SKVC

STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Lietuvos muzikos ir teatro akademijos
STUDIJŲ PROGRAMOS
GARSO REŽISŪRA **(612W37002)**
VERTINIMO IŠVADOS

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EVALUATION REPORT
OF *SOUND DESIGN* (612W37002)
STUDY PROGRAMME
At the Lithuanian Academy of Music and Theatre

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	*Garso režisūra*
Valstybinis kodas	612W37002
Studijų sritis	menai
Studijų kryptis	muzika
Studijų programos rūšis	universitetinės
Studijų pakopa	pirmoji
Studijų forma (trukmė metais)	nuolatinės (4)
Studijų programos apimtis kreditais	240 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	muzikos technologijų ir industrijos bakalauras
Studijų programos įregistravimo data	1997 m. gegužės 19 d.

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INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	*Sound Design*
State code	612W37002
Study area	Creative Arts and Design
Study field	Music
Kind of the study programme	University studies
Study cycle	First cycle
Study mode (length in years)	Fulltime (4)
Volume of the study programme in credits	240 ECTS
Degree and (or) professional qualifications awarded	Bachelor of Music Technology and Industry
Date of registration of the study programme	19 May 1997

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I. INTRODUCTION

The Evaluation Team for the *Sound Design* first-cycle study programme (Bachelor of Music Technology and Industry), Lithuanian Academy of Music and Theatre, comprised:

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This report (2014) evaluates the *Sound Design* programme, delivered at the Lithuanian Academy of Music and Theatre, Faculty of Theatre and Film, Vilnius (hereinafter – LMTA). LMTA is an arts university that specializes in music, theatre, film and dance with the mission to ensure a sustainable development of arts and artistic research. The Academy participates in shaping the policy of national art education and culture, fosters spiritual harmony and national identity, and educates the most artistically-gifted young people into creative, initiative, entrepreneurial members of society.

Before the beginning of 2011, in the LMTA, the activities involving art and science were undertaken in 4 faculties (namely, the Faculty of Musicology, Pianoforte and Vocal Performance, the Faculty of Instrumental and Choral Music, the Faculty of Theatre and Film and Kaunas Faculty) – 31 departments and 15 divisions in charge of education-supporting activities. Plans to consolidate this range of this work resulted in the Faculty of Musicology, Pianoforte and Vocal Performance and the Faculty of Instrumental and Choral Music being merged into one Faculty of Music.

Following negotiations, which the Evaluation Team understood as being a relatively tense period, the Kaunas Faculty, in expressing its wish to join with Vytautas Magnus University (hereinafter – VMU), was disaffiliated from the LMTA. This move involved the transfer of all of the Kaunas Faculty assets (buildings, equipment and training materials) and personnel into and under the governance of VMU. Subsequent to this shift and restructuring, LMTA now operates under 2 faculties, the Faculty of Music and the Faculty of Theatre and Film. In autumn 2011, the LMTA Council approved a new Academy structure. The LMTA now operates 3 centres – the Academic Affairs Office, the Centre for Science and the Centre for Art.

The Faculty of Theatre and Film (FTF) is comprised of Departments of Acting and Directing, Film and Television, Art History and Theory, and Dance and Movement, as well as Art Management Divisions and the following subdivisions: Training Theatre, and Training Film and Television Studio.

The Self-evaluation Team comprised: Assist. Algirdas Veževičius, Chair of the Committee on Study Programme for Sound Directing, Teacher in the Department of Film and Television; Lect. Vilius Kondrotas, Teacher of Department of Film and Television; Assist. Vytis Puronas, Teacher in the Department of Film and Television; Assist. Saulius Urbanavičius, Teacher in the Department of Film and Television; Gediminas Sudnikavičius, student; Antulis Džiugas, student; Giedrė Kabašinskienė, Programme Coordinator of International Relations; Lauksmina Kriščiūnaitė, Head of the Study Quality Centre; Simona Devenytė, Specialist of the Study Quality Centre.

The Evaluation Team commended the self-evaluation report (SER) for its excellence, integrity, honesty and very comprehensive coverage.

An on-site visit by the Evaluation Team took place on Friday 7th February 2014. Following the visit, the Evaluation Team finalised their report, detailing the findings and outcomes for the *Sound Design* Bachelor Programme at the Lithuanian Academy of Music and Theatre, Vilnius.

II. PROGRAMME ANALYSIS

1.   *Programme aims and learning outcomes*

The programme aims to educate Sound Directors for the local Lithuanian labour market. It is a unique programme with a focus on technology and on artistic aspects. The programme learning outcomes flow from the overall programme aims and cover a range of competences relevant to Sound Directing as is practised in radio and television studios in Lithuania and other free-lance activities. (SER, p.8-9, paras.22-28) This profile is comparable with Sound Engineering programmes and Music Production programmes available at European Universities and Art Schools.

