and structures						
Other tangible fixed assets (machinery, instruments, equipment, etc.)						
Total expenditure on infrastructure for the year	13	3	9	2	1	28

SUMMARY LIST OF ADDITIONAL DOCUMENTATION IN MODULE M4

Document Title	Criterion	Location (HTML link)
4.1 – Organisational Chart of the Rector's Office of JAMU	4.1	https://is.jamu.cz/do/jamu/doc/5499/veda_a_vyzkum/self-evaluation_report_2020/ Shortened: https://is.jamu.cz/go/8f5q3r
4.2 – Organisational Chart of the Faculty of Theatre	4.1	ditto
4.3 – Internal Wage Regulations of JAMU	4.1	ditto
4.4 – Research Development Fund Guidelines	4.2, 4.3	ditto
4.5 – Specific University Research Guidelines	4.2	ditto
4.6 – Rudolf Firkušný Grants Guidelines	4.2	ditto
4.7 – JAMU Career Code	4.2	ditto
4.8 – Sample of Staffing Plan of an Atelier	4.2	ditto
4.9 – An Example of a Career Plan Matrix for an Academic Staff	4.2	ditto
4.10 – Rules of Habilitation Proceedings and Proceedings for the Appointment of Professors	4.2	ditto
4.11 – Higher Education Act	4.6	ditto
4.12 – JAMU Rules for Studies and Examinations	4.6	ditto
4.13 – Rules of Procedure of Study Boards of the FoM	4.6	ditto
4.14 – Statutes of Study Boards of the FoM	4.6	ditto
4.15 – Rules of Procedure of Study Board of the FoT	4.6	ditto
4.16 – Statutes of Study Board of the FoT	4.6	ditto
4.17 – JAMU Rules of Scholarship	4.9	ditto
4.18 - Agenda of the Musica antiqua et Musica nova International Conference 2016	4.11	ditto
4.19 - Music/Art/Management	4.11	ditto

Symposium 2019 – press release		
4.20 – Foreign mobility at JAMU	4.13	ditto
4.21 – List of guest schools at the Setkání/Encounter Festival	4.13	ditto
4.22 – Regulations for the Selection of Academic Staff	4.14	ditto
4.23 – Academic staff and researchers of the Faculty of Theatre	4.14	ditto
4.24 - Code of Ethics of JAMU	4.18	ditto
4.25 - Self-evaluation report of the Faculty of Music - MusiQuE (2020)	4.23	ditto
4.26 - Self-evaluation report of the Faculty of Theatre - EQArts	4.23	ditto
4.27 – Data Protection Guidelines	4.28	ditto

MODULE 5 STRATEGY AND POLICIES

R&D&I MISSION AND VISION

5.1 The evaluated institution's R&D&I mission and vision

The university gives a concise account of its vision and general mission for R&D&I (in the context of its education function and the strategy for university education under state policy or the relevant ministry, and comparing the mission as defined with the true situation). It supplements this account with active links to its strategic plan for teaching, scientific, research, development, innovation, artistic or other creative activity, and any update of this plan.

Self-evaluation:

The main mission of JAMU is education in the field of music and dramatic arts, developing artistic talents of its students, performance of creative activities, i.e. artistic and research creation and interconnection of artistic education, artistic creation and artistic research and research through art. JAMU is fully aware of its responsibility for developing the tradition of higher art education in the Czech Republic as well as for the development of Czech and international art and culture, and subordinates all its activities to this task.

Through quality research we want to:

- contribute to the development of JAMU in the field of creative and pedagogical activities;
- profile the institution as an excellent centre for both artistic research and research through art (i.e. an area that pure art institutions cannot pursue to a larger extent);
- create a background for the growth of top artistic personalities capable of carrying out, in addition to their artistic work, a quality theoretical reflection of artistic phenomena and artistic activities;
- rank fully alongside other academic institutions that conduct artistic research in the Czech Republic (and also abroad);
- contribute to the development of our doctoral study programmes.

