



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

**KLAIPĖDOS UNIVERSITETO  
STUDIJŲ PROGRAMOS "CHOREOGRAFIJA"  
(valstybinis kodas - 6211PX031)  
VERTINIMO IŠVADOS**

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**EVALUATION REPORT  
OF "CHOREOGRAPHY" (state code - 6211PX031)  
STUDY PROGRAMME  
at KLAIPEDA UNIVERSITY**

**Review' team:**

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- 2. Dr. Cecilia de Lima, *academic,***
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Išvados parengtos anglų kalba  
Report language – English

## DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Choreografija</i>
Valstybinis kodas	6211PX031
Studijų sritis (studijų krypčių grupė)*	Menai
Studijų kryptis	Šokis
Studijų programos rūšis	Universitetinės
Studijų pakopa	Antroji
Studijų forma (trukmė metais)	Nuolatinė (1,5 metų)
Studijų programos apimtis kreditais	90
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Menų magistras
Studijų programos įregistravimo data	2007-01-29

\* skliaustuose nurodomi nauji duomenys, kurie pasikeitė nuo 2017 m. sausio 1 d. įsigaliojus Studijų krypčių ir krypčių grupių, pagal kurias vyksta studijos aukštosiose mokyklose sąrašui bei Kvalifikacinių laipsnių sąrangai.

## INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Choreography</i>
State code	6211PX031
Study area (Group of study field)*	Arts
Study field	Dance
Type of the study programme	University
Study cycle	Second
Study mode (length in years)	Full time (1,5 years)
Volume of the study programme in credits	90
Degree and (or) professional qualifications awarded	Master in Arts
Date of registration of the study programme	29 January, 2007

\* in brackets new data provided, valid from 1 January, 2017 after List of study fields and groups of study fields Framework of qualification degrees came into force.

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## **I. INTRODUCTION**

### ***1.1. Background of the evaluation process***

The evaluation of on-going study programmes is based on the **Methodology for evaluation of Higher Education study programmes**, approved by Order No 1-01-162 of 20 December 2010 of the Director of the Centre for Quality Assessment in Higher Education (hereafter – SKVC).

The evaluation is intended to help higher education institutions to constantly improve their study programmes and to inform the public about the quality of studies.

The evaluation process consists of the main following stages: *1) self-evaluation and self-evaluation report prepared by Higher Education Institution (hereafter – HEI); 2) visit of the review team at the higher education institution; 3) production of the evaluation report by the review team and its publication; 4) follow-up activities.*

On the basis of external evaluation report of the study programme SKVC takes a decision to accredit study programme either for 6 years or for 3 years. If the programme evaluation is negative such a programme is not accredited.

The programme is **accredited for 6 years** if all evaluation areas are evaluated as “very good” (4 points) or “good” (3 points).

The programme is **accredited for 3 years** if none of the areas was evaluated as “unsatisfactory” (1 point) and at least one evaluation area was evaluated as “satisfactory” (2 points).

The programme is **not accredited** if at least one of evaluation areas was evaluated as “unsatisfactory” (1 point).

### ***1.2. General***

The Application documentation submitted by the HEI follows the outline recommended by the SKVC. No following additional documents have been provided by the HEI before, during and/or after the site-visit.

### ***1.3. Background of the HEI/Faculty/Study field/ Additional information***

The MA *Choreography* programme is provided in the University of Klaipeda, in one of the four faculties, the Academy of Arts. There are approx. 4 500 students studying at the KU and over 500 teachers working.

Currently, Academy of Arts consists of 4 departments and an Educational Centre for Arts and educates professionals in music, theatre, dance and landscape architecture. Department of Dance was established in 2014 after merging departments of *Choreography* and *Dance Sport*.

Previously, choreography education was located in the Department of *Choreography* (established in 1967) in the former Faculty of Music of the Vilnius Pedagogical Institute. In the nearest future the Academy of Arts may be merged with Lithuanian Academy of Music and Theatre.

#### **1.4. The Review Team**

The review team was completed according *Description of experts' recruitment*, approved by order No. V-41 of Acting Director of the Centre for Quality Assessment in Higher Education. The Review Visit to HEI was conducted by the team on 4 December 2017.

1. **Paula Tuovinen (team leader)**, *vice-rector of University of the Arts Helsinki, Finland;*
2. **Dr. Cecilia de Lima**, *lecturer at University of Lisbon, Freelance Choreographer, Portugal;*
3. **Prof. Helge Musial**, *Professor in Dance for Music and Dance Pedagogy at the University Mozarteum Salzburg, Austria;*
4. **Mr Audronis Imbrasas**, *Councillor of City Municipality, Culture and Arts expert, Lithuania;*
5. **Ms Gabrielė Panavaitė**, *student of Vytautas Magnus University study programme Art history, criticism and media.*

## **II. PROGRAMME ANALYSIS**

### **2.1. Programme aims and learning outcomes**

In general, the MA *Choreography* programme aims are clearly explained in the SER. According to it, the programme aims to train masters in dance art by providing knowledge of the features of the latest study of scientific or applied research. Masters shall be able to apply latest study whether doing scientific research or conducting occupational artistic activities. The aim is to train a choreographer, who masters methods of creating and performing various dance style compositions and who is able to create dance performances or thematic concerts. The aim is also to train an artist, who is able to act creatively on the global market by using high technologies, who understands the importance of responsibility to society, and who is able to maintain one's occupational competence through lifelong learning.

