



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Lietuvos muzikos ir teatro akademijos

**STUDIJŲ PROGRAMOS
GARSO REŽISŪRA (621W37001)
VERTINIMO IŠVADOS**

**EVALUATION REPORT
OF *SOUND DESIGN* (621W37001)
STUDY PROGRAMME**

At the Lithuanian Academy of Music and Theatre

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Išvados parengtos anglų kalba
Report language - English

Vilnius
2014

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Garso režisūra</i>
Valstybinis kodas	621W37001
Studijų sritis	menai
Studijų kryptis	muzika
Studijų programos rūšis	universitetinės
Studijų pakopa	antroji
Studijų forma (trukmė metais)	nuolatinės (2)
Studijų programos apimtis kreditais	120 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	muzikos technologijų ir industrijos magistras
Studijų programos įregistravimo data	1997 m. gegužės 19 d.

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Sound Design</i>
State code	621W37001
Study area	Creative Arts and Design
Study field	Music
Kind of the study programme	University studies
Study cycle	Second cycle
Study mode (length in years)	Full-time (2)
Volume of the study programme in credits	120 ECTS
Degree and (or) professional qualifications awarded	Master of Music Technology and Industry
Date of registration of the study programme	19 May 1997

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I. INTRODUCTION

The Evaluation Team for the *Sound Design* master programme, Lithuanian Academy of Music and Theatre, comprised:

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This report (2014) evaluates the *Sound Design* programme, delivered at the Lithuanian Academy of Music and Theatre, Faculty of Theatre and Film, Vilnius (hereinafter – LMTA). LMTA is an arts university that specializes in music, theatre, film and dance with the mission to ensure a sustainable development of arts and artistic research. The Academy participates in shaping the policy of national art education and culture, fosters spiritual harmony and national identity, and educates the most artistically-gifted young people into creative, initiative, entrepreneurial members of society.

Before the beginning of 2011, in the LMTA, the activities involving art and science were undertaken in 4 faculties (namely, the Faculty of Musicology, Pianoforte and Vocal Performance, the Faculty of Instrumental and Choral Music, the Faculty of Theatre and Film and Kaunas Faculty) – 31 departments and 15 divisions in charge of education-supporting activities. Plans to consolidate this range of this work resulted in the Faculty of Musicology, Pianoforte and Vocal Performance and the Faculty of Instrumental and Choral Music being merged into one Faculty of Music.

Following negotiations, which the Evaluation Team understood as being a relatively tense period, the Kaunas Faculty, in expressing its wish to join with Vytautas Magnus University (hereinafter – VMU), was disaffiliated from the LMTA. This move involved the transfer of all of the Kaunas Faculty assets (buildings, equipment and training materials) and personnel into and under the governance of VMU. Subsequent to this shift and restructuring, LMTA now operates under 2 faculties, the Faculty of Music and the Faculty of Theatre and Film. In autumn 2011, the LMTA Council approved a new Academy structure. The LMTA now operates 3 centres – the Academic Affairs Office, the Centre for Science and the Centre for Art.

The Faculty of Theatre and Film (FTF) is comprised of Departments of Acting and Directing, Film and Television, Art History and Theory, and Dance and Movement, as well as Art Management Divisions and the following subdivisions: Training Theatre, and Training Film and Television Studio.

The Self-evaluation Team comprised: Assist. Algirdas Veževičius, Chair of the Committee on Study Programme for Sound Directing, Teacher of Department of Film and Television; Lect. Vilius Kondrotas, Teacher of Department of Film and Television; Assist. Vytis Purnas, Teacher of Department of Film and Television; Assist. Saulius Urbanavičius, Teacher of Department of Film and Television; Antulis Džiugas, student; Giedrė Kabašinskienė, Programme Coordinator of International Relations; Lauksmina Kriščiūnaitė, Head of the Study Quality Centre; Simona Devenytė, Specialist of the Study Quality Centre

The Evaluation Team commended the self-evaluation report (SER) for its excellence, integrity, honesty and very comprehensive coverage.

On-site visit by the Evaluation Team took place on Friday 7th February 2014. Following the visit, the Evaluation Team finalised their report, detailing the findings and outcomes for the *Sound Design* Master Programme at the Lithuanian Academy of Music and Theatre, Vilnius.

II. PROGRAMME ANALYSIS

1. Programme aims and learning outcomes

The programme aims to educate Sound Directors being Masters of audio-visual art for the local Lithuanian labour market. It is a unique programme with a focus on technology and on artistic aspects. The programme learning outcomes flow from the overall programme aims and cover a range of competences relevant to Sound Directing as is practiced in radio and television studios in Lithuania and other free-lance activities. (SER, p.6-7, paras.12-15). This profile is comparable with Sound Engineering Master programmes and Music Production Master programmes available at European Universities and Art Schools.

The Evaluation Team (2011) suggested splitting the study programme into two study programmes or at least specialisations (Sound Engineering and Sound Design); however, the Study Programme Committee believes that a wider profile is an advantage of the study programme. The Lithuanian market is rather small; thus, the first-cycle studies aim to introduce students to the wider possibilities of sound directing. Specialisation is available in the second-cycle study programme of Sound Design, which allows students to choose the most relevant and interesting area of sound directing for their studies. (SER, p.6, para.13). As the artistic level aimed at is modest compared to the technological level of the programme, this choice results in a study profile which in other countries is part of a technical profile (often seen in the UK) or a specialist profile “Art and Technology” as in the U.S.A and the Netherlands.

