



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

LIETUVOS TEATRO IR MUZIKOS AKADEMIJOS
STUDIJŲ PROGRAMOS "ŠOKIS"
(valstybinis kodas - 6121PX009)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF "DANCE" (state code - 6121PX009)
STUDY PROGRAMME
at LITHUANIAN ACADEMY OF MUSIC AND THEATRE

Review' team:

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Išvados parengtos anglų kalba
Report language – English

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

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|--|---------------------|
| Studijų programos pavadinimas | <i>Šokis</i> |
| Valstybinis kodas | 6121PX009 |
| Studijų sritis (studijų krypčių grupė)* | Menai |
| Studijų kryptis | Šokis |
| Studijų programos rūšis | Universitetinės |
| Studijų pakopa | Pirmoji |
| Studijų forma (trukmė metais) | Nuolatinė (4 metai) |
| Studijų programos apimtis kreditais | 240 |
| Suteikiamas laipsnis ir (ar) profesinė kvalifikacija | Menų bakalauras |
| Studijų programos įregistravimo data | 2014-09-09 |

* skliaustuose nurodomi nauji duomenys, kurie pasikeitė nuo 2017 m. sausio 1 d. įsigaliojus Studijų krypčių ir krypčių grupių, pagal kurias vyksta studijos aukštosiose mokyklose sąrašui bei Kvalifikacinių laipsnių sąrangai.

INFORMATION ON EVALUATED STUDY PROGRAMME

| | |
|---|---------------------|
| Title of the study programme | <i>Dance</i> |
| State code | 6121PX009 |
| Study area (Group of study field)* | Arts |
| Study field | Dance |
| Type of the study programme | University |
| Study cycle | First |
| Study mode (length in years) | Full time (4 years) |
| Volume of the study programme in credits | 240 |
| Degree and (or) professional qualifications awarded | Bachelor in Arts |
| Date of registration of the study programme | 9 September, 2014 |

* in brackets new data provided, valid from 1 January, 2017 after List of study fields and groups of study fields Framework of qualification degrees came into force.

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 The Centre for Quality Assessment in Higher Education

CONTENTS

| | |
|---|-------------------------------------|
| I. INTRODUCTION..... | Klaida! Žymelė neapibrėžta. |
| 1.1. Background of the evaluation process | Klaida! Žymelė neapibrėžta. |
| 1.2. General..... | Klaida! Žymelė neapibrėžta. |
| 1.3. Background of the HEI/Faculty/Study field/ Additional information..... | Klaida! Žymelė neapibrėžta. |
| 1.4. The Review Team..... | Klaida! Žymelė neapibrėžta. |
| II. PROGRAMME ANALYSIS | Klaida! Žymelė neapibrėžta. |
| 2.1. Programme aims and learning outcomes..... | Klaida! Žymelė neapibrėžta. |
| 2.2. Curriculum design | 7 |
| 2.3. Teaching staff | Klaida! Žymelė neapibrėžta. |
| 2.4. Facilities and learning resources | Klaida! Žymelė neapibrėžta. |
| 2.5. Study process and students' performance assessment..... | Klaida! Žymelė neapibrėžta. |
| 2.6. Programme management | Klaida! Žymelė neapibrėžta. |
| 2.7. Example of excellence | Klaida! Žymelė neapibrėžta. |
| III. RECOMMENDATIONS..... | Klaida! Žymelė neapibrėžta. |
| IV. SUMMARY | Klaida! Žymelė neapibrėžta.9 |
| V. GENERAL ASSESSMENT | 20 |

I. INTRODUCTION

1.1. Background of the evaluation process

The evaluation of on-going study programmes is based on the **Methodology for evaluation of Higher Education study programmes**, approved by Order No 1-01-162 of 20 December 2010 of the Director of the Centre for Quality Assessment in Higher Education (hereafter – SKVC).

The evaluation is intended to help higher education institutions to constantly improve their study programmes and to inform the public about the quality of studies.

The evaluation process consists of the main following stages: 1) *self-evaluation and self-evaluation report prepared by Higher Education Institution (hereafter – HEI)*; 2) *visit of the review team at the higher education institution*; 3) *production of the evaluation report by the review team and its publication*; 4) *follow-up activities*.

On the basis of external evaluation report of the study programme SKVC takes a decision to accredit study programme either for 6 years or for 3 years. If the programme evaluation is negative such a programme is not accredited.

The programme is **accredited for 6 years** if all evaluation areas are evaluated as “very good” (4 points) or “good” (3 points).

The programme is **accredited for 3 years** if none of the areas was evaluated as “unsatisfactory” (1 point) and at least one evaluation area was evaluated as “satisfactory” (2 points).

The programme is **not accredited** if at least one of evaluation areas was evaluated as “unsatisfactory” (1 point).

1.2. General

The Application documentation submitted by the HEI follows the outline recommended by the SKVC. No following additional documents have been provided by the HEI before, during and/or after the site-visit.

1.3. Background of the HEI/Faculty/Study field/ Additional information

Lithuanian Academy for Music and Theatre has two faculties: The Faculty of Music and the Faculty of Theatre and Film. The Faculty of Theatre and Film consists of four departments: Film and Television, Art History and Theory, Dance and Movement, Acting and Directing departments, and one division, Art Management Division. The Faculty of Theatre and Film delivers 16 bachelor and master programmes, and one doctoral study programme called art doctoral studies in the field of theatre and film. The delivery of the *Dance* BA Programme is managed by the Dance and Movement Department, that is led by the leader.