The SER expresses that the graduates will be able to create original artistic expression as choreographers. Opposing the SER, the Review team heard during the interviews that the MA programme is training leaders and teachers in dance. It became clear that the programme is oriented mainly towards the needs of the Lithuanian labour market, that has particular features and demands. Lithuania and the region around Klaipeda has a vivid dance scene, particularly so called national dance scene, e.g. strong tradition of song and dance festivals and a lot of

equivalent events, which creates a need for professional choreographers. Social partners reported to the Review team that graduates must especially have the ability to serve different client groups from smaller to very big groups, from young to old, and ability to teach different areas of dance (national dance, social dances, hip hop) as well as to make compositions and organise performances.

On the other hand, according to the SER, Lithuania lacks specialists who are able to enrich the dance art culture with experiments, lift it to a new level of quality of artistic explorations. It is to be mentioned that the programme provides an opportunity to deepening occupational knowledge in the areas of creation, exploration and research work. Master's research work will encourage to continue one's studies in the doctoral studies of arts.

In general, the SER-team has written the current aims and learning outcomes of the programme quite clearly: all course units of the curriculum and the teaching correspond to the set learning outcomes, and basically comply with the second cycle university studies. The learning outcomes have e.g. the following features: the graduates will be able to analyse and assess scientific achievements of dance art, use new methods, recognize the need for change and generate ideas.

According to the SER, the external evaluation of 2014 has been taken into account and the learning outcomes have been renewed in 2016. E.g. a new course unit has been introduced, *Dance Performance*, that provides more knowledge about the tendencies of contemporary dance performance and latest forms of dance theatre, as well as new methods are offered.

However, even the programme aims and learning outcomes are well written in the SER, the Review team regards that the recommendations of the 2014 evaluation have been taken into account only partly. The actual working practices of the programme still need to be realised to reach the aims. The Review team found that the new Department leader and teachers are working to the right direction. The Review team regards however that the actual goal of the programme could be once more envisioned.

The title of the programme could be also reconsidered and/or the content developed further. It seems that the concept of "choreography" differs from the common European notion. The local concept probably initiates from making compositions for national dance purposes and later for dance sports but also intends to replace term of "dance" in general. Only lately it has got a wider European meaning and connection to the contemporary dance as well. In the context of contemporary European dance, the notion of choreography means more than composition of steps, movements and of groups of people. The Review team thereby recommends that the programme leads to a broader understanding of the concept in general, as the title presupposes today.

According to the SER, the MA *Choreography* offers a further development of the taught material accumulated in the BA *Dance Arts* programme. In the national dance context, the concept of choreographer has also natural connection with a "dance leader" and a teacher at the same time. There is a need for teachers of the national folk dances to large numbers of people and a need for making new group compositions. The same skills are needed and used in several dance forms and in community work surroundings. On the other hand, contemporary dancers and choreographers are needed for theatres and artistic stage creations and beyond. It seems that the contemporary dance is pushing itself into the previous traditional educational sphere and has been changing the learning outcomes as well. The phase of change is needed but understandably still in progress.

According to the SER, scientific work in MA programme is designed to develop skills to apply multi-dimensional theoretical knowledge, acquired during scientific work, in a specific practice of dance performance, teaching, and creation; and vice versa – on the scientific basis, be able to analyse the arising issues related to the development of dance skills and performance. The final choreography project of a student should be directly related to the topic of a scientific paper. According to the visit, the scientific studies courses and projects seemed to be bound to a specific dance area, folk tradition and national dance practice, dancesport and its historical development or contemporary dance. This forms an unnecessary limitation of perspectives on choreography as a research subject. The students' final works seen during the visit, did not correspond to the above mentioned goal to develop multidimensional theoretical knowledge.

The aims of the programme could be envisioned, as currently it includes a mixture of research aims, local traditional labour market aims (teacher/choreographer, dance leader, sport dance teacher, community dance, producer) and new visions for exploration in contemporary dance sphere.

The Review team found in addition that the exchange period for students mobility should also be an optional part of the curriculum.

Starting points for solo dance making are narrative and basically rather common approaches. The Review team got an impression that the teachers are rarely discussing students artistic or directional decisions. The team found that there is no further movement research, nor contemporary discussion concerning choreography. The students should be able to identify major practitioners of contemporary dance as well as theorists and researchers even when aiming at local labour market. The programme is not yet oriented in an international discussion about choreography as a study subject but is moving towards it. Nevertheless, the programme implements KU strategic aims to train highly-qualified specialists necessary in Lithuania, as well as scholars and artists, who are able to perform intellectual and creative activities. Considering

the fact, the Arts Academy is in the midst of a major Lithuanian research university, it may be favourable and befitting to merge with LMTA and connect to its strategy in the future. The Review team recommends that during the possible merger with LMTA, there will be a wide discussion to empower Lithuanian stakeholders in the implementation and envisioning programmes in dance art/choreography/pedagogy in Lithuania.

