



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS
STUDIJŲ PROGRAMOS *MENO VADYBA (612W90001)*
VERTINIMO IŠVADOS

**EVALUATION REPORT
OF ART MANAGEMENT (*612W90001*)
STUDY PROGRAMME
at LITHUANIAN ACADEMY OF MUSIC AND THEATRE**

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Meno vadyba</i>
Valstybinis kodas	<i>612W90001</i>
Studijų sritis	Menai
Studijų kryptis (pagrindinė)	Meno studijos
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	Meno studijų bakalauras
Studijų programos įregistravimo data	2001-08-02 Įsakymo Nr. 1187

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	Art Management
State code	<i>612W90001</i>
Study area	Arts
Study field (major)	Art Studies
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 of Art Studies
Date of registration of the study programme	2001-08-02 Order No 1187

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1. INTRODUCTION

Following analysis of the Self-Evaluation Report (SER) and its appendices (which included module descriptions, CVs of teaching staff and summaries of programme content, etc.) provided for the Evaluation Team (ET) in advance, the ET visited the Department of Arts Management at the Lithuanian Academy of Music and Theatre (LAMT) on Tuesday 27th and Thursday 29th of 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 Art Management programme involved meetings with the following groups:

- i) Staff responsible for the preparation of the SER
- ii) Students
- iii) Teaching Staff
- iv) Faculty 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 Thesis and Final Project work 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 contributed making 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 warm 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 Art Management as well as the BA and MA Film Directing programmes. 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. The ET also met with a single group of administrative staff with responsibility for all three programmes. In undertaking the Evaluation process, the ET was able to identify and give due consideration to a number of common elements across the three programmes being evaluated. Where this is the case, a similar form of words has been used in each Evaluation Report.

II. PROGRAMME ANALYSIS

1. *Programme aims and learning outcomes*

- 1.1i The aims and learning outcomes of the programme are set out in the SER, and 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 Subjects). The ET viewed the programme aims and learning outcomes as being well defined and clear and these are 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 BA Art Management programme is also publicly available on the LMTA website.
- ii The aims and learning outcomes of the individual study courses (modules) are set out within a standard template document and include a bibliography, a summary of class content and assessment criteria. The ET was impressed with the clarity and consistency of the information contained within the module templates and viewed these as helpful guides to the learning experiences offered. The group of current students that met with the ET reported that the aims and learning outcomes of each module were explained in detail by teaching staff in the first class of each semester and that they could refer to these throughout the module.
- 1.2 The ET met with teaching staff, alumni and social partners during the Evaluation Visit, each group confirmed that the aims and learning outcomes of the programme met academic requirements while also reflecting the needs of the field of professional practice. However, the alumni that the ET met with expressed the view that in their experience, although they felt that the aims of the programme were appropriate, the delivery of the curriculum did not adequately support the achievement of those outcomes that were orientated towards professional practice. They expressed a unanimous view that the programme – according to their experience – was unlikely to prepare graduates as *‘highly qualified arts (film, theatre, music) managers able to undertake activities related to production of phenomena... (i.e., films, plays, festivals, etc.); administer and co-ordinate art events of national and international significance’*¹. The view expressed by the alumni was that this was due to a relative lack of practical and current professional art management expertise among the teaching staff, rather than a deficiency within the stated aims and learning outcomes of the programme. However, this wasn’t reflected in the meetings that the ET held with current students, teaching staff or social partners. Though the social partners the ET met with indicated that they thought that the students would benefit from an increased level of interaction with practicing professionals during their studies within the Academy and more opportunities to integrate into the practices and protocols of the field of professional practice outside of it.
- 1.3 The aims and learning outcomes of the programme reflect the generic descriptors for the First Study Cycle (as set out within the national Descriptor of Study Cycles) and these have been appropriately adapted to reflect the needs of the specific study area of Arts Management.

¹ As stated on page 6, paragraph 1.1 of the Self-Evaluation Report for BA Art Management

- 1.4 In the view of the ET, there is good compatibility between the name of the programme, its specific aims and learning outcomes, the content of the programme and the title of the qualification offered. The ET noted that the title of the programme had already been changed (from BA Film, Theatre and Music Management) in line with a recommendation made in the previous Evaluation Report (2010)

2. *Curriculum design*

- 2.1 To the best understanding and knowledge of the ET, and in the context of the advice available from the SKVC, the programme appears to fully comply with the relevant legal acts and regulations that govern national higher education.
- 2.2 The programme is comprised of a range of mandatory and optional subject courses/modules that, over each successive semester and programme level, prepares students to undertake further research and professional activities on successful completion of the programme. From semester 3 onwards, students are able to focus part of their theoretical and practical studies on one of three specialisations – film, music or theatre management. The range of subject courses available, both subjects in the study field and general university subjects, ensure that there is a logical and facilitative progression through the programme. Through the discussions held with current students and teaching staff, the ET learned that the teaching team were appropriately responsive to student feedback on matters of curriculum change and development. For example, an ‘*Introduction to Cultural Marketing*’ module had recently been introduced and a new (optional) ‘*Entrepreneurship*’ module was being prepared for the following year. The teaching staff informed the ET that they were careful to ensure that the content of modules did not overlap with each other unnecessarily. The ET commends the teaching team for their responsive and constructive approach to on-going curriculum development.
- 2.3 As noted above (paragraph 1.2), the alumni that the ET met with expressed a shared concern about the tutorial support offered by the programme in regard to the specialised practical study of film, music and arts management. With the exception of one member of this group (who was currently enrolled on the MA Art Management programme), all had sought to enter the professional field of art management on graduating from the BA. They reported that, in their experience, the programme hadn’t fully prepared them to integrate successfully into professional practice – as was set out in the aims of the study programme. They expressed the view that, although the programme offered substantial study of general management theory, this was insufficiently mediated into the practical studies of contemporary professional arts management practices (in film, music or theatre). While the current students that the ET met with were not in a position to make this comparison, the ET gained the impression from them that there was some variability between the levels of teaching input, tutorial supervision and practical learning opportunities between the three specialised areas of art management (see paragraph 5.5 below). In light of the comments made by the alumni of the programme, **the ET recommend** that the core teaching team review the curriculum to ensure that the practical elements of the programme are supported by both a theoretical understanding of these concrete practices and the translation of the general management theory, delivered through the programme, into the specific contexts of film, music and theatre practice – in order to ensure that the curriculum content matches the stated aims and intended learning outcomes of the programme (as stated in paragraph 12 of the SER).