The current curriculum raises questions about the profile being a “music technology profile”, a “music profile” or a “technology profile”. Music profiles for this type of programmes are rare, if they exist they are mostly minors accompanying a purely musical major and as such they will have a limited level on technological skills and knowledge. Composition of Electronic Music could be combined with such a minor. Music technology profiles are common for these types of programmes: they have names such as “Sound Arts recording” or “Music Production”. Technological profiles are common and have names such as “Tonmeister”, “Recording Engineer”, “Sound Engineer”.

Learning outcomes of the study programme are grouped in accordance with 5 areas of learning outcomes that are specified in the *Descriptor of Study Cycles* and correspond to *the Dublin Descriptors (2004)*. The relation between learning outcomes of the study programme and the *Descriptor of Study Cycles* is provided in Table 2. (SER. p.6) As such, the Intended Learning Outcomes (ILOs) are well defined and clearly formulated. However, in some cases (Special Competences 3.2 and 3.3) the didactical measures developing these competences, or the assessment procedures are mentioned instead of the learning outcomes themselves. For example, “Will be introduced to analysis of sound and film history and television projects, which will help independently assessing a sound recording” is not a competence, neither is “Will have delivered a sufficient number of independent works to be capable of undertaking sound recording projects on film sets of in studios”.

Comparing the ILOs of this programme with the first-cycle programme distinctions between the both sets of ILOs appear to be less important than expected; it seems the set of ILOs could be formulated on another level. (8 of the ILOs of the second-cycle study programme are identical to the corresponding ILOs of the first-cycle study programme with no differences of levels indicated)

Information on aims and intended learning outcomes of the study programme is publically available on the Open Information, Consultation and Orientation System (AIKOS), which is administered by the Ministry of Education and Science of the Republic of Lithuania. The most important information about the study programme is available on the website of LMTA. This information is also announced in reference publications on the existing LMTA study programmes. These publications are disseminated during study fairs and exhibitions, open days and other similar events. (SER. p.7, para.15)

As the Academy works in close collaboration with the National Radio and Television of Lithuania and other important institutions, there is a close connection to the professional world outside the Academy and to the labour market. Surveys of social partners and graduates are conducted every two years with the aim to identify the sufficiency of existing learning outcomes and suggestions for their improvement. (SER. p.7, para.17)

The aims and ILOs are focused on a part of the Lithuanian labour market and discussed regularly with graduates and other stakeholders. The Lithuanian labour market specifically targeted, is limited to mainly Sound Engineering jobs and the social partners working in composition or sound design have mentioned a deficit in composing skills. The Evaluation Team recommends a more international orientation, which would prevent limiting graduates to the Lithuanian labour market and qualify graduates for international opportunities and careers.

In terms of emphasis, the MA-programme discussed in this report has a focus of technical aspects of the field and less on the artistic aspects. Where artistic aspects are covered, the education is mainly focused on theory and analysis instead of practical work, such as composing or making soundtracks.

Sound Design and Sound Engineering are two very distinct fields of study. Where Sound Design has an artistic focus, more comparable to composition of music, Sound Engineering has a technological focus. LMTA has good arguments to deal with both distinct profiles in one study profile, but the professional levels of both fields seem difficult to go together into one single professional. The distinction between the two profiles is not very clear in the ILOs; neither is it clear in the subjects.

In the evaluation of 2010/2011 the comment of the expert panel was:

“The Academy is advised to review the curriculum and to develop it into two separate programmes, one for Sound Engineering and one for Sound Design. The MA programme focuses more on the individual skills and competences of the student, the profile of these professionals is so different that one programme cannot meet the needs of both sound engineers and sound designers”.

These arguments still stand. LMTA makes its own well-argued choice to educate for the labour market in Lithuania, but this choice reveals less balance in terms of professional levels aimed for in this programme compared to international standards.

Recent developments within this programme are a focus on Sound Arts (SER p.8, para. 21) and on research of sound and interdisciplinary arts. (SER p.8, para. 22) As these new focuses relate

to existing and newly developed European Master programmes in Sound and Music Computing, this is a promising extension of focus.

The second-cycle programme Composition (Digital Technologies) (SER p. 9, para. 31) seems a good opportunity to collaborate and extend the focus on artistic aspects.

2. Curriculum design

The curriculum design of the Study Programme conforms to the *General Requirements for Master Degree Study Programmes*. The SER gives the table for the first-cycle studies, this must be in error. (SER p. 10, para. 33). Comparing the curriculum, as given in Annex 2 with the General Requirements, shows that the programme is conforming the General Requirements.

The subjects and modules cover the theoretical and practical aspects of the field Sound Directing with a good focus on important aspects. The Evaluation Team recommends including a subject like “Basics of Research” in the first-cycle programme and to include a subject like “research methodologies” in the second-cycle programme.

