



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS
STUDIJŲ PROGRAMOS *TEATRO REŽISŪRA (612W41001)*
VERTINIMO IŠVADOS

EVALUATION REPORT
OF *THEATRE DIRECTING (612W41001)*
STUDY PROGRAM
at LITHUANIAN ACADEMY OF MUSIC AND THEATRE

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Išvados parengtos anglų kalba
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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

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| Studijų programos pavadinimas | <i>Teatro režisūra</i> |
| Valstybinis kodas | <i>612W41001</i> |
| Studijų sritis | Menai |
| Studijų kryptis (pagrindinė) | Teatras ir kinas |
| Studijų programos rūšis | Universitetinės |
| Studijų pakopa | Pirma |
| Studijų forma (trukmė metais) | Nuolatinės (4) |
| Studijų programos apimtis kreditais | 240 kreditų |
| Suteikiamas laipsnis ir (ar) profesinė kvalifikacija | Teatro ir kino bakalauras |
| Studijų programos įregistravimo data | 1997-05-19 Įsakymo Nr. 565 |

INFORMATION ON EVALUATED STUDY PROGRAM

| | |
|---|---------------------------------------|
| Title of the study programme | Theatre Directing |
| State code | <i>612W41001</i> |
| Study area | Arts |
| Study field (major) | Theatre and Film |
| Kind of the study programme | University |
| Study cycle | First |
| Study mode (length in years) | Full-time (4) |
| Volume of the study programme in credits | 240 ECTS |
| Degree and (or) professional qualifications awarded | Bachelor's degree in Theatre and Film |
| Date of registration of the study programme | 1997-05-19 Order No 565 |

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| V. GENERAL ASSESSMENT | Klaida! Žymelė neapibrėžta. |

I. INTRODUCTION

Following analysis of the Self-Evaluation Report (SER) and its appendices (which included module descriptions, CVs of teaching staff, previous evaluation report from 2011 etc.) provided for the Evaluation Team (ET) in advance, the ET visited the Lithuanian Academy of Music and Theatre (LAMT) on Wednesday 7 and Thursday 8 May 2014. The evaluation process followed the external evaluation procedures, set by the Ministry of Education and Science (by order No 1-01-162 of 20 December 2010) and the methodology for the evaluation of Lithuanian higher education institutions, set by the director of The Centre for Quality Assessment in Higher Education (by order 24 July 2009 No ISAK-1652, amendments 05.11.2009; 17.12.2009; 30.09.2010).

The visit to the Academy in respect of the BA Theatre Directing involved meetings with:

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

Site visits to physical 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 Evaluation Team is grateful to the Rector of the Academy and his senior team, the Dean of Faculty of Theatre and Film and all the staff, students, alumni and social partners who made the evaluation visit such a pleasant and enriching experience. We would like to thank them – not only for their positive engagement with the evaluation process during our visit but also for preparing the Self-Evaluation Reports and other materials that we received in advance. We are very grateful for the welcome which we received, the hospitality shown to us during the visit and the willingness of staff, students, graduates and external stakeholders to make themselves available according to the needs of our exacting schedule.

Note: The Evaluation Team's visit to the Academy included evaluation of the **BA Theatre Directing** as well as the **BA Acting**. The SER produced for each individual programme was based upon a common template document produced by the Faculty of Theatre and Film and, therefore, contained a significant amount of commonality in its analysis of both Faculty-wide and Academy-wide processes and learning resources. Except for students (two distinct meetings), all the ET's meetings (e.g. with social partners or teaching staff) were for both programmes at the same time. Consequently, the reports for **BA Acting** and for **BA Theatre Directing** are similar in many ways; however, they differ too, which has been particularly stressed in the document.