- 2.4 The ET commends the teaching team on the depth and breadth of the curriculum in terms of the suite of modules that deliver general management theory and cultural history which seek to inform and underpin the opportunities that the programme provides for students to specialise in different practical arts fields. This will be further broadened and strengthened when the Academy has completed its proposed changes to the current programme structure that, when fully implemented, will offer students greater optionality in choice of study courses (modules), both within the Academy and across a range of other Universities (such as Vilnius University and the Vilnius Academy of Arts). However (as set out in paragraph 2.3 above), the ET makes a specific recommendation regarding the review of the specialist subjects of the study field that relate to practical art management practices.
- 2.5 The representative group of social partners (including employers) who met with the ET expressed a general satisfaction with the quality of the programme, acknowledging that the programme produced ‘professional’ graduates who were in demand by employers. However, they also held the view that the students should have more contact with professional film, music and theatre professionals during their programme. They also said that the students needed to be more self-motivated on graduation from the programme and needed to have more of an understanding about how the ‘industry’ that they were entering worked in practice. The teaching staff that the ET met with stated that the learning outcomes of the programme were attuned to current professional practice and the needs of employers, in part, through their own direct experience in various arts fields but also through feedback gathered from social partners and graduates. Both current students and teaching staff provided an impressive list of examples of internships and real-world learning experiences that the programme has facilitated for its students, though the ET noted that these predominantly appeared to be in the music and film management specialisations. However, the ET commends the programme for the range of opportunities that students are afforded. Representatives of both teaching staff and students who met with the ET acknowledged that the theatre specialisation was comparatively weak due to the role of theatre producer being less established in Lithuanian theatre and there being relative fewer employment opportunities were available in this area. The ET learned that relatively few students chose this specialisation.

3. *Staff*

- 3.1 The ET was satisfied that teaching staff contributing to the BA Art Management programme meet all the necessary legal requirements.
- 3.2 The ET was satisfied that the qualifications, knowledge and experience of the teaching staff – who contribute to the BA Art Management programme – are adequate to ensure the broad achievement of programme learning outcomes. However, the ET was less confident that there was a sufficient amount of teaching, tutorial and supervisory input to the programme by staff with on-going professional experience in production (for example, film production) to adequately support the student learning experience in specialised areas of practice.
- 3.3 Although the Academy was unable to provide a precise figure of the ratio of teachers to the number of students in the current cohort on a programme basis, the ET was satisfied that – across the Academy – the proportion of teaching staff to students was consistent with the stipulations set out within the relevant National guidelines. The group of current students, that the ET met with during the Evaluation Visit, commented very positively on the

helpfulness of their teaching staff, though students following the Theatre Management pathway were less complementary on this matter.

- 3.4 The Academy did not provide specific numbers on staff turnover at programme level but from the information provided in the SED, it appears that the composition of teachers working in the Arts Management Division varies by approximately 10% each year. A number of reasons are given for this, ranging from retirement of staff through to changes in the requirements of the study programme. While the SER states that ‘*trends pertaining to turnover of teachers occur naturally and have no negative impact on the study programme*’², the ET learned from Alumni that the position of Head of the Arts Management Division had been undertaken by several different people over a relatively short period of time. The alumni expressed the view that, in the past, this had been disruptive to the smooth running and development of the programme.
- 3.5 While both current students and alumni felt that the majority of their teachers were excellent in terms of their pedagogic skills, both groups expressed a concern that some teachers, specifically a number of those who were also practicing professionals and artists, lacked basic teaching skills. While the students both respected and appreciated the high quality of practical subject knowledge and expertise that these staff brought with them, they felt that often this did not translate into satisfying learning experiences due to a lack of effective pedagogical strategies on the part of the teacher. In light of this, **the ET recommends** that the Academy considers establishing a short but intensive staff development workshop programme aimed specifically at equipping professional practitioners (brought in to teach in the Academy) with basic pedagogic strategies for teaching in a University context.
- 3.6 The staff teaching on the programme are involved in a range of research and/or art practices directly related to the Art Management programme, including the production of monographs, research articles and methodological materials. However, the ET noted that over a period of 5 years, only one monograph had been produced and the number of methodological materials developed had declined over the same period. As a number of staff are practicing artists/professionals, there is also staff involvement in a range of practical external projects, such as organising festivals, etc. The group of current students of the programme who met with the ET were aware of the research and practice-based activities that their teachers were involved with and some students have been given the opportunity to be involved in these projects.

4. *Facilities and learning resources*

- 4.1i In the SER, the Academy states that while it considers the adequacy of the physical spaces and technical resources available to students on the study programme to meet the ‘*basic needs of study programme implementation*’³, it also acknowledges that the current range of physical learning resources ‘*need to be renovated and upgraded as soon as possible*’⁴. The ET concur with the Academy’s own assessment of its physical and technical resources as only meeting the ‘*basic needs*’ of students in their achievement of learning outcomes and supports the Academy’s assertion that these facilities need to be upgraded as soon as possible. The physical estate of the Academy is spread across a number of sites spread

² BA Art Management SER, paragraph 3.3

³ BA Art Management SER, paragraph 70.

⁴ BA Art Management SER, paragraph 72.

across the centre of Vilnius, a number of these are considered as heritage building subject to various planning restrictions. In order to meet the learning and teaching needs of its various programmes, the Academy has determined that this will be best achieved through an ambitious building programme that will deliver a new campus on which all of the current provision can be housed together within a complex of new purpose designed buildings on one site. The plot of land for this development has already been identified and the Academy is in the process of completing the building tender document and securing the necessary funding to commission the project. Although it will be a number of years before the overall project is completed. The ET commend the Academy on its adoption of an ambitious strategic plan to establish a new campus in the City that brings together all of the Academy's faculties and departments and provide a significantly improved suit of learning resources for all students.

