

MUSIQUE  
QUALITY ENHANCEMENT



# **Report**

**Quality Enhancement Review**

**Janáček Academy of Music and Performing Arts**

**(JAMU)**

**(Brno, Czech Republic)**

**Site-visit: 01 – 04 March 2020**

## Contents

Introduction .....	3
1. Institutional mission, vision and context .....	6
2. Educational processes .....	8
2.1 The programmes and their methods of delivery .....	8
2.2 International perspectives.....	11
2.3 Assessment .....	13
3. Student profiles .....	15
3.1 Admission/Entrance qualifications .....	15
3.2 Student progression, achievement and employability .....	17
4. Teaching staff .....	19
4.1 Staff qualifications and professional activity.....	19
4.2 Size and composition of the teaching staff body.....	21
5. Facilities, resources and support.....	22
5.1 Facilities .....	22
5.2 Financial resources.....	24
5.3 Support staff .....	26
6. Communication, organisation and decision-making.....	27
6.1 Internal communication process .....	27
6.2 Organisational structure and decision-making processes.....	29
7. Internal Quality Culture .....	30
8. Public interaction .....	32
8.1 Cultural, artistic and educational contexts .....	32
8.2 Interaction with the artistic professions.....	34
8.3 Information provided to the public.....	35
Summary of the compliance with the standards .....	36
Conclusion .....	40
Annex 1. Site-visit Schedule.....	42
Annex 2. List of documents provided to the review team .....	46
Annex3. Definition of compliance levels.....	50

## Introduction

The Janáček Academy of Music and Performing Arts Brno (hereafter referred to as JAMU) was founded in 1947, building on the work of its predecessor institutions, the organ school of Leoš Janáček (founded in 1881) and the Brno Conservatoire (established in 1919). JAMU is one of two public higher education institutions in the Czech Republic offering degree programmes in dramatic arts and music (the other one being AMU, the Academy of Performing Arts in Prague). It is comprised of two faculties, the Faculty of Music and the Theatre Faculty, presided over by a central Rectorate appointed by its Academic Senate. The Theatre Faculty offers six distinct study programmes at Bachelor's and Master's level with specialisms across a range of theatre and related professions, in addition to a doctoral study programme in Dramatic Arts.

In 2016 an amendment to the Higher Education Act came into force, bringing with it changes to the requirements for the accreditation of study programmes and higher education institutions, institutional regulation and quality assurance. JAMU was awarded project funding to develop its quality assurance system under the OP RDE (Operational Research Programme, Development and Education) of the Ministry of Education, Youth and Sports of the Czech Republic. As part of this project, the institution developed a new set of internal regulations in response to the requirements of the amendment to the Higher Education Act and began work on an internal quality assurance and evaluation system. The external evaluation of JAMU's faculties in 2019/20 also fell within the scope of this project (Source: *Self-evaluation report (SER) pp. 3-4*).

JAMU commissioned MusiQuE to conduct an institutional quality enhancement review of its two faculties (Music and Theatre), aimed at assessing its educational and artistic activities, and the quality systems in place in each faculty. The review of the Theatre Faculty was subcontracted to EQ-Arts and, in preparation for the site-visit, the MusiQuE Standards and Guidelines for Institutional Review were mapped against those of EQ-Arts. The two sets of standards were found to be almost identical and where the guiding questions or supporting materials were more fully elaborated in one than the other, this additional detail was incorporated into the resultant set of merged standards.

Two review teams worked in parallel in each faculty, with MusiQuE undertaking the overall coordination of the review process. The evidence collected by the review teams during their joint site visit, together with the self-evaluation reports and related documentation provided by each of the two faculties, constitute the overall primary data where each panel situated their analysis leading to the outputs of this procedure – the two quality enhancement review reports. Both reports capture the state of the art at faculty level and convey enhancement-led recommendations tailored to the specific context in which each faculty operates. However, as the review teams worked closely together throughout the whole review process, they identified a set of recommendations pertaining to the institutional level which are conveyed separately in the concluding section of each report. The two teams jointly encourage JAMU to consider these recommendations as means to further develop its mechanisms and procedures that would enable stronger support for its constituencies in their individual processes of continuous enhancement.

The following report concerns the Theatre Faculty.

The procedure for the review of JAMU's Theatre Faculty followed a three-stage process:

- The Theatre Faculty prepared a Self-evaluation Report (SER) and supporting documents, based on the combined MusiQuE and EQ-Arts Standards for Institutional Review;
- An international Review Team from EQ-Arts, joined by a Secretary appointed by MusiQuE, analysed the SER and supporting documents with reference to the Standards and carried out a site-visit on 2-4 March 2020. The site-visit included tours of the Faculty buildings and performance spaces and meetings with; the management of the institution (in a shared meeting with the MusiQuE review team), the management of the Faculty, students, teachers, staff with responsibility for research, staff with responsibility for quality assurance, staff with responsibility for artistic outputs, graduates, employers, external stakeholders, and administrative and technical staff;
- The Review Team produced the report that follows, addressing the provision against each of the Standards for Institutional Review.

The Review Team was constituted as follows:

- Anthony Dean (Chair) - Emeritus Professor of Performing Arts at the University of Winchester, UK
- Paula Crabtree - Vice-Chancellor at Stockholm University of the Arts, Sweden
- Anton Rey - Research Institute for the Performing Arts and Film, Zurich University of the Arts, Switzerland
- Tereza Pavelkova - PhD student in Theory and Practice of Theatrical Art at the Faculty of the Academy of Performing Arts in Prague (HAMU), Prague, Czech Republic
- Laura Witt (Secretary) - Deputy Registrar (Quality Assurance and Enhancement) at Trinity Laban Conservatoire of Music and Dance, UK

The clarity and scope of the documentation prepared by the Theatre Faculty was commended by the Review Team and provided a good foundation for the external evaluation process. The SER itself addressed each of the standards and was both open and honest about the challenges facing the Faculty and JAMU more widely. Alongside the SER, a significant amount of supporting documentation was provided in translation and where additional information was requested by the review team, it was provided quickly and efficiently.

The Review Team wishes to thank the staff and students of the Theatre Faculty for their time and constructive approach to the evaluation process during the site visit. The meetings that took place were productive and evidenced the commitment of staff to the Faculty's strategic aims. The Review Team would like to encourage JAMU to share this report with all staff and students in the Faculty and with other stakeholders more widely.

## Key data

<b>Name of the institution</b>	<b>Janáček Academy of Music and Performing Arts in Brno</b>
<b>Legal status</b>	<b>Public institution</b>
<b>Date of creation</b>	<b>1947</b>
<b>Website address</b>	<a href="http://www.jamu.cz/">http://www.jamu.cz/</a>
<b>Departments</b>	<p>Departments of the Theatre Faculty:</p> <p>Dramatic Acting</p> <p>Theatre Directing</p> <p>Theatre Dramaturgy</p> <p>Set and Costume Design</p> <p>Musical Acting</p> <p>Theatre Management</p> <p>Stage Management and Technology</p> <p>Theatre and Education</p> <p>Physical Theatre</p> <p>Radio and TV Dramaturgy and Script Writing</p> <p>Theatre and Education for the Deaf</p> <p>Audiovisual Media and Theatre</p> <p>Dance and Movement Theatre and Education</p> <p>Lighting Design</p> <p>Doctoral Studies Cabinet</p>
<b>Programmes offered</b>	<p>BA, MA Dramaturgy and Directing (specialising in Theatre Directing or Theatre Dramaturgy)</p> <p>BA, MA Media and the Dramatic Arts (specialising in Radio and TV Dramaturgy and Scriptwriting or Audiovisual Media and Theatre)</p> <p>BA, MA Scenography (specialising in Stage and Costume Design or Lighting Design)</p> <p>BA, MA Theatre Management and Stage Technology (specialising in Theatre Management or Stage Technology)</p> <p>BA, MA Drama and Education (specialising in Theatre and Education, Theatre and Education for the Deaf or Dance and Movement Theatre and Education)</p> <p>MA Acting (specialising in Dramatic Acting, Musical Acting or Physical Theatre)</p> <p>PhD Dramatic Arts</p>
<b>Number of students</b>	<b>384</b>
<b>Number of teachers</b>	<b>110</b>

## 1. Institutional mission, vision and context

### Standard 1: the institutional mission and vision are clearly stated.

The education system in the Czech Republic is divided into three levels; primary education, secondary education and tertiary education. Education is free at all levels. Within the tertiary level, there is a fixed progression route from Bachelor's (three years) to Master's (two years) to doctoral study. All degrees are awarded on the basis of a state graduation exam and thesis. The primary and secondary curricula are governed by the Foundation Education Programme (FEP), and include limited scope for delivery of arts subjects. Many young people undertake their initial arts training at separate state subsidised primary art schools.

JAMU is a higher art education institution of university type that, through its two Faculties, aims to offer its students and teachers modern facilities for artistic activities at well-equipped university sites. Through its artistic activities, it also aims to fulfil the role of a cultural centre for the general public of the South Moravian Region of the Czech Republic. JAMU seeks to nurture and develop artistic talent that is able to shape the form of Czech, European and global music and dramatic arts in a range of contexts, art forms and genres. JAMU also advocates for the importance of artistic disciplines within higher education in the Czech Republic, bearing responsibility for the development of higher art education nationally and aiming to contribute to the enhancement of standards in theatre and music education internationally. [Source: *SER*, p.10] JAMU refers to itself as “the bearer of values – ethical as well as aesthetic - and is able to pass them on to all those who are willing to listen.” [Source: *Long-term Plan of Educational and Creative Activities of JAMU for the Period of 2016-2020*, p.2]

JAMU's long-term strategy is outlined in its Strategic Plan for 2016-2020. This document outlines a number of broad aims for the Institution that are aligned to its mission including; the development of high standards of education and artistic activities, support for students and staff, partnership with employers, internationalisation of its educational offer, advocating for equality in the recognition of arts and science education, the provision of creative outputs for public consumption, effective management, sustainable financing and infrastructural development. While the Strategic Plan outlines a number of 'activities' associated with each objective, these do not generally include measurable elements that could be used in determining progress against the plan. The Theatre Faculty has its own Strategic Plan for 2016-2020, this closely mirrors the institutional plan, and is supported by an annual implementation plan. The senior management of the institution indicated that it was beginning to prepare a new strategic plan for the next years and would expect to process and implement the feedback from this quality enhancement review within this planning process. [Source: *Meeting with JAMU Senior Management*]

The main threats and challenges currently facing the institution relate to the status of arts education in the Czech Republic and the availability of adequate public funding to enable it to realise its mission. There are four specialist arts higher education institutions within the country that, collectively, account for a small proportion of the overall national student body. Consequently, higher education legislation is generally more focused on other disciplines – such as science – and JAMU (along with its peer institutions) seeks to defend the position of arts institutions and the intensive delivery associated with vocational training in music and theatre. The current status of the arts within Czech society is having an impact on the demand for artistic education, leading to a more limited pool of applicants for JAMU and similar institutions. JAMU considers itself to be under-financed by the state and pro-actively seeks project funding across the full range of its activities to support its provision. Working together with the other arts institutions, it has recently succeeded in securing additional funding for artistic activities as a means of compensating for the funding imbalance between arts and science subjects. [Source: *Meeting with JAMU Senior Management*] In addition to the concerns articulated at the level of the institution, the senior management of the Theatre Faculty reported that the Ministry of Education was putting pressure on arts institutions to decrease contact hours, which in their view, threatened the quality of training currently provided. [Source: *Meeting with Theatre Faculty Senior Management*]

The aims of the Theatre Faculty's study programmes reflect its stated strategic objectives, many of which describe aspects of its educational and creative activities. At both bachelor's and master's levels, the Faculty has a stated commitment to research and innovation, and directly assesses the quality of its teaching on the basis of artistic outputs at the point of graduation. The Faculty's programmes also place emphasis on teamwork and collaboration, with students from across the range of theatre-related disciplines working together on the programming and

production of festivals, theatre productions and other creative outputs. [Source: *SER*, p.13] The Faculty's broader educational offer within its local and regional context directly support its aims of developing arts education at all levels and its commitment to lifelong learning.

One of the key stated priorities of the Faculty is to "base the planning of the number of applicants admitted on the demographic development and needs of artistic and teaching practice," however its data on graduate destinations is limited, relying on personal contact between professors and graduates working in the theatre industry. National Labour Office statistics do not provide adequate data on freelance graduates and the Faculty considers the absence of systematic data collection on graduate employment to be a weakness. [Source: *SER*, p.70]

Within its education offer, one of JAMU's key strategic aims is to "reflect the needs, interests and possibilities of all talented students regardless of their social and economic backgrounds, age and nationality and, where the nature of the study fields permits it, also special needs caused by disabilities." [Source: *Strategic Plan 2016-2020*, p.4]. This commitment to diversity is not reflected in the long term strategic plan of the Theatre Faculty, however the Faculty is confident in its provision of equal opportunities, stating that its activities reflect professional theatre practice in the Czech Republic "where there are basically no gender or other differences." [Source: *SER*, p. 16]. Gender balance is a strength, however the admissions criteria for most programmes preclude some applicants with physical disabilities from gaining entry, and the Faculty is aware of the incompatibility between the standards for the accreditation of degree programmes and the entry requirements of the accredited programmes themselves in this respect. [Source: *Meeting with Faculty Staff with a Responsibility for Quality Assurance*] In spite of this, there are some opportunities for disabled students within the BA specialisation Theatre and Education for the Deaf.