We intend to internationalise and develop all of the above, especially in terms of a higher quality, not quantity.

HTML links to additional documentation:

Documents (see <https://is.jamu.cz/go/8f5q3r>):

5.1 - University Documents (strategy and evaluation)

R&D&I OBJECTIVES AND STRATEGIES

5.2 Research objectives and strategies before the next evaluation

The university gives a concise account of its research strategy and objectives (e.g. specificity, feasibility, the international context of its strategic plan for teaching, scientific, research, development, innovation, artistic or other creative activity, and any update of this plan). Also relevant is an account of how society and the market's needs have been identified.

Self-evaluation:

- Strengthening internationalisation – JAMU’s priority objective is to significantly intensify the internationalisation of research as well as overall creative activities. We are convinced that our research (as well as artistic creative activities) is of high quality, but we have great reserves in presenting its results abroad. By strengthening internationalisation in this area, we want not only to improve the foreign perception of JAMU, but much more: to expose our creators and the results of their activities to foreign colleagues, thus giving our creators irreplaceable feedback and a stimulus for further development; to be in close contact with current world trends, to be inspired by them and to transmit incentives to our creative activities and pedagogical work. Although most of our research topics are local and closely tied to Czech culture and the Czech language environment, we believe that, at least as an analogy, they can also be stimulating for our foreign colleagues.
- Creation of a long-term concept of research development – unambiguously defining objectives and controllable outputs aimed at developing the research area at JAMU. Possible definition of research topics or lines will be within the competence of the faculties and will take into account the specifics of our research activities, i.e. especially the distinctly individual approach of individual researchers. The concept will be based on the conclusions of the evaluation by the International Evaluation Panel.
- Strengthening organisational and motivational elements supporting the development of research – to consistently use existing processes (the Career Code, the Rules of Habilitation Proceedings and Proceedings for the Appointment of Professors, internal grant competitions) to support research development, i.e. more involvement of JAMU staff in research activities (in addition to dominant artistic activities).
- Increase teachers’ interest in participating in major national and international project competitions and achieve higher success rates (which are already above-average) in both basic and applied research projects.
- Intensively develop and continuously innovate internal grant competitions to support research in order to support the highest quality research projects and their authors.
- Artistic research – continue to strive for the gradual creation of the methodology of artistic research in the specific conditions of the art school and to define the basic range of possible outputs based on artistic research. This activity will be based both on the internal environment of JAMU’s art disciplines and on interdisciplinary discussions with other art universities.
- Doctoral studies – to develop new concepts of our doctoral study programmes and obtain state accreditation for their realisation; the priority will be to significantly strengthen the international dimension of studies.
- Social impact – significantly improve the external promotion of our research activities and their outputs as well as the external impact of our researchers (lectures, popularisation).

HTML links to additional documentation:

R&D&I NATIONAL AND INTERNATIONAL CONTEXT

5.3 Relation to higher national and supranational strategic goals and measures for R&D&I

The university gives a concise account of how its R&D&I policies relate to meeting higher national and supranational strategic goals and measures for R&D&I in the context of the currently applicable documents, e.g. the European Commission's Europe 2020 strategy for smart, sustainable and inclusive growth, the National Research, Development and Innovations Policy for 2016–2020, the National Priorities for Research, Experimental Development and Innovations, the National Research and Innovation Strategy for Smart Specialisation (National RIS3 Strategy), etc.

Self-evaluation:

Artistic research and research through art are a priority for us; however, in terms of national research development strategies, this is a marginal area. In the National Research Priorities, our research activities fall within Priority Area 3.4. Social and cultural challenges and its areas 3. Culture, values, identity and tradition and 4. Development and realisation of human potential, with priority being for us in particular objective 3.2.3 Creative historical and theoretical reflection of artistic creation, and in terms of educational activities objective 4.1.1 Set new educational goals.

Although the priority research topics of the Czech Republic are completely outside the scope of our activities, we have no doubt that research activities in our area can make a significant contribution to the development of our society and to improving the quality of life. We prefer to fulfil these goals by our artistic creation or education of the new art generation, but we do not question the importance of research.

