STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Lietuvos muzikos ir teatro akademijos
**STUDIJŲ PROGRAMOS *VAIZDO OPERATORIUS*
(valstybinis kodas – 612W43004)
VERTINIMO IŠVADOS**
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**EVALUATION REPORT
OF *CINEMATOGRAPHY* (state code – 612W43004)
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	*Vaizdo operatorius*
Valstybinis kodas	612W43004
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	1997-09-01

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INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	*Cinematography*
State code	612W43004
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	01-09-1997

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.	Final projects screened at LMTA

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 1st cycle study programme *Cinematography*, since it was first established in 1997.

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 Cinematography, 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 (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 aims of the Programme are to train professional cinematographers who know well principles of functioning of different video cameras, digital media, information technologies and artistic aspects of video recording and creation; create film, television, advertising and other visual products by means of modern technologies; are able to implement their ideas creatively, apply their personal, social and professional skills responsibly, efficiently and ethically in multi-cultural environment; exploit their personal potential efficiently when creating and using possibilities and seeking for personal development.

This is a wide range of abilities to be achieved, but as the programme is that of a four-year duration, one can expect such achievements to be accomplished. However, the RT reacts to the word "video" being used in the SER. Video is not the term one will anticipate in context with the name of the programme, which is BA in Cinematography. (SER, page 6) It is out-dated and gives a certain feeling of amateurism and as a consequence – a lower level of professionalism. And that is far from the intention of this programme. The aims of the Programme, (with that small remark aside,) and the intended learning outcomes are publicly available in the Programme Profile on the website of the Academy, although some information is missing on the English version. Being the only programme in its field in Lithuania it is said to be very popular amongst applicants.

Table 18. Number of admitted students and competitive score averages

Year of admission	Number of applicants	Students admitted	Lowest competitive score	Highest competitive score
2010	22	7	19,01	21,24
2012	11	7	16,24	21,64
2014	37	8	3,04	9,57

This table shows that 4,5 candidates compete for one student place in 2014. According to the list of final projects of BA they had 10 graduates in 2014, but according to table 19, p 27 (BA SER) they have 7 graduates. This is a discrepancy that is not explained in the SER. (drop-outs).

The team noted an increase in applicants from 22 in 2010 to last year's 37. Compared to other schools internationally a ratio of 4,5 is very low. However, this might reflect the exact relation to needs from the labour market in Lithuania, even though no statistical data regarding such demand of film-specialists on the labour market has been formally collected by the Academy.

SER: (page 10) Programme graduates are able to shoot products of different film and television formats creatively, know well the diversity of the most recent film and television technologies, express their opinion by using an appropriate vocabulary of the artistic language. Programme learning outcomes which comply with the requirements for the first-cycle studies provide knowledge and competences that are necessary in the first-cycle studies of respective study fields, meet the requirements for highly skilled professional cinematographers.

Bearing in mind that Lithuanian Authorities recently has implemented a tax incentive that makes it attractive for foreign filmmakers to shoot their films in the country, there just might be a substantial need for more trained film-workers in the future.

The aims and learning outcomes of the BA programme are clearly defined, substantiated by academic and professional requirements. From the meetings at the LMTA the RT has qualified that there is a seemingly high knowledge of the LO's amongst the administration staff, the teachers and the students.

According to the SER, (page 5) the Academy is involved in international activities on the basis of bilateral cooperation, and has agreements with 127 higher education institutions in 34 countries all over the world, including 112 *Erasmus* partners. The Academy is a member of nine international associations, a partner of seven international higher education networks. Broad international cooperation and partnership creates conditions for the mobility of teachers and students of the study programmes delivered by the Academy as well as for participation in different international projects, integration of inter-cultural experience into the content of study programmes.

To the RT's knowledge, after meetings with administration, teachers and students, reality seem to differ a bit from this description. LMTA's vision, as stated in *Academy 2020*, is to "*be an open and dynamic space for studies, art and science that shapes the future of music, theatre, dance and film*". This sounds good, but is still a vision a bit too narrow. The RT detected what could be called *a lack* of internalisation. Film is a global medium. One should of course safeguard own cultural heritage, but modern filmmaking is and will be a global medium. The Academy must therefore take the internationalization more seriously and seek every possibility for international mobility and cooperation as this adds inspiration and possibilities for being updated in all fields, from new technologies and production methods to teaching methods and programme management.