The Review Team was able to confirm that the key strategic objectives of the Theatre Faculty aligned closely with the mission and vision of the Institution and that it was possible to identify how these objectives shaped the goals of its individual study programmes. The range of specialisms on offer enabled different programmes to work collaboratively towards common artistic outputs in a way that was clearly appreciated by the students.

Information on graduate destinations was found to be largely anecdotal. Although a significant number of graduates remained in contact with their former professors and peers through their work in the industry and ad hoc alumnus reunions, no comprehensive data was being gathered in a formal and systematic manner. In particular, any alumni working outside of the profession for which they had trained were likely to become disconnected from the Institution and, therefore, invisible as part of the graduate profile.

From its analysis of the documentation provided, the Review Team found that the strategic objectives outlined within the Theatre Faculty's Strategic Plan lacked specificity and were more akin to a set of broad aims. However, the Review Team took the view that this had resulted from the close mapping of strategic planning at Faculty level to the format and content of the JAMU strategic plan. The Review Team would therefore recommend to the JAMU senior management that, in the course of formulating its new strategic plan, key strategic objectives are stated in ways that will enable it to accurately measure its progress towards their achievement as the Plan matures. Should this opportunity not be taken at the institutional level, the Review Team would nevertheless encourage the Theatre Faculty to set clear, achievable targets within its own strategic plan that will enable the Faculty management to focus its priorities throughout the next planning cycle.

**The Review Team concludes that the Theatre Faculty of JAMU substantially complies with Standard 1.**

## 2. Educational processes

### 2.1 The programmes and their methods of delivery

#### **Standard: the goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery**

The Higher Education Act defines the majority of the processes in place for the approval and establishment of degree programmes. Accreditation is carried out by the National Accreditation Office of the Ministry of Education, Youth and Sports at either the institutional or programme level. JAMU currently uses study programme accreditation and has no immediate plans to apply for institutional accreditation, though this remains a longer-term ambition. JAMU's internal regulations for the creation and approval of study programmes and much of its internal governance structure is based on the newly revised Higher Education Act.

Within the Theatre Faculty, a Study Programme Guarantor is appointed by the Dean of Faculty to oversee the development and subsequent delivery of each programme. Study programmes are developed based on the *Standards for Accreditation of Degree Programmes in the Education Area of Arts* in a defined thematic area (e.g. Theatre Arts). Each thematic area has a *Qualification Framework* that defines learning outcomes at the level of each programme and specialisation. Study plans and associated curricula are developed within these frameworks in order to "guarantee an adequate balance between developing creativity, cultivating talent, acquiring knowledge, acquiring craft and technical skills, and taking care of psychosomatic disciplines." [Source: *SER*, p. 20]

There is a strong element of progression between programmes, with Bachelor's programmes aiming at explicitly preparing students for Master's level study. Some take the form of integrated Master's programmes (four years) whereas others consist of a Bachelor's (three years) and a 'follow-up' Master's programme (two years), with a separate entrance examination between the two. The doctoral programme consists of a further four years of independent research. [Source: *SER*, pp. 20-21]

The Faculty states that its programmes are devised based on social needs, professional requirements and the expectations of key stakeholders. [Source: *SER*, p. 21] Graduates feel well prepared to enter mainstream professional theatre practice, but a number are now working in different professional fields to those to which their study programmes were addressed. As the significant proportion of teaching takes place within individual ateliers (studios), much of the curricula delivery is dependent on the artistic personality and expertise of the individual teacher (Head of Studio). The performing arts industry is developing rapidly within the Czech Republic and graduates are now required to possess skills and knowledge across a range of specialisms. Employers stated that they are keen for graduates to have a broader scope and range of transferable skills, but this is not always compatible with the Faculty's approach to specialist study. [Source: *Meeting with Graduates, Employers and Stakeholders*]

The Theatre Faculty's methods for the delivery of teaching is broadly student-centred in its approach. There is a high staff-student ratio, with small groups taught in each atelier and a high number of contact hours. Each student is supported in their creation of a personal study plan for each year – made up of compulsory and elective courses – providing them the opportunity to develop an individualised learning experience. Students also have opportunities for international mobility and professional internships. [Source: *SER*, p. 22] Students are also encouraged to pursue extra-curricular projects and have the opportunity to discuss these with the Dean, however, the day-to-day demands of the curricula can leave relatively little free time for students to pursue these options. [Source: *Meeting with Students of the Theatre Faculty*]

The Theatre Faculty employs a variety of learning and teaching methods including; lectures, seminars, practical exercises, independent projects, internships, placements, workshops and tutorials. The approaches are chosen according to the needs of individual students, the nature of the programme and the opportunities for co-operation between programmes. Programmes are designed to develop the students' creative process from relatively simple tasks undertaken within framework of staff supervision through to more complex assignments with a greater degree of learner autonomy. Theatre ensembles are composed of students from different specialisations, who work together through their respective competencies to produce a single creative output. [Source: *SER*, p.23]

JAMU provides industry-standard settings, such as the Theatre on Orlí Street and Studio Marta, in which students have the opportunity to present their work to public audiences. It also provides opportunities for students to work in a festival setting, such as the annual SETKÁNÍ/ENCOUNTER festival, which draws in a range of international collaborators, and the Salon of Original Creation. [Source: *SER*, p.25]

Critical thinking and self-reflection are promoted through peer involvement in the assessment process. In particular doctoral students are involved in the evaluation of graduation performances and the Faculty is developing this process to include a dialogue with students that promotes greater understanding of the grades awarded. [Source: *Meeting with Teachers and Programme Guarantors*] Students write a review of their work in the SETKÁNÍ/ENCOUNTER festival and complete evaluations of some other specific activities, but do not participate in a summative evaluation process. [Source: *Meeting with Students of the Theatre Faculty*]

Within the atelier system, the constant contact between students and teachers means that most information regarding academic support, career development and pastoral care is delivered within this context. The Theatre Faculty is considering training teachers in basic psychology in order to assist them in identifying issues and signposting students to appropriate services. There is also a dedicated Study Department, which provides learning and pastoral support to students. The Faculty has also recently introduced courses entitled Professional Preparedness I and II for all students. The first is an induction week at the start of the programme, which introduces students to the Theatre Faculty, its resources and key information for their student career. The second is an out-duction that prepares students for their transition to professional life.

The creative objectives of the Theatre Faculty emphasize artistic innovation and include a commitment to delivering art projects that teach students to “seek their own artistic styles that will be a unique manifestation of their art generation.” However, the Faculty’s reliance on the positive public reception of artistic outputs also has the potential to steer students away from more experimental work and limit the scope of the curricula. The Faculty’s SWOT analysis also indicates that graduates’ participation in “fallen forms of entertainment” and “mass artistic activities” is considered to be a threat. [Source: *SER*, p.72]. Although there is encouragement for experimentation, students sometimes find it difficult to pursue unconventional projects due to intensive curricula and a consequent lack of time for extra-curricular activity. Support for individual students can also be limited where the direction of their creative and research activity falls outside the interests or expertise of the Faculty teaching staff leading their studies. [Source: *Meeting with Students of the Theatre Faculty*]

Research methods feed into all programmes and are appraised through the requirements of assessment processes, in particular through the state exam, within which students are required to write and defend a graduation thesis. The Theatre Faculty acknowledges that further development of research seminars is required in order to enhance students’ ability to select and research appropriate topics within their final theses. [Source: *SER*, p.24] While most research topics are proposed by students following consultation with their mentors, Heads of Department may also suggest topics that are important for the development of their particular artistic field. Visiting researchers and individual teachers’ research interests lead to innovation of curricula, for example a visiting lecturer’s research led to the inculcation of (Sanford) Meisner Technique within the Acting curriculum. The Faculty would welcome more opportunities for PhD students to teach at undergraduate level [Source: *Meeting with Faculty Staff with a Leadership Role in Research*], particularly as it sees graduates of the Doctoral programme as potential staff members.

JAMU has its own publishing house, which selects and publishes work by both staff and students (including doctoral theses), textbooks needed for study programmes, and translations of key texts required by different departments. The publishing house is beginning to branch out into multimedia publications, for example it has recently published a book on stage fencing with accompanying video materials. The Theatre Faculty has an overview of research activities conducted by staff and PhD students through its Cabinet for the Research of Theatre and Drama, which manages all project-based research and may suggest projects that enhance the Faculty’s research profile. [Source: *Meeting with Faculty Staff with a Leadership Role in Research*]

The notion of artistic research is not fully recognised by the Czech government. JAMU is working together with other arts institutions and has organised conferences to discuss both how to define artistic research and how to defend its position within the higher education sector. The aim of these activities is to bring all artistic fields together

to speak with one voice for the defence of artistic research. [Source: *Meeting with Faculty Staff with a Leadership Role in Research*]

Recent changes to the accreditation process have led to the systematic documentation of study programmes and their learning outcomes. This has resulted in accessible and transparent documentation that fully outlines expectations for the graduates of each programme. It is unclear however, to what extent students refer to these documents. The one-to-one relationship between students and teachers means that the majority of information is transmitted orally and the majority of students that the review team met with said that they did not use the reference documents available.

The programme approval and re-approval process is complex, involving the scrutiny of a number of internal committees prior to external accreditation. The Review Team acknowledges however, that a significant proportion of the committee structure and the accreditation process is prescribed from without, and that JAMU currently has limited scope to streamline these activities.

A student-centred approach to learning and teaching is a key aspect of all programme delivery. The student learning experience is facilitated and closely monitored by teaching staff through the development of individual study programmes that encourage students to take an active role in managing their own learning process.

The Review Team identified a tension between the need to produce artistic outputs that were widely accepted and appreciated by the public and the aspiration to encourage students to develop their own individual artistic voices. In support of its commitment to experimentation and innovation, the Theatre Faculty is advised to ensure that these approaches to artistic outputs are securely underpinned within its curricula content and teaching expertise.

The Review Team was impressed with the way that research activity within the Theatre Faculty is used to inform curriculum and teaching across the study programmes. During meetings with research-active staff, it was clear that the Theatre Faculty is taking a leading role in terms of defining and developing artistic research in the Czech Republic. PhD students could be more fully utilised in both teaching and assessment, however, the Theatre Faculty is aware of this and is proactively considering how best to increase opportunities in these areas.

The Theatre Faculty has established a range of public festivals and other events that enable students of all disciplines to showcase their work. The SETKÁNÍ/ENCOUNTER festival, which has been running as an annual event for thirty years, provides invaluable opportunities for students from all programmes to work collaboratively with each other and with students and practitioners from other countries. It was clear that such festivals give students opportunities for experimentation, self-directed learning and artistic freedom that are highly valued.

**The Review Team concludes that the Theatre Faculty of JAMU substantially complies with Standard 2.1.**

## 2.2 International perspectives

### **Standard: the institution offers a range of opportunities for students to gain an international perspective.**

JAMU has a number of strategic aims associated with internationalisation. These include aspirations to increase the number of foreign students on its programmes, the development of joint study programmes and projects with partner universities abroad, as well as increasing student and staff mobility and support for developing foreign language skills.

The Theatre Faculty is gradually increasing the number of its study courses (modules) that are taught in English. At the present time only a small number of (predominantly technical) courses are taught in English, however the Faculty is able to deliver a wider range of courses in English for incoming mobility students and provides a list from which these students can devise their own programme of study (a programme named Bridging East and West). In terms of quality assurance, incoming mobility students are routinely asked to evaluate all aspects of their experience and the results are shared with staff and students. [Source: *Meeting with Faculty Administrative and Technical Staff*]

JAMU aims to increase the number of outgoing mobility students and the Theatre Faculty is proactive in its efforts to encourage students to travel abroad, particularly through the work of its International Office. Each year several meetings are organised to make students aware of mobility opportunities, many of them involving incoming students speaking about their home institutions. However, there is often a mismatch between the number of credits available through mobility and the number required by the home programme. Students also find it difficult to fund exchanges involving travel to more expensive European countries. [Source: *Meeting with Students of the Theatre Faculty*] Some students consider it more useful to stay in Brno, to continue to make useful contacts at a local level and focus on their career aims. Where compulsory internships or exchanges are embedded within the curriculum it is more common for students to engage with the internship opportunity. [Source: *Meeting with Teachers and Programme Guarantors*]

While the number of permanent foreign teaching staff is small (eight in total, five of whom are from Slovakia), the number of teachers visiting from abroad is relatively high. In 2018, JAMU welcomed 61 foreign teachers and 33 of its own staff travelled abroad. [Source: *Annual report on activities, Annual management report of JAMU 2018*] The Theatre Faculty has found it difficult to engage foreign teachers in the longer term due to a lack of infrastructure (suitable accommodation) and language barriers. The majority of teaching staff work with international teams in their own professional practice and bring this experience into their pedagogic practice. Others who are less active in practice are well networked and regularly attend international conferences. [Source: *SER, p. 30*]

The international festival of theatre schools SETKÁNÍ/ENCOUNTER provides an opportunity for Theatre Faculty students across all programmes to engage with visiting students from around the world. Students are also given opportunities to participate in festivals in other countries. Within the curricula, teachers routinely use case studies from abroad when delivering classes. Compulsory reading includes foreign texts, sometimes in English. Delivery also includes global techniques (e.g. globally practiced dance techniques). [Source: *Meeting 10 with Dean's Advisory Board*] Many programmes, particularly at Master's level include broad learning outcomes that require a knowledge of foreign practice, and more specific learning outcomes that require a threshold standard of foreign language competency. For example, the Master's programme in Dramaturgy and Directing aims to produce graduates that, "Are able to analyse a dramatic text written in a foreign language, assess the level and appropriateness of translation of a dramatic text in connection with the staging concept, independently translate a shorter dramatic text." [Source: *Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production, p. 10*]

<p>The Review Team found that students of the Theatre Faculty are strongly encouraged to engage with a range of opportunities to gain an international perspective, from mobility to study experiences with international students, teachers and practitioners. The festivals and conferences arranged by the Theatre Faculty add a strong international dimension to all study programmes.</p>
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It is clear that there are some barriers to international mobility, including language barriers for incoming students and financial barriers for outgoing students. Incoming mobility students are limited in terms of their potential integration with home students in the studio. In spite of this, the Faculty is proactive in its efforts to promote mobility and establish exchange agreements with foreign institutions. The students met by the Review Team were all fully aware of the opportunities available to them and several had travelled abroad either on an exchange, or to show their work at international festivals. The support for such activities within the Faculty is a strength.

