SKVC

STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Lietuvos muzikos ir teatro akademijos
STUDIJŲ PROGRAMOS *KINO DRAMATURGIJA*
(valstybinis kodas – 612W43002)
VERTINIMO IŠVADOS
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EVALUATION REPORT
OF *SCREENWRITING* (*state code – 612W43002*)
STUDY PROGRAMME
at Lithuanian Academy of Music and Theatre

Experts' team:

1. **Prof. dr. Jan Lindvik (team leader)** *academic,*

2. **Mr Mika Ritalahti,** *academic,*

3. **Dr. Hana Krejci,** *academic,*

4. **Doc. dr. Rūta Mažeikienė,** *academic,*

5. **Mr Gytis Valatka,** *students' representative*.

Evaluation coordinator – Mrs Eimantė Bogdan

Išvados parengtos anglų kalba
Report language – English

Vilnius
2015

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	*Kino dramaturgija*
Valstybinis kodas	612W43002
Studijų sritis	Menai
Studijų kryptis	Teatras ir kinas
Studijų programos rūšis	Universitetinės studijos
Studijų pakopa	pirmoji
Studijų forma (trukmė metais)	Nuolatinė (4)
Studijų programos apimtis kreditais	240
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Kino bakalauras
Studijų programos įregistravimo data	2009-08-17

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INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	*Screenwriting*
State code	612W43002
Study area	Art Studies
Study field	Theatre and film
Type of the study programme	University studies
Study cycle	first
Study mode (length in years)	Full-time (4)
Volume of the study programme in credits	240
Degree and (or) professional qualifications awarded	Bachelor of Film
Date of registration of the study programme	17-08-2009

CONTENTS

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 Lithuanian Academy of Music and Theatre (hereinafter – LMTA) is a well-established and respected institution. The mission of the Academy is to train highly qualified professionals in music, theatre, film, and multimedia art. There are two faculties in the Academy: the Faculty of Music and the Faculty of Theatre and Film. The Faculty of Theatre and Film consists of 4 departments: the Departments of Film and Television, Art History and Theory, Dance and Movement, Acting and Directing; as well as Art Management Division. The delivery of the programme concerned, is coordinated by the Department of Film and Television.

The Faculty of Theatre and Film delivers 15 first-cycle (bachelor) and second-cycle (master) study programmes and doctoral studies in art area, in the field of Theatre and Film.

This is the first external evaluation of the study programme *Screenwriting*.

Following analysis of the Self-Evaluation Report (hereafter named SER) and its appendixes, the Review Team, (hereafter named RT) made its visit to the LMTA in respect of the BA Screenwriting, Wednesday 13th and Thursday 14th of May 2015. The meetings involved the following groups:

 i)   Senior Administration Staff
 ii) Staff responsible for the preparation of the SER
 iii) Teaching Staff
 iv) Students
 v)   Alumni
 vi) Social Partners

Site visits to resources available to the students were conducted during the course of the two days and a selection of Theses and Final Project works of the students were viewed. The team did not visit The Incubator physically, but LMTA showed photos of the facilities.

1.4. The Review Team

The review team (hereinafter – RT) 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 13-14th May 2015.

1. **Prof. dr. Jan Lindvik (team leader)** *Professor at Norwegian Film School, Norway.*
2. **Mr Mika Ritalahti,** *former Head of the department at Aalto University, School of Art and Design, Department of Film and Scenography; producer / managing director at Silva Mysterium, Finland.*
3. **Dr. Hana Krejci,** *Assistant Professor of Theatre management and stage technology and management department, Theatre Faculty at Janáček Academy of Music and Performing Arts in Brno, Czech Republic.*
4. **Doc. dr. Rūta Mažeikienė,** *Associate professor of Theatre Studies Department, Vice-dean of the Faculty of Arts at Vytautas Magnus University, Lithuania.*
5. **Mr Gytis Valatka,** *doctoral student at Vilnius University study programme Historical Sociology, Lithuania.*

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

The media industry in Lithuania is developing fast. As part of the European developing financing market, Lithuania has introduced a new tax incentive scheme. This will probably attract more foreign productions in Lithuania and has an impact on the growth of film and media industry in Lithuania. This will mean more job opportunities for the professionals but also more domestic productions. These productions need professionals to work with.