## **2.2. Curriculum design**

The study structure and curriculum of the programme meet the Lithuanian legislative requirements. The volume of the Master's studies is 90 ECTS, which is usually rare in Europe, but possible. The volume of each course unit is 4-5 ECTS (except for Dance Composition, Final Degree Project and Scientific Paper), which is a proper scope. Overall the structure of the studies is well explained in the SER. The curriculum is logical, and the orderliness of course units seem well considered as such. Deepening course units are divided into 2 blocks: For creative processes of dance are allocated 59 ECTS and for scientific research work 22 ECTS. There are also electives for 9 ECTS, which is a new, positive feature from 2016.

Both BA *Dance Arts* and MA *Choreography* programmes seem to have a strong connection to each other due to shared personnel and dance subjects offered. The shared personnel influence directly the approaches of teaching and ability to act in the academic surrounding later in MA level. Even though the aim of the MA programme is to educate dance creators, the MA programme seems still more as a simple continuation of the BA programme. The practical courses form the base of the curriculum are also a continuation of the BA programme subjects.

Subjects of the curriculum are a mixture of dance forms from classical ballet, dance sports, world dance, Lithuanian national dances to contemporary dance – basically everything that can be offered by the teachers of the Dance Department. However, the somewhat fragmentary nature of the dance subjects poses fundamental philosophical and pedagogical questions. The student may not have time to deeply assimilate different techniques/styles, and while awareness of different areas of dance is essential, this needs to be approached pedagogically so as to guarantee students understanding of embodied learning. The Review team recommends to keep an eye on the coherence of the practical dance study, as it contains many different dance forms, which may be challenging for the body and learning of movement material.

The programme aims are to train a choreographer, who is able to act creatively on the global market by using high technologies. It aims to lift dance to a new level of quality of artistic explorations. However, currently the MA programme still seems to be designed to win a mastery

in skills and technical approaches of local dance forms and only after to conduct a broader vision towards the general choreography. According to the curriculum, students have a lot of opportunities to participate in artistic project activities. Nevertheless, the Review team got an impression that there are few possibilities for a student's independent, artistic, contemporary productions that would reach for the new level of artistic explorations. Opportunities to create truly own artistic productions during the studies as well as later in the professional life – besides dance competitions, national dance gatherings and hobby school performances – seem to be limited. The Review team recommends that possibilities for wider explorations and for genuine choreographic creations with contemporary arts practices will be introduced in the curriculum to enhance the Lithuanian dance of today. The above mentioned aims could be seen clearer in the curriculum.

It is anyhow evident that contemporary dance scene and artistic expression is growing and needed in Lithuania. To reach international competitiveness, the programme could be developed towards a fully contemporary dance programme. In that case, the programme needs to include a deeper theoretical and practical understanding on contemporary aesthetics as well as contemporary dance practices and creative competences (like for ex., contemporary dance techniques, improvisation and movement research, choreographic/ performance composition/ creation). It is also essential to provide contents for students to become able to relate to diverse international contemporary art contexts and to become able to work creatively in interdisciplinary context. The Review team found that the new development has already started and is convinced that it will be positively continued in the possible future merger context. Another option it that the programme could be developed towards a very unique training from all other programmes in Europe. Nowhere else is such a vast tradition of folk dance based dance environment that is still alive, nor such a common positive local dance environment, which is an excellent launch pad for further folk/community dance based development. Anyho, the students should be aware of the concepts and trends of dance and choreography of today.

The learning outcomes state that the acquisition of organisational and managerial skills is interwoven in the curriculum. According to interviews, the choreography graduates also do have management and producing skills to organise e.g. bigger events. This was mentioned as a positive feature and strength of the previous graduates.

The national *Descriptor of study cycles* states that the second cycle graduate “has the ability to use scientific research (artistic activity) data and has experience in research work and has skills of systemic and strategic thinking necessary for autonomous professional activity and scientific research work (artistic activity). He/she has the ability to make innovative decisions assessing possible public and ethical outcome of activity. He/she acts perceiving moral

responsibility for the impact of his/her activity and its results on public, economical and cultural development, wellbeing and environment.” Considering the general objectives of second cycle programmes in Europe, and the already mentioned programme aim to train masters in dance by providing knowledge of the features of the latest study of applied or scientific research, this MA programme provides scarcely theoretical reflection. It has hardly content that would develop artistic responsibility by intervening in social, cultural and political issues. The scarce theoretical scope of the curriculum is also recognisable by observing bibliographies and contents of MA final works. The literature and sources were specifically related to dance sport and national dance. In the final works the subject “choreography” in its own nor general social/political issues were hardly touched. Some of the MA final works did not correspond to the general MA standard of scientific or applied reflection.

It was clear during the interviews that the teaching staff identified the lack of theoretical subjects e.g. theatre/dance studies in the curriculum. Also in the light of the final MA works, it seems that the programme is only partly corresponding to the second cycle of university studies. The programme could help students to get into a critical and self-reflective discussion as undertaken in an international academic community. Subjects for such study contents could be e.g. application of technologies in choreography, gender studies, embodiment theories, the (dis-)abled body, (de)-learning, somatic and phenomenological approaches and/ or other internationally discussed research subjects.