The Review Team found it difficult to determine the extent to which international content was embedded within the curricula. While examples of internationalisation provided by the Theatre Faculty were mainly focused on the teaching foreign languages, student mobility and masterclasses by foreign teachers, some examples of curriculum-based international content were provided at the last meeting with the Dean's Advisory Group. These examples, together with the wording of programme learning outcomes, persuaded the Review Team that the study of international theatre and other art forms is a significant aspect of the majority of study programmes.

**The Review Team concludes that the Theatre Faculty of JAMU fully complies with Standard 2.2.**

## 2.3 Assessment

### **Standard: assessment methods are clearly defined and demonstrate achievement of learning outcomes.**

Methods of assessment are largely focused on the creative outputs produced by students (e.g. theatre productions, festivals) and their individual contribution that they make to these. On graduation, each student is assessed on the basis of a creative output, a written thesis, and a theoretical exam. Both the artistic and theoretical outputs are assessed by a panel comprised of internal and independent members. [Source: *Annex A15: Standards for Accreditation of Degree Programmes in the Education Area of Arts, Thematic Area Theatre Art, pp.11-12*] This method of assessment is a national requirement and is consistently applied across study programmes in accordance with the requirements set out in the Standards for Accreditation of each thematic area. However, the written element is not fully supported by the largely practice-focused nature of teaching and learning methods. In order to address this, the Theatre Faculty is preparing to issue a Dean's Decree setting out requirements to deliver diploma seminars that better prepare students to carry out this type formal written research and analysis. [Source: *SER, p.24*]

The Theatre Faculty produces documents that specify the nature of the projects to be assessed that include details of both audience type and venue type, and also outlines the learning outcomes associated with each activity. [Source: *Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU*] In the interests of fairness and parity, the Theatre Faculty expects assessment to be carried out by a wide range of teachers, not just those from the student's atelier. It acknowledges however that, "This situation has not always been satisfactorily realized [...] and we are faced with the tendency to close some studios too much together and prevent the influence of external opinions and effects." [Source: *SER, p. 21*] In some study courses, such as Musical Theatre Dance, common standards are developed through regular 'sharings' between classes that allow teachers to compare standards across groups. [Source: *Meeting with Faculty Staff with a Responsibility for Artistic Outputs*]

The SER states that, "Students are evaluated according to pre-published, objective and transparent criteria." [Source: *SER, p.33*] Although learning outcomes are clearly set out within course outlines, the review team was not provided with any clear examples of assessment criteria either before or during the site visit. Assessment criteria are discussed in the atelier with the professor at the start of a course. The assessment of graduation works is moderated through discussion among members of assessment panels rather than being measured against pre-existing written assessment criteria. Students in lower years also attend public assessments in order to gain a better understanding of the process.

Formal assessment of critical evaluation skills is associated with the evaluation of artistic outputs. Public reception of productions and performances therefore have a significant impact on measures of success and teachers work closely with students to ensure that these outputs do not fail. Critical focus on the creative process is located within smaller in-class projects that are less focused on creating a finished product. [Source: *Meeting with Faculty Staff with a Responsibility for Artistic Outputs*]

Students benefit from immediate and continual face-to-face feedback on all aspects of their work within the atelier. Students have opportunities for regular dialogue with individual teachers and with the Head of Studio or Head of Cabinet. Formal written feedback is only provided in relation to the final graduation exams, for which it is obligatory. Doctoral students are currently updating the system of evaluation for graduation performances in consultation with teaching staff. [Source: *SER, p.33*]

Academic standards are enshrined in individual teachers' tacit knowledge of academic and professional expectations within their discipline. Although there are some opportunities for teachers to come together to calibrate their standards, for example in the assessment of graduation performances and through the informal sharing of assessment processes, there are no documented points of reference. While assessment methods are clearly linked to learning outcomes within the recently developed study programme documentation, there appears to be no systematic way of ensuring that students are fully aware, in advance, of the criteria by which their work will be assessed. Much of this information is transmitted orally, or through observation of the

graduation assessment of other students. The Review Team recommends that the Theatre Faculty develops written assessment criteria as a means of consolidating the shared understanding of academic standards applied through the current assessment processes, for use as a pre-published, objective and transparent tool by students, teachers and assessment panels.

During the Review Team's meeting with students, there was a suggestion that the graduation assessment process had the potential to move beyond curriculum content and to ask questions of students that their studies had not necessarily equipped them to answer. The Theatre Faculty has acknowledged a gap between the focus on practice-based teaching and the thesis element of the state exam and has plans to address this.

The panel also noted a potential disconnect between the requirement for students to critically reflect on the creative process as part of this final exam, and the importance placed on the standard of the final production or other creative output. The Review Team therefore recommends the Theatre Faculty to ensure that its approach to the assessment of students' creative and artistic achievements promotes critical self-reflection on the creative process itself, in addition to its outcome.

**The Review Team concludes that the Theatre Faculty of JAMU partially complies with Standard 2.3.**

### 3. Student profiles

#### 3.1 Admission/Entrance qualifications

**Standard: clear admission criteria exist, which establish artistic/academic suitability of students.**

Admissions procedures for programmes within the Theatre Faculty are determined by the Standards for the Accreditation of Study Programmes. Entrance exams are required for entry to all study programmes with no exemptions for individual applicants, the application process is designed to assess both talent and theoretical knowledge of applicants. The admissions process normally consists of multiple rounds, with unsuccessful applicants eliminated at each stage. The Theatre Faculty publishes detailed information of the admissions process and entry criteria for each programme at least four months in advance as required by the Higher Education Act, and JAMU has launched a new website to make this information more accessible. [Source: *Annex D11: Admission requirements for the academic year 2020/21 - four-year master's program Acting, specialisations Drama Acting and Physical Theatre*]

Admissions decisions are made by panels comprised of internal, external and independent members, that assess each applicant on their overall performance. The composition of the panels is designed to promote objective and independent evaluation of each applicant's talent and suitability for their choice of study programme. [Source: *SER, p.34*] The Faculty clearly states within its mission that, "Education at the Theatre Faculty of JAMU is available to all applicants, but the precondition for admission is a proven talent for the chosen profession and personal preconditions for developing this talent." [Source: *Annex C05: Long-term plan of Theatre Faculty JAMU 2016 – 2020, p.3*] Within its Strategic Plan, the Theatre Faculty articulates its intention to maintain the current nature of its admissions procedures, with its focus on individual talent, despite the administrative and professional burden of maintaining such an intensive process. It also aims to develop its scholarship system to improve access to higher arts education for students from less affluent backgrounds.

The Faculty has concerns about sustaining the number and quality of applications due to a demographic dip in the population that also coincides with an apparent general decline in the level of relevant knowledge and skills possessed by applicants. This decline is attributed to a steady decrease in the amount of artistic training in the curricula of primary and secondary education. In response to this, the Theatre Faculty runs open days in order to give potential applicants the opportunity to meet teachers and students, as well as to learn more about the admissions process. It is also developing new preparatory courses that build on links with secondary education. [Source: *SER, p.70*]

The Theatre Faculty has a detailed and well-established set of criteria for the selection and admission of applicants. The Review Team met a range of students who indicated that, from their experience, the admissions process was both rigorous and fair. They confirmed that, as applicants, they had been well informed about admissions requirements and knew where to find relevant information.

Teaching staff clearly place considerable faith in the rigor of the admissions process and see this as crucial means through which to identify applicants who will go on to be successful graduates. In its SWOT analysis, the Faculty states that the high throughput of students is based on the robust and individualised admissions system, however there appears to be limited statistical evidence to support this. A full-cohort analysis of achievement and progression for each study programme could assist the Faculty in identifying potential enhancements to its admissions processes.

While the availability of scholarships for applicants in financial need is commendable, there appear to be no plans to make adjustments to accommodate applicants with physical disabilities. This may be due in large part, to the relative inaccessibility of certain parts of the estate to those with mobility issues. While it may be difficult for JAMU to address these immediately, further adjustments could be incorporated into the institution's estates strategy and implemented in the medium to long term. This would enable the institution to work towards providing equal access to its programmes for applicants and students with specific needs.

The individual study programmes within the Theatre Faculty attracts a strong profile of highly talented applicants. In spite of its concerns about the numbers of suitably qualified and motivated applicants, the numbers of applications received by the Theatre Faculty remains high in relation to the number of places available.

**The Review Team concludes that the Theatre Faculty of JAMU fully complies with Standard 3.1.**

### 3.2 Student progression, achievement and employability

**Standard: the institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.**

Heads of studios are responsible for tracking the progress of individual students within their atelier. Pressure on students within some specialisms manifests itself in increasing numbers of requests to interrupt or extend periods of study. This is in part due to intensive curricula that allow little opportunity for students to earn money from part-time work. [Source: *Meeting with Theatre Faculty Senior Management*]. The Faculty maintains a range of statistical data relating to the number and grades of students graduating each year, however, it does not apply any systematic analysis to these with the purpose of identifying potential quality assurance or enhancement issues.

It is not uncommon for students to receive offers of employment before they have completed their graduation project and thesis. Legally, they are entitled to complete the state examinations up to two years after the end of their programme, however, not all students in this position take up this opportunity and, without having completed their degree they later find it difficult to access certain positions of employment. The Faculty has found this to be a particular problem amongst acting students. [Source: *SER, p.70*] A number of students choose not to progress from Bachelor's to Master's study, or are unsuccessful in their application for follow-up Master's after completing undergraduate study. [Source: *Meeting with Students of the Theatre Faculty*]

There are no formal internal mechanisms in place to monitor the transition of graduates into professional life, however, Heads of Studios maintain informal contact with many of their graduates, both through graduates working with them within the Institution and through encountering them through their own professional practice. The Faculty also holds occasional reunions at which it takes the opportunity to gather updated information on its alumni. At a national level, the Labour Office provides some statistics on graduate employment, however this is not sufficiently detailed to determine graduate destinations in relation to the faculty or programme in which they studied, and it does not include information on graduates who have developed freelance careers. Therefore, it is not possible to deduce the full range of graduate employment outcomes, although the Review Team heard anecdotal evidence of graduates successfully working in allied professions, such as marketing. [Source: *Meeting with Graduates, Employers and Stakeholders*]

The contact maintained between teachers and alumni, and the close and on-going relationship between the Theatre Faculty and employers within its related fields of professional practice indicate that JAMU graduates are much sought after and that many go on to be highly successful within their field. Key employers are represented within the governance structure of JAMU, as members of the JAMU and Theatre Faculty Arts Councils, and the JAMU Management Board. Employers provide feedback to the Faculty directly in relation to students who they engage with through internships and they feed their expectations of graduates directly into learning and teaching activities through their capacity as visiting teachers or practitioners. [Source: *Meeting with Graduates, Employers and Stakeholders*] The interface between graduating students and their fields of related employment is further promoted through the public presentation of their artistic outputs.

A significant resistance to the use of metrics in the quality assurance of study programmes was evident in both the self-evaluation report and in meetings with teaching staff. Although numbers of students are relatively small and the close monitoring of the individual progress of students is valuable, the lack of any statistical analysis makes it difficult to monitor changes in student progression and achievement over time. The Review Team recommends that the Theatre Faculty utilise the data it collects on the achievement and progression of students to produce a full-cohort analysis of each study programme as means of identifying potential areas of development and/or enhancement as part of its formal quality assurance processes.

The Faculty provides vocational study programmes aimed at training students for entry to the professional theatre and associated industries, however, a lack of comprehensive collated information about graduate employability has a direct impact on the Faculty's ability to assess the relevance of its curricula and make adjustments to improve student employability. The informal and anecdotal way in which information on

graduates is gathered means that there are likely to be invisible sections of the alumni community, such as those who take up employment opportunities in other sectors. This issue has an impact on the whole institution, therefore the Review Team recommends to the JAMU senior management that it develops a system that enables it to gather comprehensive and reliable data on all the employment destinations of its graduates, and that it feeds the resulting insights into the career paths of students into its internal quality assurance systems.

The Review Team was able to gather evidence for a number of commendable examples of actions taken to enable individual students to complete their studies in difficult circumstances. However, such adjustments appeared to be dependent on the discretion of individual professors and it appeared that similar individual circumstances had been treated differently in different ateliers, with some making substantial adjustments to allow students to continue, while others encouraged students to interrupt their studies. One example of this was student maternity, for which there is no overarching policy that ensures a consistent approach to supporting retention and progression across the Faculty. While the individual approach to the progression of students through their programmes is a strength of the Theatre Faculty, the Review Team recommends that the Faculty considers developing a process which enables it to ensure itself that students in similar circumstances, who may be studying in different ateliers, are treated with equity.