The Evaluation Team (2011) suggested splitting the study programme into two study programmes or at least specialisations (Sound Engineering and Sound Design); however, the Study Programme Committee believes that a wider profile is an advantage of the study programme. The Lithuanian market is rather small; thus, the first-cycle studies aim to introduce students to the wider possibilities of sound directing. Specialisation is available in the second-cycle study programme of Sound Design, which allows students to choose the most relevant and interesting area of sound directing for their studies. (SER, p.6, para.13). As the artistic level aimed at is modest compared to the technological level of the programme, this choice results in a study profile which in other countries is part of a technical profile (often seen in the UK) or a specialist profile "Art and Technology" as in the U.S.A and the Netherlands.

The current curriculum raises questions about the profile being a "music technology profile", a "music profile" or a "technology profile". Music profiles for this type of programmes are rare; if they exist they are mostly minors accompanying a purely musical major and as such they will have a limited level on technological skills and knowledge. Composition of Electronic Music could be combined with such a minor. Music technology profiles are common for this type of programmes; these programmes have names like "Sound Arts recording" or "Music Production". Technological profiles are common and these programmes have names like "Tonmeister", "Recording Engineer", "Sound Engineer".

Learning outcomes of the study programme are grouped in accordance with 5 areas of learning outcomes that are specified in the *Descriptor of Study Cycles* and correspond to the *Dublin Descriptors (2004)*. The relation between learning outcomes of the study programme and the *Descriptor of Study Cycles* is provided in Table 2. (SER. p.6) As such, the Intended Learning Outcomes (ILOs) are well defined and clearly formulated. However, in some cases (Special Competences 3.2 and 3.3) the didactical methods to develop these competences, or the assessment procedures are mentioned instead of the learning outcomes themselves: (e.g. "Will be introduced to analysis of sound and film history and television projects, which will help independently assessing a sound recording". is not a competence; neither is: "Will have delivered a sufficient number of independent works to be capable of undertaking sound recording projects on film sets of in studios".)

Information on aims and intended learning outcomes of the study programme is publically available on the Open Information, Consultation and Orientation System (AIKOS), which is administered by the Ministry of Education and Science of the Republic of Lithuania. The most important information about the study programme is available on the website of LMTA. This information is also announced in reference publications on the existing LMTA study programmes. These publications are disseminated during study fairs and exhibitions, open days and other similar events. (SER. p.7, para.15)

Study programmes offered by the Academy are subject to periodic review every two years. (SER p.7, para. 16) As the Academy works in close collaboration with the National Radio and Television of Lithuania and other important institutions, there is a close connection to the professional world outside the Academy and to the labour market. Surveys of social partners and graduates are conducted every two years with the aim to identify the sufficiency of existing learning outcomes and suggestions for their improvement. (SER. p.7, para.17)

The aims and ILOs are focused on a part of the Lithuanian labour market and discussed regularly with graduates and stakeholders. The Lithuanian labour market specifically targeted, is limited to mainly Sound Engineering jobs and the stakeholders working in composition or sound design have mentioned a deficit in composing skills. The Evaluation Team recommends a more international orientation, which would prevent limiting graduates to the Lithuanian labour market and qualify graduates for international opportunities and careers.

In terms of emphasis, the BA-programme discussed in this report has a focus of technical aspects of the field and less on the artistic aspects. Where artistic aspects are covered, the education is mainly focussed on theory and analysis instead of practical work, such as composing or making soundtracks.

The programme aims and intended learning outcomes are consistent with the type and level of the studies at first-cycle and with the level of qualifications. In SER Annex 3, very detailed descriptions are given for subjects, levels and assessment criteria. However, as it currently is assembled, the content of the programme has too little focus on practical work.

The programme SOUND DESIGN (GARSO REŽISŪRA) appears to be a mixture of Sound Engineering (as it is understood in the US and Europe) and Sound Design (as it is understood in the US and Europe). As such the name Sound Directing appears unusual when seen from outside Lithuania. The profile of the programme and the balance of music (composition) and technology content was an issue in the previous evaluation in 2010/2011. LMTA makes its own well argued choice to keep this blend because it fits well into the labour market aimed at and also corresponds to the common practice of graduates. The employment opportunities open to graduates of the programme demonstrate the value of this choice, although a clearer definition or a split curriculum that covers the more technical aspects of the field in a curriculum for Sound Engineering and the more artistic aspects in a Sound Design curriculum could be envisaged. This would enable the achievement of a level and quality comparable to international standards.

2. Curriculum design

The curriculum design of the study programme is based on core processes for the production of film sound and music recordings, generating the idea and the concept, planning, selecting the technical solution, music/sound recording and postproduction/mastering. (SER. p.10, para. 33) The curriculum is complete and not too overloaded; however the balance between theory and practice, as stated in section 1, shows too much a focus on theory and classes and rather less on hands-on practice. It does however not reflect the latest achievements in science, art and technologies, it is not a state-of-the-art programme. This is partly caused by the lack of state-of-

the-art technology, facilities and applications (see section 4 on Facilities and learning resources). The Evaluation Team have seen evidence of a developing focus on current developments such as sound installations, sound for games and interactive applications.