2. PROGRAMME ANALYSIS

1. *Programme aims and learning outcomes*

1.1 The aims and learning outcomes of the BA *Theatre Directing* are set out in the SER; according to the SER, the aim of the programme *Theatre Directing* is to train professional and socially active theatre directors that would correspond to artistic and cultural needs of the country, foster the continuity of cultural traditions, and promote renewal and creativity. The programme is based on training in practical artistic automatic action and accumulation of automatic actions related to *Theatre Directing*. Integrated teaching of theoretical and practical study subjects motivates to undertake different analyses and evaluation of art phenomena, engage in critical thinking and work independently. General university study subjects foster erudition, communication and other abilities. The ET viewed the programme aims and its learning outcomes as well defined and clear. Besides, the aims and learning outcomes of each individual study course (module) are contained within the individual descriptors, which were sent to the ET in advance of the Evaluation Visit (Annex No. 3 – Descriptions of Courses). All students had seemingly high knowledge of the learning outcomes; most teachers too, though not all of them. They are also publicly available on the Open Information, Consultation and Orientation System (AIKOS), which is administered by the Ministry of Education and Science. Key information about the programme is also publicly available on the LMTA website. Students also commented on the fact that the aims and learning outcomes of each module were explained in detail by teaching staff in the first class of each semester; this is good practice that the ET wishes to commend.

1.2 The ET met with teaching staff, students, alumni and social partners during the Evaluation Visit; each group confirmed that the aims and learning outcomes of the programme met academic and professional requirements, public needs and the needs of the national labour market. There was unanimous view on this.

1.3. The programme aims and learning outcomes are consistent with the type and level of studies and the level of qualifications offered, i.e. First Study Cycle in this case (as set out within the national Descriptor of Study Cycles). In particular, the SER made reference to the ELIA Tuning Document (paragraph 15), which illustrates how the programme team aims to position and benchmark their programme at the right level.

1.4 The name of the programme, its learning outcomes, content and the qualifications offered are compatible with each other.

Main strengths and weaknesses as seen by the ET:

Strengths:

- The name of the program (*BA Theatre Directing*), its learning outcomes, the contents and the qualifications offered, are all compatible with each other in a very coherent way.

- The programme aims and learning outcomes are well defined and are clearly understandable for the students and teachers of the programme.
- The program aims and learning outcomes are based on professional requirements and correspond to the need of the cultural labour market (at least for the time being).

Weaknesses:

- Some teachers had limited awareness of the formal learning outcomes of the course: all staff members should be more aware of the importance of learning outcomes and make sure these are well implemented in all teaching and training.
- Surveys of social partners and graduates are conducted every two years with the aim to identify the sufficiency of existing learning outcomes and suggestions for their improvement. There was, however, confusion between social partners whether this system actually had worked (this weakness is also relevant as a point for programme management, but with a impact on aims and learning outcomes, especially their evolution, as they cannot be considered as fixed and set forever).

2. Curriculum design

2.1 The curriculum design meets legal requirements. Although it initially seemed that the curriculum broke the 7-subject rule, with its highly fragmented curriculum, the programme team explained how this granularity had to be interpreted more holistically, e.g. recognising that units such as “Baroque: the 19th century Theatre” and “Baroque: the 19th century Dramaturgy” are actually part of the same subject. The ET understands the logic of the curriculum design, but these small units are not the same subject: they have different codes, different course descriptors, forms of assessment, etc. **The ET recommends** to merge small curriculum Units in order to fully meet legal requirements without ambiguity.

2.2 Study subjects modules tend to be spread evenly; their themes are not repetitive (although some areas of the curriculum could be further streamlined, reconsidering for example overlaps such as voice/speech training). However the „straight-jacket“ design of the curriculum leaves limited space for interdisciplinary work (which is particularly important for BA Theatre Directing) and rules almost out all possibilities for students to pursue long-term exchange studies abroad (e.g. one semester). The ET can understand the reasons for this, however the ET wishes to highlight that curriculum design should facilitate rather than hinder student mobility.