**The Review Team concludes that the Theatre Faculty of JAMU is partially compliant with Standard 3.2**

## 4. Teaching staff

### 4.1 Staff qualifications and professional activity

**Standard: members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.**

The Standards for the Accreditation of Study Programmes sets out clear expectations of the qualifications and experience possessed by teaching staff and particularly for Study Programme Guarantors at each level. The Higher Education Act sets out detailed requirements for the habilitation of Associate Professors and Professors including the level of qualifications and experience required. The Act also prescribes the protocols and procedures for habilitation at each level. Some exceptions are possible, in terms of academic qualification requirements, for those working in artistic fields. [Source: *Act No. 111/1998 Coll. (amended and consolidated) on Higher Education Institutions and on amendments and supplements to some other acts (the Higher Education Act), pp.57-61*] The process involves a habilitation thesis and lecture, assessed by a board appointed by the Rector. At JAMU this board is composed of 5 members of teaching staff. The quality of teaching is subsequently assessed on the basis of practical outputs at the end of each semester. The formal requirements are checked by JAMU's human resources department. [Source: *Meeting with Faculty Staff with a Responsibility for Quality Assurance*]

JAMU is in the early stages of implementing individual career plans for teaching staff. These plans set out institutional requirements and also capture individual personal aspirations, thereby creating a mechanism to identify and track professional development needs. Career plans are discussed annually with line managers and at five-yearly intervals with the Dean. [Source: *Meeting with Faculty Staff with a Responsibility for Quality Assurance*] The Theatre Faculty actively supports its teaching staff to attend international conferences and symposia. Individuals make applications to the International Office, which submits requests to the Dean for approval. Funds are drawn from a number of different sources and are allocated on a case-by-case basis. Approximately thirty to forty staff members and PhD students travel to international conferences on an annual basis. [Source: *Meeting with Faculty Staff with a Leadership Role in Research*]

Teaching staff have significant opportunities for involvement in academic governance. The Review Team met a number of teaching staff who acted as members of boards and/or committees at both Faculty and Institutional level. Some of these committees, such as the Theatre Faculty Arts Council and the Theatre Dramaturgy Board, have particular responsibility for artistic programming.

The majority of teaching staff within the ateliers are also active as artists and possess relevant industry knowledge and professional links that feed directly into the curriculum. Teaching staff also draw upon their continuing connections with former students and utilise their current industry experience to inform their teaching practice. There is, however, potential for such external artistic practice to have a negative impact on the learning and teaching culture of the Faculty. In the SER, the Faculty states that, "The increasing demand for educational and research activities and on the administrative and managerial activities of teachers and their active participation in the professional arts sector may result in the educational background of individual studios being split into active creators with minimal participation in administrative and operational matters and administrative staff without sustainable artistic ambitions." [Source: *SER, p.71*]

Formal opportunities for critical reflection on teaching practice are largely based on creative outputs. Study Programme Guarantors also observe teaching processes in each atelier and engage in a reflective dialogue with teaching staff that can potentially lead to the enhancement of teaching practices. However, Guarantors find it difficult to sustain a significant amount of time dedicated to peer observation as their duties are divided between programme management, other Faculty management roles, and their own teaching responsibilities. [Source: *Meeting with Faculty Staff with a Responsibility for Quality Assurance*] Within ateliers, staff and students work in small seminar groups that engage in constant debate and discussion.

The Review Team met a range of teaching staff during the site visit to JAMU and encountered teaching activities during its tours of the facilities. The care and commitment of both academic and support staff in fostering a student-centred approach to learning and teaching was evident to the Review Team and is a strength of the Theatre Faculty.

There are clear opportunities for academic staff to further their development, be it through support for research activity, international mobility or funding for conference places. The career plan has potential as a useful tool for monitoring on-going staff performance, identifying staff development needs, encouraging staff development activity, and informing strategies for the enhancement of teaching quality. The Review Team notes however, that this initiative is in the early stages of implementation and has yet to result in the adoption of a systematic approach to staff development. The Faculty is encouraged to continue its efforts in implementing the career plan for all teaching staff and to use this as a mechanism for formalising its approach to continuing professional development.

Engagement of teaching staff in professional practice brings clear benefits in terms of currency of knowledge and industry connections, however there is potential for teaching activities to become secondary to this. While the Review Team appreciates the pedagogic value represented through staff who are active as artists or professional practitioners, it would encourage the Theatre Faculty to ensure that individual staff maintain an appropriate balance between teaching and their external artistic practice.

**The Review Team concludes that the Theatre Faculty of JAMU substantially complies with Standard 4.1.**

## 4.2 Size and composition of the teaching staff body

**Standard: there are sufficient qualified teaching staff to effectively deliver the programmes.**

Through the national programme accreditation process, higher education institutions in the Czech Republic are required to demonstrate that they have sufficient staffing in place to sustain teaching activities for the next ten years. In the process of the accreditation of its programmes, the Theatre Faculty of JAMU has demonstrated to the National Accreditation Office that it has sufficient numbers of teaching staff in place to support its student body and the methods of teaching and assessment required to deliver all specialisations. [Source: *SER*, p.36]

The Theatre Faculty has introduced personnel plans for each atelier, which allow Study Programme Guarantors to have an overview of the workload, competencies and development needs of teaching staff within their discipline. The plans also enable the Dean to maintain oversight of the distribution of staff and workload across the Faculty and to monitor the balance of experience and qualifications in each area. These personnel plans link with the individual career plans – that are currently being fully implemented – which focus on responsibilities and development needs at an individual level. Through these processes, the Faculty has identified some studios in which the age range of teaching staff is narrowing and is taking steps to address this over time. [Source: *SER*, p.37]

The Theatre Faculty sources a number of its teaching staff from its doctoral programme and aspires to involve PhD students more widely in teaching. These new teaching staff bring with them a range of new research interests, which have a direct impact on the curriculum. The Faculty also regularly draws on the expertise of industry practitioners and its graduates in order to strengthen links with the professional world and to ensure the continued relevance of its programmes. A number of visiting international teachers and practitioners also deliver lectures, workshops and masterclasses. [Source: *SER*, p.37] Through its Fund for the Development of Educational and Artistic Activities (FDEAA), the Faculty gives students and staff the opportunity to propose curriculum innovations that bring new expertise into programme delivery.

Staff-student ratios within the atelier system are high and the Theatre Faculty is bound by national requirements to demonstrate that it has the staff resources to deliver its programmes as accredited. The system of personnel and career plans, although in its early stages of implementation, has the potential to enable the Faculty to take a more strategic approach to the recruitment and development of its academic staff in future.

Staff and students alluded to a broad range of approaches to teaching, often the result of the contrast between longer serving professors and newly appointed teachers. The Theatre Faculty's strategy for the recruitment of staff is designed to ensure that a desirable diversity of experience and pedagogic approaches is maintained. However, the Review Team advises the Faculty to ensure that it is careful in its approach to maintaining such diversity, and to pay close attention to the range of professional and academic expertise available within each discipline, and not simply rely on the relative age of staff members as a proxy indicator of their innovative approach to teaching.

**The Review Team concludes that the Theatre Faculty of JAMU fully complies with Standard 4.2.**

## 5. Facilities, resources and support

### 5.1 Facilities

**Standard: the institution has appropriate resources to support student learning and delivery of the programmes.**

The Standards for the Accreditation of Study Programmes set out a number of expectations for the types of spaces and resources required to deliver the accredited programmes and specialisations. Most ateliers are based in the main Faculty building (Mozartova 1) which houses classrooms, rehearsal rooms and the main lecture theatre. The ASTORKA building (Novobranská 3) houses student accommodation, the JAMU Publishing House and the library. The same building also contains Musical Acting studios, and specialist audio-visual and sound recording facilities.

The building at Bayerova 5 houses Studio Marta, the smaller of JAMU's public theatre spaces. The same building houses the Studio of Stage and Costume Design, which is undergoing refurbishment in 2019/20. The main performance space is the purpose-built Theatre on Orlí Street, which includes 100 seat theatre, rehearsal rooms and a recording studio.

Each department has an allocation of computers and audio-visual resources. Students are able to borrow mobile technical equipment from the Media Laboratory based in the main Faculty building. They are also able to book spaces for independent practice and, if availability allows, can use performance spaces for extra-curricular projects. [Source: *Meeting with Faculty Administrative and Technical Staff*]

JAMU has funding from the European Regional Development Fund (ERDF) for a project to improve the infrastructure for the delivery of Dramatic Arts totalling CZK 78,135,000 (approximately €2,840,000). Within the scope of this project, the Faculty has invested in:

- The construction of 399m<sup>2</sup> of new teaching space in the Astorka building
- The modernisation of theatre technology at Studio Marta
- New lighting equipment
- New sound technologies
- Photo technology (cameras and lenses)
- Digital art archiving
- The renewal of classroom AV equipment
- Classroom air conditioning

Further improvements to buildings and technical resources have been financed from the Investment Property Reproduction Fund. At the institutional level, JAMU has also received subsidies from the Ministry of Education for the upgrade of its IT systems. [Source: *SER, pp. 39-42*] The Faculty has a long-term investment plan and a depreciation fund that pertains to the replacement of technical equipment. [Source: *Meeting with Faculty Administrative and Technical Staff*]

The Faculty is undertaking development work on two separate IT networks; the first, designed for students, is capable of handling the significant data capabilities required for audio-visual outputs, post-production and other digital work, the second is for use by administrative and support staff. While students are generally satisfied with the IT and technical resources available to them, the office space and IT resources available to administrative staff are currently less than optimal and, therefore, offer a challenging working environment. [Source: *Meeting with Faculty Administrative and Technical Staff*]

JAMU has a specialist library and information centre based in the ASTORKA building, which houses a physical collection supporting both Faculties' study programmes and provides access to digital materials, including over 100 electronic journals and a number of databases. Each atelier also holds a range of texts, some of which are borrowed from the Library on long-term loan while many are separate from the main library collection. Library staff review course syllabi when acquiring new stock and keep records of multiple requests for the same book as an indication of when additional copies are required. [Source: *Meeting with Faculty Administrative and Technical Staff*]

The Theatre Faculty provides students with access to a high standard of technical equipment, production and performance facilities that enable them to fully meet the stated learning outcomes of their programmes. During the site visit, the Review Team toured all of the Faculty's buildings and were impressed by the range of well-designed and equipped specialist spaces. In particular the two theatre spaces, Studio Marta and the Theatre on Orli Street were well equipped and fully supported by specialist technical staff.

JAMU and its Theatre Faculty have successfully secured funding for the development of the estate and the purchase of state-of-the-art technology. While this has resulted in the provision of excellent resources at the present time, the project-based nature of much of this funding means that it will be difficult to maintain the current position. While the Theatre Faculty is fully aware of the need to plan for the replacement of technical equipment as it reaches the end of its useful life, the Review Team suggests that the Faculty takes a strategic approach to ensuring that the high standard of resources available to students is sustained.

Both staff and students made the Review Team aware of current space constraints during the site visit and it is clear that while study space is generally adequate, office space is a particular issue and it may be necessary for JAMU to acquire new estate in the near future.

**The Review Team concludes that substantially complies with Standard 5.1.**

## 5.2 Financial resources

### **Standard: the institution's financial resources enable successful delivery of the study programmes.**

JAMU is publicly funded by contributions and grants from the Czech Ministry of Education for the delivery of accredited programmes, lifelong learning programmes, as well as scientific and artistic research. Part of this funding is fixed on the basis of agreed student numbers and part is based on performance indicators such as the RUV (Register of Artistic Performance), RIV (Register of R&D Results), student mobility, graduate employment and external income. [Source: *SER*, p.46] The fixed element is based on a three-year outlook and requires each Faculty to maintain stable student numbers, within a 10% tolerance year on year. JAMU has been working with the other three arts universities in the Czech Republic, over a period of several years, to strategically address an underfunding of higher arts education in the country. Recently, a fund for the support of artistic activities has been established (effective from 2020) which goes some way toward addressing the imbalance in funding between arts and science institutions. [Source: *Meeting with JAMU Senior Management*]

In order to augment its income, JAMU actively targets project funding from the European Regional Development Fund and other grant awarding bodies. The institution has been very successful in this regard and, in 2019, gained more funding per capita than any other university in the country. [Source: *Meeting with JAMU Senior Management*] Since 2017, JAMU has been able to invest significantly in its infrastructure as a result of Operational Program Research, Development and Education (OP RDE) project funding.

Budget allocation within JAMU is approved by the JAMU Senate and the JAMU Management Board and is based on an annual analysis of the contribution of each Faculty to fixed income and performance indicators (such as RUV and RIV outputs, and student mobility). The allocation of funds to cost centres within the Theatre Faculty is prepared by the Dean's Advisory Board and approved by the Academic Senate of the Theatre Faculty, taking into account the cost of graduation outputs such as theatre productions and other major projects. [Source: *Meeting with Theatre Faculty Senior Management*] Staff and students are also able to apply for innovation funding from the Fund for the Development of Educational and Artistic Activities (FDEAA), which is distributed by a committee on the basis of merit.

JAMU's long-term financial planning is based on the diversification of its funding sources. The current level of public funding is not guaranteed in the long-term, although recent efforts to equalise funding levels for the arts and sciences have resulted in significant short-term financial concessions from the Ministry of Education. If implemented as planned, this additional funding stream will result in a more sustainable outlook for JAMU and higher arts education in general. Closer links with business and commerce could also provide additional sources of income, though the Theatre Faculty has not yet developed a strategy for engaging with these sectors for this purpose. [Source: *SER*, p.52]

JAMU manages financial risk through an internal audit process and has developed a risk management strategy at institutional level. Each faculty is able to plan the focus of internal audit activities and to use the results in the development of its systems and processes. [Source: *SER*, p.52]

At the institutional level, JAMU proactively and continually works with other arts universities in the Czech Republic to address issues of underfunding and any inequality between arts and science education. Recent activity in this area has resulted in planned changes that have the potential to greatly improve the financial sustainability of higher arts education.