The content and methods are appropriate to achieve the ILOs. However the very different profiles of a Sound Engineer and a Sound Designer need constant attention while updating the curriculum to actual developments in the field.

The scope of the programme is good and sufficient; however the risk of this curriculum is, as it is in the first cycle, that the spread focus on a technological profile as Sound Engineering as well as on an artistic profile as Sound Design (in the sense of composing with sounds) might not fit into a single professional on a level that would compare to international standards. It would be advisable to compare with similar dedicated curricula outside Lithuania. Aspects of these arguments have been addressed in in section 1. In relation to overseas comparison, The SER mentions: “In 2014, the Academy plans to update the curriculum design of the study programme based on analogous study programmes offered by foreign higher education institutions and providing a wide choice of areas in sound directing and sound art”; “To formulate specific intended learning outcomes and competences of the study programme, the Academy will analyse alternative study programmes offered by foreign higher education institutions. (SER p.7, para. 18)

In researching good practices elsewhere, similar and appropriate examples can be readily found in the UK and in the Netherlands where master programmes exist focused on sound engineering, music production, live audio, sound design (for linear media, such as film and TV and non-linear media such as games, installations) and general programmes in music technology.

The SER states (p.8, para. 22): “Research in sound and interdisciplinary arts is a rather novel area, which has been little investigated. Usually, sound is researched from the technical point of view; however lately, aesthetical role of sound has been receiving more attention”.

An argument could be mounted against this statement: journals such as “Organised Sound” (Cambridge University Press) are focused on this topic, while the Computer Music Journal (MIT-Press) devotes a considerable number articles on this and international conferences aimed at composition of Electroacoustic music cover this topic very well.

3. Staff

In the study programme, established artists and scientists teach 8 % of study field subjects, which is not conforming the current *General Requirements for Master Degree Study Programmes*. Following the General Requirements not less than 20 % of the volume of the field subjects must be taught by teachers acting as professors. (General Requirements para. 19).

In the list of teachers is no evidence to be found that this criterion is met; no full professors in Sound Directing seem to be teaching 20% or more of the core subjects in this programme. The SER explains that the area of studies is somewhat novel and quickly changing (due to developing technologies). Most professional sound directing specialists in Lithuania are either very young or have no required education, as stipulated by Lithuanian legal acts. In 2014, the Academy plans to revise the minimum requirements for qualification of the Lithuanian Academy of Music and Theatre teachers and research fellows, to provide conditions for younger teachers to progress up the career ladder more quickly. (SER p. 13, para. 46-47).

It is recognised that music technology (which is the total study field of which sound directing is a part) is rather young (development of the field started in 1980) and consequently, professional and university educational programmes are much younger. MAs, MPhils and PhDs in this field have been available only from 2000 or later; the consequences of this young development are that many very experienced professionals in the field do not possess university degrees. Many of the older professionals are self taught or educated in fields related to Sound Directing. Younger professionals might have a briefer career but they might have an education which is up to date. Attracting young staff working as professionals in the field is important considering the rapid developments in the field of studies. A good example is the teacher responsible the programme, who received his education at a foreign university and has up-to-date knowledge and skills. The general turn-over period of technologies and professional practices in music technology is 3-5 years. As a consequence, an experienced and well-educated professional could be a far better teacher than an academic with a university degree. For this programme, the current teaching staff are adequately qualified to ensure the ILOs.

The number of teaching staff is adequate; however, the diversity of student profiles might be of concern. As it is difficult for a single professional to develop as a Sound Engineer (Sound Director) and to a comparable level as a composer it is even more difficult to teach both aspects on a Master level. Teaching both aspects in one Master study needs two different types of teachers, one with a more technological profile and one with a more artistic profile. The integration of professional levels on both aspects into one single professional is very rare. The programme has teachers from both profiles.

To avoid the excess of specialists, the study programme recruits students every two years. A portion of teachers of the study programme is employed on a fixed-term basis (for one or two semesters). Other teachers, employed as successful candidates of a public competition to a teaching position, are employed for a term of office of 5 years. This policy is a commendable way of guaranteeing to keep the programme and its ILOs up to date with current developments.

One teacher of the Academy has approx. 5 students. The Academy has no tool to calculate a precise proportion of students and teachers for each study programme; it calculates the average for the entire organisation. Most subjects of study field (Sound Recording, TV and Film Sound Recording, etc.) are taught in group lectures, individual lectures and seminars. Most of the speciality subjects are offered in small groups in small groups (~ 4 students) or individually. (SER p.15, para. 52, 53). The SER mentions overall figures for LMTA regarding the number of students per teacher; figures for the staff of Sound Design are not mentioned.

The SER describes programmes for professional development of teaching staff and offers a vivid picture of participation in these supported programmes. (SER p. 17, para. 61-63) These measures create very good conditions for the development of the teaching staff. However, such measures describe the policy of LMTA in general, whereas the actual situation for LMTA's Sound Design MA is different. Staff members appear not to be very active in an international context. Visits of

guest lecturers from outside Lithuania are rare, important international conferences in the field are not attended and important international journals are not included in the library stock.