HTML links to additional documentation:

5.4 Strategy and strategic management tools to improve the international or sectoral competitiveness of the university's research work and quality

The university gives a concise account of its strategy and strategic management tools to increase the international or sectoral competitiveness of the university's research activity and quality. In an appendix it lists the most significant international evaluations for R&D&I it has taken part in. It also sets out its vision and strategy for the next five-year period.

Self-evaluation:

Strategic management tools for increasing the international or sectoral competitiveness of the university's research activities and quality and, in general, the quality of all our activities have been set up correctly: these are all bodies, activities and strategic documents that concern this area (school and faculty management, Arts Councils, Boards of Governors, Internal Evaluation Board, study boards, Rector's and Dean's Colleges, regularly updated strategic plans, internal grant competitions, career growth rules, providing methodological support to researchers, etc.). All bodies have clearly defined powers and responsibilities and have a clearly defined position in the quality assurance and improvement system.

The strategy for the future is therefore not to create new bodies or regulations, but to make maximum use of the existing ones, with the aim of systematically and intensively promoting a culture of universal and, at all levels, supported improvement of the quality of all our activities – to fill the whole JAMU and all its employees with the need to improve quality and with awareness of personal responsibility for improving it; quality cannot be the responsibility of only one employee or body, it is up to each individual employee in his or her own area. Therefore, our strategy for the next five years is (in addition to all the above objectives) to ensure that this approach is adopted by the maximum number of staff possible – the consequence will be that the quality of JAMU as an

institution will start to improve.

HTML links to additional documentation:

TOOLS FOR IMPLEMENTING THE RESEARCH STRATEGY

5.5 Institutional tools for implementing the research strategy, emphasising support of quality R&D&I and the innovation environment

The university describes its institutional and strategic tools (e.g. strategic management tools, tools created to support the achievement of research objectives, legal and organisational regulations related to support of R&D&I, etc.) aimed at implementing its research strategy, with the emphasis on supporting quality of R&D&I and the innovation environment.

Self-evaluation:

See also clause 5.4. We have sufficient institutional and strategic tools to cover all areas: from clearly defined purposes, responsibilities and powers of individual bodies, through transparent and unambiguous rules of career growth and support, to internal project competitions supporting individual researchers and their research objectives. All of this has been described in detail in the preceding clauses. Our strategic goal is not to create new bodies or regulations, but to make maximum use of the existing ones, or their partial innovations after evaluating the experience with their activities.

The need to create an atmosphere of personal responsibility for improving quality at all positions and levels of school activities and for all staff at JAMU, described in clause 5.4, can be fulfilled via all the institutional tools mentioned, but of course also by informal and non-institutional tools – personal interviews, personal examples, personal responsibility. These tools are also crucial to support the school's quality (research) environment – but they are difficult to create and manage institutionally.

At the institutional level, state support for artistic research and research at art universities should fundamentally change, including the evaluation methodology and the research support system, but as a marginal player in the field of university research we have very limited opportunities to achieve a positive outcome.

HTML links to additional documentation:

SUMMARY LIST OF ADDITIONAL DOCUMENTATION IN MODULE M5

Document Title	Criterion	Location (HTML link)
5.1 - University Documents (strategy and evaluations)	5.1	https://is.jamu.cz/do/jamu/doc/5499/veda_a_vyzkum/self-evaluation_report_2020/ Shortened: https://is.jamu.cz/go/8f5q3r