In addition to income from state funding, the Theatre Faculty has been highly successful in its strategic approach to identifying and securing funding from external sources to invest in staff and technical resources as a means of enhancing the student learning experience. However, in its meetings with staff from the Theatre Faculty, the Review Team was appraised of the pressure that continual implementation of funded projects at faculty level places on individuals. In some instances, it appeared that that the financial benefits to the Faculty came at a significant cost in terms of staff and other resources, therefore the net gain was negligible. Administrative staff

in particular are under pressure as both funded and artistic projects are approved with little regard for workload capacity. The Faculty management appears to be aware of the issues but does not have a strategy in place to monitor and manage the associated risks. The Review Team therefore recommends that the Dean's Advisory Board takes a strategic approach to external funding applications to ensure that the practical requirements associated with successful bids are maintained at an optimal and sustainable level in relation to its human and physical resources.

**The Review Team concludes that the Theatre Faculty of JAMU substantially complies with Standard 5.2.**

### 5.3 Support staff

#### **Standard: the institution has sufficient qualified support staff.**

The Theatre Faculty has 30 non-teaching staff, approximately half of which are undertaking administrative or managerial roles in key units, such as Studio Marta, the Dean's Office, the Study Department, the International Office, the Public Relations Department, the Economic Department, Asset Management and the Project Department. Further support functions are provided centrally by the JAMU Rectorate, such as the Technical and Investment Department, Finance Department, Computing and Information Services and institutional services such as the library, student accommodation, the publishing house, and the Theatre on Orli Street.

The Theatre Faculty acknowledges that while its support staff are highly qualified, the number of such staff is insufficient for the effective support of its pedagogical and artistic activities and, therefore, this impacts on project delivery. The SER states that it is, "almost impossible to motivate these employees to further work beyond their existing work duties according to the ever-increasing demands on administration and workload." [Source: *SER*, p. 53] The staff themselves reported a lack of support from central departments, poor office space, ineffective IT systems and low pay (in common with the sector as a whole). They attributed this overload to a lack of strategic management in relation to the overall programme of artistic and externally funded projects. [Source: *Meeting with Faculty Administrative and Technical Staff*]

Support staff have access to mandatory training (such as health and safety training) and external development opportunities run by the Ministry of Education and the Professional Association of University Administration Workers (APUA). Language learning is offered centrally by JAMU to all members of staff and support staff are supported to take part in Erasmus+ mobility opportunities. The Theatre Faculty aims to roll out the career planning system that it is currently implementing for academic staff to its non-teaching staff in the near future. [Source: *Clarification Meeting with the Dean's Advisory Board*]

The significant workload of support staff, associated with externally funded projects, was apparent to the Review Team. The number of new fixed-term positions created to administer these projects is low, with eight new positions created across the institution, only four of which are based within the faculties. The majority of additional responsibilities have therefore been taken up by existing members of staff, the majority of whose work programmes are now overloaded. The number of artistic projects in simultaneous development also results in significant workload pressures. Despite this, students appeared to be satisfied with the levels of support available, and those students who had used the Study Department reported that they found staff to be helpful, supportive, and available when required.

While the Theatre Faculty management is aware of an unsustainable level of pressure on support staff, the Review Team was not able to ascertain whether a strategy to address the issue is currently under active consideration. The support staff themselves suggested a number of ways in which their effectiveness might be improved, including provision of more suitable office spaces, upgraded IT systems and limits on the numbers of projects approved for simultaneous delivery.

The Review Team recommends that the Theatre Faculty gives serious consideration to the impact on staff workload when planning artistic outputs, and in making external funding bids where these are dependent on the implementation of additional faculty activities. The Review Team also urges the JAMU Rectorate to ensure that the IT system supporting Faculty administration meets the needs of support staff.

**The Review Team concludes that the Theatre Faculty of JAMU substantially complies with Standard 5.3.**

## 6. Communication, organisation and decision-making

### 6.1 Internal communication process

**Standard: effective mechanisms are in place for internal communication within the institution.**

The JAMU Information System provides staff and students with a way of communicating, both individually and in groups, and acts as a central platform for accessing key information, such as timetables and syllabi. In addition to communication between teachers and students, it is used to send general communications to the whole staff and student body. However, not all staff currently have access to this system and, therefore, email is also widely used. This issue is being addressed by JAMU's migration to a new web environment. The Information System has the capability to enable students to provide anonymous feedback on their learning experience, however this functionality is not widely promoted by academic staff or, thereby, used by students.

Due to the high contact hours and the close-knit nature of the atelier system, most communication between staff and students in the Theatre Faculty takes place face-to-face. Students are generally comfortable approaching their professors for information on any aspect of their studies and to discuss any concerns they might have. If students are not able to speak to their teachers about an issue, the Dean has weekly office hours, a suggestion box and is available through email. Should an issue need to be escalated further, both students and staff may ask representative members of the Academic Senate to discuss the item at its next meeting. [Source: *SER*, p.54]

In the course of the site visit, students described a culture of openness and mutual respect where dialogue is encouraged. [Source: *Meeting with Students of the Theatre Faculty*] The Professional Preparedness I course provides an introduction to all support departments and their staff for students entering the Theatre Faculty. All support departments have regular office hours when students can drop in for one-to-one advice and support.

A number of committees and groups within the Faculty act as forums for staff from different programmes to come together. The Academic Senate and the Arts Council are the senior bodies in this respect, however most discussion takes place at regular meetings of Study Programme Guarantors and at meetings of the Extended Dean's Advisory Board, which includes all heads of studios, members of the Dean's Advisory Board and heads of operational departments. [Source: *SER*, p.54] The Theatre Dramaturgy Board also meets three to four times per year in order to plan multi-disciplinary activities such as theatre productions, giving due consideration to the academic requirements of each study programme and their learning outcomes.

Each department has a responsibility for maintaining communication with the part-time staff and visiting professionals that it engages. Due to the small size of the Faculty any breakdown in the channels of communication is generally identified and rectified quickly. [Source: *SER*, p.54] Three times per year, a meeting of all teaching staff is convened by the Dean, providing an additional forum for information sharing and discussion. [Source: *Meeting with Theatre Faculty Senior Management*]

The Theatre Faculty provides a supportive environment for its students in which open dialogue and face-to-face communication are encouraged. The Review Team were impressed by teachers' close understanding of the needs and aspirations of students and the mutual respect between them. Faculty managers, teachers and support staff at all levels are approachable and accessible. The 'open door' approach to the academic and pastoral support of students operated by staff across the Theatre Faculty, including the Dean, is a key strength of the Faculty.

The Professional Preparedness I course provides essential information for students at the start of their programme, which is further reinforced through communication with teachers and support staff. Although syllabus and assessment details are available through the JAMU Information System, students were uncertain about where to find key information without asking their professor. The Review Team recommends that all the necessary information that a student needs in order to complete their study programme be collated into a comprehensive programme handbook that is made readily available in electronic form.

Staff, in particular Study Programme Guarantors, have a number of forums in which they can meet and share their experience. The Dean's Advisory Board, in consultation with the Extended Advisory Board is well placed to identify areas of good practice and issue directives to implement these across the Faculty. The Theatre Dramaturgy Board, although still developing, has the potential to promote effective communication and cooperation between departments when planning shared creative outputs, ensuring that the needs of each study programme are considered.

**The Review Team concludes that The Theatre Faculty of JAMU substantially complies with Standard 6.1.**

## 6.2 Organisational structure and decision-making processes

**Standard: the institution has an appropriate organisational structure and clear decision-making processes.**

The organisational structure of the Institution is largely determined by the Higher Education Act, the requirements of which are reflected in JAMU's internal regulations. State legislation specifies the terms of reference of the main institutional governing bodies, including the Rector's Advisory Board, the JAMU Academic Senate, the JAMU Arts Council, the JAMU Management Board and the JAMU Internal Evaluation Board. The Head of the institution is the Rector, who is elected for a four-year term by the Academic Senate. The Rector appoints an Advisory Board that includes Pro-Rectors with individual portfolios (which are determined by the Rector) and the Bursar (the Institution's most senior administrative officer). The JAMU Academic Senate consists of elected student and staff representatives from each Faculty, while the JAMU Arts Council includes academic staff from both Faculties and external members from similar institutions. [Source: *SER*, pp.55-56]

The main governing bodies of the Theatre Faculty also reflect the requirements of the Higher Education Act, which specifies the terms of the Dean's Advisory Board, the Academic Senate and the Arts Council. Mirroring the practice at institutional level, the Dean is elected by the Academic Senate for a four-year term and appoints Vice Deans to manage specific strategic areas. The Academic Senate includes three student members (one third of the membership). At least one third of the membership of the Arts Council is made up of external members, including employers and representatives from other arts institutions. [Source: *SER*, p.56]

The Dean and his Advisory Board are responsible for key strategic decisions following consultation with or approval by the relevant committees. In order to ensure that the flow of business is efficient, meetings are frequent. The Dean's Advisory Board meets each week, and once a month in its extended form. Programme Guarantors meet every two months and the Academic Senate meets every month. The introduction of the Theatre Dramaturgy Board means that programming is in place a year in advance, enabling the Theatre Faculty to manage its resources more effectively. [Source: *Meeting with Theatre Faculty Senior Management*] The Faculty considers the achievement of its strategic targets, such as the accreditation of its study programmes and the acquisition of OP3V project funding, to be evidence of the effectiveness of its organisational structure. A reduction in the rate of academic failure is also attributed to strategic decisions to make individual counselling, scholarships and advice on interrupting studies available to students. [Source: *SER*, p.57]

The organisational structure, responsibilities of senior management positions and constitution of boards and committees at JAMU is specified by the Higher Education Act. As such, there is little scope for JAMU or its Theatre Faculty to make fundamental changes in this area. However, there is evidence of initiatives that demonstrate the development of operational strategy and the appropriate delegation of responsibilities within the nationally prescribed framework. One example of this is the establishment of the Theatre Dramaturgy Board and its developing role as the key mechanism for maintaining oversight of the collaborative artistic outputs of the Theatre Faculty. The complexity of the outputs planned by the Board, involving students from multiple departments in each project and the successful outcomes of these, is an indication of the effectiveness of the decision-making process.

The Dean has a consultative approach to the management of the Faculty and meets on a weekly basis with both key members of Faculty staff and students. There are also opportunities for the wider staff body to meet together on a regular basis. While the Faculty is small and, therefore, senior members of staff tend to fulfil a number of roles, the distribution of responsibilities appears to be clearly defined. The Review Team advises the Theatre Faculty to guard against overload in this respect, ensuring that each individual can discharge their responsibilities effectively.

**The Review Team concludes that the Theatre Faculty of JAMU fully complies with Standard 6.2.**

## 7. Internal Quality Culture

**Standard: the institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.**

In its continuing response to the 2016 amendment to the Higher Education Act, JAMU is in the process of fully developing its quality assurance (QA) systems. The system is based, in part, on the institution's participation in national and international QA related projects over the past twenty years. In 2000, JAMU was involved in the SCART project, with institutions from the Netherlands, which included a sub-project that aimed to equip individuals with the skills to self-evaluate and enhance their working practices. Further internal evaluation, including a SWOT analysis, was produced as a result of JAMU's involvement in the KREDO project, a national initiative aimed at creating a strategy for the development of higher education in the Czech Republic, which ran from 2012 to 2015. The outputs from this project were used to inform the development of JAMU's current strategic plan. [Source: *SER*, pp. 59-60]

The amendment to the Higher Education Act sets out a range of requirements for quality management that drew on existing practices. This led to the documentation of JAMU's internal quality assurance regulations and methods in the *System of Internal Assurance and Evaluation of Quality of Educational and Creative Activities of JAMU*. At the Institutional level, JAMU's newly created Council for the Evaluation of Quality, including representation from both Faculties, a student member and an external member, sets overarching standards that form the basis of evaluation at programme level, however JAMU has delegated the responsibility for the determination and implementation of practical quality assurance processes to Faculties, so as to ensure that these are suitable to their specific subject fields [Source: *Meeting with JAMU Senior Management*]. The Theatre Faculty's response has been to initiate a system of self-evaluation reports at programme level, for submission on a two-year cycle. The self-evaluation process is managed by Study Programme Guarantors with the involvement of Heads of Studio and reports are discussed at the Dean's Advisory Board with the aim of identifying actions necessary for improvement or enhancement. The process itself will be reviewed and adapted at the end of each evaluation cycle. [Source: *SER*, pp.62-63]

JAMU's approach to quality assurance is based on the principle that the quality of creative outputs and their reception by peers, critics or the public is indicative of the quality of the teaching that led to them:

"The quality of creative outputs of teaching is considered to be an indicator of quality of the educational process that preceded these outputs. Therefore, their evaluation is at the same time the evaluation of teaching. Traditional evaluation methods, such as discussions on realized projects and stagings, are used to assess the quality of education. The measure of the quality of education is also the public's response to the outputs of artistic creation." [Source: *Self-evaluation report 2017*]

This approach is in line with the expectations of quality management set out within the 2016 amendment to the Higher Education Act.