- ii The ET also learned that the Academy entered into partnership with the Lithuanian Film Studio and Vilnius Academy of Arts to establish the Audio-visual Arts Industry Incubator (Incubator), a film post-production facility for the use of young professionals and students. The Incubator comprises a screening hall, a suite of sound and video editing stations and a number of offices for resident emergent film production companies. In addition, the Incubator has a stock of film making equipment, including cameras as well as lighting and sound recording equipment. Hire of post-production facilities and film-making equipment is offered at reduced rates to graduates and are free to current students of the Academy. Students that met with the ET spoke enthusiastically about the opportunities that the Incubator offered in terms of enhancing their learning experience. However, the facility is sited some distance outside Vilnius and students reported that travelling to the Incubator was problematic without a car. The ET learned that the Incubator was also used as a hub for international film-making projects which offered graduates and current students the opportunity to engage with young film-makers from across Europe. The ET commend the strategic initiative of the Academy's to become a founding partner of the Audio-visual Arts Industry Incubator, which offers access to state-of-the-art facilities and equipment for both current students and graduates.
- 4.2 Students have access to a limited number of computer work-stations, these are generally housed in the various library reading rooms located in different Academy buildings. Other specialist equipment, such as theatre, music and film-making equipment is used in association with students following these subjects when the Art Management students collaborate on shared projects. This includes use of the facilities at the Incubator (for those students following the Film Management specialisation. As is the case with the premises for studies, the specialist equipment available at the Academy meets only the basic needs of students but is sufficient for them to meet the learning outcomes of their programme. Students generally have access to better resources when they undertake practical work that involves them in working in external professional settings. The Art Management students that met with the ET were able to give a range of examples of such activities that gave them access to professional facilities and equipment in the field of arts practice.
- 4.3 As noted above, the students that met with the ET cited a range of opportunities that the programme had afforded them to engage in practice, both within and outside the Academy. The programme requires that each student successfully complete the equivalent of 15 credits (400 hours) of study related practice outside of the Academy in the fourth year of the programme. The ET learned that this required students to complete a 'practical workbook' in which the various external practical activities that each student has engaged in are noted and verified by the professional host. However, as noted below (paragraph

5.4ii), The ET received the impression from current students that there was an imbalance between the three specialisations (Film, Music, Theatre) in the opportunities available to students to undertake practical work in their specialised fields.

4.4 The ET was able to view the main library facilities available to students studying on the programme. These key learning resources appeared to the ET to be extremely poor in terms of both provision (books, journals, recorded media and subscribed on-line resources) and access (study places, computer access and opening hours). In discussions with both the current students and graduates that the ET met with, the ET learned that little use was being made of the limited library resources that are available and that students were finding alternative means of supporting their studies, including through the utilization of external library resources, internet search engines, the purchase of books from on-line retailers and/or copying books loaned by teaching staff from their personal collections. **The ET recommends** that the Academy's library facilities, both in terms of physical space, book-stock and access to other materials (including on-line), as well as accessibility (opening hours) need to be significantly improved as a matter of priority. While the ET appreciates that year round extended opening hours may be unaffordable at present, the Academy is strongly encouraged to give consideration to extending both the opening hours of library facilities and access to key technical equipment (for example rooms housing film editing suites) for limited periods in the run up to Examinations.

5. Study process and student assessment

5.1 The admission process at Bachelors level is currently managed as a national scheme, outside the control of individual institutions. However, staff confirmed that they were content with the way in which the admission process worked for them and they were confident that they were able to recruit high calibre of applicants who were suited to the demands of the study programme.

5.2 The aims (objectives), learning outcomes and assessment criteria for each individual study course are clearly articulated in the Descriptions of Subjects (provided by the academy in advance of the Evaluation Visit). Each course (module) descriptor conforms to a common template which additionally sets out key information, including a breakdown of the themes of each class and a supporting bibliography. The template used is fit for purpose and provides a clear overview of the learning experience offered by each module. However, the ET noted that the assessment criteria for pass grades 5 to 7 (on the 1-10 assessment scale) only required student to meet half the learning outcomes of the module and, in some cases, less than half. The ET was able to confirm with teaching staff (*meeting with the staff responsible for the preparation of the Self-Assessment Report for Art Management 27.05.14*) that this was how assessment was currently operating. Given that many of the modules are pre-requisites for subsequent modules, this approach to assessment allows students to successfully gain credits enabling them to progress through, as well as complete, the programme by meeting 50% (or less) of the cumulative learning outcomes. **The ET recommends** that the Academy gives urgent attention to the assessment of learning outcomes across all modules in each programme. In the view of the ET, the threshold pass grade must require the student to achieve each of the stated learning outcomes of each module to a minimum standard in order for credit to be awarded.

5.3 The report from the previous Evaluation of the BA Art Management programme (2011) included a recommendation in which the Academy was '*encouraged to adopt a more*

*proactive approach to encouraging student and staff mobility*⁵. In the intervening period up to 2014, there has been significant increase in the number of outgoing students (through programmes such as Erasmus and NordPlus) across the Faculty although the number of incoming students remains very low. The Academy currently co-operates with circa 120 HEI's across 34 countries and, in addition to formal exchange activity, students are also encouraged to participate in international festivals and other projects abroad. In response to the recommendation in the previous Evaluation Report, the Academy established an additional full-time position at the International Relations Office for the needs of the Faculty and to produce a more systematic approach to the accounting of international mobility. A number of the students and alumni that the ET met with during the Evaluation visit had participated in international exchanges, though they reported that the experience afforded by these were variable in terms of the opportunities for academic development offered. The Academy maintains a list, which is accessible to students, that includes all the current student exchange agreements and students can apply to be considered for these. However, some students reported that the programmes that they had visited had not met with their expectations in terms of teaching (modules not being taught in English) and/or curriculum content (a poor fit with their home programme). The Academy currently has limited capacity to teach study modules in English and this has had a significant impact on the number of incoming students that the Academy receives. The ET supports the recommendation made in the previous Evaluation Report regarding which encouraged the Academy to foster '*greater provision of opportunities to develop foreign language competences*'⁶, particularly in English so as to increase the numbers of incoming exchange students. Notwithstanding the comparatively low numbers of incoming exchange students, the ET commend the Academy for its achievement of significantly increasing staff and student mobility since the completion of the last evaluation process.

- 5.4i In the SER, the Academy lists a range of services that are available to students in addition to those directly provided by their programme of study; these include a Career Centre, health care services (including psychological support) and a Centre for Physical Culture. While the ET saw the value of these services, the students that were met with during the Evaluation Visit, while appreciative of their existence, were unclear as to the precise nature of the services they provided or how they could access them. The ET advise the Academy to ensure that the full range of services available to students is well publicised and that the processes by which they are accessed is made more transparent.
- ii As noted above (paragraph 2.6) the ET noted some imbalance between various dimensions of tutorial support and learning opportunities offered within each of the three programme specialisations (film, music, theatre management), this was commented on in various ways by the students, teachers, alumni and social partners that the ET met with. It was apparent to the ET that, for example, the film management specialisation appeared to offer the broadest range of dynamic and practical learning opportunities to students. In light of this apparent imbalance between the three specialisations – one that is apparent to the students that the ET met with – **the ET recommend** that that the Study Programme Committee reviews the content of specialised studies (Film, Music and Theatre Management) within the programme to assure itself that each specialism is offered a comparable range of practical learning opportunities.

