STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vilniaus kolegijos
**STUDIJŲ PROGRAMOS *MUZIKINIS TEATRAS*
(valstybinis kodas – 653W41002)
VERTINIMO IŠVADOS**

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**EVALUATION REPORT
OF *MUSICAL THEATRE* (*state code – 653W41002*)
STUDY PROGRAMME**
at Vilnius College

Experts' team:

1. **Prof. dr. Jonathan Pitches (team leader)** *academic,*

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3. **Dr. Daniela Jobertova,** *academic,*

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Išvados parengtos anglų kalba
Report language – English

Vilnius
2015

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	*Muzikinis teatras*
Valstybinis kodas	653W41002
Studijų sritis	Menai
Studijų kryptis	Teatras ir kinas
Studijų programos rūšis	Koleginės studijos
Studijų pakopa	pirmoji
Studijų forma (trukmė metais)	Nuolatinė (3,5)
Studijų programos apimtis kreditais	210
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Teatro profesinis bakalauras
Studijų programos įregistravimo data	2012-05-18, Nr. SV6-19-1

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INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	*Musical Theatre*
State code	653W41002
Study area	Art studies
Study field	Theatre and film
Type of the study programme	College studies
Study cycle	first
Study mode (length in years)	Full-time (3,5)
Volume of the study programme in credits	210
Degree and (or) professional qualifications awarded	Professional Bachelor of Theatre
Date of registration of the study programme	18-05-2012, No. SV6-19-1

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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. Along with the self-evaluation report and annexes, the following additional documents have been provided by the HEI before, during and/or after the site-visit:

No.	Name of the document

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

The procedures of the external evaluation of Vilnius College Professional Bachelors study programme in Musical Theatre were initiated by the Centre for Quality Assessment in Higher Education of Lithuania nominating the external evaluation peer group identified below.

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For the evaluation of study programme the following documents have been considered:

- Law on Higher Education and Research of Republic of Lithuania;
- Procedure of the External Evaluation and Accreditation of Study Programmes;
- General Requirements of the First Degree and Integrated Study Programmes;
- Methodology for Evaluation of Higher Education Study Programmes.

The basis for the evaluation of the study programme is the Self-Evaluation Report (SER), prepared in 2014, its annexes and the site visit of the expert group to the Vilnius College on 16th April 2015.

The visit incorporated all required meetings with different groups: the appropriate administrative staff, staff responsible for preparing the self-evaluation documents, teaching staff, students of all years of study (there are no graduates yet) and stakeholders. The expert group evaluated various support services (classrooms, studios, library, computer facilities), examined students' examination materials, term papers, and various other materials. After the expert group discussions and additional preparations of conclusions and remarks, introductory general conclusions of the visit were presented. After the visit, the group met to discuss and agree the content of the report, which represents the expert team's consensual views.

Vilnius College (hereinafter – VK) is a state higher institution providing professional bachelor studies and developing applied research and professional arts. The institution was established in 2000. On January 1, 2012 the college was transferred into a public institution. VK consists of 7 faculties. The Faculty of Arts and Creative Technologies was established in 2013, merging the Faculty of Design and Technologies and the Faculty of Arts. The Faculty has an Administration Office, Archive, Faculty Library and the Office of maintenance service. The Faculties Self-Governance Institution is the Faculty Council. The following study programmes are implemented in the Faculty: Dance Pedagogy, Musical Theatre, Popular Music, Management of Cultural Activity, Apparel Design, Image Design, Coiffure Design, Clothing Technologies and Business. The range of different study fields provides an opportunity for the subjects from the different programmes to collaborate. The study programme of Musical Theatre was established in September 2012. It is the first external evaluation of this programme.

1.4. The Review Team

The review team was completed according *Description of experts' recruitment*, approved by order No. 1-01-151 of Acting Director of the Centre for Quality Assessment in Higher Education. The Review Visit to HEI was conducted by the team on *16th April 2015*.

1. **Prof. dr. Jonathan Pitches (team leader)** *University of Leeds, Chair in Theatre and Performance, School of Performance and Cultural Industries, United Kingdom.*

2. **Prof. dr. João Mário Grilo,** *New University of Lisbon, Professor of Social and Human Sciences Faculty, Portugal.*

3. **Assoc. Prof. Daniela Jobertová,** *Academy of Performing Arts, Head of the Department of Theory and Criticism, Czech Republic.*

4. **Assoc. Prof. Vida Kazragytė,** *Lithuanian University of Educational Sciences, Associate Professor of Arts Education Department, Lithuania.*

5. **Ms Renata Klimiato,** *student of Vilnius Gediminas Technical University study programme Multimedia Design.*