The tradition of producing film in Lithuania has been author-driven, where the director writes the script. A representative of the Lithuanian Film centre told the RT, that an analysis of Lithuanian films has proven the screenplay to be the weakest link in the production. This was one of the reasons why a special programme of screenwriting was established in 2009. However, the traditions change slowly and the screenwriters are not appreciated enough. The programme aims and learning outcomes are based on the needs of the labour market and public demand.

The aim of the screenwriting study programme is defined as to focus on training specialist in the area of art, i.e. being the screenwriter. This aim includes variety of specializations; feature films, television, multimedia and also advertising. The definition seems quite traditional and even a bit old fashioned. The programme aim and learning outcomes are consistent with the level of studies and the qualification. The programme's name and its intended learning outcomes are compatible.

The role of a screenwriter is in constant change, which is enabled by this wide and a bit general definition. The study programme should define what it includes in the area of screenwriting. Does it cover also the most recent area of writing, such as cross media or crowd sourcing? And if so, how does it see the role of the screenwriter in those. The screenwriting study programme would benefit from the definition while developing the curriculum to meet the needs of the future. By including more profoundly the most recent forms of the screenwriting in the curriculum the study programme would get an advantage while positioning itself on the international film school field.

The programme breaks down the aim into five main categories; (1) the knowledge, (2) research abilities, (3) special abilities, (4) social abilities and (5) personal abilities. This is according the Academy standards. The programme aim does not differ much on the corresponding aims of the other study programmes in the department. The programme aims and learning outcomes are available on the website of Academy. The Academy participates in study exhibitions held in Lithuania and abroad where the information of the programme is provided to the possible entrants.

The intended learning outcomes are generally well defined and achievable. They are based on the expected skills necessary for a screenwriter to succeed in his or hers profession. However, some of the learning outcomes are too generally defined. In the course "Introduction into Film Dramaturgy" one of the learning outcomes is "(the student is expected:) to be able to write screenplays, teleplays, and multimedia scripts of different genre and volume." This is almost the same as the aim of the whole programme, so the intended learning outcome of the course should be narrowed to a more specific aim.

Trained screenwriters are needed in the Lithuanian film industry. The study programme is the only programme where screenwriters of such high level are trained in Lithuania. There are some other courses at other University or Colleges, which specialize on more generic creative writing.

The programme of screenwriting is one part of the Academy's five other study programmes in the field of theatre and film. The combination allows an interaction between different study programmes and contributes to a creative atmosphere in the department of all programmes. This is also important due to the nature of film-making. It is always done in close connection to the fellow artists. The co-operation between departments and faculties should be encouraged.

The rapid changes in the area of film and television, like digitalization and changes in the production processes has an impact on the screenwriting too. The study programme should react on those changes. The need for new skills, like cross media writing or crowd sourcing, should be addressed properly.

In Lithuanian film industry there seems to be a strange negative attitude towards job opportunities in television. The television is considered to be kind of "lower class media" compared to feature films. However, amongst the younger generation, this attitude is changing. The study programme can have an important role in this change by educating talented writers who, through their works, will be able to confirm the importance of talented screenwriters have in advancing the culture and society.

2.2. Curriculum design

The curriculum meets the legal requirements specified in the Descriptor of General Requirements for First-Cycle Degree and Integrated Study Programmes approved by Order No V-501 of the Minister of Education and Science of the Republic of Lithuania. The programme is not divided in modules. The duration of the study programme is 4 years (8 semesters, 30 credits each), 240 ECTS altogether. The overall compilation of the study subjects is evenly spread and there is no unnecessary repetition. The content of the subjects is consistent with the BA level screenwriting studies.

During the site visit the RT was introduced to the idea of perhaps opening a new study programme for screenwriting MA. One would expect a MA programme to have a more research related focus than a BA programme. To prepare students to continue second cycle studies, it is advised to revise the positioning of the research related studies in the curriculum. The study subjects with the intended learning outcome of research abilities are taught only on the first and third year. The study programme should consider adding research related studies in the last year's studies as well.

All the studies with the intended learning outcomes of social abilities are positioned in the first year. This is useful for the educational purposes, so that the student will be able to perform the educational tasks of the group work in the study programme. If this part of the education would be postponed later, it might be useful for the students when preparing for the life after school.

The study programme uses a variety of methods to achieve the intended learning outcomes, like individual creative work with the teacher, creative classes and team work. These methods are highly relevant. The study programme has recognized the importance of individual work of a student and teacher. The aim is to reveal individual strengths of each student. During site visit the students confirmed that they were felt that sufficient emphasis was put on the individual studies in the curriculum.