⁵ Evaluation Report of Film, Theatre and Music Management (2010), Section III Recommendations (3.11)

⁶ Evaluation Report of Film, Theatre and Music Management (2010), Section III Recommendations (3.11)

- iii The ET noted from a statement made in the SER⁷ that if a student does not agree with the assessment outcomes of their work or wish to challenge the assessment process, they are required to submit a formal appeal within 3 days of being informed of the outcome of their assessment. The ET viewed that as being an unreasonably short period of time to expect a student to have constructed a reasoned appeal. Therefore, **the ET recommends** that the Academy give due consideration to extending the time limit by which students have to submit a formal appeal against assessment processes and outcomes (the ET suggests extending this to 10 –15 working days).
- 5.5i The criteria by which student achievement is assessed are appropriate to the aims of BA Art Management programme and the achievement of the stated learning outcomes. Students are assessed according to a ten-point criteria-based system (consistent with the recommendations of the Ministry of Education and Science and in line with the Study Regulations of the Academy). The Assessment system is clearly outlined in the SER and is readily available to students. In their meeting with the ET, students confirmed that the intended learning outcomes were made clear to them at the start of the programme and that the learning outcomes of each study course/module were set out for them at the beginning of the course.
- ii In reviewing a large sample of final theses produced by Art Management students, the ET referred to the student guidance provided by the programme on the exam regulations for these scripts. In reviewing the various examples of final theses provided, the ET noted that there was some variance between the format of the scripts (including required word count and the arrangement of appendices) and the exam regulations. The ET found that the guidance provided to students on the exam regulations was not sufficiently detailed and contained a serious typographical error in relation to the required word count. In order for staff to ensure that all of the final theses submitted are fully compliant with the examination requirements, **the ET recommend** that the programme team revise the guidance provided to students to ensure that it is accurate (in terms of the minimum required word count) and clear about the examination requirements for all aspects (for example, if the index, bibliography and any appendices are, or are not, included within the word count) of these works.
- 5.6i The LMTA Career Centre gathers and publicises information on vacancies in art companies and schools (teaching posts) available, both in Lithuania and abroad. It also provides information on art competitions, creative workshops and other activities that provide students and graduates with career enhancing opportunities. Currently, statistical data regarding the demand for graduates with particular competences within the labour market has not been formally collected by the Academy. Since 2009, the Academy has been involved in a project – led by Vilnius University – which is aimed at improving the ability of HEI's to monitor graduate employability and improve career counselling services. This project has not yet come fully to fruition but it is planned that a database system will be designed which will gather employment data on graduates, employer surveys will be undertaken more systematically and that both of these developments will enable the Academy to maintain contact with graduates and employers, and help in identifying the levels of demand for graduates in specialised fields and the number of vacancies being created.

⁷ Self Evaluation Report for BA Arts Management, page 29, paragraph 115

- ii The data presented in the SER (for three years) suggests that the employability rate for Art Management graduates is between 70% and 100%. The evidence presented in the SER suggests that graduates are finding work in leading arts organisations. The representative group of alumni that the ET met with during the Visit were all working in areas directly related to their studies or had progressed on to further study.

6. Programme management

- 6.1i The ET noted that the previous Evaluation Report (2010) advised the Faculty and the Arts Management Department to consider ‘*establishing the post of BA programme leader to provide operational leadership for the programme*’⁸. Although the Faculty has not established such a post, it has established a Study Programme Committees for each programme (as from the end of 2012). The role of these committees, which include staff, student and stakeholder representatives, is to analyse the most important performance indicators pertaining to the programme and resolve any issues in regard to its content. A course supervisor is in charge of the implementation of each study programme, though it was unclear to the ET if this was similar in function to a programme leadership role. In the SER, the Faculty admits that Study Programme Committees have not yet fully matured in terms of their operation. However, the ET applauds the decision of the Academy to establish of the Study Programme Committees and recognises the potential they have to form a key part the quality assurance and enhancement processes of the Academy.
 - ii In its meeting with a group of current BA Art Management students, the ET learned that they had regular experience of teaching staff cancelling classes. They reported this as being a particular problem in the first year of the programme. The ET was given to understand that a number of their teachers had cancelled classes during the current academic year. The ET was curious as to how such matters would normally be brought to the attention of the Faculty or Academy. The ET asked about this when it met with representatives of Faculty Administration⁹ and was informed that this would be a matter that students would raise directly with the Dean of Faculty, who would then investigate the issue. The ET formed the view that the Faculty should take direct responsibility – as part of its formal quality assurance systems – for ensuring the delivery of scheduled teaching sessions, rather than relying on students to bring forward complaints. In light of this **the ET recommends** that the Academy monitors more closely the delivery of scheduled teaching sessions to ensure that these take place according to the published timetable and to ensure that any cancelled classes are appropriately re-scheduled or the content of these classes is delivered through alternative means.
- 6.2 One of the key recommendations of the previous Evaluation Report (2010) was for the Academy to establish ‘*a more formal quality assurance system*’¹⁰. In response to this, the Academy undertook a project¹¹ aimed at integrating all its monitoring and improvement processes in order to ensure their effectiveness. The Academy currently collects a range of data sets; student admissions, progression and achievement, module delivery, international mobility and graduate employment. In addition, the Academy collects data from a range of surveys, including student surveys, alumni surveys and employer surveys. Data sets are

⁸ Evaluation Report of Film, Theatre and Music Management (2010), Section III Recommendations (3.13)

⁹ Meeting with Faculty Administration, Tuesday 27th May – 16.45-17.45pm

¹⁰ Evaluation Report of Film, Theatre and Music Management (2010), Section III Recommendations (3.6)

¹¹ Developing internal quality management system for studies at the LMMA (2012)

made available to, and analysed by, a number of bodies that play a key role in the quality management process, including Study Programme Committees, Faculty Councils, Senate and the Rector's Office. At present, the collection of different data is undertaken by different administrative divisions of the Academy but the ET were informed that an IT system for quality management is currently in development and that, when completed, this will draw together all the data and make this readily available across the academy. The ET commend the Academy on its commitment to the gathering of comprehensive quantitative data for the purpose of assuring and enhancing the quality its programmes, and its intention to make this data available electronically across the institution.