The active and motivated staff were highly appreciated in the evaluation of 2010/2011 and which are comparably favoured in this evaluation also. However, the physical and resource conditions in which the staff operate this curriculum are still comparable to the situation in 2010/11. Staff members complain about the facilities and equipment, as do the students. Employers remark that graduates of this programme lack experience with state-of-the-art equipment and with state-of-the-art technologies. Students develop theoretical knowledge as a result of the quality of teachers and their own efforts on their study, but also by practising the essentials of theories. LMTA is not offering state-of-the-art equipment and state-of-the-art practice to the students. (see Section 4. *Facilities and learning resources*)

The quality of the staff and their activities are indeed able to guarantee the quality of the programme provided the necessary conditions to conduct the curriculum are provided by LMTA. It would be advisable to support further academic development of the young staff.

4. *Facilities and learning resources*

The premises for studies are inadequate both in their size and quality and the SER confirms the conclusions of the 2010/2011 expert evaluation and what this Evaluation Team have seen. The SER mentions a number of developments and efforts ever since which are promising essential improvements. (SER, p.19-20, paras. 69-73)

Currently the Academy is planning and partly implementing two infrastructural projects: LMTA will upgrade a part of the out-dated and worn-out studio equipment, install modern information technologies: new unique, rare, professional and especially expensive microphones have been purchased for sound recording; one sound editing studio will be upgraded; a screening hall and Sound Sphere (specialised space for ambisonic technologies with 24 separately controlled loudspeakers) will be installed and auditoriums for work with most up-to-date sound technologies will be renovated. The majority of projects will be finished by spring 2014.

The situation sketched for the future in the SER acutely contrasts with the actual situation at the time of this evaluation. LMTA is strongly recommended to realise these plans as soon as possible, as the current situation is putting the quality of the programme and the quality of its outcomes at severe risk. This situation is similar to the situation that brought the compulsory recommendations c. and d. of the 2010/11 evaluations, which state:

- 3.3. *Computing facilities are extremely limited and require augmentation as a matter of urgency;*
- 3.4. *Further investment in specialist resources is required, including the replacement of out-dated equipment, and improved student access to these by extending times when these may be obtained.*

Facilities are sparse and not sufficiently accessible; practical work thus is limited. As a result, students develop deficits in practical experience, knowhow and skills. Practice appears to be mostly facilitating other studies and disciplines (music performance, film and television) instead of having a strong focus on ILOs. This situation certainly does not guarantee present or future quality.

In case of practical work such as studio and concert recordings, serious problems do exist. To resolve the problem concerning the lack of rooms, LMTA, Vilnius Academy of Fine Arts and Lithuanian Film Studios finalised the joint project Audio-visual Arts Industries Incubator, which

certainly adds to the technical facilities of the programme. The Audio-Visual Incubator might solve some of these problems for the second-cycle students, but both graduates from this programme, whom the Evaluation Team met, mostly use their own equipment or equipment from their part-time employment.

As a matter of urgency, LMTA should provide proper spaces and state-of-the-art Digital Audio Workstations and recording studios on site, let alone the issue of the heritage buildings where this programme is conducted. Due to specificity of the study programme, the Academy recognises that the lack of rooms required for the studies and a rather large number of Sound Design students exacerbates the resource situation, including the lack of recording studios. There is no specialised studio for film dubbing and a hall for screenings and auditions. The SER states that “These problems are partially resolved through work in small groups”. (SER p. 19, para. 69)

Providing hands-on practice on state-of-the-art facilities would be the most favourable solution. The teaching and learning equipment (laboratory and computer equipment, consumables) are thus inadequate both in size and quality. The SER mentions two infrastructural projects aimed at the improvement of teaching and learning conditions, one of which was dedicated for renovation of campuses IV and V. Unfortunately, due to the economic downturn that started in 2009, only 14.9 % of the planned funds were assimilated. (SER p. 20, para. 72)

LMTA has made the decision to construct a complex of campuses on Olandų Street, which is in line with implementation of the idea regarding an arts cluster. The Ministry of Education and Science, the Department of Urban Planning of Vilnius and the Municipality of Vilnius have agreed to the planning. At present, a creative workshop is planned to design the concept of the complex of campuses. At the same time, the Academy is working on sources of funding and a technical draft description of the state project.

Teaching materials (textbooks, books, databases) are adequate and accessible, periodical publications like international journals on sound engineering and sound design are not well represented. The Evaluation Team understands the difficulties and responsibilities of the teaching staff of LMTA and the senior management in decision making. However it is the undeniable case that the higher education institution has inadequate arrangements for students’ practice.

The Evaluation Team recommends to reassert the critical resource situation concerning facilities and learning resources. The programme and its quality are currently at risk.

5. Study process and student assessment

Admission to this programme is arranged by LMTA itself and not centralised. The admission is based on examinations and practical work; a competitive score is calculated taking into account examinations and the results of the first cycle study. A piece of creative writing on one of selected topics and artistic work like a recording is paired with the competitive score. This method enables the staff of LMTA Sound Design to judge talent and their match with the programme. This is a very good method to operate admissions. Stakeholders are part of admission committees and are involved in the teaching. (SER p. 22, para.85-87)

The organisation of the study process is good. There is a reasonable balance of theory and practice, however, it is recommended to develop more advanced practice on state-of-the-art facilities.