The study programme implies and expresses a clear understanding of the complete process of screenwriting. The students are encouraged to find their own voice of storytelling. They are having a possibility to concentrate on genres they find more suitable to themselves; i.e. if the student is not feeling comfortable on writing comedy he/she is not forced to do this.

The study programme has defined widely the area of the screenwriting. This wide definition means teaching various special writing skills, like feature films, television, multimedia and advertising. Although, it is important to give students different kind of writing skills to prepare them for the demands of the working life, it is also vital for the study programme to ensure that enough emphasis are put on the education of the feature film writing. Writing of a complete feature film screenplay is demanding. The content of the programme is updated to meet the requirements of today's business and labour market needs.

One of the learning outcomes of the "Screenplay of Feature-length Film" is "to have several fully completed screenplays" which is quite a demanding outcome compared to the 12 credits. During the site visit the teachers of screenwriting corrected the learning outcome to be: "to have a first draft of a screenplay", which is achievable.

The RT considers broadening the scope of the programme to include scriptwriting for television (including new ways of delivering programming e.g. Netflix) in addition to film in the study programme. During the site visit the stakeholders from TV confirmed that a need for writers in the TV business should be addressed. The RT would like to address a similar advice regarding writing cross media and crowd sourcing. There was a clear awareness among the teachers for this, but it should be articulated in a clearer way in the curriculum.

The students and alumni the RT met, suggested that more elective studies should be included in the curriculum. For the students it was not clear which elective studies they can choose. Also adding subjects in general psychology was a clear wish from the two groups.

The stakeholders expressed their concern for the graduate's skills for pitching and for better understanding of structural issues. The students should be trained to write log lines and pitches. Some of the stakeholders also pointed out that the graduates were unprepared to receive feedback on their screenplays. The study programme should address this.

2.3. Teaching staff

There are 22 teacher listed of whom 16 are the study field teachers. All the teachers have more than five years of practical experience. Half of them have more than 25 years of practical experience. Ten teachers out of the 16 are working full time. Six teachers are teaching general subjects. Five study field teachers and four teachers in general subjects have a doctoral degree. Two lecturers and one assistant are teaching screenwriting. The qualification and number of the teaching staff meets the legal requirements and is adequate to ensure the achievement of the intended learning outcomes.

The teaching staff consists of active artists and researchers. All the art teachers in the department are active practitioners of art and most of them are recognised artists. The screenwriting courses are taught by experienced writers with more than five years of experience in the teaching.

The compilation of the teaching staff includes both scientific and artistic expertise. Half of the teaching staff are 50 years of age or older. The youngest teacher in the department is 32 and the oldest 65. There is sufficient number of teachers in the study programme to ensure the proper student / teacher ratio, partly due to the small number of students.

Since 2010, three new staff member have been engaged in the teaching process; one started in 2010, one in 2011 and one in 2014. Three full-time - teachers started in 2009. Anyhow most of the teachers have worked for the study programme quite a long time. Some of the teachers have worked for the department 15 years or even more. The staff combination is good, it has both experience and new comers.

Due to the rapid progress in the area of film and television the study programme should pay attention to the teachers' ability to teach the most recent forms of writing or consider the use of international teachers to develop the study programme to meet the requirements for future demands in this area.

From the meeting with the teachers the RT was told that none of them had concern about the workload, but seemed committed to the teaching. The academy has a sabbatical leave procedure to ensure that the teachers can develop and update themselves in their profession as teachers or artists. However, the teachers have not so far used this possibility widely. The RT asked about this being a problem, but was ensured that it is not.

In 2013-2014 and 2012-2013 four teachers of the study programmed participated in international mobility. In 2012-2013 three teachers from abroad came to visit. In 2013-2014 the number was eight. An internationally recognized screenwriter and teacher, Anna Lengyel, visited the study programme for a three-week stay. The RT considers the international mobility of the teachers in the study programme is therefore adequate. The RT also encourages the department to continue the process of internationalization. Establishing better connections with the other European film schools would benefit the study programme.

From the meeting with the students the RT was told them to be happy with their teachers. There had been a situation when the students were unsatisfied with a teacher, and the department reacted rapidly on this request. The students feel their voice is heard and reacted upon. The students assured that the feedback system is efficient and it is made their voices heard.