- 6.3 Each programme within the Academy is subject to internal review every two years. This provides the Programme Study Committees with an opportunity to reflect on the feedback that it has gathered from students, alumni and social partners and make appropriate changes to the curriculum. The ET heard evidence of changes being made to the BA Arts Management programme through this internal review process, including the introduction of new modules. The ET had opportunity to follow up on the Academy's responses to the recommendations made within the previous Evaluation Report (2010), this included 6 compulsory and 9 suggested recommendations. The view of the ET was that the Academy had responded positively to the majority of these and had made significant progress in relation to a number of them. The ET commends both the Academy and the Faculty on the purposeful, considered and constructive steps that have been taken in response to the recommendations made in the previous Evaluation Report (2010).
- 6.4 The programme appears to be permeable to feedback from stakeholders (graduates, employers and social partners). The stakeholders whom the ET met with confirmed that the mechanism of informal feedback was effective and that a constant informal dialogue existed between themselves and the Arts Management Department on the changing landscape and needs of the field of professional practice. While the ET understood the value of this on-going informal dialogue, **the ET recommends** that the Faculty/Academy establishes means by which informal feedback gathered from, graduates, social partners and industry representatives (as well as current) students is captured within the formal processes of the Academy and is used to inform the enhancement of its programmes. The formal processes of the Academy, that capture feedback from stakeholders include the Study Programme Committees (which include a stakeholder within their membership) and the range of alumni, employers and social partners that are included within the membership of Assessment Panels for final examinations, which are externally Chaired and formally assess the health of the programme as part of the process of assessing students' final theses. The Academy also conducts surveys of alumni, employers and social partners, and students are asked to complete feedback questionnaires, though the ET what the level of engagement was with the survey process.
- 6.5i To ensure the quality of its study programmes, the Academy collects data on admissions, student progression and achievement, as well as gathering information from student, alumni and stakeholder surveys. This data is discussed and analyzed in respective administrative divisions and is subsequently considered at meetings of the Senate, Faculty Councils, Faculty Departments and Study Programme Committees. Decisions are made regarding improvement of the quality of study programmes based on the consideration of this data. The most important document relating to quality assurance measures is the *Quality Handbook of LMTA* which was finalized in 2013. It describes the principles of the quality management system, quality policy, processes of measurement and the evaluation and improvement of activities. Quality assurance in teaching is regulated by the *Procedure*

for assessment and competitions of teachers and research fellows of LAMT and the Minimum requirements for qualification of LAMT teachers and research fellows. Quality assurance in teaching is realised through an assessment of teachers performance which takes place every five years.

- ii The ET viewed the establishment of Study Programme Committees a key recent development in the Academy's quality assurance and enhancement processes. Although these Committees have only relatively recently been established (at the end of 2012) and are still in the process of establishing their most effective working methodology, the ET commends the Academy for establishing these Committees and the potential that they have to play a key role in the quality assurance and enhancement processes of the Academy.

III. RECOMMENDATIONS

The ET evaluated three programmes at the Academy, two BA programmes (BA Art Management and BA Film Directing) and one Masters programmes (MA Film Directing). All three programmes are located in the Faculty of Theatre and Film (FTF). This afforded the ET the opportunity to gather a broader view of the Academy as well as of each individual programme. Consequently, a number of the recommendations below are aimed at the Faculty and the Academy as a whole, while others relate specifically to the BA Art Management programme.

As a conclusion to this report the Evaluation Team make the following recommendations.

(at the level of the programme)

- 1) The guidance to students on the exam regulations for the final thesis need to be revised to ensure that they are accurate (word count) and clear about the examination requirements for all aspects (for example, index, bibliography and appendices) of these works [*paragraph 5.5ii refers*].
- 2) That the Study Programme Committee reviews the content of specialised studies (Film, Music and Theatre Management) within the programme to assure itself that each specialism is offered a comparable range of practical learning opportunities [*paragraph 5.4ii refers*].
- 3) That the core teaching team review the curriculum to ensure that the practical elements of the programme are supported by both a theoretical understanding of these concrete practices and the translation of the general management theory, delivered through the programme, into the specific contexts of film, music and theatre practice – in order to ensure that the curriculum content matches the stated aims and intended learning outcomes of the programme (as stated in paragraph 12 of the SER) [*paragraph 2.3 refers*].

(at the level of the Faculty/Academy)

- 4) Urgent attention needs to be given to the assessment of learning outcomes, ensuring that all stated learning outcomes must be met (to at least the minimum level) in order for a student to pass each individual study course and receive programme credits [*paragraph 5.2 refers*].
- 5) Library facilities, both in terms of physical space, book-stock and access to other materials (including on-line), as well as accessibility (opening hours) need to be significantly improved as a matter of priority [*paragraph 4.4 refers*].
- 6) That the Academy gives consideration to the establishment of a short but intensive staff development workshop programme aimed specifically at equipping professional practitioners (brought in to teach in the Academy) with basic pedagogic strategies for teaching in a University context [*paragraph 3.5 refers*].
- 7) That the Academy monitors more closely the delivery of scheduled teaching sessions to ensure that these take place according to the published timetable and to ensure that cancelled classes are appropriately re-scheduled or the content is delivered through alternative means [*paragraph 6.1ii refers*].
- 8) Extend the time limit by which students have to submit a formal appeal against assessment processes and outcomes (we suggest to 10–15 working days) [*paragraph 5.4iii refers*].

- 9) To ensure that informal feedback gathered from students, graduates, social partners and industry representatives is captured within the formal processes of the Academy and is used to inform the enhancement of its programmes [*paragraph 6.4 refers*].

IV. SUMMARY

The Evaluation Team (ET) noted several the positive aspects of the BA Art Management programme. These include the responsiveness of the teaching team to feedback from students, particularly in relation to matters of curriculum change and development, the ET noted that a number of new study subjects (modules) had been made available to students in reponce to feedback from both students and social partners and more we in the process of being developed.