In earlier years, the programme recruited students every four years. Since 2012, admission to the programme is biannual. During the reporting period admissions were thus in 2012 (the previous admission was in 2008).

The average grade for final examinations (2010) is 9.5, this shows that the achievements of the students match the expected levels. Around 92 % of the second-cycle students graduate within the time planned. The programme shows a small number of dropouts; during the reporting period just 1 student terminated studies because of poor results.

The final project work reviewed and listened to by the Evaluation Team is not comparable to international standards, which are considerably higher in quality, despite the Evaluation Team noticing considerable progress since the evaluation of 2010/11 and promising changes in the teaching staff. The international orientation, including resources and overall emphases, should be improved and extended. Part of these shortcomings in the final project are caused by the equipment used and lack of practical experience of the graduates on state-of-the-art facilities and technologies, which was mentioned by stakeholders too. (see section II.4 of this report).

The professional activities of the majority of graduates meet the programme providers' expectations (SER p. 25, para. 100); however employers describe most of the activities of the graduates as technical, which is in contrast to the artistic ambitions, as set out in the programme aims and the curriculum. Social partners mention a deficit in composing skills, as noted earlier in the report, and complain about the lack of experience with state-of-the-art technologies and equipment.

When asked for an ideal profile for an employee, social partners mentioned creativity, mastering state-of-the-art technology, teamwork, ability to find compromise. When also asked for a comparison of their experience with graduates and this ideal profile, they mentioned that the technology level is too low and the graduates should be better prepared to work with state-of-the-art technologies and applications. This qualification was from a stakeholder working mainly in music production and composition. A stakeholder/employer working in radio and TV also mentioned considerable musical knowledge, some knowledge of instruments and production processes, good musical ears, knowledge of production technology. These examples indicate a good match with employment in radio and TV and a lesser match with music production/composition. As we spoke to no more than two social partners, this viewpoint is just an indication.

Students participate in summer camps, festivals, concerts, and clubs. This is mainly practical work and not necessarily research. From the first year, students of the study programme Sound Design are encouraged to become actively involved in a variety of activities. Teachers who intensively work in artistic and professional fields involve their students in activities (joint projects of teachers and students). (SER p. 25-26, para. 102-105)

LMTA regards mobility of students as the key and a priority area of internationalisation that promotes cooperation and creates conditions for students to gain new academic experience as well as generic competences. Although the Academy cooperates with an impressive number of 120 institutions overseas (SER, p.26, para.112) statistics show that in 2011 – 2013 no LMTA student of the Sound Design master programme participated in the mobility programmes and no foreign students arrived. (SER p.27, table 13) Despite LMTA's vision regarding the importance of student mobility, students of this programme have not been using the opportunities in the recent past. Students of the study programme on Sound Design have a possibility to choose a period of studies abroad as well as Erasmus placements, as practice abroad is especially valuable to students of this particular study field (due to experience in teamwork, improved language

skills, work with new equipment and technologies). Students have been lacking in recent assistance because of a departing staff member who was supporting Erasmus exchange.

The workload and balance of contact hours and independent work in the master programme is a total of 120 ECTS divided in 20% contact hours and 80% independent work; the final project 94% is allocated to independent work; for the research paper this is 88%. (SER p.27, para. 113) This is a good balance, but it is difficult to understand how a student could combine a job within the field with this programme unless he/she could use part of that work as part of this programme.

LMTA offers various support to students. Academic consultations are offered to students by the Division of Information and Data on Studies, FTF Dean's Office, Representation of Students, the Head of the Department and Course Supervisor. Every year, during the first few days of September, LMTA invites first year students for an orientation day, which contains meetings with faculty deans and administrative personnel in order to become acquainted with the study programme and the process of studies; additionally, all relevant information is offered. Since 2013, the orientation day has been extended. (SER, p.28, para.114)

The support structures looked impressive and very adequate to the Evaluation Team. Students were not complaining about the support mentioned in the SER, and also above, but they were about the lack of a canteen and the availability of suitable food.

There is a Career Centre which offers help and advice to students, while other information is provided on the website of the Academy with answers to the most frequent student questions. There are scholarships of various kinds available including awards made by LMTA Senate, and there are state loans available for tuition fees, living expenses, periods of study abroad and various mobility programmes. Fee-paying students may receive a discount on tuition fees. As much as is feasible, the LMTA supports the creative self-expression of students in terms of travel expenses to festivals/competitions/conferences and any participation fees. (SER, p.28, para. 115)

Students have use of Academy resources available in the library, a collection of video recordings and a collection of sound recordings and workstations. A phoniatics room in the Academy is equipped for health care services and psychological support, while the Centre for Physical Culture provides students sporting facilities. There are also social programmes and the opportunity to reside in the LMTA dormitory in Vilnius. (SER, p.29, para.120)

Concerning assessment, the 10 point system for assessment is set out clearly and is available on the website of the Academy. Expanded assessment detail on individual courses is made available in the SER Annex 4. Assessment, based on general requirements, is established in the document *On Approval of The System for Assessment of Learning Outcomes and the Principles of Student Assessment* and set out in the LMTA Study Regulations on the website of the Academy. Most teachers choose to operate in the mode of continuous assessment, allowing learning outcomes to be assessed constantly. (SER, p.28, para.118)

Many of the issues regarding assessment are generalised within LMTA, though subjects mentioned in annex 3 clearly specify the achievements to be assessed. Assessment in grades is based on general requirements established in the document. During discussions on assessment with students and reading annex 3, the Evaluation Team appreciated the very good system in operation for assessments.