The SER provides a table that connects the *Programme* and the subject learning outcomes. Not knowing the subjects on their own, this table is first and foremost of academic interest or even of interest for the people behind the SER. However, leaving the *printed* version for the benefit of a new *electronic* presentation, one could interlink even the contents of each subject so that all parties could navigate easier through the connections. The expert team would recommend such solutions since it has importance not only for the students, but also for teachers, guest tutors and those responsible for programme management.

The name of the programme is adequate for the education offered at this programme. The learning outcomes and the qualifications awarded to the students are also compatible with each other up to a certain point. From meetings with students and alumni they all gave a high score to the programme as such. However, as it was revealed during the site visit, the Academy has not sufficient equipment for learning activities regarding cinematography. The students must go to rental houses in town to hire the newest cameras and other equipment. Even though this is a matter that belongs to § 2.4"facilities and learning equipment," the RT feels that this might jeopardize the Academy's ability to fulfil the learning outcomes regarding skills and abilities. The RT sees this as a serious criticism that the Academy must try to solve at earliest convenience.

Main strengths and weaknesses

Strengths:

- This is the only programme for educating cinematographers in Lithuania
- The name of the programme, its learning outcomes, content and the qualifications offered, seem to be compatible with each other.

- The programme aims and learning outcomes are well defined and are understandable for the students and teachers of the programme.
- The programme aims and learning outcomes are based on professional requirements and – (so far) corresponds to the need of the labour market.

Weaknesses:

- The RT has noticed a lack of a broader vision from the Department as a complete film school.
- There seems to be a kind of resistance to systemized internationalization. In the field of moviemaking, more international bonding is needed for any further development of educational programmes.

2.2. Curriculum design

The duration of the study programme is 4 years (8 semesters, 30 credits each), 240 ECTS altogether. In the study programme, study subjects and modules are consistent with the type and level for studies of this kind. They seem to be closely interlinked, extending and supplementing one another, without being too repetitive. Consistency of study subjects and modules as well as their links and scopes, seem to be sufficient to ensure the learning outcomes.

The curriculum seems to cover the topics a cinematographer will need in his or hers professional life. Still the RT feels more subjects are needed regarding knowledge of other professions in the filmmaking process. One cannot value enough the importance for a cinematographer to know and to understand other professions in the collaborating process. The RT also notices some subjects that must be clarified according to their actual needs. Like "Basics of stage movement 1 and 2" and "Movies and TV Short Genres 2". After having been able to look deeper into the curriculum and its subjects, the RT has a perception that it needs modernization. A subject like "Film Laboratory Processes" is no longer needed, since everything these days are being digital. To continue that criticism, there are in fact too few subjects on modern film production; from digital cameras, LED-lights and other digital lighting equipment, digital work-ways and certainly when it comes to post-production, where everything has changed the last ten years.

According to SER: *For learning outcomes of practical nature, learning methods as debate, discussions, team work, independent work, creative performance of an assignment, case study, problem-based instruction, problem solving, preparation of presentations and giving them, solution of actual problems in students' projects, creation of insights and scenarios are*

used; for the achievement of value-based learning outcomes students' personal experience, self-evaluation and role plays, students' personal opinion, etc., are used.

These are all good intentions with a solid basis in pedagogical methods. Looking at Appendix 1, (the study plan) the RT is overwhelmed by the number of courses and the specific subjects, described down to smallest detail, including relevant reading for that particular session. "Camera Skills 1 – 8" is the prominent one. Here is the learning outcome from Camera Skills III, 3rdsemester   (TV-production).

Course outcomes
At the successful completion of the *Camera Skills III* course a student is expected:
- to understand specifics of documentary shooting;
- to understand specifics of working in a crew;
- to understand specifics of portrait shooting;
- to know types of optics and to be able to use different types of optics;
- to know distribution of tasks and responsibilities within a crew;
- to have knowledge of technical peculiarities of portrait shooting;
- to know measures and tools used by a director of photography to reveal and accentuate character's nature;
- to be able to choose the most appropriate type of optics for a specific project;
- to be able to create character's artistic portrait;
- to be able to efficiently cooperate with a director within a crew;
- to be able to apply theoretical knowledge in practice.

Some of these outcomes are extremely general and for the RT it is tempting to ask questions whether they are real or made up to look good in the Study plan and the SER.

In many of the subjects here are collaboration with other departments, like directing and acting. However, there is little information to where the rest of the crewmembers come from. On films like this particular one, mentioned in "Camera Skills III", the object is a 10 minute-long documentary. But the headline for this module is named: "TV-production." Somewhere down the road this ends like a normal documentary film. The RT gets confused. Let us hope the students do not.