REQUIRED APPENDICES M3-M5

- 1. SWOT ANALYSIS**
- 2. OUTCOMES OF RESULTS AVAILABLE FROM THE EVALUATION AT THE NATIONAL LEVEL**

SWOT analysis – Janáček Academy of Music and Performing Arts in Brno

	Positive factors	Negative factors
Internal influences	Strengths	Weaknesses
	<ul style="list-style-type: none"> - High-quality institutional background and staffing. - Long-standing tradition and great reputation. - Uniqueness of the institution characterized among others by high level of freedom for individual profiling of creative scientific and artistic activities. - Pedagogical activities of prominent personalities in the field of arts, art sciences, both from the Czech Republic and abroad. - Long-term achievement of excellent results in both creative and pedagogical activities. - Highly individual approach to each student and pedagogue. - Size of the institution and the staff knowing each other allowing flexible solution of work challenges and tasks. 	<ul style="list-style-type: none"> - Potential in international dimension of scientific and pedagogical activities is not realized fully. - Weaker popularization of scientific activities of the institution. - Insufficient number of administrative staff creating organizational background for carrying out of creative activities. - Overloading of academic staff with many administrative tasks, which decrease concentration on the creative activity proper. - Limited space and dislocation capacities. - Marginal and to a certain extent also underrated position of research activities at the art university of our type.
External influences	Opportunities	Threats
	<ul style="list-style-type: none"> - Possibility to develop uniqueness of our research in comparison with art-science departments at traditional universities. - Development of artistic research in direct connection with the artistic activities. - Use of cultural heritage of the city of Brno, but also of Moravia as a historically important cultural region within the Central Europe. - In the case of successful development and substantial intensification of the internationalization process, opportunity to significant qualitative progress in all areas of creative and pedagogical activities. - Existing strong ties with actors from non-academic sphere. - Existence of relevant international associations and networks. 	<ul style="list-style-type: none"> - Insufficient funding of research. - Setting of methodology of research evaluation at national level, which will not reflect our particularities sufficiently and will not support development of our research activities and which will on the contrary force us to carry out activities, which we do not identify with. - Increase in administrative burden connected with research activities, which will result in loss of space for creative activities. - Non-acceptance of artistic research as a self-sustained research area by state institutions and other important actors.

SUPPLEMENT 2 TO THE SELF-EVALUATION REPORT

INTRODUCTION

Evaluation of research organisations is comprised of five modules. Module 1 (Quality of selected results) and Module 2 (Efficiency of research) are carried out by the Research, Development and Innovation Council (“the R&D&I Council”) on a central level.

In Module 1, more than 5000 results selected by the Universities, were assessed. The reviewers evaluated the results based on two criteria: “social relevance” (55 % of the selected results) and “contribution to knowledge”. Fields of Research and Development 5 – Social Sciences and 6 – Humanities and the Arts (approx. 50% of the selected results) were extensively represented. In Module 2, the results registered in 2016-2017 were included in the analysis.

As it is established in the Methodology for Evaluating Research Organisations and Research, Development and Innovation Purpose-tied Aid Programmes, R&D&I Council proposed aggregated evaluation of research in the Universities segment, based upon Module 1 and Module 2. In the implementation period, this evaluation is tentative. Not all Universities were included. The inclusion criteria were: the number of assessed selected results in Module 1 and the significance of the bibliometric analysis in Module 2. The full evaluation (including Universities, for which R&D&I council did not provide proposed aggregated evaluation) will be completed after assessing Modules 3-5 at a provider level.

This supplement provides context for the evaluation in Modules 3-5. It informs the International Evaluation Panel about the quality of the selected results and the research performance at a selected University. However, the International Evaluation Panel does not assess the University based on its results in Module 1 and Module 2.

EVALUATION OF THE UNIVERSITY IN M1 AND M2

Aggregated Evaluation of the University in M1 and M2

The University is to attach aggregated evaluation of research in M1 and M2 provided by the R&D&I Council. The University, for which R&D&I council did not provide proposed aggregated evaluation, states this information.

JAMU as a research organisation for which publications in journals with high impact factors is not a relevant quality indicator was not evaluated against the bibliometric criteria.

Additional Information

The University is to provide additional information of its own choice from the evaluation in M1 and M2, provided by the R&D&I Council.

Materials are available at <https://hodnoceni18.rvvi.cz/www/nebiblio> (Module 1) and <https://hodnoceni18.rvvi.cz/www/biblio-vo> (Module 2).