The Review team got an impression, that a major focus of teaching is the sharing of codified movement material and teaching of certain codified movement styles. A focus is given to strengthen student’s stamina and coordination skills on a rather sportive training manner. The curriculum and teaching seem to be somewhat fragmented going from subject to subject, dance style to dance style, without functional integration of the learning of the body.

The MA programme should be developed as a stronger stepping stone for future doctoral studies and practice based research of the third cycle. The core of the studies/dance genre should be envisioned and coherence of the dance subjects should be developed to assure the embodied learning.

### ***2.3. Teaching staff***

Teaching staff of the programme include qualified scholars that have MA or PhD degrees as well as established artists. Lithuanian Higher Education System defines that teachers’ artistic activities are equivalent to the scientific activity. According to the SER, teachers of the programme are well-known artists in Lithuania and outside its borders. Artistic activity is a significant factor that ensures the learning outcomes and the quality of the teaching. It should be

noted that the public artistic activities or scientific publications of the teachers listed in the SER stem from the 1990's to this day and thus often include non-recent activities. Anyhow, the younger generation teachers undertake an active research via their own successful artistic practice.

There are currently 12 teachers working at the Dance Department (3 professors, 3 associate professors, 3 lecturers, 3 assistants), 2 senior concertmasters and 2 concertmasters. During the interviews, the team considered it difficult to find out, who of the teachers are teaching what in the programme(-s) and what kind of contracts and working conditions the teachers have. It is hard to infer, if the staff number is sufficient for the MA programme as the teachers introduced are teaching in other programmes, three in total.

During the last 5 years the Academy of Arts has got a decrease of teachers' unit posts by about 30 percent, from 2012 7,05 to 2017 5,6. The Review team could not find out, what does the unit point mean, but the reasons for the decrease of unit posts are the following: general decrease of funding, decrease in the number of students, optimization of the study process, retirement of some teachers or departure to live in elsewhere. After all, the Review team found that there are not enough full-time teachers, which may pose a challenge, especially if the funding is still decreasing.

The MA programme has a good age balance of the teaching staff. By age group the academic staff consists of under 40 years – 3; 41 – 50 years – 3; 51 – 60 years – 3; and above 60 – 4 persons. The heterogenic profile of the staff is commendable. Younger colleagues undertake an active research via their own successful artistic practice and do also give input via their international degree studies. The input of the younger and internationally trained academic staff into the MA programme is vital and should be strengthened.

Pedagogical skills of teachers are discussed and evaluated by the Department and Council of the Academy of Arts, during competitions for tenure. Mastery of the teaching staff is also assessed by students in anonymous questionnaires. The Review team suggests that the Arts Academy could consider implementing yearly development discussions with the regular staff.

The university is supporting teacher's opportunities to develop themselves and improve occupational qualification, as expected. KU Artistic Activity Promotion Fund (10 000 EUR per year) provides funding for significant artistic projects initiated by teachers or concert tours. 3 teachers of the Department have received support from the Fund in recent years. Teachers have also reasonably well attended in academic exchanges and internships during 2012-2016. The Review team recommends however that the teachers participate more actively in exchange programmes. The younger generation teachers' language skills are already excellent, which is a positive indication for the future.

There have been 1-2 visiting exchange teachers yearly in Dance Department as well. In order to develop the programme, the academic staff could be furtherly educated or such academics could be recruited, who are practice based researchers with contemporary dance approaches themselves. It could be beneficial to recruit also more qualified international visiting teachers for exchange, also for longer periods of time.

The Review team understands that many of the challenges could be solved on the finances devoted to the programme. Unfortunately, the teacher's compensation is unsatisfactory at the moment. Even though the Review team understands the economic realities of the university and the state, the Review team wants to remind that the compensation does not meet standards expected for university teachers. The minimum compensation is one of the main identified obstacles to recruiting international academic staff.

#### **2.4. Facilities and learning resources**

Dance Department is located at K. Donelaitis sq. 5 and has undergone repairs and for example students' changing rooms were fixed). A video projector has been also purchased and financed by the Department itself and is used for conferences, seminars, defences of Master's scientific papers. The MA *Choreography* is sharing the resources, like the 10 auditoriums, with the BA *Dance Arts* as well as with the BA *Dance Sport* programme. Students share also some infrastructure with the Department of Architecture, located in the same building. There are two computer classes, print, copy and scan centre, where students prepare presentations of scientific stand papers and final works. Students can work independently and freely use Wi-Fi technology on their computers from 7 a.m. to 7 p.m. daily. There is also a Silence Room for students' independent work and rest.

Conditions for the organization artistic events are very good. Room 402 room and a concert hall of the Arts Academy Educational Theatre are used for students' presentations of final projects.

According to Lithuanian standards, the facilities and learning resources of the programme are good. Some previous problems involving the heating of the studios and some degradation of the building were fixed. Only the quality of the floors could be further improved. The installation of full spring floors in main studios would be a useful addition. Also, the technologies for lighting and sound could be further developed in the future.

There has been a good improvement in relation to contemporary and up-to-date international bibliography available physically and virtually on the library. The bibliographic improvement needs to be maintained, e. g. a course of using the databases efficiently for MA students, the contemporary performance readers. The library and the Dance building is holding

an archive of professor J. Lingis, former protagonist figure in National Dance. The archives of diaspora choreographers are being also digitalized. Choreographical folk materials have been collected for years by students and teachers of the Department throughout Lithuania during folklore expeditions, and are used in the programme in dance composition lectures and for writing scientific works. These are great and unique resources to be taken care of in the future. These resources form a great base for research of the history of the Lithuanian national/folk dance.