In some of the practical tasks the teacher names the crew. For others they do not. In meeting with students the RT was told that they often had to make their own teams, choosing crew members from other departments. This is a time-consuming factor that could be avoided if more teams were appointed by the teaching staff.

To train cinematographers nothing beats the trying and failing-factor. The curriculum refers to quite a huge book-load, whereof many seem to be out-dated and have less relevance to the study programme. You can read books on e.g. lighting, but it would never beat a hands-on workshop. As the programme is formulated now, it is hard to read out what are the theoretical parts and what are the practice parts.

The RT wants to point out the openings in the curriculum for foreign lecturers in many of the modules: "*possibility to receive visiting lecturers from abroad; hours spent for seminars hosted by Lithuanian and international film professionals*". To the RT's experience this is

unfortunately still not practiced at the desired level.

Professional practice is mandatory for all students. The total volume of practical placement of this study programme is 15 ECTS credits (6 ECTS in 7 semester and 9 ECTS in 8 semester). A full practice period of 9 15 ECTS comes first in the two last semesters. This is late in the RT's opinion. After questions from the panel about how to follow up on practice, answers were that mentors follow the students throughout the practice period. From meetings with teaching staff RT were told that practice does not only come in the last terms. It is indicated in SER that "professional practice is also integrated in other study subjects" (p. 12). But parts of other study subjects cannot be treated as practical placement, as they are taught by LMTA teachers and are implemented in LMTA (not outside the academy as it is required in the terms of practical placement). In addition, being an 8 semester-education where the practical skills are the most important outcome, the RT still feels that more practice should be implemented during the 8 semesters.

The many subjects in the curriculum have this side-effect that little time is left for students to study elective subjects. According to the SER this should be 6 credits. Some students have complaints that there is too short time for these subjects. For an 8-semester programme elective subjects are of highest importance as they can enable students to match the studies to their needs and find abilities in order to supplement or expand their current education or go deeper into certain subjects and plan one's future career as an artist.

Alumni mentioned that they would have liked more entrepreneurship as part of the curriculum since it is a fact that most graduates end up working free-lance. As the RT understands, this is something the Academy is aware of and it is in the curriculum, so hopefully it will be better implemented in the future.

The huge numbers of study field subjects are all examined after end of each semester. From the study plan (Annex 1) the RT counts quite a number of hours spent on exams. From meetings with students the RT got the impression that many students would prefer more oral evaluations rather than the older academic sort. For many art schools worldwide this oral evaluation process in conjunction with map-evaluations, have proved to be more successful and more related to each student's progression than written exams. A map-evaluation means that the students write reports on their procedures for lecturers to practical tasks. Through this type of evaluation the teacher can follow more closely the personal progression of each student. The *Final Project* is a documentary or feature film, television sketches or other video and film projects. The *Final Project should* reveal artistic, art and creative abilities of the cinematographer acquired during four years of the BA studies. From the meetings with students it is clear to the RT that the conditions are not the very best for the making of this final project.

The short of funding is the biggest complain. Of course, with a very low budget, it is never easy to make a movie that proves your ability as a great cinematographer. Especially if nearly 80 % of your total budget gets into paying rental Houses for camera and light.

As part of the final project, the students could be given assistance in making their own portfolio before leaving the Academy. Such portfolio should also be translated and films and videos subtitled in English for broader possibilities in job seeking. Since only one of the exam projects were presented with English subtitles, Experts identified this as being a problem that needs to be looked at for the benefit of future students.

Main strengths and weaknesses

Strengths:
- The scope of the curriculum is sufficient to ensure learning outcomes
- Most of the subjects relate to the programme aims and learning outcomes

Weaknesses:

- Some modules contain more than 7 subjects, "camouflaged" as part A and B.
- The curriculum of the programme needs modernisation in regard to latest achievements in film production methods and practice.
- Too many subjects give too little time for indentation and reflection over each subject.
- Modern film-production valuates collaboration. The RT has noticed that although this fact seems to be identified by the programme management, there still is scope for more interaction between the different programmes in a more consistent and efficient way.
- The Academy should work for a better way of funding final projects.
- Entrepreneurship is not given enough valuation. Students feel this should be better integrated.