The curriculum design of the study programme has been assessed following the requirements of the description of general requirements for first-cycle degree programmes and integrated study programmes. In terms of credits allocated for subjects in the study field, the programme meets the legal requirements, although the programme staff expressed a wish to have more credits allocated to subjects of the study field, and fewer credits allocated to profound study subjects. (as stated in the SER, p.10, Table 3) The Evaluation Team concurs with this view.

The content of the subjects is consistent. Content and methods are appropriate, but more practice-based education is necessary. To facilitate a substantial focus on practice, considerable investments must be undertaken as soon as possible to assure proper and up-to-date equipment for exercises and practice.

In terms of advanced, independent work, the competence *'Ability to do research'* is covered only in the final project and is not an important ILO of the final project. This is a shortcoming of the programme and it is advisable to include a subject like 'Basics of Research' in the first-cycle curriculum to develop coherence with the second-cycle study and to fulfil the Dublin Descriptors. Including a subject totally focused on research would certainly help to develop stronger abilities and skills in the research arena.

The main forms of teaching and learning special subjects are theoretical lectures and individual sessions, which include training in sound recording or filming according to a given topic or exercises. As the BA programme is lacking proper equipment and proper facilities, the educational emphasis has theoretical lectures as a standard method; however in this type of study, actual hands-on practice is a far better way to educate and learn. Practice with state-of-the-art facilities is necessary to develop the level and quality of all learning outcomes. LMTA is planning a revision of the curriculum in 2014. (SER. p. 12, para. 39-40)

The scope of the programme is sufficient to ensure the ILOs, with the exception of the practical component of the study and the research component. The study programme is concluded with a Final Project in which a student demonstrates the theoretical and practical experience, the ability to work independently and the potential to compete with his/her outputs and creative ideas. The Final (Graduation) Project is a piece of practical work, namely, sound recordings and a film soundtrack. The research component appears to be mainly implicit in the project. This seems to be a missed opportunity to develop robust research competences.

The final project work reviewed and listened to by the Evaluation Team is not comparable to international standards, which are considerably higher in quality, despite the Evaluation Team noticing considerable progress since the evaluation of 2010/11 and promising changes in the teaching staff. The international orientation, including resources and overall emphases, should be improved and extended. Part of these shortcomings in the final project are caused by the equipment used and lack of practical experience of the graduates, which was mentioned by stakeholders too. (see section II.4 of this report)

3. Staff

The study programme is implemented by a staff of approx. 25 teachers comprised of 2 professors (1 doctor of science), 9 associate professors (5 doctors of science), 10 lecturers (2 doctors of science) and 4 assistants). 3 established artists participate in implementation of the study programme. 20 % of teachers work full-time and 68 % work at the Academy as their primary

job. Most professional sound directing specialists in Lithuania are either very young or have no required education, as stipulated by Lithuanian legal acts. As could be found in SER Annex 5 many members of the teaching staff have impressive careers in Lithuania's radio and TV industries, but no (or a brief) academic career. In 2014, the Academy plans to revise the minimum requirements for qualification of the Lithuanian Academy of Music and Theatre teachers and research fellows, to provide conditions for younger teachers to progress up the career ladder more quickly. (SER p. 13, para. 46-47)

It is recognised that music technology (which is the total study field of which sound directing is a part) is rather young (development of the field started in 1980) and consequently, professional and university educational programmes are much younger. MAs, MPhils and PhDs in this field have been available only from 2000 or later; the consequences of this young development are that many very experienced professionals in the field do not possess university degrees. Many of the older professionals are self taught or educated in fields related to Sound Directing. Younger professionals might have a briefer career but they might have an education which is up to date. Attracting young staff working as professionals in the field is important considering the rapid developments in the field of studies. The general turn-over period of technologies and professional practices in music technology is 3-5 years. As a consequence, an experienced and well-educated professional could be a far better teacher than an academic with a university degree. As it currently stands, for this programme, the current teaching staff are adequately qualified to ensure the ILOs.

Considering the number of teaching staff the Academy has no instrument to calculate a precise proportion of students and teachers for each study programme, as it calculates the average for the entire organisation. (SER p.16, para. 53) In this light, the number of the teaching staff seems appropriate. The number of staff and the number of students are relatively small, so the individual quality of staff-members and their development are crucial for the progression and updating of the programme.

To avoid the excess of specialists, the study programme recruits students every two years. A portion of teachers of the study programmes is employed on a fixed-term basis (for one or two semesters). Other teachers, recruited as successful candidates to a teaching position from a public competition, are employed for a term of office of 5 years. This policy is a commendable way to keep the programme and its ILOs up to date with current developments.