2.3 The content of the subjects/modules is consistent with the type and level of the studies; the move towards a more modular approach was mentioned by the programme team, however there seems to be little encouragement for students of different years to work together, as the students themselves explained. The ET wishes to suggest that the programme team considers how/when/why it could be beneficial for students of different years to collaborate more.

2.4 The content and methods of the subjects/modules are appropriate for the achievement of the intended learning outcomes. The delivery of the programme is largely based on a “master-disciple” model which is culturally/historically coherent. There is however little space for students to select optional courses and to design their study to their own particular needs; students also commented on it. At the meeting with senior management, it was mentioned that the Academy plans to review its study programmes to offer all students more optionality in

module choices; the ET welcomes this moves and wishes to encourage the Academy to move it that direction, although it may be more important in some programmes (e.g. BA Acting) than in others (e.g. BA Theatre Directing). For BA Theatre Directing, the Academy should also offer in-depth training in the latest technologies as regards stage design, sound, video, props and light.

2.5 The scope of the programme is just sufficient to ensure that the learning outcomes are reached. The programme is widespread and has minimal coverage of technical aspects. The director of a stage play needs to have highest knowledge of- and competence in the technical side of performance production i.e. staging a performance. The programme includes few formal classes in subjects such as lightning and design (only 32 hours in 8 semesters). Students confirmed this lack of technical input, although they stressed that they are learning about this elsewhere (e.g. through their own employment or other training opportunities). **The ET recommends** that elements of technical theatre production (such as lighting & sound) should be strengthened in the curriculum. Besides, the programme team may wish to consider if Opera should not be part of the curriculum (Opera as a performing art form on stage is not something that students could easily learn about in a few classes). The best students complete the programmes and graduate with excellent results, as noted by the ET when they reviewed some of the students' works. Graduates seem to have few problems getting jobs in Theatres, mostly in Vilnius. They may benefit from the fact that the programme takes on students only every second year (so there is a graduating cohort every other year only).

2.6 The content of the programme tend to reflect the latest achievements in science (research), art and technologies. Students and alumni however argued that students may need more entrepreneurial skills, online portfolios and more insight into how to market their own talent. Paragraph 24 of the SER also mentions the fact that „surveys conducted in 2013 demonstrated that graduates lack entrepreneurial skills“ so **the ET recommends** enhancement of the curriculum by introducing elements of enterpreneurship training.

Main strengths and weaknesses as seen by the ET:

Strengths:

- The curriculum is consistent with the type and level of studies.
- The curriculum is sufficient to ensure learning outcomes in most areas.
- Courses in analyzing methods and reflective thinking are an important part of the curriculum.
- The close relationship to professional theatres gives realistic possibilities for students to extend and update their knowledge from the curriculum.

Weaknesses:

- The curriculum is fragmented and seems to leave little time for reflection on the subjects.
- In the curriculum, technical instruction (especially light design and sound design) is not given sufficient place for a BA Theatre Directing.
- The curriculum is lacking in entrepreneurial components.
- Little space is left within the curriculum for international student exchange.

3. *Staff*

3.1 The study programme is provided by staff meeting legal requirements regarding professional experience and education of programme staff. Teachers have appropriate knowledge and expertise to ensure effective teaching and prepare students for professional practice as theatre directors.

3.2 The qualifications of the teaching staff are adequate to ensure learning outcomes – not only their academic qualifications, but also their professional achievements. The programme is taught by accomplished theatre directors and experienced artists/practitioners, which is a key strength of the programme.

3.3 The high number of the teaching staff is adequate to ensure learning outcomes. The very low staff-student ratio (of 1 staff for 5 students on average across the Academy) means that students are well supported, both pedagogically and professionally. The group of current students that the ET met with during the Evaluation Visit commented very positively on the helpfulness of their teaching staff.