In addition to the qualitative evaluation of students' creative work, where applicable to the discipline, students' artistic outputs, that form part of their graduation works, are entered into the RUV and an evaluation of the results is undertaken at institutional level. [Source: *Report on the Internal Evaluation of Quality of Educations, Creative and Related Activities of JAMU for 2017*, p.21]. JAMU also has its own internal archive, the Database of Artistic Creation of JAMU Students and Teachers, where outputs are recorded. Students are invited to evaluate the quality of teaching through discussions with their teachers, however questionnaires are not systematically used within the Theatre Faculty as an evaluation tool. [Source: *Meeting with Teachers and Programme Guarantors*] The Faculty considers the collection of qualitative data and the use of metrics as a tool for quality assurance to be at odds with its individualised approach to programme management. [Source: *SER*, p.63]

Documentation of the Theatre Faculty's emergent quality assurance system is still a work in progress, therefore, the processes for communicating enhancement activities, undertaken as a result of quality assurance processes, is not yet fully established. Staff and student representation on relevant committees provides opportunity for the sharing of good practice either within these forums or at an individual level. The Dean's Advisory Board also

identifies elements of good practice and after due consultation, may issue a directive to implement these across departments. [Source: *Meeting with Faculty Staff with a Responsibility for Quality Assurance*]

The Faculty anticipates that it will take up to seven years to fully develop its criteria for programme evaluation, due to the bespoke nature of these activities and the need to complete a full cycle of all academic programmes. Once developed, these criteria will be addressed at programme level within bi-annual self-evaluation reports. Despite this gradual, iterative approach, some Study Programme Guarantors have already identified actions through the self-evaluation process, for example in the Scenography department, where the ratio of full-time to visiting staff emerged as a possible quality issue. [Source: *Meeting with Faculty Staff with a Responsibility for Quality Assurance*]

The Higher Education Act prescribes a quality management system but does not set out any specific requirements for self-evaluation or quality enhancement. The quality culture in the Theatre Faculty is predicated on traditional methods of evaluation based on creative outputs, however the organisation of delivery into study programmes and the appointment of Study Programme Guarantors has led to some reflection on other aspects of delivery and a systematisation of internal evaluation processes. While its quality assurance system is still in a process of development, the Review Team urges the Faculty to ensure that, when fully implemented, the QA system is able to directly monitor the quality of the process of student learning as well as its outcomes.

Theatre Faculty has been given the opportunity to develop a quality assurance system that is tailored to the specific needs of its academic provision. While this is a strength, in that it allows the Faculty to develop evaluation criteria for each study programme, the specificity of this approach may make it difficult to draw out common issues or to identify general areas for enhancement. The Review Team encourages the Theatre Faculty to take as the starting point for its approach to quality assurance, the similarities, rather than the differences in learning experiences between students following different study programmes.

While most matters are addressed through face-to-face communication, a lack of opportunity for students to comment anonymously has the potential to suppress those issues that they may find difficult to discuss directly with their teachers. The Review Team therefore recommends that the Theatre Faculty considers the most effective ways to ensure that all students have the opportunity to provide anonymous feedback on their learning experience. Students should be made aware of this opportunity, and feedback received should be evaluated and responded to through the Faculty's formal quality assurance process.

The Review Team was impressed by the constructive way in which the Theatre Faculty has responded to the new demands resulting from the 2016 amendments to the Higher Education Act, including the formation of study programmes and associated standards. The Faculty is increasingly aware of the need to formalise and evidence quality assurance and enhancement activities through its internal governance structure. The Review Team recommends that further consideration be given to how dialogue between students and staff can be captured for use in the self-evaluation process, and how actions taken to address this feedback might be systematically fed back to the whole staff and student body.

During the review visit, teaching staff indicated that processes for implementing enhancements based on good practice in one department were beginning to emerge through the activities of the Dean's Advisory Board. In developing its quality assurance system, the Review Team recommends the Theatre Faculty to ensure that it provides a firm basis for the identification and sharing of best practice across the Faculty.

**The Review Team concludes that the Theatre Faculty of JAMU partially complies with Standard 7.**

## 8. Public interaction

### 8.1 Cultural, artistic and educational contexts

#### **Standard: the institution engages within wider cultural, artistic and educational contexts.**

Through its membership of the Committee for Higher Art Education Institutions of the Council of Higher Education Institutions, JAMU is highly engaged in the discourse on educational policy at the national level. Through these channels, JAMU works with the other higher arts education institutions in the Czech Republic to lobby for changes to policy related to the status and funding of arts education. It is also a member of various other public bodies related to cultural, artistic and educational policy and programming, including the Board of the National Theatre in Brno, grant committees of the Ministry of Culture and the City of Brno and the Board of the Register of Artistic Performance. [Source: *SER*, p.64]

At an institutional level, JAMU is a member of the committee for the preparation of Framework Education Programmes for secondary schools and therefore has a voice in the development of arts education at the pre-HE level. The Theatre Faculty has direct involvement with secondary schools through its Drama and Education programme, within which students lead teaching activities in non-HE settings. The Drama and Education atelier organises the Sitko festival for secondary school students, providing JAMU students with opportunities to devise and lead performance projects for a public audience. [Source: *Evaluation of Quality of Educational and Creative Activities in Degree Programmes and their Specialisations through evaluating the Graduate Performances at DF JAMU*, p.13] The Faculty has also recently delivered a pilot of the #budjamak project in collaboration with the Department of Theatre Studies at Mararyk University. This course for secondary school students interested in studying at the Theatre Faculty, is designed to develop the creativity and talent of its participants. [Source: *SER*, p.64]

The Theatre Faculty actively contributes to the cultural life of Brno and the Czech Republic through the programming of student work in its theatre spaces, other public venues and festival activities that are open to the public. Through the SETKÁNÍ/ENCOUNTER festival the Theatre Faculty contributes to artistic culture at a local, national and international level. Theatre ensembles from around the world apply to take part and in 2018, participants came from as far afield as Israel and South Africa. [Source: *Annual Report on Activities, Annual Management Report of JAMU 2018*] The festival also brings a number of prominent theatre professionals to Brno.

The Theatre Faculty provides opportunities for its students to take their graduation projects and other artistic outputs to national and international festivals, and JAMU contributes to the Prague Quadrennial. As active practitioners, teachers from the faculty are also involved in external projects on a continual basis.

A range of professional experiences are offered to students and, through the Theatre Faculty's promotion of international mobility and other opportunities for travel, it produces graduates who have been exposed to a range of social and cultural perspectives. During the site visit, graduates reflected on the diversity of the curriculum and the ethical and moral education that they received from the Faculty. Likewise, employers commented on a broad scope of knowledge and awareness and a cooperative approach amongst JAMU graduates that emerges from the cooperation between students within the Faculty. [Source: *Meeting with Graduates, Employers and Stakeholders*]

Students of both faculties come together in the Theatre on Orlí Street, where performances by both Theatre and Music students are realised. Students of the Theatre Management programme manage this multipurpose venue and therefore interact with students from the Music Faculty on a day-to-day basis. Programmes in Multimedia Composition and Audio Engineering incorporate courses from both faculties in addition to specialist courses delivered by other universities. [Source: *Self-evaluation report of JAMU 2017*, pp.79-80]

JAMU is committed to challenging national viewpoints around the status of arts education in Czech Society and is prominent in a number of bodies that are driving forward the national agenda in this area. The status of the arts in primary and secondary education is crucial to JAMU's own sustainability, therefore a proactive approach to working with other institutions to develop pre-HE study opportunities is embedded within its strategic outlook.
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The engagement of the Theatre Faculty with different levels of education such as pre-University education and life-long learning is a strength of its overall provision.

JAMU has excellent public performance facilities and its programming provides the public with access to a range of theatre productions, festivals and other artistic activities. The Theatre Faculty demonstrates a strong level of engagement across the region through a constant output of artistic productions, as well as through the success of its graduates working in various cultural fields.

A number of JAMU's initiatives have gained a strong international reputation and attract a wide range of contributors and collaborators. The Review Team was impressed by the development and long-term success of the internationally renowned SETKÁNÍ/ENCOUNTER festival, which impacts positively upon all the Theatre Faculty's study programmes.

**The Review Team concludes that the Theatre Faculty of JAMU fully complies with Standard 8.1.**

## 8.2 Interaction with the artistic professions

### **Standard: the institution actively promotes links with various sectors of the theatre and other artistic professions.**

The Theatre Faculty communicates with professional associations and employers in the theatre and dramatic arts fields, in order to determine their expectations for its graduates. [Source: *SER*, p.21] Employers are represented in the JAMU Arts Council, the Arts Council of the Theatre Faculty and the JAMU Management Board. These boards all have a role in the accreditation of study programmes therefore professional requirements feed directly into the development and approval of curricula. [Source: *SER*, p.35]

During the site visit, both students and graduates of the Theatre Faculty commented on the number of industry contacts that they formed during the course of their programme, including with other graduates with whom they go on to collaborate in their professional practice. The Faculty gives students the tools to get involved with professional projects across a range of artistic disciplines and all students gain professional knowledge from their teachers, many of whom are active as practitioners. [Source: *Meeting with Students of the Theatre Faculty*] Many programmes also make extensive use of visiting lecturers from the professions, for example the Economic Director of the National Theatre, who delivers lectures to postgraduate students. [Source: *Meeting with Teachers and Programme Guarantors*]

Many postgraduate programmes have professional internships embedded within their curriculum. Through this process, employers are often invited to give feedback to the Faculty about the preparedness of its students and the suitability of its curricula for entry to the profession. In most cases however, internship arrangements are made directly between the student and the employer, therefore mechanisms for establishing opportunities and gathering feedback are not systematically implemented. [Source: *Meeting with Graduates, Employers and Stakeholders*]

The Theatre Faculty's commitment to lifelong learning is demonstrated through its contribution to the success of JAMU's University of the Third Age. As part of this initiative, the Faculty offers older members of the community the opportunity to study theatre through lectures and visits to cultural institutions. A doctoral research project on the lifelong learning needs of theatre professionals is also underway at the Theatre Faculty and it is anticipated that this will lead to the provision of professional development programmes in future. [Source: *SER*, p.65]

The Theatre Faculty is well connected with artists and professional practitioners through the artistic and professional activities of its teaching staff and its graduates. It also seeks input from employers and other stakeholders who sit on its boards and committees and provide occasional teaching to its students. However, a systematic approach to developing industry partnerships is not evident in the Faculty's strategic plan and in the majority of cases, these links are based on personal connections. Although employers do have opportunities to provide feedback on their interaction with students, this information is often gathered through informal discussion.

The Review Team suggests that the Theatre Faculty establishes formal links that build on the many existing informal connections between Faculty staff and their related fields of professional practice, ensuring that these include new and emerging forms within the creative industries.

**The Review Team concludes that the Theatre Faculty of JAMU fully complies with Standard 8.2.**

### 8.3 Information provided to the public

**Standard: information provided to the public about the institution is clear, consistent and accurate.**

The primary source of public information at JAMU is its website. A new institutional website is currently under development, however, the period of implementation has taken a long period of time and the launch has been continually delayed. The current website is poorly laid out and the Theatre Faculty has received feedback from its applicants, who have struggled to use it to find the information that they need. The Faculty has recently launched a new website for applicants in order to address this, complemented by Facebook and Instagram activities. [Source: *SER*, p.66]

Various individual members of staff have responsibility for ensuring that different sections of the website content are updated, however final sign off takes place centrally and updates are not always processed. This is not the case with the internal information system, which is well managed and serves as a key resource for staff and students. [Source: *Clarification meeting with the Dean's Advisory Board*]

Other sources of public information include programmes for JAMU's performance activities and press conferences at the opening of the theatre season and the start of the SETKÁNÍ/ENCOUNTER festival. The JAMU publishing house publishes a range of work by staff and students, in addition to which, the Faculty publishes all Bachelor's, Master's and doctoral theses.

During the site visit, frustrations related to the delayed implementation of the new website and difficulties with content management became apparent. The Faculty has made progress with the development of a website for applicants and increased use of social media channels, however the main JAMU website does not currently meet its needs. Other forms of public information, including programmes and publicity for the performance venues, are of a professional standard.