2.4. Facilities and learning resources

The buildings at LMTA are old and they are not very well kept, due to weaker resources. Some of the buildings are also protected by regulations making it hard to change the use of the buildings. Some will need soundproofed windows and lower ceilings – or no windows at all. Some of the buildings, being part of national heritage plans changes are hard to be carried out. The RT is familiar with plans for new structures, but was not presented by any deadlines for when these plans could get financial support and so would be carried out.

The study programme has some facilities of its own, but it is modest. The students are also able to use the Audiovisual Arts Industry Incubator. The Incubator is a joint project of LMTA, the Vilnius Academy of Arts and an independent company Lietuvos kino studija UAB. The Incubator has excellent facilities, but it is located quite far away from the study programme's main premises and has a rental price to be paid by the students.

Due to the nature of screenwriting the needs of facilities for writing is not that demanding. Since the study programme is in the department of the Film and TV, the facility standard is not

adequate. The department of film and TV has plans for new premises with adequate facilities, but the execution time for the plans is wide open. When asked, the students told that sometimes they need to rent equipment with their own individual financial effort. This is not acceptable. It is compulsory that the Academy address this lack of professional equipment.

The RT noted that no screenwriting programmes were licensed in the department. Students must learn to use programmes like Final Draft/Movie Magic Screenwriter as they are industry standards. The Academy should consider licensing these programmes for their students.

The screenwriting study programme has a course *"Practise of film 1, 2"* in the last year of studies. In this course student should gain experience on professional work of a screenwriter. The teachers of the department have good connections to the industry that should make it easier to find places for practise. Due to the lack of proper places for practise some students executed their practise as dramaturges in theatre, which is not part of the study area although it has some common characteristics. The RT suggests that the study programme puts emphasis on the process so that the students are able to gain experience in the area of film or television in their practise. The arrangement of the practise should be more formal overall.

The library of the department is rather modest. There are less than 30 different English books on screenwriting. The library has too few copies of books on screenwriting and so the students cannot borrow them. The number of international books on screenwriting should be increased and more copies should be acquired.

The students expressed their need for more rooms for writing as well as facilities to screen and study films.

2.5. Study process and students' performance assessment
The first students started in the study programme in 2009 and graduated in 2013. The next graduation will be 2015. 20 students have studied in the programme so far. There seems to be no drop outs.

The admission to the study programme is on every second year. Although, the recruitment of the students include interviews and testing of their writing skills, it is not clear if the entrance examination is efficient for the programme's needs. The admission criteria are well-founded and consistent with the type of study programme.

Prior to the application date the study programme offers consultation to the possible applicants and presents its curricula and studies in the programme. This consultation gives a possibility for the study programme teachers and future students to acquaint each other's even before the studies start. Both found this procedure useful.

Some teachers engage the students in their own art projects, but it is not common that students have time for participating in activities outside the study.

The students participate every year in the national drama festival Versmė. Since 2009 five programme students have gone abroad for a study period. For the short term mobility the students visit festivals and workshops. The international mobility of the students in the study programme is quite low and RT encourages developing international collaboration in order to foster students' mobility.

The department of the film and TV has a Summer Media Studio. Every year 50-70 students from all around the Europe gather in Lithuania to study film making for two weeks. The students of the screenwriting study programme have a possibility to participate in the Studio, but they need to apply for it. The teachers of the department the RT met told that the students of the department are in a favoured position in the intake. However, the participating for the Summer Media Studio is not obligatory. Some of the screenwriting students have participated in Summer Media Studio and took the role of director in the films produced in the Summer Studio. Even if directing is not their exact profession, it can be very useful for the students when educating themselves to become professional screenwriters. Summer Media Studio is an essential part of the internationalisation of the students of the study programme and RT commends LMTA for this activity.

In the screenwriting study programme there is a course supervisor who selects the students for one intake (the course) and teaches the study subject. Both lecturers of the screenwriting study programme acts as course supervisors. The course supervisor monitors closely the development of the students and confirms that necessary skills are achieved. The relationship between the course supervisor and student becomes close and ensures that the student finds his/her own voice of storytelling during the studies.