3.4 Teaching staff turnover can ensure an adequate provision of the programme; the drawback however is that less than half of staff are employed part-time, which means that it may be more difficult for them to take part in the ongoing discussions about quality enhancement and programme development more broadly. On the positive side, as much as 90 percent of the main staff have engagements in theatres or in the cultural sector, regionally or nationally; this close relation to the labour market gives the students best opportunities for apprenticeships, and/or practice during their studies, not to mention the possibility to build networks of contacts.

3.5 The Academy has created conditions for the professional development of the teaching staff necessary for the provision of the programme; this is particularly important for staff (such as practicing artists) who may have fewer opportunities for professional development in terms of pedagogy. The academic staff met by the ET were able to provide many examples of their own international activities and how they benefit students. There is a limited offering of foreign guest teachers for Directing students, compared to e.g. the Acting department.

3.6 The teaching staff of the programme is involved in artistic research directly related to the study programme being reviewed. The academic staff met by the ET were able to provide examples of their own applied research activities (e.g. directing performances) benefit students, however the Academy does not seem to have formal mechanisms to monitor how artistic activities and research supported by the Academy are of benefit to the programme. The ET however is concerned that there few members of staff give instruction in the technical side of staging, like sound and light design. According to the students, there seems to be some unwillingness from the staff to let the students use the equipment themselves, although this is the best way to learn how to handle this type of equipment. The ET encourages the programme team to review this current practice; it is all a matter of making good rules for this type of handling, and students will respond with a great sense of responsibility.

Main strengths and weaknesses as seen by the ET:

Strengths:

- Teachers are accomplished theatre directors and experienced artists/practitioners.
- The student / teacher ratio is very low (i.e. few students per full-time staff position)
- Core staff have a relatively high proportion of their workload defined as independent artistic practice and/or research
- Ties with professional practice are strengthened by employing sessional teachers from different fields of professional practice
- International mobility of teachers is encouraged
- Professional development of staff is supported, directly and indirectly

Weaknesses:

- There is a lack of expertise in stage techniques within the core staff
- No mechanism seems in place to monitor how artistic activities and research supported by the Academy are of benefit for the programme.
- Documentation of the staff's artistic practice and/or research activities does not seem systematically collected
- There is a limited offering of foreign guest teachers for Directing students
- Some staff have limited exposure to academic and professional exchange in other countries

4. Facilities and learning resources

4.1 The premises for studies are just adequate both in their size and quality. The ET was able to visit the premises to see how facilities are being improved and renovated (e.g. the Learning Theatre), however there is still much scope for improvement, for example „black box“ rooms with equipment for sound and light, as well as spaces for students. Acoustics does not seem taken into account in many of the rooms. The programme is fully aware of this issue; the SER refers to the fact that „infrastructure of the Academy ensures only be basic level for implementation of the study programme“(page 22). Students are aware of that shortcoming, also commenting negatively on aspects beyond the teaching spaces themselves, such as the fact that no catering services, canteen or cafeteria, are available in the main building. This is relevant as students need to be present on site for hours on end, and would benefit from such facilities. The ET also had the impression that the fact that some of the facilities are protected by law and regulations as national heritage seem to be a hindrance. The senior administration team mentioned the project of a new campus; although this development is in its very early stages, the ET wishes to commend this strategic planning which should highly improve the student experience.

4.2 The teaching and learning equipment too (e.g. computer equipment, consumables) are just adequate both in size and quality. According to the SER (paragraph 72) just over half of the all LMTA buildings had wireless internet coverage in 2013 (though it is not clear if this average is applicable to the premises of the Programme). Teaching facilities at university level should have a full internet; **the ET recommends** that IT (information technology) should be used more efficiently and more consistently, by both students and staff. The ET did not see evidence of an Intranet being used at LMTA. Besides, none of the auditoriums has ‘high-standard’ technical equipment that students on this course should learn to use.

4.3 The Academy has adequate arrangements for students' practice. The links with many social partners (such as local theatres) mean that students can complete projects in professional environments that are often of a better quality than the facilities and premises where they study. On site, the ET noted the lack of rooms for props, costumes, dressing rooms and workshops for scenography elements, which is unfortunate.

