



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Lietuvos muzikos ir teatro akademijos
STUDIJŲ PROGRAMOS VAIZDO OPERATORIUS
(valstybinis kodas – 621W43001)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF CINEMATOGRAPHY *(state code – 621W43001)*
STUDY PROGRAMME
at Lithuanian Academy of Music and Theatre

Experts' team:

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Vaizdo operatorius</i>
Valstybinis kodas	621W43001
Studijų sritis	Menai
Studijų kryptis	Teatras ir kinas
Studijų programos rūšis	Universitetinės studijos
Studijų pakopa	antroji
Studijų forma (trukmė metais)	Nuolatinė (2)
Studijų programos apimtis kreditais	120
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Kino magistras
Studijų programos įregistravimo data	2009-08-17

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Cinematography</i>
State code	621W43001
Study area	Art Studies
Study field	Theatre and film
Type of the study programme	University studies
Study cycle	second
Study mode (length in years)	Full-time (2)
Volume of the study programme in credits	120
Degree and (or) professional qualifications awarded	Master of Film
Date of registration of the study programme	17-08-2009

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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. Along with the self-evaluation report and annexes, the following additional documents have been provided by the HEI before, during and/or after the site-visit:

No.	Name of the document
1.	Feature Film Final project

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

The Lithuanian Academy of Music and Theatre (hereafter – LMTA) is a well-established and respected institution. The mission of the Academy is to train highly qualified

professionals in music, theatre, film, and multimedia art. There are two faculties in the Academy: the Faculty of Music and the Faculty of Theatre and Film. The Faculty of Theatre and Film consists of 4 departments: the Departments of Film and Television, Art History and Theory, Dance and Movement, Acting and Directing; as well as Art Management Division. The delivery of the programme concerned, is coordinated by the Department of Film and Television.

The Faculty of Theatre and Film delivers 15 first-cycle (bachelor) and second-cycle (master) study programmes and doctoral studies in art area, in the field of Theatre and Film.

This is the second external evaluation of the 2nd cycle study programme *Cinematography*, since it was first established in 2009.

Following analysis of the Self-Evaluation Report (hereafter named SER) and its appendixes, the Review Team, (hereafter named RT) made its visit to the LMTA in respect of the BA Cinematography, Wednesday 13th and Thursday 14th of May 2015. The meetings involved the following groups:

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

Site visits to resources available to the students were conducted during the course of the two days and a selection of Theses and Final Project works of the students were viewed. The team did not visit The Incubator physically, but LMTA showed photos of the facilities.

1.4. The Review Team

The review team (RT) was completed according Description of experts' recruitment, approved by order No. 1-01-151 of Acting Director of the Centre for Quality Assessment in Higher Education. The Review Visit to HEI was conducted by the team on 13-14th May 2015.

1. **Prof. dr. Jan Lindvik (team leader)** *Professor at Norwegian Film School, Norway.*
2. **Mr Mika Ritalahti**, *former Head of the department at Aalto University, School of Art and Design, Department of Film and Scenography; producer / managing director at Silva Mysterium, Finland.*
3. **Dr. Hana Krejci**, *Assistant Professor of Theatre management and stage technology and management department, Theatre Faculty at Janáček Academy of Music and Performing Arts in Brno, Czech Republic.*
4. **Doc. dr. Rūta Mažeikienė**, *Associate professor of Theatre Studies Department, Vice-dean of the Faculty of Arts at Vytautas Magnus University, Lithuania.*
5. **Mr Gytis Valatka**, *doctoral student at Vilnius University study programme Historical Sociology, Lithuania.*

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes.

The aim of the programme is to train professional and socially active cinematographers who, by using the most recent filming technologies, are able to create high quality films that meet the needs of the modern national and international market as well as analyze and assess the phenomena of film art objectively, be conscious and responsible creators. An understanding of the context of the artist is essential. It is a multi-faceted profession in many ways, which inspires dreams for its practitioners. Arts institutions have a different way of functioning to that of other more academic fields of learning and this is a perspective one must have in mind when looking at programmes in this field.

The aim of the Programme and the intended learning outcomes are publicly available in the Programme Profile on the website of the Academy. Information on Masters' degree in cinematography should be found on the same website, in English.