1.4. The Review Team

The Review team was completed according *Description of experts' recruitment*, approved by order No. V-41 of Acting Director of the Centre for Quality Assessment in Higher Education. The Review Visit to HEI was conducted by the team on *6/December/2017*.

1. **Paula Tuovinen (team leader, vice-rector of University of the Arts Helsinki, Finland;**
2. **Dr. Cecília de Lima, lecturer at University of Lisbon, Freelance Choreographer, Portugal;**
3. **Prof. Helge Musial, Professor in Dance for Music and Dance Pedagogy at the University Mozarteum Salzburg, Austria;**
4. **Ms Gabrielè Panavaitė, student of Vytautas Magnus University study programme Art history, criticism and media.**

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

According to the SER and the interviews, the *Dance* BA programme's title is coherent to content, objectives and learning outcomes are well-defined, mainly clear, transparent, and publicly available. The programme's aim is to provide basic dancer's education in two specialisations, contemporary dance and classical ballet. The aim is to train professional and socially active performers of contemporary and classical dance with deep knowledge about the specific nature of dance art and its development; specialists who are able to cooperate with creators/choreographers of contemporary and classical dance. The programme provides also an option for getting a minor in teaching/pedagogy (60 credits).

The programme complies with the goals set for the development of cultural and creative industries in the policy paper "Guidelines on Development of Cultural and Creative Industries Policy for 2015 to 2020" of the Ministry of Culture. The programme contributes to the implementation of the goals directly and indirectly: Fostering creativity abilities among members of the Lithuanian society in all age groups. Also, The Lithuanian Academy for Music and Theatre strategy aims to ensure sustainable development of art and research in the arts, foster spiritual harmony of the society and national identity and educate the most artistically gifted young people into creative, initiative, entrepreneurial members of the society who are open to the entire world.

The programme's objectives and intended learning outcomes take into account the strategy of LMTA and the rapidly changing Lithuanian and global contemporary and classical dance environment, as well as the demand for specialists in the labour market today. The programme is important for Lithuanian cultural life as it strengthens the role of cultural and creative industries in regions. As part of the arts, the dance improves general well-being of individuals and the society at large.

The *Dance* BA programme is important for Lithuanian cultural life, as according to the SER, demand for contemporary and ballet dancers has increased during the recent years. New dance groups and theatres have been established, the number of dance performances and spectators per year has increased as well. Also, creators of different interdisciplinary arts and performances are short of professional dance performers. According to the SER, special attention is put on the challenges of modern life and the fast changes of art forms and technologies. Thus, when selecting the teaching/learning methods, the priority is given to innovative methods, which assures that the programme is up-to-date.

The Review team regards that the programme is important for the development of dance as a contemporary art form in Lithuania and also for educating creative ballet artists especially for local institutions e.g. Lithuanian National Opera and Ballet Theatre, musical theatres and for dance schools. Because of the specific nature of ballet dancer's career, the basic education of a ballet performer has to be done already before the BA. Ballet dancers are usually performing already in their teens. In that sense, the BA for classical dancers is an important possibility to get higher education. It deepens the understanding of ballet and dance as an art form and widens the bodily competencies.

According to the SER, it is also important to lift the contemporary dance to a more professional level, make it a popular and an understandable art form to Lithuanian society. This can be achieved by higher level education. The local audience as well as employers need dance artists but it is evident that the European and global dance scene is open for the graduates of LMTA as well.

The programme's objectives and intended learning outcomes are linked to the first cycle (bachelor) academic and professional requirements stated in the *Descriptor of Study Cycles*. The *Dance* BA programme provides integrated knowledge in professional activity in the dance field and provides theoretical knowledge and professional activity based on the new applied research results which can be used in interdisciplinary artistic activity. According to the Tuning Document prepared by the European League of Institutes of the Arts (ELIA), competences developed in the first cycle dance study programmes and intended learning outcomes are divided into technical/artistic outcomes, theoretical outcomes and generic outcomes. The programme is corresponding to the Tuning document structure. This is a very typical structure in dance programmes in Europe in the first cycle of HEIs.

The programme is focused on developing theoretical and practical competences of contemporary and classical dance, training of professional, creative and independent dance performers. However, the Review team found that ballet students have chosen the programme mainly because it provides also pedagogical education as minor. Nevertheless, most of the ballet

students work at the same time as dancers in the Lithuanian Ballet Theatre or in other ballet companies. The ballet students will get the degree during their professional career.

The work-integrated learning system of a professional ballet dancer of the Ballet Theatre was not clearly explained in the report. During the interview, the Review team found out that the professional dancers participate in studies mainly on Mondays. They get the BA degree in four years as the contemporary students, who don't have a formalized learning at work place. The fact raises the questions, how the ballet dancer's work is integrated in the curriculum, how the study work load (credits) is accredited and if the credits are equally counted for the two specialisation students.

The goals of the *Dance* BA programme are linked to the LMTA mission to be modern and active in participating in the processes of art education and culture in Europe. The Department of Dance and Movement is eager to foster international collaborations. Internationalisation of the study programme is developed through participation in academic mobility programmes like Erasmus+ and Nordplus. LMTA is actively developing connections also to other international networks and projects, also in the African and Asian continents. The international activities for its part is assuring that the programme meets contemporary professional and artistic requirements.