The SER describes programmes for professional development of teaching staff and offers a vivid picture of participation in these supported programmes. (SER p. 18, para. 62-64) These measures create very good conditions for the development of the teaching staff. However, such measures describe the policy of LMTA in general, whereas the actual situation for LMTA's Sound Design BA is different. Staff members appear not to be very active in an international context. Visits of guest lecturers from outside Lithuania are rare, important international conferences in the field are not attended and important international journals are not included in the library stock.

The active and motivated staff were highly appreciated in the evaluation of 2010/2011 and which are comparably favoured in this evaluation also. However, the physical and resource conditions in which the staff operate this curriculum are still comparable to the situation in 2010/11. Staff members complain about the facilities and equipment, as do the students. Employers state that graduates of this programme lack experience on state-of-the-art equipment and with state-of-the-art technologies. Students develop theoretical knowledge as a result of the quality of teachers and their own efforts on their study, but also by practising the essentials of theories. LMTA is not offering state-of-the-art equipment and state-of-the-art practice to the students. (see Section 4: *Facilities and learning resources*)

The quality of the staff and their activities are indeed able to guarantee the quality of the programme provided the necessary conditions to conduct the curriculum are provided by LMTA.

4. Facilities and learning resources

The premises for studies are inadequate both in their size and quality, the SER reconfirms the conclusions of the 2010/2011 expert evaluation. It mentions a number of developments and efforts ever since which are promising essential improvements. (SER, pp.20-21, paras.71-74) The Incubator project was presented to the Evaluation Team and they visited the premises, saw the technical facilities, concert stages, halls and studios. The presentation and visits reconfirmed the statements of the 2010/11 evaluations.

Facilities are sparse and not sufficiently accessible; practical work thus is limited. As a result, students develop deficits in practical experience, knowhow and skills. Sound Design students have collaboration opportunities with Performance Art students (recording their performances). This practice appears to be mostly facilitating other study programmes and disciplines instead of having a strong focus on ILOs. It is understandable that music performers would need recordings as this could lead to and interesting learning experience for a student of Sound Design. The emphasis in a situation like that should however be on the ILOs of the Sound Design programme and not on the necessity of the recording itself. The necessity to achieve ILOs should ideally lead to a concert or recital, not the other way around.

In case of practical work such as studio and concert recordings, serious problems do exist. To resolve the problem concerning the lack of rooms, LMTA, Vilnius Academy of Fine Arts and Lithuanian Film Studios finalised the joint project Audio-visual Arts Industries Incubator, which certainly adds to the technical facilities of the programme. As the Incubator is outside of the city, a 16 km travelling distance appears to be a serious handicap for students of the first-cycle programme, where the facilities needed for this programme are not covered by the limited access (40%) to a state-of-the-art studio and two workstations. The Audio-Visual Incubator is difficult to access for BA-students as the mentioned fraction of 40% availability of two Digital Audio Workstations (DAWs) is 0.8 DAW at most, and most of the work in studios and in the Incubator is focused on facilitating film and TV, which is a severe limitation as a learning environment (as was explained above).

As a matter of urgency, LMTA should provide proper spaces and state-of-the-art DAWs and recording studios on site and readdress the issue of the heritage buildings where this programme is conducted. Due to specificity of the study programme, the Academy recognises that the lack of rooms required for the studies and a rather large number of sound directing students exacerbates the resource situation, including the lack of recording studios. There is no specialised studio for film dubbing and a hall for screenings and auditions. (SER p. 20, para. 72) The SER states that "These problems are partially resolved through work in small groups". (SER p. 20, para. 70)

Providing hands-on practice on state-of-the-art facilities would be the most favourable solution. The teaching and learning equipment (laboratory and computer equipment, consumables) are thus inadequate both in size and quality. The SER mentions two infrastructural projects aimed at improvement of teaching and learning conditions, one of which was dedicated for renovation of campuses IV and V. Unfortunately, due to the economic downturn that started in 2009, only 14.9 % of the planned funds were assimilated. (SER p. 20, para. 73)

Currently the Academy is planning and partly implementing two infrastructural projects: LMTA will upgrade a part of the out-dated and worn-out studio equipment, install modern information technologies: new unique, rare, professional and especially expensive microphones have been purchased for sound recording; one sound editing studio will be upgraded; a screening hall and Sound Sphere (specialised space for ambisonic technologies with 24 separately controlled loudspeakers) will be installed and auditoriums for work with the most up-to-date sound technologies will be renovated. The majority of projects will be finished by spring 2014.

The situation sketched for the future in the SER, acutely contrasts with the actual situation on date of this evaluation. LMTA is strongly recommended to realise these plans as soon as possible, as the current situation is putting the quality of the programme and the quality of its outcomes at severe risk. This situation is similar to the situation that brought the compulsory recommendations c. and d. of the 2010/11 evaluations, which state:

c. *Computing facilities are extremely limited and require augmentation as a matter of urgency;*
d. *Further investment in specialist resources is required, including the replacement of out-dated equipment, and improved student access to these.*

LMTA has made the decision to construct a complex of campuses on Olandų Street, which is in line with implementation of the idea regarding an arts cluster. The Ministry of Education and Science, the Department of Urban Planning of Vilnius and the Municipality of Vilnius have agreed to the planning. At present, a creative workshop is planned to design the concept of the complex of campuses. At the same time, the Academy is working on sources of funding and a technical draft description of the state project.