The SER describes the protocols and procedures of assessment, but criteria are barely mentioned. Also the list of subjects describes final artefacts but with very little clear assessment criteria. Competences are mentioned, but not what is assessed and how this is undertaken.

A particular strength is mentioned in the SER (p. 30): “To ensure objective assessment of knowledge and learning achievements, all examinations take place in front of a panel. The assessment panel for final examinations is comprised of Academy teachers, who are specialists in their field, and experts that do not work in Academy. The assessment panel is chaired by teacher that doesn’t teach current course and isn’t directly involved in the final work of student”. Another way to ensure objective assessment is to use very clear criteria which are recognizable for professionals, teaching staff and students.

The Evaluation Team spoke with two graduates, who offered illuminative responses although they did not represent a cross section of the alumnae. Approximately 38 % of graduates continue studies in LMTA second-cycle study programmes. The connections of the programme with the labour market are very informal and the teaching staff have strong networks and students are introduced to them. Formal statistics on the demand of the labour market and existing professional profiles do not exist, but the teaching staff are up-to-date with developments, as far as student profiles fit into their networks. The networks of the teaching staff appear to be limited to the Lithuanian labour market.

In 2010, 12 students graduated of which 11 are working in the profession. Statistics on other years do not exist but the general experience of the staff is that most of the graduates find jobs in the expected fields. The current study programme fits to the labour market.

6. Programme management

In relation to programme management, the Sound Design Study Programme Committee oversees the quality of programmes and their content. Although responsible offices and the chain of processes are clearly visible and outlined, the progress of this committee has been somewhat slow since its inception in 2012. The Committee claims that it is still ‘searching’ for the most suitable working methods (SER, p.32, para.130). While such thinking reveals a sensible approach, the Evaluation Team thought that a decision on this matter should have been reached at an earlier date. The Regulations of the study programme committee(s) have established that a ‘committee should consist of no less than one employer and/or other representative from the social partners and/or graduate’. Currently there are no graduate participants. (SER, p.8, para.20)

The process of information and data collection on the implementation of the programme is clearly in transition and will not be fully in place until the November of this year (2014). The Academy states that ‘Collection and analysis of information is aggravated’ since there is no developed overall system for accounting. (SER, p.34, paras.139-140) Currently, data is gathered and analysed within ‘separate structural divisions’. Previous attempts to design a system for accounting of studies/students through cooperation with Vilnius University and later Kaunas Technology University did not materialise, the reasons for which are not clearly explained in the SER, but some loss of momentum will have been experienced.

Currently ‘the collection of information on students, their learning outcomes and indicators is tasked to the Division of Information and Data on Studies. Administrative divisions of faculties undertake accounting related to delivery of separate study programmes’. (SER, p.33, para.135)

It is currently difficult to estimate how effectively the outcomes of internal and external evaluations are used for the improvement of the programme in a full and systemic manner. The SER states that the lack of software has caused considerable problems in data gathering, which

currently is a manual process – and not all data is analysed (SER, p.35). Concerning future improvements the SER states, ‘that once the quality management system for studies is designed in 2014, data collection and analysis will be simplified and less time-consuming’. (SER, p.33, para.135)

As previously mentioned, the Evaluation Team found major problems with facilities and equipment, buildings and finances and as a result of poor investment, the teaching staff focus on theory and one-to-one education. Necessary measures should involve substantial investments; the Study Programme Committee cannot take such decisions, though these are the most urgent quality measures that need to be taken.

Where the teaching staff have been able to make changes, they have been implementing improvements, some of which were indicated in the 2010/11 evaluation. The Evaluation Team were impressed by the quality of these improvements. Important books are now available and subjects and content of the curriculum have been updated. Software has been updated. New staff have created a different and updated perspective across the field of studies.

More improvements need to be implemented but the problems that need urgent managerial improvement are not the curriculum, nor the staff, but these problems are the conditions measured in facilities and equipment.

III. RECOMMENDATIONS

- 1) The Academy needs to provide further opportunities for staff to engage in professional development activities such as scholarship and research and general updating of subject and pedagogical knowledge and skills. International orientation of staff members attending conferences and foreign institutes is essential.
- 2) Development of the curriculum into a larger distinction with the first-cycle programme is recommended. Aims and ILOs should be reconsidered.
- 3) Technical facilities are extremely limited and require augmentation as a matter of urgency.
- 4) Further investment in specialist resources is required, including the replacement of out-dated equipment, and improved student access to these by extending times when these may be obtained.
- 5) The journal stock of the library is inadequate in terms of important international journals. It is recommended to extend the journal stock with relevant international periodicals and journals, for example, but not limited to, ‘Organised Sound: International Journal of Music Technology’, ‘Electronic Musician’, ‘Keyboard’, ‘Sound on Sound’, ‘Journal of Film Music’, ‘Journal of the Audio Engineering Society’.
- 6) Student access to state-of-the-art equipment is still too limited due to lack of investments on site.
- 7) Maintain the vision for the University as a motivating factor in terms of the plans for the gradual construction of new premises.
- 8) Although improvements have been made, LMTA should continue its efforts to attract foreign academics to improve the quality of staff, frame of reference, ideas and concepts.
- 9) Fully complete the IT (QA) programme by the November of 2014 (as planned) to improve all data-return systems, including evaluations to eliminate the handling of manual data.