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2.2. Curriculum design

The study structure is meeting the Lithuanian legislative requirements. The curriculum is checked every second year according to the quality assurance system of the LMTA. The Quality Assurance Department gives assistance for writing the curriculum design. Overall the curriculum is well planned according to the legislative requirements. Intended learning outcomes are divided according to Tuning document into technical/artistic skills, theoretical and generic outcomes.

Study programme committee is responsible for the curriculum development. Committee includes lecturers, a student representative and a social partner. The content of study subject descriptors is constantly reviewed and updated. The new programme leader has also consulted stakeholders for the development of the current curriculum. Because the curriculum work is

strategic development of the programme, the Review team recommends that all the teachers are empowered in the process and the needed work also compensated.

The curriculum is balanced and relevant having modern, contemporary and ballet modules as well as historical and theoretical study modules, e.g. the fundamentals of philosophy and theatre history. The general study modules provide cultural/aesthetic competences. Anyhow, the dance technical and dance philosophical core and focus could be better expressed in the learning outcomes of specialisations. Also, the Review Team recommends to emphasise the core dance technique in the contemporary dance specialisation during the two first years and to integrate even more the theoretical subjects and questions in the practical courses.

As heard during the interview of the teachers, the curriculum is focused on "the dance and the body". Practical and theoretical studies are parallel, which develops students' abilities to apply theoretical knowledge into practical training and vice versa. According to students the curriculum is well designed and the methods used enable the students to learn. As mentioned, the curriculum provides also an option for getting a minor in teaching/pedagogy (60 credits).

The local legislation (*Descriptor of Study Cycles*) requires that a bachelor programme creates graduates that have basic research abilities. It means for dancers the ability to collect and analyse scientific data for their professional activity issues and for cultural and artistic creations. At the moment, there is a course during the 4th year autumn semester "Introduction to Dance Analysis (3 credits)" that provides basics of research skills. The Review team proposes, that there could be a course earlier in the curriculum, possibly integrated to a practical course. That would enhance acquirement of fundamentals of research skills. According to learning outcome 5.1., by completing assignments given by teachers, "students will understand the place of the art of dance among other performing arts and be able to assess it critically". This in mind, the Review Team recommends that there could be a course on history of performing arts instead of separate theatre history and ballet history. It would provide a wider perspective on dance, other art forms and history. Overall, as the programme is relatively new, integration of theoretical studies, research skills and practice need to be developed further.

From the first year on the programme fosters students' creativity and choreographic abilities. Students create dance pieces and/or variations of different styles and perform them in LMTA public events. Professional practice (15 credits) is included in the programme. The students perform in different performing arts groups according to their needs and interests. The degree requirements are attested by the final art project that verifies the quality of received education. However, it is not clear for the Review team, how the ballet dancers' learning at work (in the Ballet Theatre) is recognized and validated, e.g. how is the professional practice and/or final art project validated. As the Review team heard in the interview, the ballet students study mainly on Mondays, which also

raises the question, how much and what does the daily work compensate of the 90 credits of common studies (for both specialisations). The Review team got an impression that the ballet students study somewhat separately from the contemporary dance students.

In ballet specialisation, the Vaganova technique is the base, but they cover other ballet techniques as well, which is very recommendable and should be even strengthened in the curriculum. The students go anyhow through different choreographic languages of contemporary ballet.

During their studies, the students are invited by the stakeholders to work as volunteers for example in the New Baltic Dance Festival, but without credits. Considering the fact that most of the dancers will be performing artist in the freelance field, the Review team proposes that the curriculum could provide more managerial and entrepreneurial skills, well integrated in other study modules.

The volume of each subject is at least 3 credits, which is a minimum allotment. The scope of the programme, 240 credits is relevant. The Review team realizes that the programme is new and recommends to develop the curriculum even further in coherence. At the moment, the contemporary dance specialisation is basically coherent, but the balance between classical, modern and contemporary dance genres in the curriculum of the first two years could be reflected.

The latest development of the programme has been really positive. Overall, the curriculum content and teaching methods correspond to contemporary European artistic developments and also promotes students' creativity and innovation of original Lithuanian contemporary dance.

2.3. Teaching staff

According to the interviews, the programme has an enthusiastic team of lecturers and academics and a skilled leader. The team of teachers is very connected and know each other's work. The teachers have a genuine relation with the students and give attention to the students. These are clear strengths of the programme.

The teaching staff meets the legal requirements as 60 per cent of the subjects are taught by teachers, who are associate professors, lecturers or distinguished artists. The majority of teachers are active dance pedagogues, choreographers, dancers or dance critics and they are recruited partly according to students' feedback. Teachers' performance is analysed every year with clear criteria and indicators. It is evident that the teachers meet the qualifications to ensure learning outcomes. According to the interviews, the students are also very content with the teachers.

The Review team agrees, that abandoning the old system of a tutor professor for one cohort at a time, has been a good decision. The new system creates a greater diversity of teachers which gives more options for students to find their own ways of artistic expression. The new, more

democratic system, takes into account personalities and allows different ways of moving. The new system enables efficient teacher exchange and internationalisation of the students as well. It creates networks and widens also the working possibilities of the students in the future.