This is the only second cycle study programme in Lithuania in which professional cinematographers, who are experts in peculiarities of film art, are trained. No other Lithuanian higher education institution training specialists of a similar profile, educates cinematographers who are able to work in the areas of films, television or advertising, shoot and implement projects independently and professionally. Apart from the 4 years BA of cinematography programme at LMTA. There are yet no doctoral studies (3rd cycle) in any field of film and TV in the country. The RT feels therefore more emphasis should be put on the fact that this study programme actually intent, enables and prepares students for the 3rd cycle.

So the big issue is - what **are** the differences between the BA in cinematography and the MA in cinematography, being offered at the same Academy. No students from the MA study programme were present at the site visit, leaving it even harder for the RT to find answers to this question. When looking at the number of applicants – only 1 student last year entered to this programme, the RT must admit that even more reservations to the study becomes apparent.

Lithuanian Authorities recently has implemented a tax incentive that makes it attractive for foreign filmmakers to shoot their films in the country, so there just might be a substantial need for more trained film-workers in the future. Also cinematographers, one would imagine.

According to the SER (page 9), “Students who successfully complete the programme and achieve the intended learning outcomes, become cinematographers of the *highest qualification* who contribute to the development of culture in their country, professional dissemination of art in Lithuania and abroad with their activities, knowledge and abilities as well as develop art education of the society. This is evidenced by active creative life of a number of the Academy’s students and graduates and their achievements in art.” The last statement is actually not as evidential as the number of graduates has not been obviously many since the programme changed identity, four years ago.

Table 19. Ratio between admitted students and students who successfully completed the *Programme*

Year of admission	Students admitted	Year of completion	Number of graduates
2010	4	2012	3
In total:	4		3

The fourth student was in Belgium shooting his exam-film and was not ready for graduation at the same time as the other students.

Table 18. Number of admitted students and competitive score averages

Year of admission	Number of applicants	Students admitted	Lowest competitive score	Highest competitive score
2010	4	4	8,34	9,38
2014	1	1	7,57	7,57

The numbers of applicants are declining. Only 14% (1 student out of 10 from BA acc. to the SER) applied for the MA. That means that most of the graduates now leave the Academy for work in the industry as soon as they graduate.

Suggestions for adequate explanations to the situation:

- 1) The BA graduates feel they are well qualified as cinematographers after 4 years.
- 2) The BA graduates have no need for further studies (the MA-studies).
- 3) The BA students feel no attraction to the MA-studies.

- 4) The aim of the programme is not clear and understandable to applicants. Lacks a profile of significance and / or more exclusivity.
- 5) The MA should prepare for research studies (PhD).
- 6) There is no need of theoretical MA-studies.

SER: “The learning outcomes of the programme, which comply with the requirements for the second-cycle of studies, consistently improve knowledge and abilities acquired in the first-cycle studies of respective study fields as well as the requirements for highly-skilled professional cinematographers.” In comparison to the first cycle, here more complicated assignments are performed, more excellence and independence in searching for and revealing of artistic individuality are required in the master studies.

SER: “Programme students participate in the summer film camp *Summer MEDIA Studio* which became a tradition and rallies from 50 to 70 young European film specialists to Lithuania for improvement of theoretical knowledge and practical skills every year.” This is also given for the BA students and so has no exclusivity to it, as should be anticipated for a Master student.

In order to make the learning outcomes look more attractive for a Master student, the programme management has added other abilities and competences to the list, also for showing the versatility and the difference to the BA programme. It is expanded to 8.1 and 8.2. Graduates will be able to project innovative ideas of the cinematographer’s profession independently on the local art market as well as at the international level. If the last part of this ability shall have any relevance, both international mobility and more extinguished use of guest tutors from abroad should be part of programme. As the RT experienced from site visit, international mobility is encouraged, but is almost non-existing.

From the site visit, the RT learned that the Academy has short of modern digital equipment for learning purposes. In this case – cameras and light at the highest and most updated international standard. The Academy has chosen to solve this by letting the students to rent equipment from rental houses. The students themselves pay all rentals. The question arises: how can a student of the master of cinematography, having graduated from 4 years of BA, suddenly be an even better cinematographer than before, under the same conditions regarding equipment and other technical aids? As the RT understands from meeting with staff management and with BA students, at the site, the financial situation for the Final Projects is approximately the same as for the BA-final projects.