IV. SUMMARY

The programme aims at educating professionals working as Sound Directors in the Lithuanian Labour market and the Evaluation Team found evidence illustrating a dedicated team of professionals across the curriculum of *Sound Design*. The programme is unique in Lithuania, and although 'comparable' to Sound Design programmes and Music Production programmes at European Universities and Art Schools, it is not unique within the international context. The Sound Design programme manages to attract excellent students of ability, self-direction and high motivation.

The curriculum includes an appropriate mix of technological and artistic subjects, the strong focus on technological subjects being comparable to international programmes related to. The curriculum is complete and not too overloaded; however the balance between theory and practice should be shifted towards more practice on state-of-the-art facilities. The programme aims and content are comprehensive. When comparing the aims and ILOs of this programme with the aims and ILOs of the first-cycle studies, too much similarity is found. This needs to be addressed. Since the evaluation of 2010/2011 the curriculum, the subjects and perspectives on the field have been updated. Major problems still however exist and should be solved as a matter of urgency in the provision of adequate spaces and resources, state-of-the-art equipment and facilities. The Audio-visual Arts Industries Incubator project solves some of these problems for the students of this (second-cycle) programme but much more needs to be done.

There are adequate staff to deliver the programme, though the staff have a relative young academic career. Academic development of the staff should be strongly supported. There are good staff-student relationships. Students appeared to be happy with their teaching staff, though the wish for better conditions for hands-on practice was clearly expressed.

There is evidence of satisfaction with student-support services. There are scholarships available including awards made by LMTA Senate, and state loans available for tuition fees, living expenses, periods of study abroad and various mobility programmes. Fee-paying students may receive a discount on tuition fees and the LMTA offers as much support as possible in the creative self-expression of students in terms of travel expenses to festivals competitions conferences and any participation fees.

There are good relations with the labour market, stakeholders and important companies. LMTA has good relations and collaborations with international institutions; however for the Sound Design programme student mobility remains a more serious intent, rather than a well-developed actuality.

The premises where the programme is taught only meet the minimum requirements, facilities, equipment and specialist resources like studios and international journals are inadequate and need urgent improvements. This current situation is putting the quality and the existence of the programme at risk.

Overall, the Evaluation Team gained a positive impression of *Sound Design 621W37001*; but while they appreciated its structure and delivery, many of the recommendations outlined above carry a hard-pressed measure of urgency.

V. GENERAL ASSESSMENT

The study programme *Sound Design* (state code – 621W37001) at the Lithuanian Academy of Music and Theatre is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation Area in Points*
1.	Programme aims and learning outcomes	2
2.	Curriculum design	3
3.	Staff	2
4.	Material resources	2
5.	Study process and assessment (student admission, study process student support, achievement assessment)	3
6.	Programme management (programme administration, internal quality assurance)	3
	Total:	15

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

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

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

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

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**LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS ANTROSIOS PAKOPOS STUDIJŲ
PROGRAMOS *GARSO REŽISŪRA* (VALSTYBINIS KODAS – 621W37001) 2014-04-02
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-132-2 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos muzikos ir teatro akademijos studijų programa *Garso režisūra* (valstybinis kodas – 621W37001) vertinama **teigiamai**.

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

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

2 - Patenkinamai (tenkina minimalius reikalavimus, reikia tobulinti)

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

4 - Labai gerai (sritis yra išskirtinė)

<...>

IV. SANTRAUKA

Programos tikslas yra parengti Lietuvos darbo rinkai profesionalius garso režisierius; vertinimo grupė įsitikino, kad šį darbą atlieka *Garso režisūros* studijų programai pasišventusi profesionalų komanda. Ši programa yra vienintelė tokia Lietuvoje ir, nors ir panaši į Europos universitetuose ar meno mokyklose įgyvendinamas *Garso inžinerijos* ir *Muzikos produkcijos* studijų programas, tarptautiniame kontekste ji nėra išskirtinė. *Garso režisūros* programa pritraukia talentingus, savo tikslą žinančius ir gerai motyvuotus studentus.