The ET also noted the range of internships and real-world learning experiences that the programme, through the agency of teaching staff, facilitates for its students, there appeared to be a particularly rich selection of such opportunities available in the film management specialisation and a good selection in the music specialisation.

The ET was also impressed with the depth and breadth of the curriculum offered by the BA Art Managements programme, particularly in terms of the provision of general management theory and cultural history, which can bee seen to underpin the opportunities that the programme provides for students to specialise in different arts fields (film, music and theatre).

In addition to the points above, which relate specifically to the BA Art Management programme, The ET noted a range of positive aspects of the provision that relate to the Faculty of Theatre and Film and – more broadly – to the Academy.

The ET noted that the Academy had established Study Programme Committees for each programme since the occasion of the previus evaluation visit (2010) , the ET viewed this as being a very positive development and could clearly see the potential of these new Committees to play an increasingly key role in the quality assurance and enhancement processes of the Academy.

The ET also noted that, over recent years, the Academy had made a determined movement towards gathering comprehensive quantitative data sets for the purpose of underpinning its quality assurance processes and the enhancement of its programmes. The ET were pleased to learn that it is the Academy's intention to make all quantitative data pertaining to student recruitment, attendance, progression and employability easily accessible across the institution.

During the Evaluation Visit, the ET learned of the Academy's ambitious strategy to establish a new campus in the City. The ET understood that this new campus would enable the Academy to bring together all of its faculties and departments on to one site while also providing students with access to a significantly improved learning learning environment and teaching resources. It is intended that this new campus will also comprise a range of new public facilities, such as a concert hall, cinema and theatre.

The ET were also highly impressed with the Academy's strategic initiative to become a founding partner of the Audio-visual Arts Industry Incubator. This is a large state-of-the-art film production facility – used by both professional film production companies, graduate start-up businesses and current students. The facility offers the academy's students with access to significantly improved facilities and equipment.

The ET also noted the purposeful and considered steps that the Faculty has taken in responding constructively to the recommendations made in the respective Evaluation reports (2010) for the three programmes that we have visited. This included the fostering of a significant increase in staff and student mobility and proposed changes to the Programme Structure that, when fully implemented, will offer students greater optionality in choice of study courses (modules) – both within the Academy and across a range of other Universities (such as Vilnius University and the Vilnius Academy of Arts).

The ET also noted a number of areas where it felt that the Academy needed to make significant improvements, these have formed the basis of a range of recommendations that the ET have made to the Academy within the body of the Evaluation Report. A number of the recommendations are addressed to the Faculty and the wider Academy, while a number of others relate specifically to the BA Art Management programme.

In terms of areas for improvement that the ET identified specifically with the BA Art Management Programme, the ET noted that the guidance provided to students on the exam regulations for the final thesis were in need of revision, so as to ensure that they are accurate (in terms of the required word count) and clear about the specific examination requirements for all aspects of these works, for example, index, bibliography and appendices.

The ET also recommends that the BA Art Management Study Programme Committee undertakes a review of the content of the programmes specialised study strands (Film, Music and Theatre Management) so as to assure itself that each specialism is offers a comparable range of practical learning opportunities to students following each pathway.

More broadly, the ET recommends that the core teaching team of the BA Art Management programme reviews the curriculum, ensuring that the practical elements of the programme are supported by both a theoretical understanding (of these concrete practices) and the translation of the general management theory, delivered through the programme, into the specific context of film, music and theatre practices. This so as to ensure that the curriculum content fully matches the stated aims and intended learning outcomes of the programme.

In its consideration of wider matters, that pertain to the Faculty and the Academy as well as the BA Art Management programme, the ET recommend that urgent attention is given to the assessment of learning outcomes, so as to ensure that all stated learning outcomes need to be met (at least to the minimum level) in order for a student to pass each individual study course and receive programme credits. The ET also recommend that the Academy's Library facilities, in terms of physical space, book-stock and access to other materials (including on-line) and accessibility (opening hours) need to be significantly improved as a matter of priority.

In relation to the enhancement of the student learning experience, the ET recommend that the Academy gives consideration to the establishment of a short but intensive staff development workshop programme aimed specifically at equipping professional practitioners (brought in to teach in the Academy) with basic pedagogic strategies for teaching in a University context. The ET also recommends that the Academy monitors more closely the delivery of scheduled teaching sessions to ensure that these take place according to the published timetable and to ensure that cancelled classes are appropriately re-scheduled or the content is delivered through alternative means.

The ET was very impressed with the articulacy and insight of the feedback that they heard from students, graduates, social partners and industry representatives during the course of the

Evaluation Visit. However, the ET were not convinced that the feedback mechanisms that the Academy currently operates as part of its quality assurance processes are effective at capturing such feedback. The ET recommend that the Academy identifies means by which informal feedback gathered from various stakeholders, including current students, is captured within its formal quality assurance processes and is effectively used to inform the enhancement of its programmes.

Finally, the ET noted that the Academy currently allows only a short period (three days) for students to appeal against examination decisions. In view of the possible complexities of such appeals, the ET recommends that the Academy extends the time limit by which students have to submit a formal appeal against assessment processes and outcomes (the ET have suggested that to 10–15 working days would be an appropriate period of time for such appeals to be made).

V. GENERAL ASSESSMENT

The study programme Art Management (state code – *612W90001*) 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	3
2.	Curriculum design	2
3.	Staff	3
4.	Material resources	2
5.	Study process and assessment (student admission, study process student support, achievement assessment)	2
6.	Programme management (programme administration, internal quality assurance)	3
	Total:	15

*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. Anthony Dean

Grupės nariai:

Team members:

Prof. Dr. Maria Johansson

Prof. Dr. Jurgita Staniškytė

Marta Sprogytė (Student representative)

**LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ
PROGRAMOS *MENO VADYBA* (VALSTYBINIS KODAS – 612W90001) 2014-07-23
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-415 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos muzikos ir teatro akademijos studijų programa *Meno vadyba* (valstybinis kodas – 612W90001) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	2
3.	Personalas	3
4.	Materialieji ištekliai	2
5.	Studijų eiga ir jos vertinimas	2
6.	Programos vadyba	3
	Iš viso:	15

* 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

Vertinimo grupė atkreipė dėmesį į kelis teigiamus bakalauro studijų programos *Meno vadyba* aspektus. Jie apima dėstytojų reaguojimą į studentų atsiliepimus, ypač susijusius su studijų turinio

keitimu ir tobulinimu. Vertinimo grupė pastebėjo, kad reaguojant į studentų ir socialinių partnerių atsiliepimus studentams buvo pasiūlyta daug naujų studijų dalykų (modulių) ir dar daugiau jų šiuo metu sudarinėjama.