This situation makes the basis for this RT to question whether Learning Outcomes are achievable during this study programme, especially concerning international dimension and

research related learning outcomes and competences. The Academy is advised to articulate how the intended learning outcomes of the subjects contribute to meeting the programme's stated core competences and intended learning outcomes. A student in cinematography should not spend a lot of time to fund his or hers projects. They should be given all possibilities from the Academy to concentrate on their profession: As cinematographers - and not as producers for their final projects.

This leaves the RT with yet another question whether this programme is really needed as it is in today's form. Given the fact that the BA educates cinematographers at a level that qualifies them for work and matches the specifications needed from the market, there will be no demand from students for a higher level of education in the field. The RT means that the programme with some adjustments can avoid this feeling of ambiguousness, namely to put more emphasize on the research / theoretical part. Taking steps like that, the programme can both prepare for 3rd cycle studies, and also educate people who can teach at 2nd cycle level in the field of film and TV, at LMTA or in other HEIs.

Main strengths and weaknesses

Strengths:

- This is the only programme for educating cinematographers in MA level in Lithuania
- The programme aims and learning outcomes are consistent with the type and level of studies.

Weaknesses:

- The programme aims and learning outcomes are ambiguous despite the high ambitions of LMTA, this goes for whether this should be a more research oriented programme or a practical one. The RT has problems sorting out this vision.
- The Academy has not sufficient learning resources, in form of out-dated cameras and light. To the RT these are looked upon as learning resources, and when there are shortcomings in learning equipment, it makes it hard for the students to achieve the intended learning outcomes regarding skills and abilities.
- More international mobility is needed to fulfil the learning outcomes (8.0 and 8.1).

2.2. Curriculum design

The duration of the study programme is 2 years (4 semesters, 30 credits each), 120 ECTS altogether. In the study programme, study subjects and modules are consistent with the type and level for studies of this kind. They seem to be closely interlinked, extending and supplementing one another. They are not repetitive. The curriculum design of the study programme comply with the requirements specified in the *Descriptor of General Requirements for Master Degree Study Programmes*¹⁶ approved by Order No V-826 of the Minister of Education and Science of the Republic of Lithuania of 3 June 2010 and amendments thereof. Consistency of study subjects and modules as well as their links and scopes, seem to be sufficient to ensure the learning outcomes - up to a certain point.

The curriculum seems in many ways to be a continuation of the BA curriculum. Many of the modules carry the same names. Number of credits is like this: 90=70+20, where 70 is the number of credits allocated to study field subjects, 20 – the number of credits allocated to the final thesis / project. The RT's idea of seeing the study as more research oriented (like most MA programmes) has little match as only 15 academic credits are given for subjects like: Problems of Theory of Media and Film (5 credits), Film Philosophy (5 credits) and Basics of Research (5 credits).

SER: "The study subjects intended for preparation for doctoral studies, practical activities and optional study subjects are intended for preparation for doctoral studies in art and practical activities; they are also necessary for the achievement of the programme aims." Due to so few subjects related to research, course descriptions such as Basics of Research Work (5 credits) and the Research Paper (5 credits), do not specify the relevance of research work to the development of professional skills. The methodology and applicability of the research component therefore requires consideration.

The research papers reviewed during the site visit also indicate that research methodology should be strengthened. It is important for an artistically-orientated programme to include sufficient opportunities for students to develop practice-driven analytical competences.

SER: "A lot of attention is given to individual work of student and his or hers teacher. This is especially important during sessions on study field subjects and profound subjects, during which a student is trained to work independently, promoting his/hers freedom of interpretation and creativity. The most frequent form of tasks given to future cinematographers has digital video expression and is demonstrated in auditoriums." The RT is not confident with the word "video expressions" but hope this is due to reminiscences from older versions of the programme.

SER: "In the course of the *Master's Art Project*, a documentary or feature film, television sketches or other video and film projects corresponding to the above dramaturgic

forms are filmed. In individual classes with the supervisor of the project, the possibilities for implementation of the selected material, visual solutions, specific use of equipment, possibilities for interpretation, planned filming periods are discussed, the list of required filming equipment is drawn up. The *Master's Art Project* reveals artistic, art and creative abilities of the cinematographer acquired during two years of master studies. When presenting the final *Master's Art Project*, students demonstrate their theoretical and practical experience, abilities to work independently and compete on the labour market in the future.” From the meetings with alumni it is clear to the RT that the conditions are not the very best for the making of this final project. The short of funding is the big complaint. The RT had the opportunity to watch one of the films, just finalized. The film was co-financed with friends of the master student in Belgium and had been shot there, as a low budget film. The film was well made, and it was nice watching it in the new theatre. If this screening had been combined with a more particular showing of the whole process of “the making of –“ , the outcome for the RT would have been better. The RT were not able to judge the quality of the cinematography in itself, but watched it more as a complete film. That is maybe the idea of the final projects.