2.3. Teaching staff

The Study Programme has 16 teachers. 1 professor working full time, (1 doctor of humanities), 5 associate professors working full time and 1 part time, (2 of them PhD in humanities) 1 lecturer full, 5 lectors part time time - and 3 assistants). This number is adequate to ensure the learning outcomes of the programme. It complies with legal requirements, the qualification of teachers and their number are adequate for the achievement of intended learning

outcomes. The turnover of teachers ensures an appropriate delivery of the programme as such.

Most of the teachers are devoted, experienced and recognized professional filmmakers who have a close relationship to the film industry. This is not just seen as a great contribution to an educational programme of this kind, but more of a 'must'. The average age of the teaching staff being between 45-55 is acceptable and adequate for a modern professional art school.

According to "*Description of general requirements for first cycle degree programmes and integrated study programmes 13*, no less than half of subjects of the study field have to be taught by scientists or established artists. Many of the teachers are also well known film-directors and some are active cinematographers. It proved hard to get a percentage of how many from the main staff have engagements in the film business or in the cultural sector, regionally or nationally, but judged from the SER this percentage is quite high. To have such a close relation to the labour market is crucial for offering the students the best opportunities for apprentice-ships, and / or practice during their studies. Not to mention the possibility to build a network. Despite this, from meetings with the students, the expert team noticed a repeating mentioning of the practice periods being too randomly and too short.

Research and pedagogical activities from staff seems to get a high score. In addition many of the teachers participate in international film-festivals and seminars. The main teaching staff is appointed for only 4-5 years. This idea is excellent and ensures the best updated teachers for the students; teachers that are close to the newest methods and skills. Many institutions in Europe have adopted this type of appointment for their staff, especially important for educations in almost any field of art.

The workload of the teachers seems to be adequate for the provision of the study programme. There is a question whether some teachers are more burdened than others: One professor is head of all the teaching in Camera Skills, lecturing and workshops and the films and the exams. Hopefully this is not reflecting real life procedures in the other modules.

Referring to SER: "International cooperation is one of the most well developed areas of LMTA activity; indicators pertaining to participation of teachers in mobility programmes are high: as many as 7–11 percent of LMTA teachers participate in academic mobility activities (teaching visits, internships) annually. Staff is involved in professional development by taking part in traineeships (*Erasmus*, *Nordplus*, the project *Development of Knowledge and Innovation Transfer as well as Improvement of Researchers' Competences in the Area of Creative Industries and Design*), excellence courses / lectures given by visiting teachers. The RT will encourage the Academy to give activities of international mobility highest of priority, as it will be of significance to a successful transition into a modern film school.

For a modern film school the numbers of outgoing and incoming teachers are too low:

2012 – 2013 0 / 3; 2011 – 2012 1 / 5; 2010-2011 0 / 0; 2013-2014 5 / 8. The Academy must put more effort into its exchange programmes for the staff and getting more guest-tutors to come for shorter or longer staying.

A high percentage of the artistic staff has, as mentioned, received national and international awards for their work. It is of great importance that the staff's international experience from this mobility is shared with the students. Since the relationship between students and teachers are so close in this programme the RT has faith that this sharing is interlinked with the teaching, in the forms of either lecturing or workshops.

Main strengths and weaknesses

Strengths:
- Highly motivated and skilled teachers.
- The qualifications of the teaching staff are adequate to ensure learning outcomes in all areas of this study programme.
- Teaching staff is artistic involved besides teaching at LMTA which is important for the students and makes a good relationship with students.
- Few students per teacher make good relationship.

Weaknesses:

- Teaching staff is not sufficiently involved in international mobility programmes.
- Due to the lack of newest technical equipment for teaching, the RT expresses an anxiety that this situation, if not attended, will affect the teaching staff and make technical instruction and training sessions with students hard to keep at highest level.

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.

A new 45-seat cinema has been built recently. This cinema is of international standard and will support most formats, both analogue and digital. There are also new editing rooms with

modern equipment for editing and picture grading. These are all great improvements.

So, even though improvements are being done regarding facilities and resources, the Academy still has a long way to go before they will reach an international standard. A modern film school will normally have specialized studios with high ceilings and light-grids for shooting films, rehearsal rooms, auditoriums, film-screening rooms etc. These are not found at the Academy as status is now. The RT finds an absolute absence of workshops where costumes and scenography elements can be made under secure and healthy conditions like sufficient ventilation, proper heating and so on.

Students at the programme are 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. From meetings with students, the RT learned that due to such reasons very few had used these facilities.