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

This new programme, with no graduates yet, grew out of a review of a Performing Arts study programme first launched in 2006 and revalidated in 2011. It positions itself as 'different to other acting and stage art study programmes' such as those in Klaipėda or the LMTA (p.7 of SER) in its focus on training musical theatre actors. Extensive research was undertaken between 2011 and 2012 of the current popularity of Musical theatre in the Lithuanian theatre industry, while preparing the new programme. It found that despite the global economic downturn, there was an increasing need for appropriately trained Musical Theatre actors in Lithuania (p.6). This view was robustly backed up by stakeholders from a wide range of cultural industries during the visit and from students on the programme. Indeed the aspiration was to help mould a new tradition of Musical Theatre in Lithuania, an aim which, given the enthusiasm of the Student body and the dedication of the staff is not unrealistic.

The aim of the programme is to 'prepare highly qualified musical theatre actors who are able to create and perform a role suitable for musical theatre performances and realise them in public' (p.7). This Aim is realised through 15 Learning Outcomes (hereinafter – LOs) considered first in terms of General and Professional competences and secondly mapped against the common descriptors: Knowledge, Research, Special competence, Social competence and Personal

competence. This mapping is persuasive and the Learning outcomes of sufficient number and articulation to address these five competences clearly. (There are some minor confusions moving from the first table [p.8] to the second [p.9] – for example LO 1.1 and 1.2 are swapped, LO 3.2 becomes 4.1). The extent to which the Programme can realise a move from separate skills to integrated skills, so the so-called 'triple threat' is very well articulated in the LOs and evident in the student experience. In broad terms, then, the programme name, content and qualification are compatible.

Both the Programme Aims and the learning outcomes are compliant with Lithuanian Qualifications Framework Level VI, the recognized First Cycle of Studies and the Bologna Qualification framework. Programme Aims and expected Learning outcomes are published on the AIKOS website, on College and Faculty websites and through a series of 'open door days' (p.10). The programme team also engage in a number of national festivals to facilitate communication between potential applicants and the lecturing faculty.

Strengths observed in this area are the extensive mapping of Aims to Learning Outcomes and the coherence which flows from such design; the genuine opportunities for interdisciplinary collaboration with other programmes and the palpable ambition of the programme team to meet the needs of students and social partners.

2.2. Curriculum design

The curriculum design of the Programme for Professional Bachelor's degree meets the legal requirements that regulate such studies. In scope it consists of 210 credits with a duration of 3 and a half years (requirement not more 210 credits) and is sufficient to ensure the achievement of the intended learning outcomes of the study programme. The General subjects of college level studies consist of 15 credits (requirement not less 15 credits); the subjects of the Study field consist of 144 credits (requirement not less 135 credits). Practices are allocated 30 credits (requirement not less 30 credits), the Final Project – 12 credits (requirement not less 9 credits). The subjects are organized evenly over the 7 study semesters, 30 credits in each semester. The number of subjects within a semester is 7 (requirement not more than 7). The minimum scope of the study subject is 3 credits (requirement not less 3 credits).

The curriculum is well-elaborated, coherent and based on the objectivity of the learning outcomes. The content of the curriculum is consistent with the type and level of the studies. There is coherence between the learning outcomes of the study programme and of the subjects as well as the among the assessment criteria used to determine the students' results at the end of

subjects' learning (SER, p. 9; Appendix 1). The ambition in founding a unique curriculum is realized first of all in the clear axes of subject groups needed to prepare the multifunctional artist of the Musical theatre (acting, language, movement, dance).

The order of the subjects is connected, subjects extend and complement each other's content, but their timetable is unusual. In semesters I-IV students learn Compulsory subjects of the Study field which introduce the fundamentals of mastery and allow students to gain practical skills. While during the final V-VI-VII semesters, students study General subjects, such as Business communication, Civil safety and ecology, Management of culture, Copyright and Neighbouring Rights and Music Theatre history (the one belongs to the Study field subjects) which present the contexts (SER, Table 6.). As was revealed at the Site visit such a range of subjects is partly justified. But it was felt that it was important that Music Theatre history needed to move to year one (a move which was already in hand) and in response to student feedback that English also be moved to a more appropriate moment earlier in the programme.

'Practices' open up a space for genuine collaboration within and across the disciplines and such opportunities are foreseen in descriptions of subjects (for instance collaboration, according to a model of musical theatre in Training Practice, Stage Practice I). From evidence garnered at the site visit it was clear that there are good foundations for such collaborations to occur. However, more specified planning of the collaborative team of teachers should take place in advance to support the realization of the Programme's intentions to educate an artist who "sings, acts and dances at the same high level".