Vertinimo grupė taip pat atkreipė dėmesį į praktikų įvairovę ir mokymosi realiomis sąlygomis patirtį, kurią studijų programos dėstytojai padeda įgyti studentams. Kino vadybos specializacijoje tokių galimybių pasirinkimas itin gausus, taip pat pasirinkimas geras muzikos vadybos specializacijoje.

Vertinimo grupei taip pat įspūdį padarė studijų turinio išsamumas ir platumas bakalauro studijų programoje *Meno vadyba*, ypač bendrosios vadybos teorijos ir kultūros istorijos žinios, kurios, galima manyti, suteikia dar daugiau galimybių studijų programos studentams specializuotis įvairiose menų srityse (kine, muzikoje ir teatre).

Be pirmiau minėtų dalykų, susijusių konkrečiai su bakalauro studijų programa *Meno vadyba*, vertinimo grupė atkreipė dėmesį į daugybę teigiamų aspektų, susijusių su Kino ir teatro fakultetu ir visa Akademija.

Vertinimo grupė atkreipė dėmesį, kad po praėjusio vertinimo (2010 m.) Akademija sudarė kiekvienos studijų programos komitetus. Vertinimo grupė tai laiko labai teigiamu pokyčiu ir aiškiai matė šių naujų komitetų potencialą jiems atliekant vis svarbesnį vaidmenį Akademijos kokybės užtikrinimo ir tobulinimo procesuose.

Vertinimo grupė taip pat atkreipė dėmesį, kad pastaraisiais metais Akademija ryžtingai pasistūmėjo visapusiškų kiekybinių duomenų rinkimo srityje, siekdama sustiprinti kokybės užtikrinimo procesus ir tobulinti savo studijų programas. Vertinimo grupei buvo malonu sužinoti, kad Akademija ketina suteikti paprastą prieigą prie visų kiekybinių duomenų, susijusių su studentų atranka, lankomumu ir įsidarbinimu, visoje Akademijoje.

Per apsilankymą Akademijoje vertinimo grupė sužinojo apie Akademijos plataus užmojo strategiją perkelti Akademią į kitą miesto vietą. Vertinimo grupė suprato, kad ši nauja vieta sudarys sąlygas Akademijai suburti visus fakultetus ir katedras vienoje vietoje ir taip pat sukurti studentams gerokai geresnę studijų aplinką ir mokymo išteklius. Numatoma, kad naujoje vietoje

taip pat bus įvairios naujos visuomeninės patalpos, tokios kaip koncertų salė, kino teatras ir teatras.

Vertinimo grupei didelį įspūdį padarė Akademijos strateginė iniciatyva tapti Audiovizualinių menų industrijos inkubatoriaus steigėja. Tai didelis šiuolaikiškas filmų gamybos centras, kurį naudoja profesionalios filmų prodiusavimo įmonės, absolventų pradedančiosios įmonės ir dabartiniai studentai. Inkubatoriuje Akademijos studentams suteikiama galimybė naudoti gerokai geresnes patalpas ir įrangą.

Vertinimo grupė taip pat atkreipė dėmesį į tikslingus ir apgalvotus Fakulteto žingsnius konstruktyviai reaguojant į rekomendacijas, pateiktas atitinkamose trijų studijų programų, kurias vertinome, Vertinimo išvadose (2010 m.). Jos apėmė personalo ir studentų judumo geroką padidininimą bei siūlomus studijų programos struktūros pokyčius, kuriuos visiškai įgyvendinus studentai turėtų daugiau studijų dalykų (modulių) pasirinkimo galimybių tiek Akademijoje, tiek įvairiuose kituose universitetuose (pavyzdžiui, Vilniaus universitete ir Vilniaus dailės akademijoje).

Vertinimo grupė taip pat atkreipė dėmesį į sritis, kurias Akademijai reikėtų gerokai patobulinti. Jos buvo vertinimo grupės rekomendacijų, pateiktų Akademijai Vertinimo išvadose, pagrindu. Daug rekomendacijų skirta Fakultetui ir visai Akademijai, kitos konkrečiai susijusios su bakalauro studijų programa *Meno vadyba*.

Konkrečiai su bakalauro studijų programa *Meno vadyba* susijusios tobulintinos sritys yra šios. Vertinimo grupė atkreipė dėmesį, kad reikia koreguoti studentų konsultavimą apie baigiamojo darbo taisykles, siekiant užtikrinti, kad jos būtų tikslios (tikslus reikalaujamas žodžių skaičius) ir jose būtų aiškiai išdėstyti visi egzamino reikalavimų aspektai, pavyzdžiui, rodyklė, literatūros sąrašas ir priedai.

Vertinimo grupė taip pat rekomenduoja bakalauro studijų programos *Meno vadyba* komitetui persvarstyti šios studijų programos specializuotųjų studijų turinį (kino, muzikos ir teatro vadyba), siekiant įsitikinti, kad kiekvienoje specializacijoje būtų sudaromos panašios praktinio mokymosi galimybės.

Platesne prasme vertinimo grupė rekomenduoja bakalauro studijų programos *Meno vadyba* pagrindinių dėstytojų grupei persvarstyti studijų turinį, siekiant užtikrinti, kad studijų programos praktiniai elementai būtų pagrįsti teoriniu (šių konkrečių praktikų) supratimu ir bendroji vadybos praktika, kuri dėstoma visoje studijų programoje, būtų perkelta į specifinį kino, muzikos ir teatro praktikos kontekstą, kad studijų programos turinys atitiktų nurodytus studijų programos tikslus ir numatomus studijų rezultatus.

Aptarusi platesnius klausimus, susijusius su Fakultetu ir Akademija bei bakalauro studijų programa *Meno vadyba*, vertinimo grupė rekomenduoja nedelsiant atkreipti dėmesį į studijų rezultatų vertinimą ir užtikrinti, kad būtų pasiekti visi nurodyti studijų rezultatai (bent jau minimaliai), kad studentas baigtų kiekvieną atskirą studijų kursą ir gautų studijų programos kreditus. Vertinimo grupė rekomenduoja Akademijos bibliotekai prioriteto tvarka itin tobulinti bibliotekos materialiuosius išteklius, tiek fizinę jos erdvę, knygų fondą ir kitą medžiagą (įskaitant internetinę), tiek jų prieinamumą (darbo laiką).