In M1, JAMU had 5 evaluated results (monographs), of which two obtained grade 3 (defined as “a result recognised internationally in terms of originality, significance and rigour”) and three obtained grade 4 (“a result recognised nationally in terms of originality, significance and rigour”). The evaluation of JAMU is thus similar to other arts universities. JAMU agrees with the conclusions of the evaluation panel of the 6th field of research (Humanities and Arts): “It can be concluded that the second year (2019) of implementation of M17+ has brought valid results that may be used for the evaluation of a research organisation (RO) in Module 1, 6th field of research, in the long-term run. So far, data for two years are available. In humanities and arts (6th field of research), this a too short period due to the fact that the creation of excellent publication results needs more time. The selection of a two-year production of a RO within M1 thus is not a sufficiently representative sample; we need data from the entire five-year cycle to that end.” Because the evaluation methods applied are new and have been used for a short time, it would be premature to draw any substantial conclusions from the evaluation results. It is our belief that JAMU is capable of producing also results with grade 2 (“a result that is internationally excellent in terms of originality, significance and rigour but which falls short of the highest standards of excellence”) or even 1 (“a result that is world-leading in terms of originality, significance and rigour”), which is our aim and which has been confirmed by our outcomes. We trust that the evaluation system (as well as the work of the evaluators and evaluation panel) can be optimized in future years in order to eliminate errors and inaccuracies and that the final evaluation will maximally reflect the research quality of the publications.

JAMU was not evaluated in M2, due to the fact that publishing in journals with high impact factors is not our main goal nor a relevant quality indicator in educational institutions of this type.

STATEMENT OF THE UNIVERSITY

Statement of the University to the evaluation by R&D&I Council

The University is to provide its statement to the evaluation in M1 and M2. The University may provide additional information relevant to the evaluation. Alternatively, the University may explain its objection to the evaluation by the R&D&I Council.

Basically, JAMU supports the origination and testing of new evaluation methods for research organisations, which is to replace the hitherto mechanical counting of outputs, which distorted the research environment in the Czech Republic for years. The effort to professionally evaluate selected results and use an international evaluation panel to rank research organisations and their work, environment and strategies is undoubtedly a big step forward and is a potent instrument to right Czech research and encourage it to progress.

However, at the same time, the introduction of the new methodology raises concerns about sufficient recognition of the specifics of arts universities, for which research is not the main creative activity, being a complement to artistic activities. Although research is inseparably linked with artistic creation, the new methodology entirely ignores this fact and gives us no space to describe this synergy and have it subsequently evaluated. The whole methodology was prepared with main respect to large research universities and it certainly may be beneficial for their further development. The specifics of smaller, in particular arts educational institutions, are not taken into account by the methodology, and therefore certain criteria against which we are evaluated are irrelevant and sometimes contrary to our aims, possibilities and mission (e.g. commercialisation of outputs, establishing spin-offs or large research infrastructures). Moreover, the administrative (and financial) demands of self-evaluation is highly disproportionate to the scope of research work in the context of our creative activities; it is like using a sledgehammer to crack a nut, idiomatically speaking.

The number of outputs of our research work is so small that even a minor inaccuracy during the evaluation of one result (subjective lower rating of a publication) may have a significant impact on the evaluation and further existence of the institution. A potentially insignificant statistical error detected in the case of a large research institution would mean a critical flaw in our case.

We fear that unless the evaluation methods diversify in next years in order to better reflect the specifics of various higher educational institutions, in case the unified methodology continues to be applied, the research at our university would be very adversely affected and will result in gradual liquidation of our research activities. Such situation would mean a great loss and severe depletion of our artistic work, educational activities as well as culture and society in general. (see also attachment *Joint Standpoint of Art Universities on the draft Methodology for Evaluating Research Organisations in the Universities Sector*)

HTML links to additional documentation:

Document:

Joint Standpoint of Art Universities on the draft Methodology for Evaluating Research Organisations in the Universities Sector (see <https://is.jamu.cz/go/8f5q3r>)