Programme students can also use the premises and equipment of the Lithuanian Radio and Television (hereinafter – LRT) according to the SER. In the meetings with social partners, amongst them also a representative from LRT, this person claimed that there were very little, if any, cooperation between the Academy and the radio and TV-station. This is a field with scope for greater improvements.

The RT was also told by students that the facilities did not have enough showers with hot water. This was of course something that bothered them.

Library is still old fashioned although several improvements have been taken place the last year. Most important is the refurbishing of the library room in the main building. Lots of new books and magazines are accessible here. Here is also access via Internet to the most common databases for information on film topics and other learning resources. The RT appreciates the efforts and strengths to improve the library resources, although it still is not to neither experts' nor the students', full satisfaction.

The RT has doubts whether the intranet is being fully operational. An intranet is very important in any modernizing process as it makes the flow of information and communication easier and more assessable for all user-groups. Must be operational asap.

The RT is worried that equipment regarding cameras and light is out-dated and do not keep up to today's international standards. And, as mentioned in Paragraph 2, The RT has difficulties accepting the fact that the cinematography students cannot get their hands on the newest and most updated equipment for learning sessions and for filming, without this equipment being paid by the students themselves. From the various meetings the RT learned that

they have to go to Rental Houses in Vilnius to collect equipment needed. Even though the students get a "fair discount", as a consequence, this means that the Academy does not have the resources needed to give their students the intended learning outcome. This is a serious criticism on a practice that the Academy must take steps to rearrange at earliest possible convenience.

Main strengths and weaknesses

Strengths:

- Improvements have been made for refurbishing the facilities, despite small resources.
- Some auditoriums and rooms for student practice (9) have been rebuilt within the old buildings, equipped with multiple audio and video equipment and Internet: However, the rooms are located in various buildings seemingly with no plan for further connections.
- New cinema with 45 seats build at international cinema standard.
- New editing rooms with quality colour resolution and correction equipment
- Academy is partner in the "Incubator" that, in theory, could allow for more space for practice and workshops.
- Library room is on the premises. Books are accessed from the main library.

Weaknesses:

- Lack of a structural plan for rooms. Still wide spread on the LMTA premises. Many of the editorial rooms are small and have bad acoustics and ventilation.
- Technical equipment – cameras and light equipment are not updated to modern standard. (remark: "Video – in the programme aim").
- Lack of a bigger studio for shooting. The idea of cooperating with the Incubator is not working in practice due to prices, distance and availability. Very few students have used the Incubator. They can simply not afford to rent it.
- More attention must be paid to acoustics in many of the rooms, esp. in rooms were sound plays a role.
- Wardrobes, prop-rooms, workshops, equipment rooms, must be made easier available on the premises.

- The idea of renting equipment from rental houses is not acceptable. Learning resources is to be owned by the learning institution and should not be subject for private rentals, paid by students.
- Intranet must be operational for the benefit of all employees and the students.

2.5. Study process and students' performance assessment

The greatest assessment for the study is the highly motivated students. From meetings with alumni, teachers and students themselves, The RT was ensured about this fact. There are no better "building bricks" for the Academy in the process of making an even better programme than motivated students.

The procedure for organization and assessment of entrance examinations, is approved by the Minister of Education and Science. Lithuanian higher education institutions delivering study programmes in the study field of art jointly organize examinations determined in the regulations for student admission. For applying to the Programme, the applicants are informed about the study mainly from the LMTA website. Another source can be the introductory days that the Academy arranges every year. No systematically information is provided by the LMTA besides the mentioned. The requirements for admission to programme were not clearly described in SER, e.g. the exam in Musicology was indicated as a part of the exam. But during the meetings the RT realized that the requirements for admission are well grounded.

There is always the question whether the application system allows you find the most talented students. The LMTA has its own testing system that, in some ways, allows the Academy to find more motivated applicants. All applicants must demonstrate and prove the preparedness and motivation to study in the programme. But, knowing that the average age of applicants is 19-20, the questions of maturity and talent of course could be an issue.

The study programme, modules, qualifications, calendars, scholarships, etc. are all announced on the website. The RT asked the management if they were pleased with this, or if a wider announcement, even internationally, could increase number of applicants. A mix with foreign students could also be of a great asset to the programme. But of course, the language is a barrier at the moment. More English as a foreign language combined with more mobility and a new website in English - would all make contributions to a more international Academy.