The Subject Descriptions give thorough information about the topics and the themes underpinning the Programme. Each subject has a clearly different theme and the themes are thus not repetitive. A variety of study methods are reflected in the descriptions of subjects: public speech, role play, case study, video practical classes, lectures, seminars and student's individual work, practical projects, presentations, reflections and discussions. The list of the references of each subject is appropriate and covers the modern resources in the field. But the number of books copies in the library indicated is rather small (for example, 1-2 copies in p. 20-21; p. 40; no one – p.44). Relatedly, the Site visit confirmed that the model of musical theatre could profitably be expanded by including other forms of hybrid practice, for instance, cabaret and vaudeville as well as the other latest tendencies in this art.

The Final Project should be mentioned as a feature of commendable curriculum design. It consists of practical and written parts. For the practical part the student gives live and public performances of roles in a musical play. The written part constitutes the student's achievement portfolio encompassing his/her analysis of the artistic programme, collected evidence of participation in various artistic activities during the years of study, etc. During the visit the observed examples of the written parts proved very informative. Such construction of the Final Project meets the programme's aims, shows the interrelationship between demonstration of practical role performances and potential opportunities of work places. It is to be celebrated that performances are routinely watched by employers and stakeholders, who can provide the prospective artist with employment after graduation.

As the meeting with the employers showed, future expansion or specialization into music theatre technology, or small creative group management, can appropriately equip the students.

Strengths observed in this area are the clear and objective Learning Outcomes, adding to the coherence of the programme; the clear parameters for the Final Thesis and the creative opportunities for collaboration across Subjects. Weaknesses include the current 'upside-down' curriculum and the need find space for more collaborative planning for the course team across subjects within the programme.

2.3. Teaching staff

In what concerns staff composition, some confusion results from the main content of SER and its appendixes: SER mentions 29 teachers affiliated with the programme – a number confirmed by Appendix 2 –, but Appendix 3 only lists 23. SER also mentions that 21 of those teachers were employed after passing successfully a public competition (which, in the case of lecturers, includes an open lecture). Comparing the number of the teachers with the number and artistic specialization of the curriculum units, experts state that the teaching staff is sufficient in number to ensure the learning outcomes. Also, its repartition seems adequate to the diversity of specializations and their correspondent skills.

The recruitment policy of teaching staff seeks to contemplate an articulation between practical and theoretical knowledge and also some age diversity: between 24 to 64 years, with an average of 43,5 years and 29 years of artistic experience. Therefore, the sustainability of the Programme seems good, not only because of these numbers but also by the rate of teachers' turnover: SER indicates (p. 15) that for the period 2012-2014, 10 teachers left and 8 new were employed.

In terms of qualifications and artistic competences, teachers are qualified to ensure learning outcomes of their curriculum units. Teaching staff is very active artistically, as performers, choreographers, directors in different performances and artistic projects staged in Lithuania and abroad (more than 130 interventions are listed for the period 2012-2014). They are also engaged in qualification activities, which are appropriate for the subjects they teach and their artistic work.

No teaching quality assessment is properly indicated in the SER and the rate of scientific and/or methodological publications of teachers is rather low. Only one methodological work was published by a lecturer "Basic English of Performing Arts" and one educational book "The Chrestomathy of popular music" is mentioned in the SER. Nevertheless, the Programme seeks to monitor closely the qualification improvement of its teachers, namely through their participation in scientific practical conferences, internships and qualification improvement courses (Tables 8 and 9 of the SER). The assessment team felt, however, that the Programme could benefit from a more structured policy in this field. In fact, it was observed that some of these numbers, particularly those which indicate a rapid rotation and turnover of teachers in the Programme are mainly due to a system of quite loose links of the teaching staff to the Programme as a whole, whose intelligibility is not sufficiently clear.

The relationships of teachers with the programme are at times precarious and too much is determined by the sole and specialized artistic capacities of each member of staff. The ensemble of teaching staff is not sufficiently organized and teacher's workload is often determined by the punctual needs of each student to fulfil her / his practical needs in terms of artistic creation and theatrical public presentations.

Periodic public presentations seem moreover appeared to be a decisive element in the assessment of students and of teachers; as some of the teachers affirmed during the visit, there (on stage) "everybody can see" (that is to say, "everybody" can judge about the quality of the work effectively produced). The assessment team felt that this public "referendum" was not sufficiently formal as an assessment system, and threatened to challenge what should be the priorities of a school - to prepare young artists not only to the exercise of their art but also to provide them with a set of critical tools and skills.

In summary, in its present state, the assessment team felt that the staffing of the programme was too inorganic and potentially fragile and measures are needed to implement an effective "scholarly system", namely in what concerns: 1) collaborative planning for the course team across subjects within the programme, 2) stabilization of staffing with a more permanent affiliation and commitment with the programme, 3) reinforcement of clear forms of assessment, which must be more independent from the eventual success of public representations.