4.4 Teaching materials (textbooks, books, periodical publications, databases) are just adequate and accessible. In terms of accessibility, several students commented on the limited opening hours of the library, which is an area that the Academy might want to consider. Although it was good to see that the library offers access to a wide selection of literature on Lithuanian theatre, access to other resources, especially in English, was more limited. **The ET recommends** that the BA Directing makes more use of the increasing number of online/digital/free resources such as e-books.

Main strengths and weaknesses as seen by the ET:

Strengths:

- Systematic efforts are made to refurbish the present teaching facilities
- Learning Theatre is being reconstructed and updated with new stage technologies
- Library provides students and staff access to important academic databases as well as opportunities to use important e-catalogues, both national and international
- The library offers access to wide selection of literature on Lithuanian theatre
- Students can use the larger theatres in Vilnius for final projects through cooperation with social partners

Weaknesses:

- The premises are widespread and learning spaces rigidly structured
- Technical equipment (esp. sound and light) is not up-to-date; the larger stages need this desperately to line up with an international standard.
- Acoustics does not seem taken into account in many of the rooms.
- Wardrobes, props rooms, dressing rooms and workshops are not connected to the bigger training stages.
- Central services, such as library services, are located away from the main basis of Directing students
- The library offers a very limited selection of books and printed periodicals in English
- No catering services, canteen or cafeteria, are available in the main building
- Many spaces are poorly maintained and need refurbishing
- Full internet coverage is still to be implemented

5. Study process and student assessment

5.1 The admission requirements seem suitable for the programme. The current admission process (at Bachelors level across Lithuania) is managed as a national scheme; the ET fully understands that this is beyond the control of the Academy; this issue was raised both in the SER (paragraph 85) and in meetings with the programme team and with teachers. In general, admission of new students seems to be fair and clear.

5.2 The organisation of the study process ensures an adequate provision of the programme and the achievement of the learning outcomes. Despite the high demands of the programme (for the students who do not always have access to some of the necessary facilities, especially technical equipment), most students graduate within the planned time. Overall, everything is done academically to support the achievement of the learning outcomes.

5.3 Students are encouraged to participate in research, artistic and applied research activities, as this is a requirement of their course, especially with regard to artistic/directing practice. Gaining professional experience is an integral part of the programme – and a strength of the study process.

5.4 Students have opportunities to participate in student mobility programmes – although rather for short periods of times, and during their holidays, as the design of curriculum makes it very difficult for students to participate in student mobility programmes during the academic semesters (as noted in sub-section 2.2).

5.5 The Academy ensures an adequate level of academic and social support. Academic support is well provided by the Academy (as noted in sub-section 3.3) however other areas of student support should be further considered; in particular, students commented on the need to provide a nurse or a psychologist on site, or even, at a most basic level, better First Aid kits. **The ET recommends** that the Academy pays closer attention to issues of student welfare and student well-being (social, medical, psychological aspects). Likewise, students are not aware of the work of the “Career Centre” – and they would clearly benefit from more support with their careers (so that they do not rely only on their individual networking).

5.6 The assessment system of students’ performance is clear, adequate and publicly available; students themselves recognised that the assessment process is fair overall, however, according to students themselves, it seems that two important aspects of assessment are not in place: (a) assessment criteria are not always communicated in advance to students, and (b) students do not always receive written feedback on their work. Of course for some subjects/modules, assessment criteria are well communicated to students (and discussed and clarified) but this is not the case for all subjects/modules; **the ET recommends** that assessment criteria should always be communicated to students. Likewise, the ET is aware of the benefits of spoken feedback but the **ET recommends** that students also receive some written feedback on their assignments. In summary, the area of assessment is one where the ET believes that the programme team should spend more time in terms of quality enhancement.