**The Review Team concludes that the Theatre Faculty of JAMU fully complies with Standard 8.3.**

## Summary of the compliance with the standards

<b>1. Institutional mission, vision and context</b>	
<b>Standard 1.</b> The institutional mission and vision are clearly stated.	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>The Theatre Faculty is encouraged to set clear, achievable targets within its own strategic plan that will enable the Faculty management to focus its priorities throughout next planning cycle.</li> </ul>	
<b>2. Educational processes</b>	
<b>Standard 2.1.</b> The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>In support of its commitment to experimentation and innovation, the Theatre Faculty should ensure that these approaches to artistic outputs are securely underpinned within its curricula content and teaching expertise.</li> </ul>	
<b>Standard 2.2.</b> The institution offers a range of opportunities for students to gain an international perspective.	<b>Fully compliant</b>
<b>Recommendations</b> <p>None</p>	
<b>Standard 2.3.</b> The assessment methods are clearly defined and demonstrate achievement of learning outcomes.	<b>Partially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>The Theatre Faculty should develop written assessment criteria as a means of consolidating the shared understanding of academic standards applied through the current assessment processes, for use as a pre-published, objective and transparent tool by students, teachers and assessment panels.</li> <li>The Theatre Faculty should ensure that its approach to the assessment of the creative and artistic outcomes of students promote critical self-reflection on their process as well as its outcome.</li> </ul>	
<b>3. Student profiles</b>	
<b>Standard 3.1.</b> Clear admission criteria exist, which establish artistic/academic suitability of students.	<b>Fully compliant</b>
<b>Recommendations</b> <p>None</p>	

<b>Standard 3.2.</b> The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	<b>Partially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>• The Theatre Faculty should utilise the data it collects on the achievement and progression of students to produce a full-cohort analysis of each study programme as a means of identifying potential areas of development and/or enhancement as part of its formal quality assurance processes.</li> <li>• While the individual approach to the progression of students through their programmes is a strength of the Theatre Faculty, it should develop a process which ensures that students in similar circumstances are treated with equity.</li> </ul>	
<b>4. Teaching staff</b>	
<b>Standard 4.1.</b> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>• While the Review Team appreciates the pedagogic value represented through staff who are active as artists or professional practitioners, it would encourage the Theatre Faculty to ensure that individual staff maintain an appropriate balance between teaching and external practice.</li> <li>• The Faculty is encouraged to continue its efforts in implementing the career plan for all teaching staff and to use this as a mechanism for formalising its approach to continuing professional development.</li> </ul>	
<b>Standard 4.2.</b> There are sufficient qualified teaching staff to effectively deliver the programmes.	<b>Fully compliant</b>
<b>Recommendations</b> None	
<b>5. Facilities, resources and support</b>	
<b>Standard 5.1.</b> The institution has appropriate resources to support student learning and delivery of the programmes.	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>• While the Theatre Faculty is fully aware of the need to plan for the replacement of technical equipment as it reaches the end of its useful life, the Review Team suggests that the Faculty takes a strategic approach to ensuring that the high standard of resources available to students is sustained.</li> </ul>	
<b>Standard 5.2.</b> The institution's financial resources enable successful delivery of the study programmes.	<b>Substantially compliant</b>
<b>Recommendations</b>	

<ul style="list-style-type: none"> <li>The Dean's Advisory Board should take a strategic approach to external funding applications to ensure that the practical requirements associated with successful bids are maintained at an optimal and sustainable level in relation to its human and physical resources.</li> </ul>	
<b>Standard 5.3.</b> The institution has sufficient qualified support staff.	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>The Theatre Faculty should give serious consideration to the impact on staff workload when planning artistic outputs, and in making external funding bids where these are dependent on the implementation of additional faculty activities.</li> </ul>	
<b>6. Communication, organisation and decision-making</b>	
<b>Standard 6.1.</b> Effective mechanisms are in place for internal communication within the institution.	<b>Substantially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>All the necessary information that a student needs in order to complete their study programme should be collated into a comprehensive programme handbook that is made readily available in electronic form.</li> </ul>	
<b>Standard 6.2.</b> The institution has an appropriate organisational structure and clear decision-making processes.	<b>Fully compliant</b>
<b>Recommendations</b> <p>None</p>	
<b>7. Internal quality culture</b>	
<b>Standard 7.1.</b> The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.	<b>Partially compliant</b>
<b>Recommendations</b> <ul style="list-style-type: none"> <li>While the Theatre Faculty's quality assurance system is still in a process of development, the Review Team urge the Faculty to ensure that when fully implemented, the QA system is able to monitor the quality of the process of student learning as well as its outcomes.</li> <li>The Review Team encourages the Theatre Faculty to take as the starting point for its approach to quality assurance, the similarities, rather than the differences in learning experiences between students following different study programmes.</li> <li>The Theatre Faculty should ensure that all students have the opportunity to provide anonymous feedback on their learning experience. Students should be made aware of this opportunity and feedback received should be evaluated and responded to through the Faculty's formal quality assurance process.</li> <li>In developing its quality assurance system, the Theatre Faculty needs to ensure that it provides a firm basis for the identification and sharing of best practice across the Faculty.</li> </ul>	
<b>8. Public interaction</b>	

<b>Standard 8.1.</b> The institution engages within wider cultural, artistic and educational contexts.	<b>Fully compliant</b>
<b>Recommendations</b> None	
<b>Standard 8.2.</b> The institution actively promotes links with various sectors of the music and other artistic professions.	<b>Fully compliant</b>
<b>Recommendations</b> None	
<b>Standard 8.3.</b> Information provided to the public about the institution is clear, consistent and accurate.	<b>Fully compliant</b>
<b>Recommendations</b> None	

## Conclusion

In the process of reviewing the Music and Theatre faculties in parallel, both the MusiQuE and EQ-Arts review teams noted a number of common issues emanating from institutional policies or practices, which had a significant impact on operations at the faculty level. The review teams have therefore jointly compiled a set of overarching recommendations for consideration by JAMU's senior management:

- In order to fully realise its mission and vision, as well as its own strategic objectives, it is recommended that JAMU develops an effective methodology for tracking all of its graduates and that it feeds the resulting insights into the career paths of students into its internal quality assurance systems;
- In reflecting on the outcomes of its current Long-term Plan and the formulation of a new Plan, JAMU should articulate its key strategic objectives in ways that enable it to accurately measure its progress against their achievement as the Plan matures;
- In order to support the faculties to improve the accessibility of their provision for students with physical disabilities, it is recommended that reasonable adjustments to JAMU's older buildings are incorporated into the institution's estates strategy for implementation in the medium to long term;
- JAMU is commended for its work, in collaboration with other arts institutions, to secure sufficient public funding for the delivery of its high quality study programmes. However, the institution relies heavily on project funding to maintain the quality of its provision and it is recommended that the senior management continues its efforts to support the faculties by working with the Ministry of Education to equalize the value placed on arts and science education and research in the Czech Republic;
- JAMU should ensure that the IT system supporting Faculty administration meets the needs of support staff. It is further recommended that the website is updated regularly to include content generated by both faculties, in order to ensure that information provided to the public about the institution is clear, consistent and accurate.

The Review Team was impressed by the commitment of staff, students and other stakeholders and is grateful to the Theatre Faculty of JAMU for its thorough and open approach to the review process. Students are clearly talented, dedicated and focused on their artistic and professional development. The tailored support offered to students by teaching and support staff nurtures these strengths and provides a safe environment in which they can explore their emerging creative practice and research interests. Students also benefit from excellent facilities and a range of opportunities for public performance, through which individuals from different study programmes and specialisations have the opportunity to work together in theatre ensembles that mirror professional practice. Further exposure to the profession through workshops, internships and festivals, prepares the Faculty's graduates for successful creative careers.

The Faculty has responded effectively to the amendments to the Higher Education Act introduced in 2016 and has successfully restructured its provision into distinct study programmes and specialisations. This process has resulted in the clear documentation of learning outcomes for all programmes and the development of internal regulations to support the maintenance of academic standards. Research activity is a key strength and the Theatre Faculty is committed to working with other institutions in the Czech Republic to reframe national assumptions about research outputs, thereby raising the profile of practice-based research. PhD students and research-active staff have a significant impact on the broader learning and teaching culture and their research outputs impact directly on the Faculty's curricula.

Despite a challenging environment in which state funding for higher arts education falls below the level required for intensive artistic training, the Theatre Faculty is proactive and successful in its efforts to identify additional sources of funding that have enabled it to develop its facilities and resources to a high standard. In providing a full

programme of theatre productions and other outputs, the Theatre Faculty also continually engages the public with its mission and in doing so, works to improve the status of arts education in the Czech Republic. Particular aspects of its programming, most notably the SETKÁNÍ/ENCOUNTER festival, reach far beyond national boundaries and secure JAMU's reputation internationally.

Graduate employment opportunities are closely linked to JAMU's mission and vision and to its strategic objectives. In light of this, the Review Team has strongly recommended that the Theatre Faculty systematically gathers data on the employment destinations of its graduates and that it formalises its links with industry partners in order to better identify enhancements that maximise employability. Information gathering through systematic evaluation, anonymised student feedback and full cohort analysis would also help the Faculty to identify potential enhancements to its study programmes and support services.

The quality of artistic outputs is the Theatre Faculty's key performance indicator and the basis of its approach to quality assurance. Students are given an insight into the standards required for their graduation performance or presentation through their engagement with the process in the early stages of the programme, and through discussion with their teachers. However, there appear to be no explicit assessment criteria that students can use in preparing for assessment, or when engaging with marks and feedback on assessed work. Documentation of such criteria would ensure greater transparency and provide a reference tool for developing a shared understanding of academic standards. Use of a more diverse evidence base for programme evaluation, such as student surveys, progression data and peer observation would also assist the faculty in identifying specific elements of good practice in learning and teaching, as well as areas for improvement.

JAMU's quality assurance system is still developing and it is hoped that the recommendations emerging from this review will assist the Faculty in the creation of a robust set of processes that lead to the maintenance of high academic standards and the enhancement of its provision. The Theatre Faculty has an opportunity to use new methods of evaluation to secure its excellent provision and to develop new and innovative approaches to arts education and the Review Team hopes that it will grasp this opportunity as it moves forward with its new strategic plan.

## Annex 1. Site-visit Schedule

Day 1 – (02/03/2020)			
Time	Meeting (working session)	Names and functions of participants from the visited institution	Location
8:30-9:00	<b>Guided Tour – Review of Facilities</b>	<b>Theatre on Orlí Street (Kateřina Balíková)</b>	Theatre on Orlí Street
09:00-10:00	<b>Meeting 1 (Joint meeting with MusiQuE team)</b> <i>Meeting with the management of the institution</i>	<b>prof. Mgr. Petr Oslzlý</b> – rector JAMU, <b>prof. PhDr. Silva Macková</b> – vice-rector for study and quality assurance and evaluation, <b>prof. Ing. MgA. Ivo Medek, Ph.D.</b> – vice-rector for strategy and development, <b>doc. MgA. Marek Hlavica, Ph.D.</b> – vice-rector for creative activities, <b>doc. MgA. Vít Spilka</b> – vice-rector for external relations, <b>JUDr. Lenka Valová</b> – bursar,	Theatre on Orlí Street (Orlí street 19), 4 <sup>th</sup> floor
10:15-11:15	<b>Meeting 2</b> <i>Meeting with the management of the Theatre Faculty</i>	<ul style="list-style-type: none"> <li>• Dean of Theatre Faculty (Petr Francán)</li> <li>• Vice Dean – studies and quality (David Strnad)</li> <li>• Vice Dean – external relations and development (Blanka Chládková)</li> <li>• Vice Dean – artistic activities (Ivo Krobot)</li> <li>• Vice Dean – science and research (Hana Průchová)</li> <li>• Faculty Bursar (Ondřej Vodička)</li> <li>• Chair of Academic Senate (Theatre Faculty)(Petra Vodičková)</li> </ul>	Theatre Faculty (Mozartova 1)
11:15-11:30	<b>Review Team meeting: Review Team members share conclusions with Secretary (debriefing)</b>		
11:30-12:45	<b>Guided Tour – Review of Facilities</b> (classrooms, studios, rehearsal rooms, theatres, library, etc.)	<b>2 groups:</b> <b>1. Theatre Faculty + Astorka (Martina Součková)</b> <b>2. Studio Marta (David Šamánek)</b>	
12:45-13:45	<b>Lunch</b>	Review Team alone	
13:45-14:45	<b>Meeting 3:</b> <i>Meeting with students</i>	2nd year BA, Theatre Directing+Member of the Academic Senate (Theatre Faculty) (Martin Modrý) 3rd year BA, Drama and Education (Matyáš Hauser) 1st year MA, Audiovisual Media and Theatre (Michaela Suchá) 3rd year MA, Dramatic Acting (Daniel Gajdoš) 1st year MA, Dramatic Acting (Stanislav Čaban) student of Ph.D.; student representative in E:UTSA (Otto Kauppinen) 3rd year BA, Theatre Management, Festival Board (Pavel Uhřík) 2nd year, PhD. (Markéta Sára Valnohová) 1st year BA Audiovisual Media and Theatre (Martin Jakubec) 1st year BA Set and Costume Design (Štěpán Klinkovský)	Theatre Faculty (Mozartova 1)

14.45-15.00	<i>Break</i>		
15.00-16.30	<b>Meeting 4:</b> <i>Meeting with Teachers and Programme Guarantors</i>	Head of the Radio and TV Scriptwriting and Dramaturgy Study Programme (Hana Slavíková) Head of the Physical Theatre Department (Pierre Nadaud) Assistant Lecturer (Lighting Design Dept.) (Pavla Beranová) Head of the Dance and Movement Theatre and Education Study Programme (Hana Halberstadt) Head of the Cabinet for Languages (Jana Glombíčková) Assistant Lecturer (Czech Theatre History) (Andrea Jochmanová) Programme Guarantor Dramaturgy and Directing (Zbyněk Srba) Assistant Lecturer (Theatre Management and Stage Technology Dept.) (Lucie Abou) Programme Guarantor - Scenography (Marie Jirásková) Programme Guarantor - Acting (Igor Dostálek)	Theatre Faculty (Mozartova 1)
16.30-16.45	<i>Break</i>		
16.30-18.00	<b>Review Team meeting: Reflection on the first day and preparations for day 2</b>		
19:00-	<i>Dinner as proposed by the institution</i>		

Day 2 – (03/032020/)			
9:00–10:00	<b>Meeting 5:</b> <i>Staff with leadership roles in research</i>	<ul style="list-style-type: none"> <li>• Secretary of the Doctoral Studies Cabinet (Lukáš Rieger)</li> <li>• Theatre and Drama Research Co-ordinator (Naďa Satková)</li> <li>• Chair of the Editorial Board; Chair of the Specific Research Committee; Chair of the FRVČ Committee (Hana Průchová)</li> <li>• Programme Guarantor for a PhD Programme, Chair of the Doctoral Board (Václav Cejpek)</li> <li>• assistant lecturer (Lucia Repašská)</li> <li>• Project Dept. - project manager for research projects (Nikola Karlová)</li> <li>• Director of Publishing House (Klára Hanáková)</li> </ul>	Theatre Faculty (Mozartova 1)
10.00-10.15	<i>Break</i>		
10:15-11:00	<b>Review Team meeting: Review Team members share conclusions with Secretary (debriefing)</b>		
11:00-12:00	<b>Meeting 6:</b> <i>Faculty Staff with responsibility for Quality Assurance</i>	<ul style="list-style-type: none"> <li>• Chair of the Working Group for the evaluation of the quality of educational and creative activities (as appointed by the Dean of Faculty)(Blanka Chládková)</li> <li>• Chair of Board of Study Programme Guarantors (Petr Francán)</li> <li>• A member of academic staff who was involved in the SCART sub-project on Quality Management;, A member of academic staff involved in the pilot testing of the modified EFQM methodology in the Atelier of Scenography (in 2014) (Silva Macková)</li> <li>• Member of JAMU QA Board (David Strnad)</li> <li>• Programme Guarantor for Drama Education (Veronika Broulíková)</li> </ul>	Theatre Faculty (Mozartova 1)