Main strengths and weaknesses

Strengths:

- The curriculum design meets the legal requirements.
- Study subjects are spread evenly, their themes are not repetitive.

Weaknesses:

- The scope of the programme and the content of the curriculum is sufficient to achieve the intended learning outcomes up to a certain point. The RT cannot be sure whether the programme properly prepares for research and 3d cycle studies; or whether the emphasis is on practical level. (It must be clear how it differs from the BA programme)
- The Academy must decide what kind of study this is or should be in the future – practical or academic. In case of a mixture – the Academy must secure the blending of subjects related to research and practical development.
- The Academy should work for a better way of funding final projects.

2.3. Teaching staff

The Study Programme has 10 teachers. 2 professors working full time, 2 associate professors working full time and 2 part time (2 of them PhD in humanities), 2 lecturers working part time - and 1 assistant. It complies with the legal requirements; the qualification of teachers and their number are adequate for the achievement of intended learning outcomes. The turnover of teachers ensures an appropriate delivery of the programme as such.

Most of the teachers are devoted, experienced and recognized professional filmmakers who have a close relationship to the film industry. This is not just seen as a great contribution to an educational programme of this kind, but more of a 'must'. The average age of the teaching staff being between 45-55 years is acceptable and adequate for a modern professional art school.

Research and pedagogical activities of staff seems to get a high score. In addition, many of the teachers participate in international film-festivals and seminars. The main teaching staff is appointed for only 4-5 years. This is excellent and ensures the best updated teachers for the students; teachers that are close to the newest methods and skills. Many institutions in Europe have adopted this type of appointment for their staff, especially important for educations in almost any field of art.

The workload of the teachers seems to be adequate for the provision of the study programme. Approx. 70% of the student hours spent at the study is for self-studies. This is a very high number and the amount of contact hours with the teachers, according to the SER, is 20 hours per week. This figure seems high, even though it includes all forms of teaching, individual and group lecturing. Anyway, that leaves the teachers with more than half of the time to spend on their own artistic career or on other courses.

In Annex 3 of the SER, information about pedagogical, research and/or art activities carried out by each teacher of the programme is provided. These activities prove that the Academy has an active teaching staff.

The SER states that international cooperation is one of the most well developed areas of LMTA activity; indicators pertaining to participation of teachers in mobility programmes are high: as many as 7–11 percent of LMTA teachers participate in academic mobility activities (teaching visits, internships) annually. The RT will encourage the Academy to give activities of international mobility highest of priority, as it will be of significance to a successful transition into a modern film school.

Table 10. Participation of *Programme* teachers in short-term mobility

Academic year	Outgoing teachers for academic purposes (number)	Incoming teachers for academic purposes to the <i>Programme</i> (number)
2009-2010	1	2
2010-2011	0	0
2011-2012	2	5
2012-2013	3	3
2013-2014	5	8

These figures are showing an increase in international mobility. Still, the figures do not tell anything about the duration of the mobility. The Academy must continue to put more efforts into its exchange programmes for the staff and getting more guest-tutors to come for shorter or longer staying.

A high percentage of the artistic staff has, as mentioned, received national and international awards for their work. It is of great importance that the staff's international experience from this mobility is shared with the students. Since the relationship between student(s) and teachers are so close in this programme the RT has faith that this sharing is interlinked with the teaching, in the forms of either lecturing or workshops.

Between the teachers there is no system for collecting student feedback systematically or anonymously. From meeting with teachers the team got to know that they all seem to be of the opinion that the students preferred direct feedback as the best way of getting fast response and results. The RT appreciates this, but still recommends a more formal feedback system to be introduced amongst staff. This will secure and bridge an eventual gap between incoming / outgoing staff and incoming / outgoing guest-tutors.

Main strengths and weaknesses

Strengths:

- The qualifications and the number of the teaching staff are adequate to ensure learning outcomes in all area of this programme.
- Teaching staff are artistic involved besides teaching at LMTA, which is important for the students and makes a good relationship with students.
- Few students per teacher make good relationship.