There is a good age diversity among teachers as well as wide diversity of teachers in different areas of dance. The team found it especially enriching that there are several younger generation teachers but also highly experienced teachers, who assure that the heritage of Lithuanian dance is fostered as well. The leading staff is especially experienced in contemporary dance but includes also high-level ballet teachers, who are aware of ballet didactics, e.g. Vaganova-method. The cooperation between the Lithuanian National Opera and Ballet Theatre teachers with the programme teachers are seen very important, as half of the ballet dancers continue their studies in LMTA.

Teachers are appointed and research fellows are recruited by means of a public competition for a five-year term. This assures that the teachers are re-assessed after five years. A permanent employment contract is done in case the person wins the second time the public competition. It would be really beneficial to have the programme leader and main teachers with full time contracts to ensure the long-span development of the programme. The message should be forwarded to the highest management of the LMTA.

The teachers' workload is divided in three clear sections: 1. practical working hours with students, 2. planning hours of non-contact work and related activities and 3. applied scientific research and artistic and other research/artistic activities, professional development and organisational activities.

According to the SER and calculations using the *Methodology for Assessment of Actual Resources*, the average statutory value of the teacher/student ratio at the Academy is 10.9, and the actual figure is 4.3. Anyhow, if the actual figure 4.3 means full-time teacher resource per student stays unclear. The number of the teaching staff is adequate in the whole LMTA to ensure learning outcomes. It seems that the LMTA's HR systems do not allow to see the actual headcount of teaching staff allocated to the *Dance* BA programme. Anyhow, in the SER appendix it is informed that actually none of the professional teachers in the core area – dance – are working full-time. Only the theory teachers and the acting professor, who give courses are working full-time. The Review team recommends that it will be informed how many calculatory headcounts there are, so it is possible to evaluate, if there are sufficiently teachers.

The main teachers of the *Dance* BA programme work part-time. During the interviews, it became clear, that the working percentage of each teacher was not shared knowledge. The Review team found also that the compensation of the teachers is very low. Part-time contracts and low compensation are the major challenge. There should also be a good balance between permanent and

non-permanent teachers. If the teachers are not working full-time and thus not fully available for the programme, they are not always available for students and the development of the programme. Some teachers are even having several work places. The Review team understands that the situation is dependent on the economic situation of the state and the LMTA. It is recommended that in the future, the programme should have at least 1-2 full-time teachers to ensure long-term development. Also, the Review team found that there are challenges in processes of recruitment of visiting teachers, outside official exchange programmes. It seems that it is difficult to recruit a teacher for a short period of time. The judicial labour rules should be enhanced in the long run as not to hinder the good development.

The international collaboration is getting vivid. During the recent years there has been a growing number of visiting teachers from abroad. According to table 14, 15 visiting teachers have been teaching in the programme 2015-2017. The *Dance* BA programme teachers observe excellence courses given by incoming teachers, which is commendable. The programme teachers' own pedagogical experience is highly valued on internationally as teachers are invited to give seminars, master classes in foreign countries both in Erasmus partner schools and different international events. According to the table 13, during 2015-2017 the teachers were working 8 times as visiting teacher-artists in international mobility programmes. The department/programme leader aims to even further enhance possibilities for teacher exchange.

The teachers are active creative artists themselves, and they engage in artistic, pedagogical, review, expert and educational activities in Lithuania and abroad. They participate in international dance and theatre festivals, conferences and congresses of dance communities. All above mentioned activities provide immediate knowledge transfer of innovative ideas in the area of dance and dance techniques as well as their introduction to students. Every year teachers report about their pedagogical, research and/or artistic activities in the information system developed at LMTA and teachers' performance is analysed using specific criteria and indicators.

According to the SER, LMTA has the Career and Competence Centre which supports teachers' further education and development and also provides information about specialisation training available. Teachers' possibilities for own development seems to be well taken care of. LMTA encourages even part-time teachers to participate in professional development courses, observe excellence courses held by incoming teachers (world-class dancers, choreographers, pedagogues), participate in international conferences, symposiums and in this way to develop themselves professionally. The Department of Quality Assurance is providing education to teachers for how to assess students and how to describe learning outcomes and design curriculum.

2.4. Facilities and learning resources

The programme's main premises are located in two buildings of the Faculty of Theatre and Film at T. Kosciuškos Str. 10 and T. Kosciuškos Str. 12. At the moment, there are three dance halls (room 5230, dance theatre room 5011 and room 5005) intended for practical dance classes. Practical dance classes also take place in the Balcony Theatre located in the LMTA main building. Otherwise there are eleven rooms used for theoretical group lectures and seminars. Changing rooms and showers are available for dancers. General university study subjects are also taught in the premises of LMTA building at Vilniaus Str. The main rooms intended for the programme students and teachers are supplied with appropriate grand piano and pianos and equipped with good lighting and sound systems. Equipment available for the delivery of the programme is good and sufficient, all the more so because equipment and musical instruments are updated every year. An impressive fact is that many classes are delivered with a live music accompanist. From 2015 to 2017, teaching resources were supplemented by yoga mats, wraps, medicine balls, rubber bands, a trampoline, skipping ropes, Spanish dance skirts, castanets, flamenco fans, fabric handkerchiefs for Russian dances, wooden swords and daggers, etc.