Teaching materials (textbooks, books, databases) are adequate and accessible; periodical publications like international journals on sound engineering and sound design are not well represented. The Evaluation Team understands the difficulties and responsibilities of the teaching staff of LMTA and the senior management in decision making. However it is the undeniable case that the higher education institution has inadequate arrangements for students' practice.

The Evaluation Team recommends to reassert the critical situation concerning facilities and learning resources. The programme and its quality are currently at risk.

5. *Study process and student assessment*

Since 2001, admissions to the 1st-cycle studies in Lithuania have been organised by the Association of Higher Education Institutions for Joint Admission (LAMA BPO). Reaction to this system, expressed to the Evaluation Team, was that the current national system may have its merits for certain subjects, but that it is unsatisfactory for arts students. Considerable dissatisfaction was expressed, though not by the students themselves who seemed unanimously happy with the admission system.

From the perspective of a specialised study programme, which is in constant and rapid development following developments in the field of studies, the central admission criteria and the choices made by the authorities outside of LMTA are not a good guarantee for the quality of admission. It would be advisable to hand over most of the admission procedures to the teaching staff of LMTA Sound Design, as they know their curriculum and the school practice and they are able to measure the quality of the candidates in terms of talent, fitness, background, level of development, far more appropriately than a central committee could ever do. However, the current way of organising the admission process seems to fit into the Lithuanian context. The Evaluation Team understands that this desirable alternative is not within the power of LMTA.

The Sound Design programme at LMTA has specialised requirements for admission: the suitability of candidates is examined during an entrance examination. The examination is comprised of a test on speciality knowledge and an interview on topics related to the chosen study programme. The test of specialist knowledge has four parts: test on music history and theory, test of the musical ear, probing the ability of the candidate to differentiate between music intervals, instruments and sounds, analysis of sound recordings and development of a sound scenario according to a specified part of a film. The admission examination allows appropriate assessment of the readiness, abilities and motivation of candidates to study in the selected study programme.

Despite these specialised requirements, the staff nevertheless continue to complain about the centralised admission procedures.

All admission requirements are publically available on LMTA website. LMTA organises open days and students are provided with detailed information regarding all study programmes, availability of funding, aims and intended learning outcomes of the study programme, structure of studies, mobility opportunities as well as a possibility to meet department heads and lecturers. Important changes include the biannual admission of students which is a major improvement.

Approx. 82 % of students graduate within the planned time. Most interruptions of studies occur due to personal (financial or familial) reasons and as requested by students, or due to expulsion as a result or poor record or failure to meet obligations. Each year approx. only 1 student falls out from the programme, which is within normality for a population averaging 35 students.

The average grade for final examinations of last graduates (2012) amounts to 9.1. Measured against the standards of the programme, this is a very good score and a close fit between staff expectations and the students' achievements. (SER p. 25, para. 95 – 98)

From the first year, students of the study programme Sound Design are encouraged to become actively involved in a variety of activities. Teachers who intensively work in artistic and professional fields involve their students in activities (joint projects of teachers and students).

LMTA regards mobility of students as the key and a priority area of internationalisation that promotes cooperation and creates conditions for students to gain new academic experience as well as generic competences. (SER p.28, para.112) Although the Academy cooperates with an impressive number of 120 institutions overseas (SER, p.27, para.110) statistics show that in 2011 – 2013 just 1 Sound Design student participated in the mobility programmes and no foreign students participated. (SER p.28, table 14) Despite LMTA's vision regarding the importance of student mobility, students of this programme have not been using the opportunities in the recent past. Several students of the second year are planning to undertake an Erasmus exchange; however, they have been lacking in recent assistance because of a departing staff member who was supporting Erasmus exchange.

LMTA offers various support to students. Academic consultations are offered to students by the Division of Information and Data on Studies, FTF Dean's Office, Representation of Students, the Head of the Department and Course Supervisor. Every year, during the first few days of September, LMTA invites first year students for an orientation day, which contains meetings with faculty deans and administrative personnel in order to become acquainted with the study programme and the process of studies; additionally, all relevant information is offered. Since 2013, the orientation day has been extended. (SER, p.29, para.117)

The support structures looked impressive and very adequate to the Evaluation Team. Students were not complaining about the support mentioned in the SER and also above, but they were about the lack of a canteen and the availability of suitable food.