The study programme pays lot of attention to feedback. The assessment of the student is constructive. During the site visit the RT was convinced that the connection between teachers and the students is on a good level. The students receive feedback of their assessments quickly and prompt. The screenwriter needs to learn to use his/her own life as a material for the screenplays. They need to be able to find recognize interesting characters they meet and develop them for the screenplay. This circumstance sets a special demand for the relationship between the teacher and the student. Students need to feel confident and respected. Feedback is mostly collected by the course supervisor. This feedback collecting starts already prior to entering the school. The feedback is collected also once per semester with a use of a written formula.

According to the survey all the graduates of this study programme are employed within three months after the graduation. The meeting with the stakeholders confirmed that the skills of the students were on an acceptable level. There were opinions that the graduates could have been more trained in getting feedback of their work. The study programme is fairly new with only six alumni altogether. It is too early to make any statistical conclusions on the basis.

During the studies directors and screenwriters form working partnerships. The teachers and the alumni the RT met confirmed that some of these teams continue working also after graduation.

The final graduation work is a feature length screenplay. It may be a new draft of the screenplay written in the course "Screenplay of Feature-length Film". The final project reveals the talent of the screenwriter. The copyrights to all the screenplays written during studies belong to the students and she/he is free to utilize them later. The evaluation of a screenplay is based on the content. After the graduation the talent of a screenwriter is evaluated by the quality of the screenplays too, so this is reflecting the real life situation well.

On the site visit the expert team was given some English samples of students' screenplays. The screenplays were interesting and confirmed the RT that the students are able to find their own voice and this way enriching the cultural diversity in Lithuania.

The students confirmed the RT that the academic and social level of the support was on a sufficient level.

2.6. Programme management

The RT got an impression that one Study committee serving for the directing, cinematography and the screenwriting programmes is not the optional. Both the composition and the activities of the committee should be analysed. The department and the Academy monitor the study programme regularly.

There is a list of indicators that the study programme uses for evaluation. The indicators are based on the Quality strategy of the Academy. However, it is not clear which of these indicators are considered as key performance indicators. The department should improve its quality assurance system and formalize this procedure. The study programme and the department should form a clear understanding and articulate how it measures its success as a study programme, to determine the key indicators that it follows and how these indicators are measured.

The RT could not confirm if the external evaluations are used to develop the programme since this evaluation is the first external evaluation of this programme.

Between the teachers there is no system for collecting student feedback systematically or anonymously. From meeting with students the team got to know that they prefer direct feedback as the best way of getting fast response and results. The RT appreciates this, but still recommends a more formal feedback system to be introduced amongst staff. This will secure and bridge an eventual gap between incoming / outgoing staff and incoming / outgoing guest-tutors.

During the site visit the RT was convinced that the connection between the study programme and the industry is good. However, as a part of quality assurance, an advisory board consisting of the most important stakeholders, would be useful to the study programme for the support and development of the programme. It is suggested that the study programme collects its own advisory board if the department does not find it useful. The board should include the members of producers, directors and television. Television representative in the meeting with the stakeholders confirmed the television's interest to participate in the development of the study programme.

In meeting with the alumni the RT was told that they have never been contacted after graduation. A more formal way to collect feedback from alumni would be highly advisable and should be implemented. However, the alumni confirmed that the data collected from the first course during

their studies in the study programme have been used to develop the study programme. Most of the complaints and suggestions from the alumni had been accepted and considered useful for the development.

The academic leadership of the study programme should be utterly improved. As many of the teachers are working part time, the communication between the Department and the teacher should be established on a more formal basis.

A meeting with the employees of the study programme and the manager should be conducted annually. This so called development discussion would be useful for the department as well as the employee. These discussions are suggested to be introduced in the department.

III. RECOMMENDATIONS

1. The Department of film and TV should formulate a strategy for the film school and articulate it clearly;

2. The RT recommends that LMTA, Film and TV department, as part of the new strategic plan for 2015 – 2017, present the Lithuanian Ministry for Education and Science the immediate need for investments in facilities (studios) and modern film equipment for use in the lecturing. Today's situation with students having to rent equipment from Rental Houses is not acceptable for a modern film school.

3. More interaction between departments and faculties should be supported;

4. The curriculum should be updated to meet the latest processes in film, television and new media;

5. More elective studies should be included in the curriculum;

6. The writing for the television should be embedded in the study programme more profoundly, including the developing of the general attitude towards television.

7. The RT recommends developing international collaboration in order to foster students' mobility.

8. A more formal method to gather feedback from alumni, social partners and stakeholders should be developed.

9. In the future the study programme should consider updating the definition of the area of screenwriting to prepare the student for the needs of the future role of the screenwriter.