In the last decade, LMTA buildings have been gradually renovated, supported by EU structural funds, e.g. windows have been replaced, and doors and classrooms have been refurbished. LMTA aims to renovate at least one room or hall a year with its own and sponsors' funds. In 2015, room 5011 for dance was completely renovated: A special spring floor and dance surface were laid, the windows were opened because of the importance of the daylight, the walls were insulated, new radiators were mounted, the special ventilation system was installed. It was repainted in a light colour, equipped with more lamps, a complete set of musical equipment, the piano and mobile ballet barres were obtained. In 2015 and 2016, room 5230 for dance was renovated: Spring floor and dance surface were laid, ballet barres were lifted and the walls were repainted. Despite the recent refurbishing, when the temperature drops considerably in winter, it is somehow cold in the room 5230 – a problem that should be solved because it endangers the health of students.

The LMTA has a library and several reading rooms and a room of music recordings. There is a branch of the LMTA library and a reading room in the Faculty of Theatre and Film. It has 16 work places and a place for video recordings. The computerised and non-computerised work places in the above reading rooms are sufficient for students' independent work. The Wi-Fi is available.

The LMTA library is a member of the Lithuanian Association of Scientific Libraries, which ensures accessibility to e-databases, introduction of advanced technologies and innovation projects in the library, librarians' professional development and participation in programmes and projects of the EU. Books about philosophy, culture, theatre studies, film studies, fiction works, textbooks and periodicals are well available. The LMTA library offers access to 18 subscribed e-databases. The

library subscription contains notes of musical pieces, music theory and history literature, fiction and information literature, books for learning foreign languages and periodical publications. In the main reading room there are works on musicology, cultural studies, aesthetics, ethics, philosophy, religious studies, political science, fiction, art albums, information publications etc. as well as periodicals, seminar assignments, scientific works of students and teachers. The international travelling bookstore *Books on the Move* has the most recent literature on contemporary dance, performance art and somatic practices in English, French and German. Literature necessary for the programme is ordered by the library in the above specialist bookstore.

Based on the aforesaid, the premises and facilities in LAMT are good according to Lithuanian standards and the latest development has been positive. The library has developed itself well and provides sufficient facilities, computers and e-material for theoretical studies. The canteen for students and staff is also good.

Overall the programme has good, sufficient facilities and provides a reasonable learning environment; in between there will be the new premises around 2020. The new premises will be an excellent launch pad for new developments in dance in Lithuania.

2.5. Study process and students' performance assessment

According to interviews, the entrance requirements are transparent. Information about the entrance exam is easily available. All applicants have to pass entrance exams, and only after, the study places between non-funded and funded places are divided and offered.

In 2015 there were 52 applicants, of which 17 were chosen. There were 5 state funded places and 10 so called state targeted places (funded), and 2 self-paying places for entrants. The facts show that there is demand among applicants (3.1 applicants per study place). It is also worth mentioning that the majority of students were admitted to targeted state-funded places, which means that the demand for the programme is recognised at the national level. Also, both the lowest and highest competitive scores are quite high, which means that the students have good learning capabilities and they are motivated to learn.

The number of students was reduced by 4 students from 2015 to 2017. The reasons for drop-outs were clearly analysed and explained in the SER.

Study information is available on the LMTA's website. Timetables for group lectures for a semester by the faculties are approved by the vice-rector for studies of LMTA. The timetables of the semesters are published sufficiently before the start of the semester. According to the SER, "the student is an active, decision-making, responsible participant of the study process, e.g. the studies in the programme are student-centered".

The interviews proved the same. There is a strong appreciation for the whole study process by the students. The students are very satisfied with the content of the programme and the education is student-centered and fair. The learning outcomes are transparent, learning/teaching and assessment methods are modern. The assessing method is also mentioned per course in the curriculum. According to the SER, the system for assessment of students' performance is based on the e.g. following principles: Assessment is linked to the aims of the study programme and performed in several aspects, impartiality, objectivity and clarity, openness and collegiality of assessment, accumulative score, feedback, when teachers work with the student individually, recommendations on further creative quests and solutions are provided, discussions take place. The assessment can be done by means of marks (10-point scale) or a pass/fail exam. Examinations and final projects/theses are assessed by a mark. Subjects of study programmes may be assessed by pass/fail exams aimed at checking knowledge acquired by the student. Assessment is carried out individually according to students' own processual situation, motivation, and is carried out together with the teacher team. The students are satisfied with the assessment system, that is not too "bound to numbers", which means that the assessment is not bound to mechanical aesthetic understanding of what is quality and the numbers measuring it.

The study process has a connection to academic reflection, and every course includes a list of literature. The teachers support students' written work as well. The teachers try to raise students' consciousness about themselves and dance in society. The study processes reflect the achievements of today's European professional dance world and also promotes students' creativity and innovation. Dance performer of today has to be able to perform creative tasks of different choreographers and interpret different choreographic languages and themes. Students are able to apply their abilities into practice during the collaborations with other study field subjects like acting and theatre directing. The Review team regards, that there could be even more small-scale experimentations with other art forms. The Review team recommends that collaborations with other programmes (music, film etc.) in LMTA and/or with programmes in other universities will be encouraged.

The biggest challenge the Review team found for achieving the learning outcomes and fair learning environment, is the fact that so many teachers work part-time and that the compensation is substandard.

The *Dance* BA programme leader and teachers encourage students to engage in different types of activities related to creation, performance and organisation of dance art. Students are encouraged to participate in volunteering activities in the annual international contemporary dance festivals New Baltic Dance (in Vilnius) and Aura (in Kaunas) as well as dance research platform Bitės (in Vilnius). These activities enable the student to gain professional experience in

coordination of dance festivals, to broaden their knowledge of dance styles by watching the abundant programmes of festivals, to participate in practical seminars given by guests from abroad and to make direct contacts with the international professional dance community.