2.4. Facilities and learning resources

Following a modernisation project in 2014, students are now mainly housed and taught in a series of spaces in one location (82 Didlaukis Str). These include study spaces, studios, training spaces, a dance hall and a concert hall. The number and appropriateness of these spaces was a little unclear in SER with the assessment of 'Weaknesses' paragraph recognizing challenges for timetabling, given that one of the main performance spaces is in another location and faculty (p.21). The site visit confirmed that there are clear and feasible plans for the renovation of the Concert Hall as one solution to these problems and a well thought out strategy for moving an external agency out of the buildings to exploit another 600m^2 of space. Staff were well informed and working together effectively to realise these plans.

Practical classes are timetabled in specialised training rooms and these are sufficient in number and in technical specification for the needs of the programme. These rooms are made available after class time for private self-study along with a number of computer workstations linked via a wireless network. The availability of computer workstations to students appears to be about one station for every 10 students (69 for 615 students studying in the Faculty of Arts and Creative Technologies). As the number of students is growing, there are plans to expand IT support.

Learning resources include book stock, sheet music, electronic documents, e-journals, CDs and DVDs. Subscription to appropriate newspapers and magazines is evident, including a number of international publishing houses. Faculty Librarian personnel are actively involved in enhancement of the programmes' learning resources and there are good quality books and journals in sufficient numbers for the delivery of the programme. A Moodle platform to support students' studies is used, and students reported their use of and satisfaction with this facility.

Resources extend to external study and training practices, organised at the Lithuanian National Opera and Ballet Theatre and the Lithuanian state Drama Theatre. The nature and extent of the

industry experience for the students operating within these other professional spaces was clear and impressive, with opportunities for students throughout their studies.

Strengths observed for this section were the clear and well-thought through plans for further consolidation of resources onto the one campus and the intelligent use of current investment monies (from European Social Funds) to enhance the student experience. Weaknesses were the current split-site provision and the perceived challenges for a rising student population.

2.5. Study process and students' performance assessment

Student admissions stand at 13 new entrants on average every year. The structure of the enrolment examination and all the tasks for each round are understandable and conform to Lithuanian admission regulations. The performance of these tasks has strict criteria for evaluation.

There are a number of ways for disseminating information about the study programme (for instance word of mouth recommendation by well-known teachers and students' public). Preparatory studies are offered for the person wishing to enrol in the study programme.

Taking evidence together from the SER and the visit, the Acting study programme is coherent and provides the necessary conditions for the provision of the programme and the achievement of its learning outcomes.

Most of the students' practical activity is based on participation in Lithuanian events. Students are clearly inspired by teachers and their study programme to create a Musical Theatre culture in Lithuania. They perform a number of musical performances in the College and in several stakeholders' theatres. Students participate in projects abroad as well (performances in Netherlands, Erasmus+, etc.). Stakeholders are demonstrably interested in integrating students into their respective working environments.

The Faculty cooperates with 8 higher education institutions from different countries. During the period of 2012-2014, three students used the international mobility programme for partial studies. A significant number of students are interested and prepared to study abroad in the coming years.

Students may be granted for their activity, achievements in studies and participation in VK artistic and sport collectives. All willing students are provided with a possibility to live in dormitory.

Students are informed about the structure of subjects, requirements and deadlines during the first meetings with teachers. Evaluation criteria are announced on the VK website and Bulletin boards of the Faculty. A cumulative score formula is individualised for each subject. There is a strong communication between students and staff, and a very good balance of formal and informal feedback as well.

The first graduates from the Programme will complete their studies in 2015. The students are invited to participate in different artistic projects before their graduation from the studies, a tangibly beneficial opportunity for their future careers. 4 students are already employed in the Youth Musical Theatre.

The one priority for further development identified in the SER is cooperating and developing formal partnerships with 'foreign universities' (p.11), consonant with the ambition and outward facing character of the degree programme. Students were well aware of the opportunities for International engagement and did not report unnecessary obstacles to exploiting these, in terms of the curricula at VK.

Strengths of this area are the enthusiasm and aspiration of the student body; the mastery and control of the English language by many students; students' interest and ability to implement the aims of the study programme; the strong communication between students and staff both formal and informal.

2.6. Programme management

In order to enhance the Quality culture of its programmes, Vilnius College points out the individual responsibility of each member of the academic community as its most important aspect. Still, the strong engagement and investment of the whole management of the College in constant improvement of the programme is clear. Two key documents determine the quality policy and procedures: the VK Quality Manual and the Description of the Procedure of Internal Quality Evaluation of Vilnius College Activities. These documents are not available in English, but both the SER and the site visit gave a relatively clear idea of the main principles of the system, which should be cyclical evaluation and benchmarking.