There is a Career Centre which offers help and advice to students, while other information is provided on the website of the Academy with answers to the most frequent student questions. There are scholarships of various kinds available including awards made by LMTA Senate, and there are state loans available for tuition fees, living expenses, periods of study abroad and various mobility programmes. Fee-paying students may receive a discount on tuition fees. As much as is feasible, the LMTA supports the creative self-expression of students in terms of travel expenses to festivals/competitions/conferences and any participation fees (SER, p.28, paras.117-19).

Students have use of Academy resources available in the library, a collection of video recordings and a collection of sound recordings and workstations. A phoniatrics room in the Academy is equipped for health care services and psychological support, while the Centre for Physical Culture provides students sporting facilities. There are also social programmes and the opportunity to reside in the LMTA dormitory in Vilnius. (SER, p.29, para.120)

Concerning assessment, the 10 point system for assessment is set out clearly and is available on the website of the Academy. Expanded assessment detail on individual courses is made available in SER Annex 4. Assessment, based on general requirements, is established in the document *On Approval of The System for Assessment of Learning Outcomes and the Principles of Student Assessment* and set out in the LMTA Study Regulations on the website of the Academy. Most teachers choose to operate in the mode of continuous assessment, allowing learning outcomes to be assessed constantly. (SER, p.30, para.121)

Many of the issues regarding assessment are generalised within LMTA, though subjects mentioned in annex 3 clearly specify the achievements to be assessed. After discussions on assessment with students and reading annex 3 the Evaluation Team appreciated the very good system in operation for assessments.

The professional activities of the majority of graduates meet the programme providers' expectations (SER p. 26, para. 104); however stakeholders describe most of the activities of the graduates as technical, which is in contrast to the artistic ambitions, which are set out in the programme aims and the curriculum. Stakeholders mention a deficit in composing skills, as noted earlier in the report, and complain about the lack of experience with state-of-the-art technologies and equipment.

The Evaluation Team spoke with two graduates who offered illuminative responses, although they did not represent a cross section of the alumnae. Approximately 38 % of graduates continue studies in LMTA second-cycle study programmes. The connections of the programme with the labour market are very informal and the teaching staff have strong networks and students are introduced to them. Formal statistics on the demand of the labour market and existing professional profiles do not exist, but the teaching staff are up-to-date with developments, as far as student profiles fit into their networks. The networks of the teaching staff appear to be limited to the Lithuanian labour market.

6. Programme management

In relation to programme management, the Sound Design Study Programme Committee oversees the quality of programmes and their content. Although responsible offices and the chain of processes are clearly visible and outlined, the progress of this committee has been somewhat

slow since its inception in 2012. The Committee claims that it is still 'searching' for the most suitable working methods (SER, p.32, para.130). While such thinking reveals a sensible approach, the Evaluation Team thought that a decision on this matter should have been reached at an earlier date. The Regulations of the study programme committee(s) have established that a 'committee should consist of no less than one employer and/or other representative from the social partners and/or graduate'. Currently there are no graduate participants. (SER, p.8, para.20)

The process of information and data collection on the implementation of the programme is clearly in transition and will not be fully in place until the November of this year (2014). The Academy states that 'Collection and analysis of information is aggravated' since there is no developed overall system for accounting. (SER, p.34, paras.139-140) Currently, data is gathered and analysed within 'separate structural divisions'. Previous attempts to design a system for accounting of studies/students through cooperation with Vilnius University and, later Kaunas Technology University did not materialise, the reasons for which are not clearly explained in the SER, but some loss of momentum will have been experienced.

Currently 'the collection of information on students, their learning outcomes and indicators is tasked to the Division of Information and Data on Studies. Administrative divisions of faculties undertake accounting related to delivery of separate study programmes'. (SER, p.34, para.140)

It is currently difficult to estimate how effective the outcomes of internal and external evaluations are used for the improvement of the programme in a full and systemic manner. The SER states that the lack of software has caused considerable problems in data gathering, which currently is a manual process – and not all data is analysed (SER, p.36). Concerning future improvements the SER states, 'that once the quality management system for studies is designed in 2014, data collection and analysis will be simplified and less time-consuming'. (SER, p.34, para.139)

As previously mentioned, the Evaluation Team found major problems with facilities and equipment, buildings and finances; and as a result of poor investment, the teaching staff focus on theory and one-to-one education. Necessary measures should involve substantial investments; the Study Programme Committee cannot take such decisions, though these are the most urgent quality measures that need to be taken.

Where the teaching staff have been able to make changes, they have been implementing improvements, some of which were indicated in the 2010/11 evaluation. The Evaluation Team were impressed by the quality of these improvements. Important books are now available and subjects and content of the curriculum have been updated. Software has been updated. New staff have created a different and updated perspective across the field of studies.

More improvements need to be implemented but the problems that need urgent managerial improvement are not the curriculum, nor the staff, but these problems are the conditions measured in facilities and equipment.

III. RECOMMENDATIONS

1) The Academy needs to provide further opportunities for staff to engage in professional development activities such as scholarship and research and general updating of subject and pedagogical knowledge and skills. International orientation of staff members attending conferences and foreign institutes is essential.