### ***2.5. Study process and students' performance assessment***

The applicant number for the programme has diminished from 8 to 4 from 2012 to 2016. The applicant/intake is virtually already 75% and the 4 applicants in 2016 is a minimal number, which indicates that the attractiveness of the MA studies has imploded. During the interviews the implementation of study fees, non-state funded study places, was explained as the reason for the decline. Those who did not receive a state funded place due to the high price of studies, were forced to choose other specialties or did not choose master-level studies at all. Another reason why the programme is not attracting applicants, may result from the loss of the connection to a former successful dance sport ensemble "Žuvėdra". However, in 2016 there were still 3 state-funded places available. Overall, the entrance system is explained well in the SER and seems to be transparent.

The number of graduates has been desirable the recent years. There are hardly any drop-outs, which indicates that the study processes are working basically well. Also, the employment rate of the graduates is high.

A feedback sheet is at hand after assessments and examinations to reply on the learning- and study experience. Oral, informal feedback situations are cultivated between students and staff. Students have opportunities to report eventualities and reclaim, if necessary, anonymously to a student organisation or to senior management with a guaranteed confidentiality. Students report that improvements to the programme have been done in the past as a result of the last audit which has influenced their study experience positively. Every month the leader of the Dance Department meets with representatives of students, collects information about the study process and provides it to students. Nevertheless, the Review team regards that the Department could gather and record formal student feedback even more systematically.

A ten-point criteria scale and a cumulative assessment system are applied. Independent work assignments of a semester are evaluated by a grade, while the final grade is given during the exam session. The cumulative evaluation grade ensures a more comprehensive and objective assessment of students' achievements. The students are also regularly encouraged to self-assess

one's strengths, learning outcomes, weaknesses and their causes and to reflect, how to enhance the process of learning. In general, the students are satisfied with the programme assessment system and in terms of received teaching input as well as the opportunities to influence the programme positively by giving feedback. The Review team found nevertheless, that even the students are satisfied with the communication with the academic staff, the evaluation criteria and grades could be better communicated to the students before assessments.

The programme provides possibilities for student exchange. Bilateral Erasmus cooperation agreements in the area of dance have been concluded with 5 different universities and higher education institutions. Only 1 student of the choreography programme has been on exchange by now at the Academy of Arts at Turku University (Finland). The students could be better encouraged for exchange. Exchange period could be an optional part of the curriculum.

According to interviews, students in general feel competent and prepared for their field for an unknown professional future.

During the interviews, the Review team met only few choreography students, which makes it difficult to assess if the learning environment is fair. According to SER, there is a public and objective system of assessment of the learning/teaching achievements. Academy of Arts created in 2015 a system of assessing students' achievements which defines the purpose of assessment, ways of using information, forms of providing feedback, organization of the assessment process. The effectiveness of the system at the level of study programme is coordinated by the Department of Dance. Data of student survey has proved that justification of assessment criteria, compliance of received evaluations with personal study achievements are highly evaluated. According to the whole student group met and understanding that the main staff is the same for BA and MA students, the Review team found that the students are heard and feedback is taken into account.

## ***2.6. Programme management***

It is stated that the senior management of the Klaipeda University Arts Academy is supportive for both MA and BA dance programmes. Nevertheless, during the interviews, the Review team got an impression that the senior management is not much involved nor aware in detail about the MA programme development and contents. The senior management seem to have little operational contact to the programme activities except the Department leader. Instead, the knowledge and dedication of the new Dance Department leader and young teachers, who are managing the programme itself is very good and commendable.

The leader of the Dance Department as well as several teachers seemed to be quite attentive about the trends in the art sector and in the national, academic, political scene of dance.

The Review team regards that the senior management also needs to be more aware about the ongoing developments in the artistic and academic sector of dance.

Neither the SER nor the senior management informed the Review team about the upcoming major strategic decision of a possible merger with LMTA. The possible merger puts a very specific light on the dance programmes.

According to the SER, the Dance Department of the Arts Academy is in charge of the administration of the programme under evaluation. The effectiveness of the system at the level of study programme is coordinated by the Department. The Department collects and analyses information about the quality of studies, submits proposals concerning the quality of the programme implementation. The Study Programme Committee (SPC) assesses the study process and submits proposals concerning the quality of the programme implementation, revises learning objectives, curriculum of the programme, sequence of the taught course units, requirements for the students' independent work, etc. The decisions concerning strategic programme issues (student admission, amendments to the programme, renewal, approval of modules, requirements for final works, etc.) are made by the Department collegially with the divisions of the Arts Academy (Dean's Office, Council, SPC) and Klaipeda University (Department for Studies, Rector's Office, Senate).

The operational managing of the programme is done through meetings: the Department of Dance meetings are organized 4 times a year and the SPC meetings are organized 2 times a year. At the beginning of each academic year, an expanded meeting of the SPC is organized. All teachers of the programme are invited to participate and discuss plans for the year.