Apart from regular Higher Education institution bodies, such as Administrative Board or Academic Council, Vilnius College has a Studies Quality Council which implements the Quality culture throughout the school; both faculties are represented in the Council as its members. Self-evaluation reports are embedded at all academic levels: they are written every year by teachers themselves, by departments and by faculties. Apart from this regular quality procedure, other committees appear to exist: for example, the SER mentions "committees on qualification improvement", but unfortunately, no further information about their status, function and the frequency of their meetings can be found and the site visit did not provide the expert team with relevant details. The role of each committee dealing with the staff qualification should be clearly defined, especially given the fact that the personal policy at Vilnius College presents some flaws which might threaten the sustainability and the coherence of the programme (especially the lack of clarity as far as the staff turnover and the proportion of full-time/part-time and internal/external teachers are concerned). The teacher´s assessment should have clearer rules and a person´s pedagogical achievement as *teacher*, not *theatre director*, should be assessed.

On the other hand, the role and the functioning of Programme Committees (Programme Committee of Musical Theatre in the present case) seem to be quite clear. Its 6 members meet regularly at least twice a year; the committee present their comments during department meetings and report about the department´s activities to the Dean. The SER points out that all procedures are described in internal college documents, and all decisions are documented in orders, reports, protocols, minutes of meetings, statistics etc. Similarly, data are regularly collected and analysed at Vilnius College; nevertheless, as the Musical Theatre Programme was established in 2012, no relevant time series are available so far, except for data of competitive grades (entrance exams) and their coherence with studies achievement of the applicants/students.

The site visit showed clearly that the management at all levels has a strategic vision of the future development of the programme, that it takes seriously the needs of the profession and of the cultural milieu of the country; the idea of creating Lithuanian musical theatre as a place for the development of quality entertainment was mentioned during the site visit as an important challenge for the College. The management also seems open to innovation within the study programme, and willing to listen to the voice of students and stakeholders. In fact, the expert team was impressed by the ability of students to articulate their expectations and also their possible contribution to future development of the programme, and recommends the management to involve the student body even more in the processes. Student´s feedback is

collected both through questionnaires and through open discussions between students and teachers; there seems to be a reasonable balance between the two approaches, which should be maintained.

As far as internationalization is concerned, it should become one of the strategic priorities for the programme management. The site visit showed that students look often themselves for mobility opportunities (mostly artistic projects), despite the relatively well functioning international department. Given the skills students should acquire during their studies (including their language skills), they can easily become employable on the European market, but they should have previous benchmarking experience. It is therefore important for the College to look for more diverse institutional cooperation, because the declared "unique" character of the programme cannot automatically guarantee its quality. As benchmarking is pointed out as one of the main criteria of the quality system, it should not be based only on the number of employed graduates, but also on comparison with relevant foreign schools. The management should therefore be more proactive in opening partnerships and enlarging the scope of cooperation, which is, at present, centred on one person and institution abroad.

The role of stakeholders is again underlined as crucial for the programme. It is clear that the programme was designed as a result of a serious analysis of the market, and certainly after thoughtful evaluation of its feasibility. The stakeholder community is positive about the programme and even enthusiastic at the idea of versatile graduates with multiple skills. The expert team appreciated the diversity of social partners met during site visit (not only theatre directors, but also organizers of public events, television professionals) and strongly recommends the management to listen to their suggestions while redesigning or renewing the programme (for instance the implementation of technology subjects into the curriculum).

2.7. Examples of excellence *

The team observed exceptional levels of student commitment, inspiration and involvement in the programme, manifestly connected to the environment established by management and by the teaching teams.

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III. RECOMMENDATIONS

1. To continue to build international agreements and market them effectively to students.

2. To find space for more collaborative planning for the course team across subjects within the programme and to see it as part of an organic process of curriculum development.

3. To find and secure a stable base of staffing and an appropriate balance of part-time and full-time tutors in a forward thinking staffing strategy.

4. To ensure clarity of assessment and appropriate procedures for the assessment of staff performance, reducing the reliance on student work as the number one criterion of success.

5. To expand the theoretical models of musical theatre to include other forms of hybrid practice, for instance cabaret.

6. To consider a programme of methodological guidance for incoming teachers, supporting their teaching and ensuring institutional 'memory' is not lost.

7. To reverse the timetable peculiarities, moving English and Music Theatre History to year one (reported to the team as already in hand).