2) Technical facilities are extremely limited and require augmentation as a matter of urgency. Further investment in specialist resources is required, including the replacement of out-dated equipment, and improved student access to these by extending times when these may be obtained. The Incubator project brought some improvements but these are not sufficiently accessible for students of first-cycle studies. Accessibility is limited to 40% of total time available. It is recommended to augment the resources like DAWs, equipment, premises, studios etc. on site.

3) The journal stock of the library is inadequate in terms of important international journals and needs to be extended.

4) Maintain the vision for the University as a motivating factor in terms of the plans for the gradual construction of new premises.

5) Although improvements have been made, LMTA should continue its efforts to attract foreign academics to improve the quality of staff, frame of reference, ideas and concepts.

6) Fully complete the IT (QA) programme by the November of 2014 (as planned) to improve all data-return systems, including evaluations to eliminate the handling of manual data.

IV. SUMMARY

The programme aims at educating professionals working as Sound Directors in the Lithuanian Labour market and the Evaluation Team found evidence illustrating a dedicated team of professionals across the curriculum of *Sound Design*. The programme is unique in Lithuania, and although 'comparable' to Sound Engineering programmes and Music Production programmes at European Universities and Art Schools, it is not unique within the international context. The Sound Design programme, despite some obvious dissatisfaction with the national admissions' system, in the main, manages to attract excellent students of ability, self-direction and high motivation.

The curriculum includes an appropriate mix of technological and artistic subjects, the strong focus on technological subjects being comparable to related international programmes. The curriculum is complete and not too overloaded; however the balance between theory and practice should be shifted towards more practice on state-of-the-art facilities. The programme aims and content are comprehensive. Since the evaluation of 2010/2011 the curriculum, the subjects and perspectives on the field have been updated. Major problems still exist and should be solved as a matter of urgency in the provision of adequate spaces and resources, state-of-the-art equipment and facilities.

There are adequate staff to deliver the programme, though the staff have a relative young academic career. There are good staff-student relationships. Students appeared to be happy with their teaching staff, though the wish for better conditions for hands-on practice was expressed.

There is evidence of satisfaction with student-support services, careers and progression into various professions related to Sound Design. There are scholarships available including awards made by LMTA Senate, and state loans available for tuition fees, living expenses, periods of study abroad and various mobility programmes. Fee-paying students may receive a discount on tuition fees and the LMTA offers as much support as possible in the creative self-expression of students in terms of travel expenses to festivals/competitions/conferences and any participation fees.

There are good relations with the labour market, stakeholders and important companies. LMTA has good relations and collaborations with international institutions; however for the Sound Design programme, student mobility remains a more serious intent, rather than a well-developed actuality.

The premises where the programme is taught meet the minimum requirements only; facilities, equipment and specialist resources such as studios are inadequate and need urgent improvements. This current situation is putting the quality and the existence of the programme at risk.

Overall, the Evaluation Team gained a positive impression of *Sound Design* 612W37002; but while they appreciated its structure and delivery, many of the recommendations outlined above, carry a hard-pressed measure of urgency.

V. GENERAL ASSESSMENT

The study programme *Sound Design* (state code – 612W37002) at the Lithuanian Academy of Music and Theatre is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation Area in Points*
1.	Programme aims and learning outcomes	3
2.	Curriculum design	2
3.	Staff	3
4.	Material resources	2
5.	Study process and assessment (student admission, study process student support, achievement assessment)	3
6.	Programme management (programme administration, internal quality assurance)	3
	Total:	**16**

*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.

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Grupės nariai:
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                    Prof. Margus Pärtlas

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LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS *GARSO REŽISŪRA* (VALSTYBINIS KODAS – 612W37002) 2014-04-02 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-132-1 IŠRAŠAS

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos muzikos ir teatro akademijos studijų programa *Garso režisūra* (valstybinis kodas – 612W37002) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	2
3.	Personalas	3
4.	Materialieji ištekliai	2
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	Iš viso:	**16**

* 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

Programos tikslas yra parengti Lietuvos darbo rinkai profesionalius garso režisierius; vertinimo grupė įsitikino, kad šį darbą atlieka *Garso režisūros* studijų programai pasišventusi profesionalų komanda. Ši programa yra vienintelė tokia Lietuvoje; nors ji panaši į Europos universitetuose ar meno mokyklose įgyvendinamas *Garso inžinerijos* ir *Muzikos produkcijos* studijų programas, bet tarptautiniame kontekste nėra išskirtinė. Nepaisant akivaizdaus nepasitenkinimo nacionaline priėmimo programa, iš esmės *Garso režisūros* programa pritraukia talentingus, savo tikslą žinančius ir gerai motyvuotus studentus.