Students have their own international dance festival, Shock Academia, taking place every two years. It serves as a platform for the bachelor graduates of the *Dance* BA programme for showing their final projects. The projects also involve BA students. Programme students present their creative projects publicly in the *Balcony Theatre*, platforms intended for young professionals, events of other higher education institutions or special dance schools. In 2016 and 2017, the students had three performances in the Balcony Theatre.

The international connections and discussions have been developed through incoming international teachers and the international dance festivals in Lithuania. Currently the students have also better possibilities for international mobility and they are also encouraged for it. In 2015, three students have been in *Nordplus* exchange. In 2016 students of contemporary dance specialisation participated in a short-term mobility programme *Nordplus* and improved their skills in the seminar organised by the *Danish National School of Performing Arts*. In 2016/17, two students of contemporary dance submitted applications for long-term exchange programme *Erasmus* and both plan to spend one semester in 2017/18 abroad, in Italy and in the United Kingdom. To enhance the international collaboration, the Review team suggests to develop a systematic collaboration with a certain international school, to find an international partner that has the same type of vision as the *Dance* BA programme.

The LMTA ensures that organisation of academic and social support to students is appropriate. All information is consistent and timely. Information to students on the study modes in the programme, funding, aim of studies, learning outcomes, assessment of achievements, optional study subjects, timetables, possibilities for mobility, etc., and their changes is provided. The Physical Education Centre ensures a possibility for active sports to students. In the LMTA Phoniatics office, students are provided with the necessary health or psychological support. Students can be accommodated in the LMTA students' residence.

Students have opportunities to provide formal feedback on their experience throughout their study path. The last surveys showed good result as students' assessment of quality of study subjects in the programme is 4.2 out of 5. Moreover, the interviews proved that the students are very content with the studies. One of the few amendment the students mentioned was, that the curriculum tends to be a bit full, and they wish some more time for relaxation e.g. through somatic methods. It seems, that the study process has already developed a system for reacting this kind of wishes.

2.6. Programme management

The *Dance* BA programme is managed by the Dance and Movement Department, Faculty of Theatre and Film in LMTA. The Faculty has a council and a dean. The department has a leader and a programme committee. The leader of the Dance and Movement Department is in charge of administration of *Dance* BA. The leader is up-to-date and very active also internationally. The Review team found that overall the management system, organisation and responsibilities is clear. However, it would be beneficial if the organisational structure and responsibilities of the leaders of LMTA were visualised (as pictures).

LMTA Senate approves the internal quality assurance system and controls its implementation. The Quality Management Division coordinates the processes of external evaluation and accreditation of new and existing study programmes as well as participates in these processes. The LMTA vice-rector for studies is responsible for the organisation and management of studies and life-long learning. LMTA's quality assurance system works well as it has created formal mechanisms for approval, periodic reviews and monitoring of study programmes, established a procedure enabling to make sure that teachers' competences are sufficient. It collects, analyses and uses adequate information aimed at effective management of study programmes delivered, publishes timely, impartial and objective quantitative and qualitative information on delivered study programmes on a regular basis. The indicators are developed in the way which allows for detailed and effective assessment of study programmes. The indicators are collected and analysed in all programmes delivered at LMTA. This allows for comparison of different programmes. LMTA also collects systematic feedback.

Also at the programme level, the self-evaluation and received feedback has been well analysed for constant improvement. The data has been collected and analysed and operations have been actualised. The Review team supports the aim – mentioned as an area for improvement in the SER – to further improve analysis and lean use of the data and other information on the delivery of the programme.

The Review team recommends that the teachers working hours, responsibilities and contract system could be opened and developed. HR seems to be not the strongest part of the management. The Review team suggests to LMTA that a strong artistic career in dance would be taken into account and it would lead to professorship in dance as well.

Social partners and potential employers are involved in assessment and improvement of the programme in many ways: They participate in the activities of study programme committee, are the members of the LMTA Council and the programme leader hears the stakeholders etc. The stakeholders are well informed about the programme and there is constant collaboration between the stakeholders and the programme leader.

LMTA carries out periodic surveys of students, graduates, teachers and social partners. The LMTA executes the following surveys: Surveys of students at the end of semester, surveys of recent graduates, graduates who terminated studies, alumni, staff and employers.

It would have been beneficial to express in the SER the fact of merging the two academies, LMTA and University of Klaipeda's Academy of Arts in the near future. Already in admissions 2018 the Klaipeda Academy students are planned to be admitted to LMTA. The Review team recommends that in order to achieve the best possible study environment for – and future development of – the performing arts and maybe artistic research, further discussion on a national level about the development of the programme could be undertaken during the merger. These discussions have started already.

The discussions could be taken on a very low salary level for university teachers. There need to be discussions on division of work in Lithuanian national/folk dance bound educations, teacher education and contemporary dance and choreography educations as well as ballet education.

2.7. Examples of excellence

The *Dance* BA has abandoned the traditional system of one tutor professor for one cohort at a time. It has been a commendable decision.