Studentų mokymosi patirties gerinimo srityje vertinimo grupė rekomenduoja Akademijai apsvarstyti galimybę sudaryti trumpą, tačiau intensyvią, personalo profesinio tobulėjimo seminarų programą, kuri būtų konkrečiai skirta supažindinti profesionalus praktikus (dėstančius Akademijoje) su pagrindinėmis pedagoginėmis dėstyto universitete strategijomis. Vertinimo grupė taip pat rekomenduoja Akademijai atidžiau stebėti, ar vyksta numatytos paskaitos, siekiant užtikrinti, kad jos vyktų pagal paskelbtą tvarkaraštį ir kad atšauktos paskaitos būtų tinkamai perkeltos arba jų turinys būtų perteiktas kitomis priemonėmis.

Per apsilankymą Akademijoje vertinimo grupei didelį įspūdį padarė aiškūs studentų, absolventų, socialinių partnerių ir pramonės atstovų atsiliepimai ir įžvalgos. Vis dėlto vertinimo grupės neįtikino tai, kad šiuo metu Akademijos naudojami atsiliepimų surinkimo mechanizmai, kurie yra kokybės užtikrinimo procesų dalis, efektyviai fiksuoja atsiliepimus. Vertinimo grupė rekomenduoja Akademijai numatyti priemones, kurios padėtų neformalius atsiliepimus, surinktus iš įvairių socialinių dalininkų, įskaitant dabartinius studentus, užfiksuoti formaliuose kokybės užtikrinimo procesuose ir efektyviai juos naudoti studijų programoms tobulinti.

Vertinimo grupė atkreipė dėmesį, kad šiuo metu Akademija suteikia mažai laiko (tris dienas) studentams pateikti apeliacijas dėl su egzaminais susijusių sprendimų. Atsižvelgdama į galimus tokių apeliacijų pateikimo sunkumus, vertinimo grupė rekomenduoja Akademijai pratęsti

terminą, per kurį studentai turi pateikti formalią apeliaciją dėl vertinimo procesų ir rezultatų (vertinimo grupė pasiūlė, kad 10–15 darbo dienų būtų tinkamas laikotarpis tokioms apeliacijoms pateikti).

<...>

III. REKOMENDACIJOS

Vertinimo grupė vertino tris Akademijos studijų programas: dvi bakalauro studijų programas (bakalauro studijų programas *Meno vadyba* ir *Vaizdo režisūra*) ir vieną magistrantūros studijų programą (magistrantūros studijų programa *Vaizdo režisūra*). Visas tris studijų programas vykdo Teatro ir kino fakultetas (TKF). Tai leido vertinimo grupei susidaryti išsamesnį vaizdą apie Akademiją ir kiekvieną studijų programą atskirai. Dėl to toliau pateiktos rekomendacijos skirtos tiek Fakultetui, tiek visai Akademijai, nors kai kurios jų yra susijusios konkrečiai su bakalauro studijų programa *Meno vadyba*.

Šioje vertinimo išvadoje vertinimo grupė teikia šias rekomendacijas.

(Studijų programos lygmenyje)

- 1) Reikia pakoreguoti studentų konsultavimą apie baigiamojo darbo taisykles, siekiant užtikrinti, kad jos būtų tikslios (tikslus žodžių skaičius) ir jose būtų aiškiai išdėstyti visi egzamino reikalavimų aspektai (pavyzdžiui, rodyklė, literatūros sąrašas ir priedai) [žr. 5.5ii punktą].
- 2) Studijų programos komitetas turi persvarstyti šios studijų programos specializuotųjų studijų turinį (kino, muzikos ir teatro vadyba), siekiant įsitikinti, kad kiekvienoje specializacijoje būtų sudaromos panašios praktinio mokymosi galimybės [žr. 5.4ii punktą].
- 3) Pagrindinių dėstytojų grupė turi persvarstyti studijų turinį, siekiant užtikrinti, kad studijų programos praktiniai elementai būtų pagrįsti teoriniu šių konkrečių praktikų supratimu, bendroji vadybos praktika, kuri dėstoma visoje studijų programoje, būtų perkelta į specifinį kino, muzikos ir teatro praktikos kontekstą, kad studijų programos turinys atitiktų nurodytus studijų programos tikslus ir numatomus studijų rezultatus (12 SS punktas) [žr. 2.3 punktą].

(Fakulteto ir (arba) Akademijos lygmenyje)

- 4) Nedelsiant reikia atkreipti dėmesį į studijų rezultatų vertinimą ir užtikrinti, kad būtų pasiekti visi nurodyti studijų rezultatai (bent jau minimaliai), kad studentas baigtų kiekvieną atskirą studijų kursą ir gautų studijų programos kreditus [žr. 5.2 punktą].
- 5) Prioriteto tvarka reikia itin tobulinti bibliotekos materialiuosius išteklius, tiek fizinę jos erdvę, knygų fondą ir kitą medžiagą (įskaitant internetinę), tiek jų prieinamumą (darbo laiką) [žr. 4.4 punktą].
- 6) Akademija turėtų apsvarstyti galimybę sudaryti trumpą, tačiau intensyvią, personalo profesinio tobulėjimo seminarų programą, kuri būtų konkrečiai skirta supažindinti profesionalus praktikus (dėstančius Akademijoje) su pagrindinėmis pedagoginėmis dėstyto universitete strategijomis [žr. 3.5 punktą].
- 7) Akademija turi atidžiai stebėti, ar vyksta numatytos paskaitos, siekiant užtikrinti, kad jos vyktų pagal paskelbtą tvarkaraštį ir kad atšauktos paskaitos būtų tinkamai perkeltos arba jų turinys būtų perteiktas kitomis priemonėmis [žr. 6.1ii punktą].
- 8) Skirti daugiau laiko studentų formalioms apeliacijoms dėl vertinimo procesų ir rezultatų pateikti (siūlome 10–15 darbo dienų) [žr. 5.4iii punktą].
- 9) Užtikrinti, kad iš studentų, absolventų, socialinių partnerių ir pramonės atstovų gauti neformalūs atsiliepimai atsispindėtų Akademijos formaliuose procesuose ir būtų naudojami jos studijų programoms tobulinti [žr. 6.4 punktą].

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