A possibility to take part in exchange studies abroad is minimized, due to a heavy study plan. Only one of the students had been involved in international mobility programmes that had a high relevance to the cinematography study. This score is way too low. No students went abroad in the period concerned. One foreign student came to study in the Programme. However, all

students are aware of the Erasmus Exchange Programme but the tight schedule had not encouraged them to go abroad for longer terms. Being an active filmmaker it is important to be part of international mobility and this way both learn and broaden one's perspective on own and other's professional work. This is also a fine way to build a network, for future work as an artist.

During the site visit the RT learned that even there is cooperation between students in other programmes of the Faculty. Such collaboration should be formalized by programme management. Sometimes it is more up to the students themselves to seek cooperation with e.g. the acting department, directing and so on. As mentioned in Pt. 2.1, about the importance of learning collaboration, the RT suggests this to be more formalized in the programme and in the curriculum to improve the study process.

For further quality control of the programme, the RT valuates the role of the "Year Supervisors". The year supervisor is an LMTA-teacher who is entrusted with the right to select a group of first-year students (a course), teaches core specialty study subjects and is responsible for the overall training of future bachelors in film. Year supervisors usually are the members of the Programme Committee. The Head of the Department or Year Supervisor is also obliged to help students to choose the places for their practice and agrees with institutions accepting students for practice. The Career and Competence Centre is also mentioned as a partner in selecting practice places for the students. The RT is not fully assured that these institutions are working to a 100% for the students. Some of the students claimed that they had to find places for practice themselves.

The criteria for assessment of learning outcomes achieved by students are directly related to intended programme learning outcomes and enable to make sure that learning outcomes have been achieved.

Assessment forms are an integral part of the study process. The grades are ranging from 1 and up to 10. Grades from 1 to 4 are negative, 5 and upwards are positive marks. The RT noticed that most projects had been graded from 8 to 10, (without having any ability to check the real value of the marks. According to the SER: "Assessment of students is one of the most important elements in higher education. Results of assessment have a great impact on students' career in the future. Therefore, it is important that assessment is performed professionally by taking into account knowledge about assessment and examinations." As explained earlier, the RT has doubts whether assessment of this kind and examinations are the most valuable form for determinating the skills and achievements for students in the field of arts. As the RT sees this, it is more of older "academic heritage" and something experts would like to recommend the Academy to evaluate for future programme development. Especially if the Academy considers to develop into a modern film school of an international standard.

The Study committee is serving all departments - the directing, cinematography and the screenwriting programmes. The RT feels this is not optional as it is easier to "slip through" for the smaller programmes, demanding fewer resources.

Main strengths and weaknesses

Strengths:

- Highly motivated students.
- The admission requirements are well founded, and together with LMTA's own criteria for this special programme, seem to be working well.
- Students have good opportunities for jobs after graduating since programme management encourage teachers to be active artists and take part in cultural life. Their network again is beneficial for students.
- Programme's graduates are employed according to their profession; this proves the demand of the study programme.

Weaknesses:

- Real value of the assessment scale - most of graduates get the highest scores.
- It should be evaluated if an assessment scale really is necessary for a programme of this kind – compared to e.g. personal evaluations and / or map evaluations of students.
- There is an insufficient students international mobility, and there is a non-systematic organization of study practices

2.6. Programme management

Referring to the SER, *"Programme management is organised in accordance with the Standards and Guidelines for Quality Assurance in the European Higher Education. LMTA has created formal mechanisms for approval, periodic reviews and monitoring of new study programmes; has established a procedure enabling to make sure that teachers' competences are sufficient; collects, analyses and uses adequate information aimed at effective management of study programmes delivered."*

According to the management they keep close connections to alumni as well as social partners. This connection is valuable for continuous evaluations and thereby development of the programme. Continual internal and external supervision of the programme quality ensures the

compliance of the programme not only with the legal acts governing studies, but also with rapidly developing needs in the film industry. From meetings with social partners and alumni, the RT has the impression that this "close connection" is not as formal as it should be. Phone-calls and emails are more often in use than formal meetings.

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.

Internal evaluations should be executed in a formal way with questionnaires and systematically collection of feedback. This is an important issue for making improvements that is publically and democratically available and should therefor never be of a random character.