Every month the new leader (since autumn 2016) of the Dance Department meets with representatives of students and collects information about the study process providing it to students and the SPC. The leader also analyses proposals concerning organization of studies or amendments to the programme; initiates and conducts Dance Department and the SPC meetings, coordinates the process of implementation of the decisions taken. The management system in the Department seems structurally adequate and the new leader is developing it forward. The Review team is in opinion that the human resources management of the University and Academy needs more attention in the future.

Information about students' satisfaction is collected at two levels of studies: the students are provided with questionnaires in the end of each semester but also at course unit level. Students have also an opportunity to conduct surveys about the quality of teachers' performance. It is done twice a year.

In autumn 2015 Academy of Arts created a system of assessing students' achievements which defines the purpose of assessment, ways of using information, forms of providing

feedback, organization of the assessment process. The effectiveness of the system at the level of study programme is coordinated by the Department of Dance.

Since 2010 the KU, AA and Dance Department has carried out a long-term monitoring of the programme implementation. Indicator data is systematically collected, analysed and compared. The quality assurance system of the University of Klaipeda is basically working but the analysis, conclusions and development phase should be faster and the indicators should be taken into account in the strategic planning of the education.

The social partners of the programme and potential employers seem to have a good contact with students and academic staff. It became evident that a well-informed network of alumni exists and it has also a stable and informal contact to the academic staff. The Review team recommends to collect feedback from the profession and stakeholders regarding the challenges and opportunities within present and future practice in a more systematic and formal ways – so as to better maintain and develop a forward-looking and relevant curriculum.

The students are informed well about the studies through many different channels. Students have opportunities to repeat course units and retake exams. Career counselling for students is available in the Student Affairs Department, where students have an opportunity to receive counselling sessions. As mentioned before, the Review team only recommends that the Dance Department could gather and record formal student feedback more systematically. The evaluation criteria and grades could also be better formalised and communicated to the students before assessments.

The Review team recommends that a nation-wide discussion regarding the profiles of dance programmes within Lithuania should take place. The team recommends that the universities take the initiative to start discussions with the Academies, dance educators, professionals and stakeholders to clarify Lithuanian dance programme profiles, to create a fruitful performing arts environment.

### III. RECOMMENDATIONS

1. The Review team regards that the actual goal of the MA *Choreography* programme could be once more envisioned. The title of the course needs to be reconsidered and/or content developed. The Review team recommends that the programme leads to a broader understanding of the concept of choreography in general, as the title presupposes today.
2. To reach international competitiveness, the programme needs to include a deeper theoretical and practical content and understanding on contemporary aesthetics as well as dance practices of today and creative competences (like contemporary dance techniques, improvisation and movement research, choreographic/ performance composition/ creation). It is also essential to provide contents for students to become able to relate to diverse international contemporary art contexts and to become able to work creatively, also in interdisciplinary context.
3. To ensure the curriculum and learning outcomes, there is a need for a few long-term, full-time teachers and well ahead planned contracts with freelancers and appropriate compensations.
4. The offered choreography literature collections could be enriched furtherly by contemporary and historical edits.
5. The Review team regards that the Dance Department could gather and record formal student feedback more systematically. The evaluation criteria and grades could be better formalised and communicated to the students before assessments.
6. The Review team recommends to collect more systematic formal feedback from the stakeholders regarding the challenges and opportunities within present and future practice – so as to maintain and develop a forward-looking and relevant programme and curriculum.
7. The Review team recommends that a nation-wide discussion regarding the profile of dance programmes within Lithuania could take place. The team recommends that the universities take the initiative to start discussions with the Academies, dance educators, professionals and stakeholders to clarify Lithuanian dance programme profiles, to create a fruitful performing arts environment.

#### **IV. SUMMARY**

The MA programme *Choreography* aims are clearly explained in the SER as such. The Review team regards, however, that the actual goal of the programme needs clarification and development. The study structure and curriculum of the programme meet the Lithuanian legislative requirements. The curriculum has a logical structure as such. Learning outcomes state that the acquisition of organisational and managerial skills is interwoven in the curriculum. This was mentioned as a positive feature and strength of the previous graduates. It is also evident that there are new positive visions for future development in the Dance Department.

The renewals of the curriculum from 2016 are commendable, although not exhaustive enough. Possibilities for wider explorations and for genuine choreographic creations with contemporary arts practices should be introduced in the curriculum to enhance Lithuanian dance of today. To reach international competitiveness, the programme needs to include a deeper theoretical and practical understanding on contemporary aesthetics as well as contemporary dance practices and creative competences. Subjects of the curriculum are a mixture of dance forms from classical ballet, dance sports, world dance, Lithuanian national dances to contemporary dance, which makes the curriculum somewhat fragmentary. The core of the studies/dance genre is not clear and should be envisioned and coherence of the dance subjects should be developed to assure the embodied learning. Also, the programme provides scarcely theoretical reflection. Some of the MA final works did not correspond to the general MA standard of scientific or applied reflection.

The programme has a good age balance of the teaching staff and enthusiastic young teachers. The input of the younger and internationally trained academic staff into the programme is vital and should be strengthened. However, the teachers should participate more intensively in exchange programmes and improve their English language skills. It also could be beneficial to recruit also qualified international visiting teachers for exchange, also for longer periods of time.