12.00-12.45	<b>Review Team meeting: Review Team members share conclusions with Secretary (debriefing)</b>		
12:45-13:45	<i>Lunch</i>	Review Team alone	
13:45-14:45	<b>Meeting 7</b> <i>Artistic Outputs</i>	<ul style="list-style-type: none"> <li>• Chair of the Festival Board (Michal Zetel)</li> <li>• Registry of Artistic Performance (Blanka Chládková)</li> <li>• Head of Project Office (Adéla Dědová)</li> <li>• Chair of Academic Senate (Theatre Faculty) (Petra Vodičková)</li> <li>• Vice Dean – artistic activities (Ivo Krobot)</li> <li>• Registry of Artistic Performance (Hana Průchová)</li> <li>• 2nd year, PhD. (Šimon Peták)</li> </ul>	Theatre Faculty (Mozartova 1)
14.45-15:15	<b>Review Team meeting: Review Team members share conclusions with Secretary (debriefing)</b>		
15:15-16:15	<b>Meeting 8</b> <i>Meeting with alumni and Stakeholders</i>	<ol style="list-style-type: none"> <li>1. GRADUATES <ul style="list-style-type: none"> <li>- Pavlína Spurná</li> <li>- Kateřina Jebavá</li> <li>- Pavol Seriš</li> <li>- Dominika Hrbková</li> </ul> </li> <li>2. EMPLOYERS <ul style="list-style-type: none"> <li>- Lenka Tesáčková</li> <li>- Věra Kadlecová</li> <li>- Juraj Augustín</li> <li>- Martin Sládeček</li> </ul> </li> <li>3. STAKEHOLDERS <ul style="list-style-type: none"> <li>- Jana Janíková</li> </ul> </li> </ol>	Theatre Faculty (Mozartova 1)
16.15-16.45	<b>Review Team meeting: Review Team members share conclusions with Secretary (debriefing)</b>		
16.45-17.00	<i>Break</i>		
17.00-18.00	<b>Meeting 9</b> <i>Faculty Administrative and Technical Staff</i>	<ul style="list-style-type: none"> <li>• Student's Office Manager (Darina Daňková)</li> <li>• International Office Manager (Petra Riou)</li> <li>• Head of Project Office (Adéla Dědová)</li> <li>• Head of the Economics Department (Lenka Vítková)</li> <li>• Head of Studio Marta (Jan Škubal)</li> <li>• Director of Theatre on Orlí Street (Jan Petr)</li> <li>• Head of the Media Laboratory (Aleš Záboj)</li> <li>• Project Manager (Michaela Šilinová)</li> <li>• Head of the IT Department (Marek Kokeš)</li> <li>• Head of the Public Relations and Internationalisation (Anna Lahodová)</li> </ul>	Theatre Faculty (Mozartova 1)

18:00-19:00	<b>Review Team meeting: Reflection and preparations for day 3</b>		
19:30-	<i>Dinner</i>	Review Team alone	

Day 3 – (04/03/2020/)			
9:00–10:00	<b>Meeting 10</b> <i>Clarification Meeting with the Dean's Advisory Board</i>	<ul style="list-style-type: none"> <li>• Dean of Faculty (Petr Francán)</li> <li>• Vice Dean – studies and quality (David Strnad)</li> <li>• Vice Dean – external relations and development (Blanka Chládková)</li> <li>• Vice Dean – artistic activities (Ivo Krobot)</li> <li>• Vice Dean – science and research (Hana Průchová)</li> <li>• Faculty Bursar (Ondřej Vodička)</li> </ul>	Theatre Faculty (Mozartova 1)
10:00-13:00	<b>Review Team meeting – Preparation for the feedback meeting</b>		Room n. 406
13:00-14:00	<i>Lunch</i>	<i>Review Team alone</i>	
14:00-15:00	<b>Meeting 12: Feedback to the institution</b>	<ul style="list-style-type: none"> <li>• Dean of Faculty (Petr Francán)</li> <li>• Vice Dean – studies and quality (David Strnad)</li> <li>• Vice Dean – external relations and development (Blanka Chládková)</li> <li>• Vice Dean – artistic activities (Ivo Krobot)</li> <li>• Vice Dean – science and research (Hana Průchová)</li> <li>• Faculty Bursar (Ondřej Vodička)</li> <li>• Chair of Academic Senate (Theatre Faculty)(Petra Vodičková)</li> <li>• Programme Guarantor for Drama Education (Veronika Broulíková)</li> <li>• Programme Guarantor Dramaturgy and Directing (Zbyněk Srba)</li> <li>• Programme Guarantor - Scenography (Marie Jirásková)</li> </ul>	Theatre Faculty (Mozartova 1)
<b>END OF THE SITE-VISIT</b>			
15:30-	Departure of the Review Team members / Free time		

## **Annex 2. List of documents provided to the review team**

- 1. Quality Improvement Self-evaluation Report (SER)**
- 2. Annexes A: Internal Regulations of JAMU and Higher Education Act**
  - A01 Organizational Chart of JAMU
  - A02 Statutes of JAMU
  - A03 Rules for Studies and Examinations
  - A04 Disciplinary Code of JAMU for Students
  - A05 Electoral Code of the Academic Senate of JAMU
  - A06 Rules of Procedure of the Academic Senate of JAMU
  - A07 Rules of Procedure of the Artistic Board (Arts Council) of JAMU
  - A08 Rules of Habilitation Proceedings and Proceedings to Appoint Professors
  - A09 Recruitment and Selection Code of Practice
  - A10 Rules of Scholarship
  - A11 The Higher Education Act
  - A12 Rules of Procedure of the Internal Evaluation Board
  - A13 Rules of the system for the assurance of the quality of educational, creative and related activities and internal evaluation of the quality of educational, creative and related activities
  - A14 System for evaluating quality of educational and creative activities of JAMU
  - A15 Standards for Accreditation of Degree Programmes in the Education Area of Arts, Thematic Area Theatre Art (Annex to System for evaluating quality of educational and creative activities of JAMU)
  - A16 Standards for Accreditation of Degree Programmes in the Educational Area of Arts, Thematic Areas Film Production and Television production (Annex to System for evaluating quality of educational and creative activities of JAMU)
  - A17 Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production (Annex to System for evaluating quality of educational and creative activities of JAMU)
  - A18 Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU (Annex to System for evaluating quality of educational and creative activities of JAMU) documented
  - A19 Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU (Annex to System for evaluating quality of educational and creative activities of JAMU)
- 3. Annexes B: University Documents (strategy and evaluation)**

- B01 Long-term plan of JAMU 2016 - 2020
- B02 Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2017
- B03 Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2018
- B04 Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2019
- B05 JAMU Institutional Programme 2019 - 2020
- B06 Annual report on activities, Annual management report of JAMU 2018
- B07 Self-Evaluation Report of JAMU, 2017
- B08 Self-Evaluation Report of JAMU, 2018
- B09 Report on the Internal Evaluation of Quality of Educational, Creative and Related Activities of JAMU for 2017
- B10 Addendum to the Report on the Internal Evaluation of Quality of Educational, Creative and Related Activities of JAMU for 2018
- B11 Budget Components and Indicators 2014-2018

#### **4. Annexes C: Faculty Documents**

- C01 Organizational Chart of Theatre Faculty – organigram and matrix
- C02 Statute of the Theatre Faculty
- C03 Disciplinary Code of the Theatre Faculty for Students
- C04 Evaluation processes at Theatre Faculty – presentation of practical point of view (June 2019)
- C05 Long-term plan of Theatre Faculty JAMU 2016 – 2020
- C06 Budget of the parts of JAMU (2014 - 2019, non-investment)

#### **5. Annexes D: Study Affairs**

- D01 Demand for study and throughput admission procedures (including appeals) - cumulated view for four years (2014/15 - 2018/19)
- D02 Demand for study and throughput admission procedure - cumulated view for four years (2014/15 - 2018/19) by type of study
- D03 Appeal after admission to Theatre Faculty in 2014-2018
- D04 The number of students who entered the first years in the academic year 2019 – 2020 (according to specialisations)
- D05 Number of students in different types of study programs and grades (academic year 2018-2019)
- D06 Numbers of students enrolled in individual specializations and grades in the academic year 2019 - 2020
- D07 Throughput studies (graduation) 2001-2019
- D08 Throughput state final examinations (submission of theses) in academic year 2019-2020
- D09 Students of individual specializations by gender (2018 – 2019)
- D10 Graduates of individual specializations by gender (2018 – 2019)

D11 Admission requirements for the academic year 2020/21 - four-year master's program Acting, specialisations Dramatic Acting and Physical Theater

D12 Specification of practical tasks for entrance examinations, study program Acting, specialization Dramatic acting

D13 Diploma Supplement – Bachelor of Art (example)

## **6. Annexes E: Staff**

E01 Number of employees by type of profession and personal costs

E02 Academic staff and researchers of the Theater Faculty

E03 Non-teaching staff of the Faculty of Theater (support staff)

E04 Non-teaching staff of the Rectorate and other parts of JAMU (supporting staff)

E05 Sample of staffing plan of an atelier

E06 An example of a career plan matrix for an academic staff

E07 Wages, gross wages and average wages of faculty staff in 2018

## **7. Annexes F: Internationalization**

F01 International Staff - Work Agreement and License Agreement (short-term project cooperation and guest lecturer)

F02 International staff – long-term employment contracts

F03 Graduates according to the citizenship

F04 Students according to the citizenship

F05 Incoming Erasmus+ Students

F06 Outgoing Erasmus+ Students

F07 Incoming Erasmus + Teachers and Staff Mobilities

F08 Outgoing Erasmus + Teachers and Staff Mobilities

F09 Short term outgoing mobilities of students and teachers (outside Erasmus+)

F10 ERASMUS+ Inter-Institutional Agreements

F11 Bridging East and West Erasmus+ Student Exchange Programme 2019/2020

F12 Evaluation by a foreign student (two samples)

## **8. Annexes G: Evaluation of Research and Artistic Activities (qualification and internal project competitions)**

G01 Evaluation of the Theatre Faculty research activities within the national Register of Information on Results (R&D Information System)

G02 Information on R&D Information System

G03 Artistic Evaluation of Theatre Faculty within the national Registry of Artistic Performance (RAP)

G04 Public Registry of Artistic Performance (RAP)

G05 Educational Projects implemented on the basis of internal grant from the Fund for the development of educational and artistic activities at JAMU

G06 Research Projects implemented on the basis of internal grant from the Fund for the development of research activities at JAMU

9. Annexes H: Information study tools, websites

H01 Information system of JAMU <https://is.jamu.cz/?lang=en>

H02 JAMU Library <http://knihovna.jamu.cz>

H03 JAMU Library - Aleph catalog <https://aleph.jamu.cz>

H04 JAMU Library - CitacePro citation manager <https://1url.cz/1MYRq>

H05 Marta Studio <http://www.studiomarta.cz> <https://www.facebook.com/studioMarta/>

H06 Orlí Street Theatre <http://divadlonaorli.jamu.cz> <https://www.facebook.com/DivadloNaOrli/>

H07 SETKÁNÍ/ENCOUNTER International Festival of Theatre Schools <http://www.encounter.cz>  
<https://www.facebook.com/setkani/>

H08 Theatre Symposium Brno International Biennial Conference <http://www.theatresymposiumbrno.cz/>

H09 International Conference of Doctoral Studies in Theatre Practice and Theory  
<http://phdconferencebrno.cz>

H10 Theatre Faculty of JAMU – social media <https://www.facebook.com/jamutheatre/>  
[https://www.instagram.com/df\\_jamu/](https://www.instagram.com/df_jamu/)

H11 Jamůvi Project (festival of student creation focused on audiovisual and audio pieces)  
<https://www.facebook.com/festivalJAMUvi/>

H12 Sítko Festival (festival of Drama and Education) <http://www.sitko.jamu.cz>

H13 Website for applicants for studies at the Theatre Faculty <https://studujdf.jamu.cz>

### Annex3. Definition of compliance levels

- **Fully compliant.** *A standard is fully compliant when the approaches, structures or mechanisms relevant to that standard are fully implemented in a coherent and consistent way.*
- **Substantially compliant.** *A standard is substantially compliant when the standard is in place, while minor weaknesses have been observed but the manner of implementation is mostly effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved.*
- **Partially compliant.** *A standard is partially compliant when the standard is in place, while significant weaknesses have been observed or the manner of implementation is not sufficiently effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved or a condition\*.*
- **Not compliant.** *A standard is not compliant when the approaches, structures or mechanisms relevant to that standard are lacking or implemented inadequately. In such cases Review Teams are asked to include a strong recommendation or a condition\*.*

*(\*Please note that conditions can only be formulated in accreditation reports and not in quality enhancement review reports.)*