5.7 The professional activities of the majority of graduates meets the programme providers' expectations. Social partners and alumni praised the high quality of the teaching and training delivered by the programme. Most alumni have successful careers, which also shows that all expectations are fulfilled and often surpassed.

Main strengths and weaknesses as seen by the ET:

Strengths:

- Admission is competitive, the programme is in high demand, and the best potential students are selected
- Admission of new students is fair, clear and well suited for this programme
- The large majority of students finish their studies within the time planned
- Students have good prospects in being employed within the profession nationally
- Students are encouraged to participate in research, artistic and applied research activities.
- Students are encouraged to participate in external professional activities, both in Lithuania and abroad
- Students are increasingly engaged in short-term international activities
- Students seem to be highly employable in Lithuania after completion of their studies

Weaknesses:

- Students are not aware of the services provided by the Career Center
- No statistical data regarding the demand for theatre directors seem collected or analysed
- Long-term prospects for graduate employment are unknown
- Previous strategies to increase long-term international student mobility have not been successful
- Students are not sufficiently prepared for launching international careers
- Final projects are graded within the narrowest range in the top-part of the scale
- Assessment criteria are not always communicated in advance to students
- Students rarely receive written feedback on their work.

6. Programme management

6.1 Responsibilities for decisions and monitoring of the implementation of the programme are clearly allocated. The ET noted that, in this respect, the Academy has implemented an important recommendations of the Review Panel from 2011, with the creation in 2012 of a formal structure to manage the programme and ensure its quality and development. However, the function of the new Committee has not entirely realised yet, as evidenced by the fact that some Committee members are not active within the Committee and do not seem aware of their responsibilities with regard to the development of the programme. The ET understands that it takes time for such a new structure to function optimally and wants to commend the progress made.

6.2 Information and data on the implementation of the programme are only partially collected and analysed. In particular, **the ET recommends** that feedback from students should be collected systematically and anonymously. Such student surveys could be carried out electronically (which means that the Academy would need to have a functional intranet, where communication is securely confined and reliable) – it is ultimately important to make such anonymous surveys a regular occurrence, for example for the different modules/subjects. Their results should contribute to the set of data made available to the programme team to help make decisions in terms of quality enhancement; at the moment, separate sets of data seem to co-exist, but not in an integrated way (as recognised in the SER paragraph 138).

6.3 The outcomes of internal and external evaluations of the programme are partially used for the improvement of the programme, though more anecdotally than systematically. This is a consequence of the partial absence of an effective programme management system (see sub-section 6.1) and of systematic evaluation systems (see sub-section 6.2). The ET had the opportunity to follow up on the Academy's responses to the recommendations made within the previous Evaluation Report (2011), which included 7 recommendations. The view of the ET was that the Academy had responded to the majority of these.

6.4 The evaluation and improvement processes involve stakeholders, especially social partners. One of the strengths of the programme is the fact that it maintains close relations with Lithuanian theatres and other art institutions within the field of performance arts. These stakeholders are represented within the Academy in different functions, both formally and informally – for example representatives of these institutions are invited to sit on assessment panels for final projects and as members of study committees; they are also present in more informal ways, through collaborations, projects and performances. The ET commends these close relations between the Academy and its social partners, but also wishes to raise a concern regarding the importance for the Academy to maintain its academic freedom and control over the development of studies.

6.5 The internal quality assurance measures are becoming more effective and efficient. The ET noted that many changes and improvements have occurred since the last evaluation in 2011, especially about curriculum, as final year students were able to witness, however some progress is still possible. The ET welcomes the creation of a „quality assurance handbook“ (as outlined in paragraph 150 and confirmed in the meeting with the senior administrative team).