Studijų turinį sudaro techninių ir meno dalykų derinys; dėl didelio dėmesio, skiriamo techniniams dalykams, ši programa panaši į šios srities tarptautines programas. Studijų turinys išbaigtas, ne per daug perkrautas, tačiau, kalbant apie teorijos ir praktikos santykį, reikėtų daugiau dėmesio skirti praktiniam darbui su naujausia technika ar technologijomis. Programos tikslai ir turinys yra išsamūs. Lyginant šios programos tikslus ir numatomus studijų rezultatus su pirmosios pakopos studijų tikslais ir numatomais studijų rezultatais matyti daug panašumų. Šią problemą reikia spręsti. Po 2010–2011 m. vertinimo programa, dalykai ir šios studijų krypties perspektyvos atnaujintos. Pagrindinės problemos vis dar egzistuoja, ir jas reikia spręsti skubos

tvarka – apsirūpinti pakankamu plotu ir ištekliais, naujais įranga ir priemonėmis. „Audiovizualinių menų industrijos inkubatoriaus“ projektas padėjo šios programos (antrosios pakopos) studentams išspręsti kai kurias problemas, tačiau dar daug ką reikia padaryti.

Dėstytojų programai įgyvendinti pakanka, nors jų akademinė patirtis palyginti nedidelė. Reikėtų stiprinti dėstytojų pedagoginį tobulėjimą. Dėstytojų ir studentų santykiai geri. Panašu, kad studentai patenkinti savo dėstytojais, bet norėtų geresnių sąlygų savarankiškai praktikai.

Akivaizdu, kad studentus tenkina jiems teikiama parama. Studentai gauna stipendijas, įskaitant LMTA Senato skiriamą stipendiją, ir valstybės paskolas mokesčiui už mokslą sumokėti, gyvenimo išlaidoms, dalinėms studijoms užsienyje pagal įvairias judumo programas. Už mokslą mokantiems studentams šis mokestis gali būti sumažintas, be to, LMTA suteikia kuo didesnę paramą studentų kūrybinei saviraiškai – apmoka kelionių į festivalius, konkursus, konferencijas išlaidas ir dalyvio mokestį.

LMTA palaiko glaudžius ryšius su darbo rinka, socialiniais dalininkais ir svarbiomis įmonėmis, bendradarbiauja su tarptautinėmis institucijomis, tačiau *Garso režisūros* programos studentų judumas vis dar yra labiau rimtas ketinimas nei išsipildžiusi realybė.

Patalpos, kurioje įgyvendinama ši programa, atitinka tik būtiniausius reikalavimus; patalpos, įranga ir specialieji ištekliai, pavyzdžiui, studijos ir tarptautiniai žurnalai, nėra tinkami ar pakankami, tad reikia skubiai juos pagerinti arba padidinti. Dabartinė padėtis kelia pavojų programos kokybei ir programos buvimui apskritai.

Apskritai vertinimo grupė susidarė teigiamą įspūdį apie studijų programą *Garso režisūra* 621W37001, ir nors programos struktūrą bei įgyvendinimą ji vertina gerai, daugelis pirmiau nurodytų rekomendacijų turi būti neatidėliotinai vykdomos.

III. REKOMENDACIJOS

- 1) Akademija turi užtikrinti savo dėstytojams daugiau galimybių dalyvauti profesinio tobulėjimo veikloje, pavyzdžiui, vykdyti mokslinę ir tiriamąją veiklą, atnaujinti bendrąsias dalyko ir pedagogikos žinias bei įgūdžius. Svarbiausia, kad darbuotojai orientuotųsi į tarptautinę erdvę – dalyvautų konferencijose užsienyje ir lankytųsi užsienio institucijose.
- 2) Rekomenduojama patobulinti studijų turinį, kad jis labiau skirtųsi nuo pirmosios pakopos studijų programos turinio. Reikėtų persvarstyti tikslus ir numatomus studijų rezultatus.
- 3) Techninių priemonių turima labai nedaug, taigi jas reikia skubiai papildyti.
- 4) Būtina daugiau lėšų skirti specialiesiems ištekliams, įskaitant pasenusios įrangos keitimą, ir padidinti jų prieinamumą studentams pratęsiant laiką, kada studentai gali jais naudotis.
- 5) Bibliotekoje yra mažai svarbių tarptautinių žurnalų. Turimus žurnalų išteklius rekomenduojama papildyti atitinkamais tarptautiniais periodiniais leidiniais ir žurnalais, pavyzdžiui, „Organised Sound: International Journal of Music Technology“, „Electronic Musician“, „Keyboard“, „Sound on Sound“, „Journal of Film Music“, „Journal of the Audio Engineering Society“ ir ne tik jais.
- 6) Studentų galimybės naudotis moderniausia įranga yra ribotos dėl nepakankamų vietinių investicijų.
- 7) Išsaugoti universiteto viziją, kaip argumentą laipsniškam naujų patalpų statybos planui.
- 8) Nors patobulinimai ir atlikti, LMTA turėtų ir toliau stengtis pritraukti užsienio akademikų, kad pagerintų dėstytojų kvalifikaciją, pažiūrų, idėjų ir koncepcijų sistemą..

- 9) Iki 2014 m. (kaip suplanuota) visiškai įgyvendinti IT (kokybės užtikrinimo) programą, siekiant patobulinti visas duomenų rinkimo sistemas, įskaitant vertinimus, ir išvengti mechaninio duomenų tvarkymo.
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Paslaugos teikėja patvirtina, jog yra susipažinusi su Lietuvos Respublikos baudžiamojo kodekso¹ 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)

¹ Žin., 2002, Nr.37-1341.