10. The pitching skills and receiving constructive feedback should be included more profoundly in the curriculum.

11. The screenwriting computer programme licences should be provided to the students by the Academy.

IV. SUMMARY

As a conclusion, there is a need for this screenwriting study programme in Lithuania. Its aims and intended learning outcomes are well defined, clear, publicly available and achievable. The teachers at the study programme introduce the programme to the entrants and spend time to sort of get to know them before programme start. The course supervisor monitors the students from this prior study phase until the graduation. All of the graduates of the study programme have been employed just after graduating.

The programme has talented and devoted teachers, who have got good and close connections to the students. The teachers are active practitioners of art or scientists. Most of the practitioners are recognised artists. During the studies students' own voice is heard, and they are encouraged to develop their own storytelling voice.

The students are very motivated, highly ambitious and creative. The students are content with the quality of the programme. No drop-outs are noticed. The students actively co-operate with the directors and students from other programmes in the department of Film and TV.

The curriculum covers most of the screenwriting areas like: short film, documentary, TV, feature film and multimedia. It covers widely the history of art and film. Students are taught the basics of different genres, but the student can choose the genres he/she prefers and feels is the one in which her/his talent is at its best. However, the curriculum should be updated to match the requirements of most recent production methods.

The department of film and TV has a strong will to put emphasis on the internationalization. Many foreign teachers have visited the programme and the teachers of the department also go abroad. The department has web-pages in English, which introduces the department clearly. However, a clearer vision of the department as a film school would be useful.

The facilities and the equipment are in need of improvements. The Incubator is too far away and the equipment in the school is not always sufficient for modern production. This is affecting the students of the whole department, perhaps the screenwriters the least. The library needs more English book on screenwriting.

The co-operation between the departments and faculties should be encouraged.

Studijų kokybės vertinimo centras

A more formal method for collecting feedback from the stakeholders, alumni and social partners needs to be established.

THE STRENGTHS
- The teaching staff is devoted, highly appreciated and recognized artists;
- There is a clear need for the study programme and the social stakeholders appreciated the programme;
- The students are highly motivated;
- There is a good connection to the social stakeholders.

THE WEAKNESSES
- There is a lack of vision as a film school;
- The students' participation in the international mobility is low;
- The curriculum needs to be updated for the future needs of screenwriting skills;
- A more formal way to collect the feedback should be developed.

V. GENERAL ASSESSMENT

The study programme *Screenwriting* (state code – 612W43002) at Lithuanian Academy of Music and Theatre is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

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

Grupės vadovas: Team leader:	Prof. dr. Jan Lindvik
Grupės nariai: Team members:	Mr Mika Ritalahti
	Dr. Hana Krejci
	Doc. dr. Rūta Mažeikienė
	Mr Gytis Valatka

Studijų kokybės vertinimo centras

LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS *KINO DRAMATURGIJA* (VALSTYBINIS KODAS – 612W43002) 2015-08-10 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-233 IŠRAŠAS

<...>

VI. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos muzikos ir teatro akademijos studijų programa *Kino dramaturgija* (valstybinis kodas – 612W43002) vertinama **teigiamai**.

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

Išvada ta, kad studijų programa *Kino dramaturgija* Lietuvai reikalinga. Jos tikslai ir numatomi studijų rezultatai yra apibrėžti, aiškūs, viešai skelbiami ir pasiekiami. Šios studijų programos dėstytojai pristato ją stojantiesiems ir tam tikra prasme supažindina juos prieš prasidedant studijoms. Kurso vadovas stebi studentus nuo pirmojo studijų etapo iki baigimo. Visi studijų programos absolventai įsidarbino vos tik baigę studijas.

Šią programą dėsto gabūs ir atsidavę dėstytojai; jie palaiko glaudžius ryšius su studentais. Dėstytojai yra aktyviai praktikuojantys menininkai arba mokslininkai. Daugelis specialistų yra pripažinti menininkai. Studijų metu įsiklausoma į studentų nuomonę, be to, jie skatinami kurti savo istorijas.

Studentai yra motyvuoti, labai ambicingi ir kūrybiški. Juos tenkina programos kokybė. Nubyrėjimo nepastebėta. Studentai aktyviai bendradarbiauja su kitų Kino ir televizijos katedros programų vadovais bei studentais.