Weaknesses:

- Teaching staff is not sufficiently involved in international mobility programmes. Due to the lack of newest technical equipment for teaching, the RT expresses an anxiety that this

situation, if not attended, will affect the teaching staff and make technical instruction and training sessions with students hard to keep at highest level.

2.4. Facilities and learning resources

The buildings at LMTA are old and they are not very well kept, due to weaker resources. Some of the buildings are also protected by regulations making it hard to change the use of the buildings. Some will need sound proofed windows and lower ceilings – or no windows at all. Some of the buildings, being part of national heritage plans changes are hard to be carried out. The RT is familiar with plans for new structures, but was not presented by any deadlines for when these plans could get financial support and so would be carried out.

A new 45-seat cinema has been built recently. This cinema is of international standard and will support most formats, both analogue and digital. There are also new editing rooms with modern equipment for editing and picture grading. These are all great improvements.

So, even though improvements are being done regarding facilities and resources, the Academy still has a long way to go before they will reach an international standard. A modern film school will normally have specialized studios with high ceilings and light-grids for shooting films, rehearsal rooms, auditoriums, film-screening rooms etc. These are not found at the Academy as status is now. The RT finds an absolute absence of workshops where costumes and scenography elements can be made under secure and healthy conditions like sufficient ventilation, proper heating and so on.

Students at the master programme are able to use the “Audiovisual Arts Industry Incubator”. The Incubator is a joint project of LMTA, the Vilnius Academy of Arts and an independent company “Lietuvos kino studija” UAB. The Incubator has excellent facilities, but it is located quite far away from the study programme's main premises and has a rental price to be paid by the students. From meetings with students at the BA level, the RT learned that due to such reasons very few had used these facilities. The RT anticipates that this situation is similar for MA students.

Programme students can also use the premises and equipment of the Lithuanian Radio and Television (hereinafter – LRT) according to the SER. In the meetings with social partners, amongst them also a representative from LRT, this person claimed that there were very little, if any, cooperation between the Academy and the radio and TV-station. This is a field with scope for greater improvements.

Library is still old fashioned although several improvements have been taken place the last year. Most important is the refurbishing of the library room in the main building. Lots of new books and magazines are accessible here. Here is also access via Internet to the most

common databases for information on film topics and other learning resources. The RT appreciates the efforts and strengths to improve the library resources, although it still is not to neither experts' nor the students', full satisfaction.

The RT is worried that equipment regarding cameras and light is out-dated and do not keep up to today's international standards. And, as mentioned in Paragraph 2, The RT has difficulties accepting the fact that the cinematography students cannot get their hands on the newest and most updated equipment for learning sessions and for filming, without this equipment being paid by the students themselves. From the various meetings, the RT learned that students have to go to Rental Houses in Vilnius to collect equipment needed. Even though the students get a "fair discount", as a consequence, this means that the Academy does not have the resources needed to give their students the intended learning outcome. This is a serious criticism on a practice that the Academy must take steps to rearrange at earliest possible convenience.

At the site visit, the RT was not convinced whether the intranet is being fully operational. An intranet is very important in any modernizing process as it makes the flow of information and communication easier and more assessable for all user-groups.

Main strengths and weaknesses

Strengths:

- Improvements have been made for refurbishing the facilities, despite small resources.
- Some auditoriums and rooms for student practice have been rebuilt within the old buildings.
- New cinema with 45 seats build at international cinema standard.
- New editing rooms with quality colour resolution and correction equipment
- Academy is partner in the "Incubator" that, in theory, could allow for more space for practice and workshops.
- Library room is on the premises. Books are accessed from the main library.

Weaknesses:

- Lack of a structural plan for rooms. Many of the editorial rooms are small and have bad acoustics and ventilation.
- Technical equipment – cameras and light equipment are not updated to modern standard.

- Lack of a bigger studio for shooting. The idea of cooperating with the Incubator is not working in practice due to prices, distance and availability. Very few students have used the Incubator. They can simply not afford to rent it.
- More attention must be paid to acoustics in many of the rooms, esp. in rooms where sound plays a role.
- Wardrobes, prop-rooms, workshops, equipment rooms, must be made easier available on the premises.
- The idea of renting equipment from rental houses is not acceptable. Learning resources are to be owned by the learning institution and should not be subject for private rentals, paid by students.
- Intranet must be operational for the benefit of all employees and the students.