An internal quality assurance system has been implemented at the Academy. The lack of an internal quality system is something that has been mentioned in several internal and external reviews at the LMTA over the last years. The RT hopes it will result in newer and more modern ways of collecting and using surveys from students, teachers, alumni, and not to forget social partners and stakeholders. Satisfaction of needs and expectations of the stakeholders is observed by analysing information, which includes information about study and other facilities. The following elements are easier done now, as the responsibility is made clearer to all partners: Survey of students at the end of semester; Survey of graduates, Survey of terminated studies students; Survey of alumni, Survey of social partners related to the programme. And of course – an efficient way of threating the data collected through the surveys – to achieve shorter bureaucratic processes in implementing improvements. Not all social partners were 100% happy with graduates. They had the impression that many of them lacked training in cooperating with other team members.

In SER programme management is described too generally. The whole 2.6.1 part refers to general understanding and implementation of quality assurance system at LMTA (e.g. the table number 21 is unnecessary as experts do not see the analysis of these indicators in regard to Cinematography programme in SER). When it comes to the particular programme, the information is very small. It is indicated that the content of the study is the responsibility of Study Committee of study programmes of Cinematography, Film Directing and Screenwriting (p. 35). But the composition and the activities of that committee are not analysed. In the RT opinion, it is doubtful, whether it is efficient to have one and the same study committee for 3 different study programmes. To sum up, the internal quality assurance system is established formally, but not fully implemented in practice.

Main strengths and weaknesses

Strengths:
- Quality Assurance System implemented in 2014.
- Close connection to Social Partners gives students possibilities for apprentice - and practice in institutions that are relevant for their study programme.

Weaknesses:
- Lack of statistical data from programme management that explains the demand for cinematographers in Lithuania film and TV industry.
- Study committee is not yet 100% functional.
- No formalized feedback system yet implemented.
- Lack of formal routines for monitoring and implementing feedback from staff and students.
- Surveys of social partners and graduates are (acc. to LTMA) conducted every two years with the aim to identify the sufficiency of existing learning outcomes and suggestions for their improvement. However, some social partners claimed they just got random phone calls from the Academy with questions about the situation instead of more formal meetings or systems for collecting feedback.

III. RECOMMENDATIONS

1. The Review Team highly recommends that LMTA, Film and TV department, continue the talk with "Cilect", the international organisation of film schools worldwide in order to obtain a membership in the organization. This will grant the Academy a higher ranking internationally, and contribute to making it a more integrated institution with a holistic view of itself.

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 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. The RT recommends that a working group consisting of teachers from the Academy, with the aid of external experts in the field of cinematography, is given the proxy to go through the whole curriculum, in order to modernize it.

4. The RT recommends reviewing the curriculum in order to fully meet the legal requirements (the 7 subject per semester rule).

5. The RT recommends systemizing the implementations of study practise.

6. The RT recommends developing interaction between departments and different study programmes.

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

8. The RT recommends formalizing feedback system from students, teachers, alumni, stakeholders and social partners.

   Please also see weaknesses under each segment in the report, for more detailed descriptions.

IV. SUMMARY

Positive qualities

The Cinematography BA programme has a high rate of applicants, which show that there is a need of the programme. The aims and learning outcomes of the BA programme are clearly defined, substantiated by academic and professional requirements, the needs of society and apparently the labour market.

The teachers are devoted, experienced and recognized artist, who have a close relationship to the film industry. This is a great contribution to the education. The Programme has very motivated, highly ambitious and creative students.

The students and teachers have a close relationship to social partners that are willing to share their experience and support to the education.

Though this is not a strength at the moment, the RT still will like to give a positive remark to the department for strengthening the international dimension, as an example, the ambitions to be a member of "Cilect", the international organisation of film schools worldwide

General remarks regarding areas for improvements:

The RT has noticed a lack of a clearer vision of the department as a complete film school. A modern film-production valuates collaboration. Experts have noticed that although this is identified by the programme management, there still is a lack of interaction between the different programmes at a Faculty in a more consistent and efficient way.

The curriculum of this programme needs to be updated to meet the requirements of new methods and digital technology of modern film production.

Regarding recourses, there are scopes for improvement. The facilities are still not modernized, and there are not sufficient proper rooms for all the activities in the programme. For the Cinematography the lack of sufficient modern digital equipment is highly noticeable.

There is a low rate of students participating in international mobility programmes. And finally – the Management has not utilized a *formal* feedback from alumni, stakeholders and social partners.

Studijų kokybės vertinimo centras

V. GENERAL ASSESSMENT

The study programme *Cinematography* (state code – 612W43004) 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	2
3.	Teaching staff	4
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.