8. To consider the future expansion or specialisation of the programme into Music Theatre Technology to appropriately equip the students and to satisfy stakeholder needs and future aspirations.

IV. SUMMARY

Vilnius College's new programme in Musical Theatre grew out of a review of a Performing Arts study programme first launched in 2006 and revalidated in 2011. As such it has no graduates yet. It positions itself as 'different to other acting and stage art study programmes' such as those in Klaipėda or the LMTA (p.7 of SER) in its focus on training musical theatre actors. Extensive research was undertaken between 2011 and 2012 of the current popularity of Musical theatre in the Lithuanian theatre industry, while preparing the new programme. It found that despite the global economic downturn, there was an increasing need for appropriately trained Musical Theatre actors in Lithuania (p.6). This view was robustly backed up by stakeholders from a wide range of cultural industries during the visit and from students on the programme. Indeed the aspiration was to help mould a new tradition of Musical Theatre in Lithuania, an aim which, given the enthusiasm of the Student body and the dedication of the staff is not unrealistic.

The curriculum is well-elaborated, coherent and based on the objectivity of the learning outcomes. The content of the curriculum is consistent with the type and level of the studies. There is coherence between the learning outcomes of the study programme and of the subjects as well as the among the assessment criteria used to determine the students' results (SER, p. 9; Appendix 1). The ambition in founding a unique curriculum is realized first of all in the clear axes of subject groups needed to prepare the multi-functional artist of the Musical theatre (acting, language, movement, dance). The order of the subjects is connected, subjects extend and complement each other's content, but their timetable is unusual. As was revealed at the Site visit such a range of subjects is partly justified. But it was felt that it was important that Music Theatre History needed to move to year one (a move which was already in hand) and, in response to student feedback, that English also be moved to a more appropriate moment earlier in the programme. As the meeting with the employers showed, future expansion or specialization into Music Theatre technology, or small creative group management, can appropriately equip the students.

One priority for further development (identified in the SER) is cooperating and developing formal partnerships with 'foreign universities' (p.11), consonant with the ambition and outward facing character of the degree programme. Students were well aware of the opportunities for International engagement and did not report unnecessary obstacles to exploiting these, in terms of the curricula at VK.

Teachers are very active artistically, as performers, choreographers, directors in different performances and artistic projects staged in Lithuania and abroad. They are also engaged in qualification activities, which are appropriate for the subjects they teach and their artistic work. No teaching quality assessment is properly indicated in the SER and the rate of scientific and/or methodological publications is rather low. Nevertheless, the Programme seeks to monitor closely the qualification improvement of its teachers, namely through their participation in scientific practical conferences, internships and qualification improvement courses (Tables 8 and 9 of the SER).

The relationships of teachers with the programme are at times precarious and too much is determined by the sole and specialized artistic capacities of each member of staff. The ensemble of teaching staff is not sufficiently organized and teacher's workload is often determined by the punctual needs of each student to fulfil her/his practical needs in terms of artistic creation and theatrical public presentations.

In its present state, the assessment team felt that the staffing of the programme was too inorganic and potentially fragile and measures are needed to implement an effective "scholarly system", namely in: 1) collaborative planning for the course team across subjects within the programme, 2) stabilization of staffing with a more permanent affiliation and commitment to the programme, 3) reinforcement of clear forms of assessment, which must be more independent from the eventual success of public representations.

Strengths observed for Resources were the clear and well-thought through plans for further consolidation of resources onto the one campus and the intelligent use of current investment monies (from ESF) to enhance the student experience. Weaknesses were the current split-site provision and the perceived challenges for a rising student population.

The first graduates from the Programme will complete their studies in 2015. The students are invited to participate in different artistic projects before their graduation from the studies, a tangibly beneficial opportunity for their future careers. 4 students are already employed in the Youth Musical Theatre. Clear strengths in the area of students' study process are: the enthusiasm and aspiration of the student body; the mastery and control of the English language by many students; students' interest and ability to implement the aims of the study programme; the strong communication between students and staff both formal and informal. There were no perceived weaknesses.

The site visit showed clearly that the Programme management at all levels has a strategic vision of the future development of the programme and that it takes seriously the needs of the profession and of the cultural milieu of the country. The management also seems open to innovation within the study programme, and willing to listen to the voice of students and stakeholders. In fact, the expert team was impressed by the ability of students to articulate their expectations and also their possible contribution to future development of the programme, and recommends the management to involve the student body even more in the processes.