Studijų turinį sudaro techninių ir meno dalykų derinys; dėl didelio dėmesio, skiriamo techniniams dalykams, ši programa panaši į šios srities tarptautines programas. Studijų turinys išbaigtas, ne perdaug perkrautas, tačiau, kalbant apie teorijos ir praktikos santykį, reikėtų daugiau dėmesio skirti praktiniam darbui su naujausia technika ar technologijomis. Programos tikslai ir turinys yra išsamūs. Po 2010– 2011 m. vertinimo programa, dalykai ir šios studijų krypties perspektyvos atnaujintos. Pagrindinės problemos vis dar egzistuoja, ir jas reikia spręsti skubos tvarka – apsirūpinti pakankamu plotu ir ištekliais, naujausia įranga ir priemonėmis.

Dėstytojų programai įgyvendinti pakanka, nors jų pedagoginio darbo patirtis palyginti nedidelė. Dėstytojų ir studentų santykiai geri. Panašu, kad studentai patenkinti savo dėstytojais, bet norėtų geresnių sąlygų savarankiškai praktikai.

Akivaizdu, kad studentus tenkina jiems teikiama parama padedančia jiems siekti profesinės veiklos ir tobulėti įvairiose su garso režisūra susijusiose srityse. Studentai gauna stipendijas, įskaitant LMTA Senato skiriamą stipendiją, ir valstybės paskolas mokesčiui už mokslą sumokėti, gyvenimo išlaidoms, dalinėms studijoms užsienyje pagal įvairias judumo programas. Už mokslą mokantiems studentams šis mokestis gali būti sumažintas, be to, LMTA suteikia kuo didesnę paramą studentų kūrybinei saviraiškai – apmoka kelionių į festivalius, konkursus, konferencijas išlaidas ir dalyvio mokestį.

LMTA palaiko glaudžius ryšius su darbo rinka, socialiniais dalininkais ir svarbiomis įmonėmis, bendradarbiauja su tarptautinėmis institucijomis, tačiau *Garso režisūros* programos studentų judumas vis dar yra labiau rimtas ketinimas nei išsipildžiusi realybė.

Patalpos, kurioje įgyvendinama ši programa, atitinka tik būtiniausius reikalavimus; patalpos, įranga ir specialieji ištekliai, pavyzdžiui, studijos, nėra tinkami ar pakankami, tad reikia skubiai juos pagerinti arba padidinti. Dabartinė padėtis kelia pavojų programos kokybei ir programos buvimui apskritai.

Iš esmės vertinimo grupė susidarė teigiamą įspūdį apie studijų programą *Garso režisūra* 612W37002, ir nors programos struktūrą bei įgyvendinimą ji vertina gerai, daugelis pirmiau nurodytų rekomendacijų turi būti neatidėliotinai vykdomos.

III. REKOMENDACIJOS

1) Akademija turi užtikrinti savo dėstytojams daugiau galimybių dalyvauti profesinio tobulėjimo veikloje, pavyzdžiui, vykdyti mokslinę ir tiriamąją veiklą, atnaujinti bendrąsias dalyko ir pedagogikos žinias bei įgūdžius. Svarbiausia, kad darbuotojai orientuotųsi į tarptautinę erdvę – dalyvautų konferencijose užsienyje ir lankytųsi užsienio institucijose.

2) Techninių priemonių turima labai nedaug, taigi jas reikia skubiai papildyti. Būtina daugiau lėšų skirti specialiesiems ištekliams, įskaitant pasenusios įrangos keitimą, ir padidinti jų prieinamumą studentams pratęsiant laiką, kada studentai gali jais naudotis. „Audiovizualinių menų industrijos inkubatoriaus" projekto dėka atlikti kai kurie patobulinimai, bet jie nepakankamai prieinami pirmosios pakopos studentams. Prieinamumas apsiriboja tik 40 proc. viso tam skirto laiko. Rekomenduojama papildyti kai kuriuos vietoje esančius išteklius, pavyzdžiui, skaitmeninio garso darbo stotis (DAW), įrangą, patalpas, studijas ir t. t.

3) Bibliotekoje yra mažai svarbių tarptautinių žurnalų; šiuos išteklius reikia papildyti.

4) Išsaugoti universiteto viziją, kaip argumentą laipsniškam naujų patalpų statybos planui.

5) Nors patobulinimai ir atlikti, LMTA turėtų ir toliau stengtis pritraukti užsienio akademikų, kad pagerintų dėstytojų kvalifikaciją, pažiūrų, idėjų ir koncepcijų sistemą.

6) Iki 2014 m. (kaip suplanuota) visiškai įgyvendinti IT (kokybės užtikrinimo) programą, siekiant patobulinti visas duomenų rinkimo sistemas, įskaitant vertinimus, ir išvengti mechaninio duomenų tvarkymo.

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Paslaugos teikėja patvirtina, jog yra susipažinusi su Lietuvos Respublikos baudžiamojo kodekso[1] 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)

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[1] Žin., 2002, Nr.37-1341.