Main strengths and weaknesses as seen by the ET:

Strengths:

- A Committee (responsible for programme management and development) with participation of staff, students and social partners has been set up
- Important functions of a comprehensive quality framework have been implemented or are in the process of being implemented
- Communication between students and teachers is open, easy and informal
- Teachers are easily available and highly committed to the well-being and development of their students
- Students and staff are committed to developing the programme in the best possible way
- The Academy keeps close relations with Lithuanian theatres and other art institutions within the field of performance arts

Weaknesses:

- The Programme Committee is not fully functional yet
- The formalization of systematic quality enhancement and control has as yet not been implemented
- Student feedback is not collected continuously and systematically with guarantee of full anonymity
- No formal mechanisms are in place to monitor and process feedback from students, teachers, or other employees

- Communication within the programme is mostly informal and procedures for more formal exchange seem not to exist
- The Academy is much dependent on external partners for the development and implementation of the programme

III. RECOMMENDATIONS

1. The Evaluation Team recommends to merge small curriculum Units in order to fully meet legal requirements without ambiguity (*see sub-section 2.1*)
2. The Evaluation Team recommends that elements of technical theatre production (such as lighting & sound) should be strengthened in the curriculum (*see sub-section 2.5*).
3. The Evaluation Team recommends enhancement of the curriculum by introducing elements of entrepreneurship training (*see sub-section 2.6*).
4. The Evaluation Team recommends that IT (information technology) should be used more efficiently and more consistently, by both students and staff (*see sub-section 4.2*).
5. The Evaluation Team recommends that the BA Theatre Directing makes more use of the increasing number of online/digital/free resources such as e-books (*see sub-section 4.4*).
6. The Evaluation Team recommends that the Academy pays closer attention to issues of student welfare and student well-being (social, medical, psychological aspects) (*see sub-section 5.5*).
7. The Evaluation Team recommends that assessment criteria should always be communicated to students (*see sub-section 5.6*).
8. The Evaluation Team recommends that students receive some written feedback on their assignments (*see sub-section 5.6*).
9. The Evaluation Team recommends that feedback from students should be collected systematically and anonymously (*see sub-section 6.2*)

IV. SUMMARY

Positive qualities

1. The programme is taught by accomplished theatre directors and experienced artists/practitioners.
2. The very high number of staff means that the Academy can implement a successful educational model of master/disciple, which enables a high quality, individualised approach to teaching and learning.
3. Students are very dedicated and highly motivated; the best students complete the programme and graduate with excellent results.
4. Alumni have successful careers, which is a credit to their studies at the Academy.
5. International activities are encouraged, for both staff and students.
6. Many changes and improvements have occurred since the last evaluation in 2011.

Areas for improvement

1. Although facilities are being improved and renovated, there is still scope for improvement, especially regarding:
 - a. spaces for students (incl. access to catering services)
 - b. library and learning facilities
 - c. technical theatre facilities (for example to learn about sound and lighting) .
2. IT (information technology) could be used more efficiently and more consistently, by both students and staff.
3. Student welfare and student well-being could be further supported.
4. The programme should further implement some of the formal aspects of higher education, such as:
 - a. Collecting student feedback systematically and anonymously;
 - b. Ensuring that students always know assessment criteria;
 - c. Having more formal procedures for internal quality assurance;
 - d. Providing students with written feedback for more assignments;
 - e. Involving social partners and alumni more optimally in curriculum development.

V. GENERAL ASSESSMENT

The study programme Theatre Directing (state code – **612W41001**) at Lithuanian Academy of Music and Theatre is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

| No. | Evaluation Area | Evaluation Area in Points* |
|-----|---|----------------------------|
| 1. | Programme aims and learning outcomes | 4 |
| 2. | Curriculum design | 3 |
| 3. | Staff | 4 |
| 4. | Material resources | 2 |
| 5. | Study process and assessment (student admission, study process student support, achievement assessment) | 3 |
| 6. | Programme management (programme administration, internal quality assurance) | 2 |
| | Total: | 18 |

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

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

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

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

Grupės vadovas:
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Grupės nariai:
Team members:

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