Programa apima daugelį kino dramaturgijos sričių: trumpo metražo, dokumentinius, televizijos, meninius filmus ir multimedijas. Išsamiai dėstoma meno ir kino istorija. Studentai mokomi įvairių žanrų pagrindų, tačiau pageidaujamus žanrus gali pasirinkti atsižvelgdami į tai, kokioje

srityje jie mano esą gabiausi. Studijų turinį vis dėlto reikėtų atnaujinti atsižvelgiant į naujausių filmų kūrimo metodų reikalavimus.

Kino ir televizijos katedra yra tvirtai pasiryžusi akcentuoti tarptautiškumą. Nemažai užsienio dėstytojų yra atvykę dėstyti šią programą, o katedros dėstytojai – išvykę į užsienį. Katedra turi savo interneto svetainę, kurioje save aiškiai pristato anglų kalba. Tačiau katedrai būtų naudinga turėti aiškesnę savo, kaip kino mokyklos, viziją.

Materialinę bazę reikia gerinti. Asociacija „Audiovizualinių menų industrijos inkubatorius" yra per toli, o mokyklos turimos įrangos kartais nepakanka šiuolaikiniams filmams kurti. Tai turi poveikį visos katedros studentams, galbūt mažiausiai kino dramaturgams. Bibliotekoje turėtų būti daugiau knygų anglų kalba apie kino dramaturgiją.

Reikėtų skatinti katedrų ir fakultetų bendradarbiavimą.
Reikia sukurti oficialesnį grįžtamojo ryšio iš socialinių dalininkų, alumnų ir socialinių partnerių rinkimo metodą.

STIPRYBĖS

- Dėstytojai yra atsidavę, didžiai vertinami ir pripažinti menininkai.
- Ši studijų programa yra akivaizdžiai reikalinga, ją vertina socialiniai dalininkai.
- Studentai labai motyvuoti.
- Palaikomas glaudus ryšys su socialiniais dalininkais.

SILPNYBĖS

- Nėra kino mokyklos vizijos.
- Studentai mažai dalyvauja tarptautinio judumo programose.
- Programa turi būti atnaujinta atsižvelgiant į būsimą kino dramaturgijos meno įgūdžių poreikį.
- Reikėtų nustatyti oficialesnį grįžtamojo ryšio rinkimo būdą.

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III. REKOMENDACIJOS

1. Kino ir televizijos katedra turėtų parengti ir aiškiai suformuluoti kino mokyklos strategiją.
2. Vertinimo grupė rekomenduoja, kad LMTA Kino ir televizijos katedra, įgyvendindama naują 2015–2017 metų strateginį veiklos planą, Lietuvos mokslo ir švietimo ministerijai pateiktų prašymą dėl būtiniausių investicijų į paskaitoms reikalingas patalpas (studijas) ir šiuolaikinę kino įrangą. Dabartinė padėtis, kai studentams tenka nuomotis įrangą, šiuolaikinei kino mokyklai nepriimtina.
3. Reikėtų labiau stiprinti katedrų ir fakultetų sąveiką.
4. Reikėtų atnaujinti studijų turinį, kad jis atitiktų naujausius procesus kino, televizijos ir naujųjų medijų srityje.
5. Į programą reikėtų įtraukti daugiau pasirenkamųjų dalykų.
6. Studijų programoje reikėtų giliau įtvirtinti rašymą televizijai, įskaitant bendro požiūrio į televiziją formavimą.
7. Ekspertų grupė rekomenduoja, kad, siekiant paskatinti studentų judumą, būtų plėtojamas tarptautinis bendradarbiavimas.

Studijų kokybės vertinimo centras

8. Turėtų būti kuriamas oficialesnis alumnų, socialinių partnerių ir socialinių dalininkų grįžtamojo ryšio rinkimo metodas.
9. Ateityje reikėtų apsvarstyti galimybę atnaujinti kino dramaturgijos srities apibūdinimą siekiant parengti studentus taip, kad jie atitiktų kintantį kino dramaturgo vaidmenį.
10. Į programą reikėtų įtraukti gero pristatymo gebėjimus ir konstruktyvaus grįžtamojo ryšio gavimą.
11. Akademija turėtų aprūpinti studentus kino dramaturgijos kompiuterinių programų licencijomis.

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

Vertėjos rekvizitai (vardas, pavardė, parašas)

Studijų kokybės vertinimo centras