The compensation of the teachers does not meet standards expected for university teachers. Also, to ensure the curriculum and learning outcomes, there is a need for a few long-term, full-time teachers and well ahead planned contracts with freelancers and appropriate compensations.

The teaching seems to be rather fragmented going from subject to subject, dance style to dance style, without functional integration of the learning of the body.

The facilities and learning resources of the programme are good according to the Lithuanian standards. There are great and unique archive resources to be taken care of in the future. These resources form a great base for a research of the history of the Lithuanian national (folk) dance.

The entrance system is explained well in the SER and seems to be transparent. The applicant/intake is virtually already 75%, which indicates that the attractiveness of the MA studies has imploded. The number of graduates has been desirable, there are hardly any drop-outs, which indicates that the study processes are working basically well. Also, the employment rate of the graduates is high.

The students are satisfied with the programme assessment system as well as the opportunities to influence the programme positively by giving feedback. However, it was found that the evaluation criteria and grades could be better formalised and communicated to the students before assessments. Also, the Review team recommends the Dance Department to gather and record formal feedback more systematically.

As to the overall management of the programme, the senior management of KU needs to be more aware about ongoing developments in the artistic and academic sector of dance. Neither the SER nor the senior management informed about the future major strategic decision, the possible merger with LMTA in the future.

The human resources management of the University and Academy needs more attention in the future.

## V. GENERAL ASSESSMENT

The study programme *Choreography* (state code – 6211PX031) at Klaipeda University is given **positive** evaluation.

*Study programme assessment in points by evaluation areas.*

No.	Evaluation Area	Evaluation of an area in points*
1.	Programme aims and learning outcomes	2
2.	Curriculum design	2
3.	Teaching staff	3
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	3
6.	Programme management	3
	<b>Total:</b>	<b>16</b>

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

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

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

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

Grupės vadovas:

Team leader: Paula Tuovinen

Grupės nariai:

Team members: Dr. Cecília de Lima

Prof. Helge Musial

Mr. Audronis Imbrasas

Ms. Gabrielė Panavaitė

**KLAIPĖDOS UNIVERSITETO ANRSIOS PAKOPOS STUDIJŲ PROGRAMOS  
CHOREOGRAFIJA (VALSTYBINIS KODAS – 6211PX031)  
2018-03-16 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-38 IŠRAŠAS**

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**V. APIBENDRINAMASIS ĮVERTINIMAS**

Klaipėdos universiteto studijų programa *Choreografija* (valstybinis kodas 6211PX031) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	2
2.	Programos sandara	2
3.	Personalas	3
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	<b>Iš viso:</b>	<b>16</b>

\* 1 - Nepatenkinamai (yra esminių trūkumų, kuriuos būtina pašalinti)

2 - Patenkinamai (tenkina minimalius reikalavimus, reikia tobulinti)

3 - Gerai (sistemiškai plėtojama sritis, turi savitų bruožų)

4 - Labai gerai (sritis yra išskirtinė)

&lt;...&gt;

**IV. SANTRAUKA**

Magistrantūros studijų programos *Choreografija* tikslai aiškiai išdėstyti savianalizės suvestinėje. Tačiau ekspertų grupė mano, kad dabartinę studijų programos tikslą reikia patikslinti ir patobulinti. Studijų struktūra ir studijų programos turinys atitinka Lietuvos teisės aktų nustatytus reikalavimus. Studijų turinio struktūra logiška. Studijų rezultatai rodo, kad organizacinių ir vadybinių įgūdžių įgijimas įtrauktas į studijų turinį. Ankstesni absolventai tai nurodė kaip teigiamą dalyką ir stiprybę. Taip pat akivaizdu, kad yra naujų teigiamų ateities vizijų Šokio katedroje.

Pagirtini nuo 2016 m. vykdomi studijų turinio pokyčiai, nors jie nėra pakankamai išsamūs. Siekiant sustiprinti dabartinę Lietuvos šokį, į studijų turinį turėtų būti įtrauktos autentiškos choreografijos kūrimo kompozicijos su šiuolaikinio meno elementais. Norint pasiekti tarptautinį konkurencingumą, studijų programoje turi būti numatytos gilesnės teorijos ir praktikos žinios apie šiuolaikinę estetiką, šiuolaikinio šokio praktiką ir kūrybiškumo kompetencijas. Programą sudaro įvairių šokio formų dalykai nuo klasikinio baleto, sportinių šokių, pasaulio šokių, lietuvių tautinių šokių iki šiuolaikinio šokio, dėl to studijų turinys šiek tiek suskaidytas. Neaiškus studijų ir (arba) šokio žanro pagrindas, kurį būtina numatyti, taip pat būtina užtikrinti šokio dalykų nuoseklumą, siekiant sukurti „įkūnytą mokymąsi“ (angl. *embodied learning*). Be to, studijų programoje trūksta teorijos. Kai kurie magistrantūros baigiamieji darbai neatitiko bendrųjų mokslinės ar taikomosios magistrantūros studijų standartų.