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Studijų kokybės vertinimo centras

LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS *VAIZDO OPERATORIUS* (VALSTYBINIS KODAS – 612W43004) 2015-08-10 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-234 IŠRAŠAS

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VI. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos muzikos ir teatro akademijos studijų programa *Vaizdo operatorius* (valstybinis kodas – 612W43004) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	2
3.	Personalas	4
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)

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IV. SANTRAUKA

Teigiamos savybės

Į bakalauro studijų programą *Vaizdo operatorius* stoja daug studentų, ir tai rodo, kad ši programa yra reikalinga. Bakalauro programos tikslai ir numatomi studijų rezultatai yra aiškiai apibrėžti, pagrįsti akademiniais bei profesiniais reikalavimais, visuomenės ir, matyt, darbo rinkos poreikiais.

Dėstytojai yra atsidavę, patyrę ir pripažinti menininkai, glaudžiai susiję su kino industrija. Tai labai didelis indėlis į mokymą. Programos studentai labai motyvuoti, ambicingi ir kūrybingi.

Studentai ir dėstytojai palaiko glaudžius ryšius su socialiniais partneriais, kurie nori dalytis savo patirtimi ir prisidėti prie mokymo.

Nors šiuo metu tai ir nėra stiprybė, ekspertų grupė vis dėlto teigiamai vertina katedros pastangas stiprinti tarptautinį aspektą, pavyzdžiui, siekį tapti tarptautinės kino mokyklų asociacijos CILECT nare.

Studijų kokybės vertinimo centras

Bendrosios pastabos dėl tobulintinų sričiụ:

Ekspertų grupė pastebėjo, kad katedra neturi aiškesnės savo, kaip universalios kino mokyklos, vizijos. Kuriant šiuolaikinį filmą būtinas bendradarbiavimas. Ekspertai pastebėjo, kad, nors tai ir pripažino programos vadovai, nuoseklios ir veiksmingos įvairių fakultete vykdomų programų sąveikos nėra.

Reikia atnaujinti šios programos studijų turinį, kad jis atitiktų naujų metodų ir skaitmeninės šiuolaikinio kino kūrimo technologijos reikalavimus.

Kalbant apie išteklius, dar yra ką tobulinti. Materialioji bazė dar nemodernizuota, nėra pakankamai patalpų, tinkamų visai programoje numatytai veiklai. Studijų programai *Vaizdo operatorius* akivaizdžiai trūksta modernios skaitmeninės įrangos.

Mažai studentų dalyvauja tarptautinėse judumo programose. Ir galiausiai, vadovybė nepanaudojo iš alumnų, socialinių dalininkų ir socialinių partnerių gauto *oficialaus* grįžtamojo ryšio.

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III. REKOMENDACIJOS

1. Vertinimo grupė labai rekomenduoja, kad LMTA Kino ir televizijos katedra toliau derėtųsi su tarptautine kino mokyklų asociacija CILECT dėl stojimo į šią organizaciją. Tai lemtų aukštesnį Akademijos reitingą tarptautinėje erdvėje ir padėtų jai tapti labiau integruota institucija su holistiniu požiūriu į save.

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 šiuolaikinę kino įrangą, reikalingą naudoti per paskaitas. Dabartinė padėtis, kai studentams tenka nuomotis įrangą iš nuomos įmonių, šiuolaikinei kino mokyklai nepriimtina.

3. Vertinimo grupė rekomenduoja, kad iš Akademijos dėstytojų sudaryta darbo grupė, padedama kinematografijos srities išorės ekspertų, būtų įgaliota patikrinti visą studijų turinį ir jį modernizuoti.

4. Vertinimo grupė rekomenduoja persvarstyti studijų turinį, kad jis atitiktų visus teisės aktų reikalavimus (taisyklė – 7 dalykai per semestrą).

5. Vertinimo grupė rekomenduoja nustatyti studijų praktikos vykdymo tvarką.

6. Vertinimo grupė rekomenduoja didinti ryšį tarp katedrų ir įvairių studijų programų.

7. Vertinimo grupė rekomenduoja plėtoti tarptautinį bendradarbiavimą siekiant paskatinti studentų judumą.

8. Vertinimo grupė rekomenduoja formalizuoti studentų, dėstytojų, alumnų, socialinių dalininkų ir socialinių partnerių grįžtamąjį ryšį.

Išsamesnio aprašymo ieškokite silpnybėse, kurios pateiktos kiekvienoje šių vertimo išvadų dalyje.

Studijų kokybės vertinimo centras

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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)