III. RECOMMENDATIONS

1. The Review team recommends that basics of research skills could be better integrated in the curriculum. A course of fundamentals of research skills could be earlier in the curriculum, possibly integrated to a practical course.
2. The coherence of theory and practice of the curriculum could be developed further. The Review team proposes that the curriculum could provide more managerial and entrepreneurial skills integrated in other study modules.
3. The teachers' compensation should be developed. It should be ensured that all the teachers are involved in the curriculum design process and compensated the work needed. The Review team recommends that in the future the programme should have at least 1-2 full-time teachers to ensure long-term development.
4. The dance studio 5230 should be warmed properly in winter.
5. The Review team recommends that collaborations with other programmes (music, film etc.) in LMTA and/or with programmes in other universities will be encouraged.
6. The international student exchange should be enhanced further. Also e.g. a partner school/s could be searched.
7. Analysis and lean use of the data and other information on the delivery of the programme could be further improved, as mentioned in the SER.
8. The Review team recommends that in order to achieve the best possible study environment for – and future development of – the performing arts and maybe artistic research, further discussion on a national level about the development of the programme could be undertaken during the merger.

IV. SUMMARY

The *Dance* BA programme's title is coherent to content, objectives and learning outcomes are well-defined, clear, transparent, and publicly available. The title of the programme is relevant, as *Dance* BA provides a basic dancer's education in contemporary dance and ballet. Programme has been developing internationally and there is a growing consciousness of the European professional field and its development. Also, the programme's objectives and intended learning outcomes take into account the strategy of LMTA and the rapidly changing Lithuanian and global contemporary and classical dance environment. The programme includes the minor of arts pedagogy (60 credits).

Overall, the curriculum is balanced and consistent, and well-planned according to the legislative requirements. It could be even more coherent, integrating e.g. entrepreneurship, theory and research skills to practice even better. Also, in contemporary dance, the core dance technique could be even more emphasised during the first two years and theoretical subjects and questions integrated in the courses.

The programme has an enthusiastic team of lecturers and academics and a skilled leader. The teachers have a genuine relation with the students and give attention to the students. The teachers are also active creative artists themselves, and they engage in artistic, pedagogical, review, expert and educational activities in Lithuania and abroad. Although, it is crucial that the teachers' compensation will be raised and contract processes will be enhanced.

The facilities and learning resources of the programme are good by now. New premises will be a great launch pad for the future educations.

The students are very satisfied with the study processes, teaching and assessment system. Systematic student exchange should be developed and collaboration with international schools enhanced. It would be beneficial to find an international partner that has the same type of vision as the *Dance* BA programme. Also, the Review team recommends that collaborations with acting and directing will be encouraged as well as collaborations with other programmes (music, film etc.) in LMTA and/or with programmes in other universities.

The Academy has a working quality assurance system and the department as well as the programme are overall well-managed. The programme leader is up-to-date. The stakeholders are well informed about the programme and there is constant collaboration between the stakeholders and the programme leader and teachers.

The Review team recommends that the teachers working hours, responsibilities and contract system could be made transparent and developed. It can be suggested that a strong artistic career in dance would be taken into account and it would lead to professorship in dance as well.

V. GENERAL ASSESSMENT

The study programme *Dance* (state code – 6121PX009) at Lithuanian Academy of Music and Theatre is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

| No. | Evaluation Area | Evaluation of an area in points* |
|-----|--|----------------------------------|
| 1. | Programme aims and learning outcomes | 3 |
| 2. | Curriculum design | 3 |
| 3. | Teaching staff | 3 |
| 4. | Facilities and learning resources | 3 |
| 5. | Study process and students' performance assessment | 3 |
| 6. | Programme management | 3 |
| | Total: | 18 |

*1 (unsatisfactory) - there are essential shortcomings that must be eliminated;

2 (satisfactory) - meets the established minimum requirements, needs improvement;

3 (good) - the field develops systematically, has distinctive features;

4 (very good) - the field is exceptionally good.

Grupės vadovas:

Team leader: Paula Tuovinen

Grupės nariai:

Team members: Dr. Cecília de Lima

Prof. Helge Musial

Ms Gabrielė Panavaitė

**LIETUVOS TEATRO IR MUZIKOS AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ
PROGRAMOS ŠOKIS (VALSTYBINIS KODAS – 6121PX009)
2018-03-16 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-40 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos teatro ir muzikos akademijos studijų programa *Šokis* (valstybinis kodas 6121PX009) vertinama **teigiamai**.

| Eil. Nr. | Vertinimo sritis | Srities įvertinimas, balais* |
|-------------|--|------------------------------------|
| 1. | Programos tikslai ir numatomi studijų rezultatai | 3 |
| 2. | Programos sandara | 3 |
| 3. | Personalas | 3 |
| 4. | Materialieji ištekliai | 3 |
| 5. | Studijų eiga ir jos vertinimas | 3 |
| 6. | Programos vadyba | 3 |
| | Iš viso: | 18 |

* 1 - Nepatenkinamai (yra esminių trūkumų, kuriuos būtina pašalinti)

2 - Patenkinamai (tenkina minimalius reikalavimus, reikia tobulinti)

3 - Gerai (sistemiškai plėtojama sritis, turi savitų bruožų)

4 - Labai gerai (sritis yra išskirtinė)

<...>

IV. SANTRAUKA

Bakalauro studijų programos *Šokis* pavadinimas atitinka turinį, tikslai ir studijų rezultatai suformuluoti tinkamai, yra aiškūs, skaidrūs ir viešai prieinami. Studijų programos pavadinimas tinkamas, kadangi bakalauro studijų programa *Šokis* suteikia šiuolaikinio šokio ir baleto šokėjo išsilavinimo pagrindus. Studijų programa buvo kuriama tarptautiniu mastu, todėl gerėja Europos profesinės srities suvokimas ir jos vystymasis. Studijų programos uždaviniai ir numatomi studijų rezultatai suderinti su LMTA strategija ir sparčiai besikeičiančia Lietuvos ir pasaulio šiuolaikinio ir klasikinio šokio aplinka. Į studijų programą įtrauktos gretutinės menų pedagogikos studijos (60 kreditų).