Studijų programą vykdančių dėstytojų amžiaus balansas geras, yra entuziastingų jaunų dėstytojų. Jaunų ir tarptautiniu mastu parengtų dėstytojų indėlis į studijų programą gyvybiškai

svarbus ir turėtų būti skatinamas. Tačiau dėstytojai turėtų aktyviau dalyvauti mainų programose ir tobulinti anglų kalbos įgūdžius. Būtų naudinga keistis kvalifikuotais kviestiniais dėstytojais iš užsienio, kurie atvyktų ilgesniam laikui.

Dėstytojų atlygis neatitinka universiteto dėstytojams numatytų standartų. Be to, norint užtikrinti studijų turinį ir studijų rezultatus, reikia turėti kelis ilgalaikius, visu etatu dirbančius dėstytojus ir gerokai anksčiau planuoti sutartis su laisvai samdomais darbuotojais ir numatyti tinkamą atlygį.

Dėstymas gana suskaidytas, nuo vieno dalyko prie kito, nuo vieno šokių stiliaus prie kito, nėra funkcinio mokymosi esmės susiejimo.

Studijų programos materialioji bazė pagal Lietuvos standartus gera. Ateityje numatomi puikūs ir unikalūs archyvų ištekliai. Jie yra puiki bazė Lietuvos tautinių (liaudies) šokių istorijos moksliniams tyrimams.

Priėmimo sistema aiškiai išdėstyta savianalizės suvestinėje (toliau – SS) ir yra skaidri. Pareiškėjų ir priimtų studentų santykis siekia beveik 75 proc., o tai rodo, kad magistrantūros studijų patrauklumas išnyko. Absolventų skaičius tinkamas ir beveik nėra iškritusių studentų, o tai rodo, kad studijų eiga iš esmės gera. Be to, absolventų įsidarbinimo lygis aukštas.

Studentai patenkinti studijų programos vertinimo sistema, taip pat galimybe daryti įtaką studijų programai, pateikiant grįžtamąjį ryšį. Tačiau buvo nustatyta, kad vertinimo kriterijai ir balai galėtų būti geriau formalizuoti ir pristatyti studentams dar iki vertinimo. Be to, ekspertų grupė rekomenduoja Šokio katedrai sistemingiau rinkti ir kaupti oficialų grįžtamąjį ryšį.

Kalbant bendrai apie studijų programos vadybą, būtina paminėti, kad KU vadovybė turėtų būti geriau susipažinusi su vykstančiais meno ir akademinio šokio sektoriaus pokyčiais. Nei SS, nei aukštesnė vadovybė neinformavo apie būsimą svarbų strateginį sprendimą – galimą sujungimą su LMTA.

Ateityje daugiau dėmesio reikėtų skirti universiteto ir akademijos žmogiškųjų išteklių valdymui.

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### III. REKOMENDACIJOS

1. Ekspertų grupė mano, kad reikėtų iš naujo apsvarstyti magistrantūros studijų programos *Choreografija* tikslą. Programos pavadinimas turėtų būti peržiūrėtas ir (arba) turinys patikslintas. Ekspertų grupė rekomenduoja, kad studijų programa turėtų užtikrinti platesnį choreografijos koncepcijos supratimą apskritai, ką ir suponuoja dabartinis pavadinimas.
2. Norint pasiekti tarptautinį konkurencingumą, studijų programoje turi būti numatytos gilesnės teorijos ir praktikos žinios bei supratimas apie šiuolaikinę estetiką, šiądieninę šokio praktiką ir kūrybiškumo kompetencijas (pvz., šiuolaikinio šokio techniką, improvizaciją ir mokslinius judesio tyrimus, choreografiją, atlikimo kompoziciją, kūrimą). Taip pat svarbu studentams suteikti žinių, kad jie galėtų prisitaikyti prie įvairiapusiško tarptautinio šiuolaikinio meno konteksto ir galėtų dirbti kūrybiškai, taip pat ir platesnio profilio kontekste.
3. Norint užtikrinti studijų turinio ir studijų rezultatų realizavimą, būtina, kad bent keli dėstytojai dirbtų visu etatu ir ilgą laiką, taip pat būtų galimybė iš anksto suplanuoti sutartis su laisvai samdomais darbuotojais ir užtikrinti tinkamą atlygį.
4. Rekomenduojama choreografijos literatūra galėtų būti papildyta šiuolaikiniais ir istoriniais leidiniais.
5. Ekspertų grupė mano, kad Šokio katedra galėtų sistemingiau rinkti ir kaupti formalų studentų grįžtamąjį ryšį. Vertinimo kriterijai ir balai galėtų būti geriau formalizuoti ir pristatyti studentams dar iki vertinimo.

6. Ekspertų grupė rekomenduoja sistemingiau rinkti formalų dalininkų grįžtamąjį ryšį apie dabartinės ir būsimos praktikos iššūkius ir galimybes, siekiant užtikrinti ir sukurti perspektyvią ir aktualią studijų programą bei jos studijų turinį.
7. Ekspertų grupė rekomenduoja šalies mastu inicijuoti diskusijas apie šokio studijų programas Lietuvoje. Ekspertai rekomenduoja patiems universitetams imtis iniciatyvos ir pradėti diskusijas su akademijomis, šokių pedagogais, specialistais ir dalininkais ir išsiaiškinti Lietuvos šokių studijų programų profilius ir sukurti tinkamą atlikimo menų aplinką.

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

Vertėjos rekvizitai (vardas, pavardė, parašas)