V. GENERAL ASSESSMENT

The study programme *Musical Theatre* (state code – 653W41002) at Vilnius College 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	4
2.	Curriculum design	3
3.	Teaching staff	2
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	4
6.	Programme management	3
	Total:	**19**

*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:	Prof. dr. Jonathan Pitches
Grupės nariai: Team members:	Prof. dr. João Mário Grilo
	Dr. Daniela Jobertova
	Doc. dr. Vida Kazragytė
	Ms Renata Klimiato

Studijų kokybės vertinimo centras

VILNIAUS KOLEGIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS
MUZIKINIS TEATRAS **(VALSTYBINIS KODAS – 653W41002) 2015-06-25**
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-174 IŠRAŠAS

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VI. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus kolegijos studijų programa *Muzikinis teatras* (valstybinis kodas – 653W41002) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	4
2.	Programos sandara	3
3.	Personalas	2
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	4
6.	Programos vadyba	3
	Iš viso:	**19**

* 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)

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IV. IŠSKIRTINĖS KOKYBĖS PAVYZDŽIAI

Ekspertų grupė pastebėjo ypatingą studentų atsidavimą, užsidegimą ir įsitraukimą į studijų programą, kas neabejotinai yra vadybos ir dėstytojų nuopelnas.

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V. SANTRAUKA

Vilniaus kolegijoje vykdoma nauja studijų programa *Muzikinis teatras* atsirado atlikus studijų programos *Atlikimo menas*, pradėtos 2006 metais ir iš naujo patvirtintos 2011 m., vertinimą. Baigusiųjų šią programą dar nėra. Ji apibūdinama kaip „išsiskirianti iš kitų vaidybos ir scenos meno studijų programų", pvz., vykdomų Klaipėdoje arba LMTA (SS 7 p.), nes ji sutelkta į muzikinio teatro aktorių rengimą. Rengiant šią naują programą 2011–2012 m. laikotarpiu atlikti išsamūs muzikinio teatro Lietuvos teatro srityje populiarumo tyrimai. Nustatyta, kad, nepaisant pasaulinio ekonomikos nuosmukio, tinkamai parengtų muzikinio teatro aktorių Lietuvoje poreikis didėja (6 p.). Tokiai išvadai tvirtai pritarė įvairių kultūros pramonės sričių socialiniai dalininkai per apsilankymą ir programos studentai. Iš tiesų buvo siekiama padėti formuoti naują muzikinio teatro Lietuvoje tradiciją. Šis tikslas, atsižvelgiant į studentų organizacijos entuziazmą ir dėstytojų atsidavimo lygį, nėra nerealus.

Studijų turinys parengtas gerai, nuoseklus ir pagrįstas studijų rezultatų objektyvumu. Jis atitinka studijų rūšį ir lygį. Studijų programos ir dalykų studijų rezultatai susieti, taip pat suderinti su vertinimo kriterijais, naudojamais studentų pasiekimams nustatyti (SS, 9 p.; 1 priedas). Siekis sukurti unikalią studijų programą visų pirma realizuotas aiškiai nustačius dalykų grupių kryptis, kurių reikia daugiafunkciam muzikinio teatro atlikėjui parengti (vaidyba, kalba, judėjimas, šokis). Dalykų tvarka susieta, dalykų apimtis plečiama, jie papildo vienas kito turinį, tačiau tvarkaraštis neįprastas. Per apsilankymą išsiaiškinta, kad toks dalykų diapazonas pateisinamas iš dalies. Tačiau manoma, kad yra svarbu dalyką *Muzikos teatro istorija* perkelti į pirmuosius metus (jau vykdoma), taip pat, atsižvelgiant į studentų atsiliepimus, anglų kalbos dalyką perkelti ir dėstyti anksčiau. Susitikimas su darbdaviais parodė, kad studentams gali būti naudingas išplėtimas ateityje ir specializacijos *Muzikinio teatro technologija* ar mažos kūrybinės grupės valdymo sukūrimas.

Vienas iš tolesnės plėtros prioritetų (nustatytų SS) – bendradarbiauti ir kurti formalią partnerystę su užsienio universitetais (11 p.), kas atitiktų šios studijų programos laipsnio ambicijas ir tarptautiškumo siekį. Studentai gerai žino tarptautinio bendradarbiavimo galimybes ir nenurodė kliūčių, trukdančių jomis pasinaudoti, kalbant apie VK studijų turinį.

Dėstytojai yra labai aktyvūs menininkai – atlikėjai, choreografai, režisieriai, dirbantys įvairiuose pasirodymuose ir meniniuose projektuose Lietuvoje ir užsienyje. Jie taip pat užsiima kvalifikacijos tobulinimo veikla, kuri tinka jų dėstomam dalykui ir meninei veiklai. SS nėra

aprašytas dėstymo kokybės vertinimas, o mokslinių ir (arba) metodinių leidinių skaičius gana mažas. Nepaisant to, programoje siekiama atidžiai stebėti dėstytojų kvalifikacijos tobulinimą, t. y. fiksuojama, kaip jie dalyvauja mokslinėse praktinėse konferencijose, stažuotėse ir kvalifikacijos tobulinimo kursuose (SS, 8 ir 9 lentelės).