Programos sandara subalansuota ir nuosekli, tinkamai suplanuota atsižvelgiant į įstatymų nustatytus reikalavimus. Ji galėtų būti dar nuoseklesnė ir integruota, pvz., į praktines studijas įtraukiant verslumo, teorijos ir mokslinių tyrimų įgūdžius. Be to, dėstant šiuolaikinį šokį jau per pirmuosius dvejus metus reikėtų dar labiau akcentuoti pagrindinę šokių techniką ir įtraukti teorijos dalykus.

Studijų programą vykdo entuziastingų dėstytojų ir akademikų komanda bei kvalifikuotas vadovas. Dėstytojai palaiko puikius santykius su studentais ir skiria jiems dėmesį. Patys dėstytojai yra aktyvūs ir kūrybingi menininkai, užsiima menine, pedagogine, apžvalgine, ekspertų ir edukacine veikla Lietuvoje ir užsienyje. Ypač svarbu, kad būtų padidintas atlygis dėstytojams ir pagerinta sutarčių sudarymo eiga.

Studijų programos materialieji ištekliai šiuo metu yra geri. Naujos patalpos bus puikus startas studijoms ateityje.

Studentai labai patenkinti studijų eiga, dėstymu ir vertinimo sistema. Reikėtų sukurti sisteminges studentų mainus ir aktyviau bendradarbiauti su užsienio mokyklomis. Būtų naudinga rasti tarptautinį partnerį, kurio vizija tokia pati, kaip studijų programos *Šokis*. Be to, ekspertų grupė rekomenduoja skatinti integravimą su režisūros ir atlikimo meno kryptimis bei bendradarbiavimą su kitomis LMTA studijų programomis (muzikos, filmų ir t. t.) ir (arba) studijų programomis kituose universitetuose.

Akademijoje gerai veikia kokybės užtikrinimo sistema; katedros ir studijų programos vadyba gera. Studijų programos vadovas turi naujausių žinių. Dalininkai gerai informuoti apie studijų programą, vyksta nuolatinis dalininkų ir programos vadovo bei dėstytojų bendradarbiavimas.

Ekspertų grupė rekomenduoja užtikrinti dėstytojų darbo valandų, atsakomybės ir sutarčių sistemos skaidrumą ir tobulinimą. Ekspertai siūlo apsvarstyti meninės karjeros galimybę šokio srityje, kuri paskatins siekti profesoriaus vardo šokių srityje.

<...>

III. REKOMENDACIJOS

1. Ekspertų grupė rekomenduoja mokslinių tyrimų pagrindus geriau integruoti į studijų turinį. Mokslinių tyrimų įgūdžių pagrindų dalykas galėtų būti pradėtas dėstyti anksčiau ir galbūt integruotas į praktinį kursą.
2. Toliau gerinti teorijos ir praktikos nuoseklumą studijų turinyje. Ekspertų grupė siūlo į kitus studijų dalykus įtraukti daugiau vadybos ir verslumo įgūdžių.
3. Pagerinti dėstytojų atlygį. Būtina užtikrinti, kad visi dėstytojai būtų įtraukti į programos sudarymo procesą ir jiems būtų atlyginta už darbą, kurį būtina atlikti. Siekiant užtikrinti ilgalaikę plėtrą, ekspertų grupė rekomenduoja, kad ateityje studijų programą dėstytojų bent 1 ar 2 visu etatu dirbantys dėstytojai.
4. Užtikrinti, kad žiemą būtų tinkamai šildoma studija 5230.
5. Ekspertų grupė rekomenduoja skatinti bendradarbiavimą su kitomis LMTA vykdomomis studijų programomis (muzikos, filmo ir kitomis) ir (arba) studijų programomis kituose universitetuose.
6. Toliau gerinti tarptautinius studentų mainus, taip pat, pavyzdžiui, galima bandyti susirasti partnerę aukštąją mokyklą ar mokyklą.
7. Kaip buvo minėta savianalizės suvestinėje, reikėtų toliau tobulinti duomenų ir kitos informacijos apie studijų programos vykdymą analizę ir tikslesnį panaudojimą.
8. Norint sukurti kiek įmanoma geresnę studijų aplinką atlikimo menams ir galbūt meno moksliniams tyrimams, ekspertų grupė rekomenduoja per susijungimą šalies lygiu aptarti studijų programos plėtrą.

<...>

2.7. Išskirtinės kokybės pavyzdžiai

Bakalauro studijų programa *Šokis* atsisakė tradicinės sistemos, kuomet vienas kurso vadovas visą laiką vadovauja vienai grupei. Tai pagirtinas sprendimas.

<...>

Paslaugos teikėjas patvirtina, jog yra susipažinęs su Lietuvos Respublikos baudžiamojo kodekso 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)