Dėstytojų ryšys su šia studijų programa kartais abejotinas, pernelyg daug lemia kiekvieno darbuotojo vieninteliai ir specializuoti meniniai gebėjimai. Dėstytojų kolektyvas nėra pakankamai organizuotas, jų darbo krūvį dažnai lemia kiekvieno studento tikslus poreikis atitikti jo (jos) praktinius poreikius, susijusius su menine kūryba ir teatro viešais pristatymais.

Ekspertų grupė pajuto, kad programos personalas kol kas pernelyg svetimas ir galbūt trapus, todėl reikia imtis priemonių įgyvendinti veiksmingą mokslinę sistemą, t. y. 1) bendradarbiauti sudarant programos dalykus dėstančių dėstytojų komandą, 2) sutvirtinti personalą, užtikrinant daugiau nuolatinių narių ir įsipareigojimą vykdyti programą, 3) stiprinti aiškias vertinimo formas, kurios būtų mažiau priklausomos nuo galimo viešų pasirodymų sėkmės.

Pastebėtos išteklių stiprybės: aiškūs ir gerai apgalvoti planai toliau stiprinti išteklius vienoje teritorijoje ir sumanus dabartinių investicinių lėšų (iš ESF) naudojimas gerinant studentų patirtį. Silpnybės: programa vykdoma ne viename pastate, pastebėta, kad kyla iššūkis didinti studentų skaičių.

Pirmieji programos absolventai studijas baigs 2015 metais. Studentai studijų laikotarpiu kviečiami dalyvauti įvairiuose meno projektuose, tai yra apčiuopiama nauda kalbant apie ateities karjeros galimybes. 4 studentai jau dirba Jaunimo muzikiniame teatre. Nustatytos šios aiškios studentų studijų proceso stiprybės: studentų organizacijos entuziazmas ir įkvėpimas, meistriškas daugelio studentų anglų kalbos mokėjimas, studentų susidomėjimas ir gebėjimas pasiekti studijų programos tikslus, stiprus formalus ir neformalus studentų ir dėstytojų bendravimas. Nepastebėta jokių silpnybių.

Vizito metu įsitikinta, kad programos vadovybė visuose lygmenyse turi strateginę viziją dėl programos plėtros ateityje ir rimtai atsižvelgia į profesijos poreikius bei šalies kultūros aplinką. Vadovybė atvira studijų programos naujovėms ir noriai įsiklauso į studentų ir socialinių dalininkų nuomonę. Iš tiesų ekspertų grupė buvo sužavėta studentų gebėjimu išreikšti savo lūkesčius ir jų galimu indėliu plėtojant programą ateityje ir rekomenduoja vadovybei įtraukti studentų atstovus į dar daugiau procesų.

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III. REKOMENDACIJOS

1. Toliau sudarinėti tarptautinius susitarimus ir juos aktyviai siūlyti studentams.

2. Užtikrinti aktyvesnį įvairius dalykus dėstančių dėstytojų bendradarbiavimą planuojant programą, kad jis taptų studijų turinio kūrimo organinio proceso dalimi.

3. Sukurti ir užtikrinti tvirtą personalo bazę ir garantuoti tinkamą visu ir ne visu etatu dirbančių dėstytojų pusiausvyrą svarstant šiuolaikišką personalo strategiją.

4. Užtikrinti dėstytojų vertinimo aiškumą, atitinkamas jų veiklos vertinimo procedūras ir taip sumažinti priklausomybę nuo studento darbo, kaip svarbiausio sėkmės kriterijaus.

5. Išplėsti muzikinio teatro teorinius modelius įtraukiant kitas hibridinės praktikos formas, pavyzdžiui, kabaretą.

6. Apgalvoti atvykstančių dėstytojų metodinių rekomendacijų programą, kuri padėtų jiems dėstyti, ir užtikrinti, kad nebūtų prarandama institucinė atmintis.

7. Pakeisti studijų tvarkaraštį ir anglų kalbos bei muzikinio teatro istorijos dalykus perkelti į pirmuosius metus (ekspertams pranešta, kad jau vykdoma).

8. Apsvarstyti programos išplėtimą ar specializaciją ateityje ir pavadinti ją Muzikinio teatro technologijos, siekiant užtikrinti studentams tinkamą studijų vykdymą, patenkinti socialinių dalininkų poreikius ir ateities siekius.

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Vertėjos rekvizitai (vardas, pavardė, parašas)

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