2.5. Study process and students' performance assessment

Persons holding a bachelor's degree in art studies, humanities or social sciences may participate in the admission to the programme. The procedure for organization and assessment of entrance examinations is approved by the Minister of Education and Science. For applying to the Programme, the applicants are informed about the study mainly from the LMTA website. Another source can be the introductory days that the Academy arranges every year. Information on the study modes in the ***Programme***, funding, the aim of studies, learning outcomes, assessment of achievements, optional study subjects, timetables, possibilities for mobility, etc, as well as their changes is provided by different means: 1) the above information is provided in the Admission Rules which are publicly available on the website of the Academy, exhibitions of studies held in different Lithuanian towns and abroad (a leaflet of the Department of Film and Television where study programmes and possibilities for foreign students are presented was published in English), etc.; 2) first-year students receive information during introductory days (introduction into studies); 3) different documents governing the studies at the Academy are published on the website of the Academy¹; 4) one student representative is a member of the ***Programme*** Committee; 5) important and urgent information related to studies is provided to students electronically; emails created by the Academy for students are used for the provision of information; 6) every spring, open-door days are organised at LAMT during which students to-be not only receive information about the ***Programme*** but also meet the chair of the ***Programme*** Committee, heads of departments and teachers. (SER, p. 29).

There is always the question whether the application system allows you find the most talented students. The LMTA has its own testing system that, in some ways, allows the Academy

to find more motivated students. All applicants must demonstrate and prove the preparedness and motivation to study in the programme. In this case they should present a short film or a documentary that is supposed to reveal their talents.

During the site visit the RT learned that even there are cooperation between students in other programmes of the Faculty, such collaboration should be formalized by the programme management. Sometimes it is more up to the students themselves to seek cooperation with e.g. the acting department, directing and so on. As mentioned in Pt. 2.1, about the importance of learning collaboration, the RT suggests this to be more formalized in the programme and in the curriculum to improve the study process.

According to the SER: “Assessment of students is one of the most important elements in higher education. Results of assessment have a great impact on students’ career in the future. Therefore, it is important that assessment is performed professionally by taking into account knowledge about assessment and examinations.” . The RT was told by the teachers that cumulative grading and practical assignments are used for practical subjects. Oral or written examinations are only used for the more theoretical parts. If the Academy considers to develop into a modern film school of an international standard, one could consider to start using map evaluations. This is often more descriptive of the student’s own progress. It tells how he or she has worked on tasks and reports and made preparations for films. This is a valuable tool for the teachers so they can follow exactly the personal progression of each student.

Students are encouraged to participate in research, artistic activities. The RT has doubts about if this is sufficient or if it should have a more prominent place in the curriculum. Alumni were busy with their job possibilities. One graduate alone was thinking of the 3rd cycle.

According to the SER (page 5), the Academy is involved in international activities on the basis of bilateral cooperation, and has agreements with 127 higher education institutions in 34 countries all over the world, including 112 *Erasmus* partners. The Academy is a member of nine international associations, a partner of seven international higher education networks. Broad international cooperation and partnership creates conditions for the mobility of teachers and students of the study programmes delivered by the Academy as well as for participation in different international projects, integration of inter-cultural experience into the content of study programmes. Despite all the international activities of LMTA and agreements with other education institutions the mobility of students is very low, or insufficient. Mobility of teachers on the teaching exchange is also small.

LMTA students have been sent to *MOSTRA*, the international festival of students’ short films in Portugal. Students’ films are presented in international film festivals taking place in

Lithuania *Kino pavasaris*, *Scanorama*, *Kino šortai*, *Tinklai* every year. Within the framework of the above festivals, students have an opportunity to participate in international film industry seminars organised during them. On 8 November 2014, the international conference *Development of Talents: Prospects of Films of the Baltic States* took place in the National Art Gallery. This is very important, but the RT is not ensured that the expression “have an opportunity to participate in international film industry seminars...” is strong enough. This could be a responsibility for the Career Centre to make sure that students can participate in events like this.

SER: “Low or nearly total absent mobility of programme students is the consequence of the nature of studies as students start to prepare for the final project, i.e. look for filming sites, etc., from the first year. Therefore, it is complicated for them to go abroad for a period which is longer than 2 or 3 months. “No students went abroad in the period concerned. Internationalization does not have to imply longer stays abroad. Even shorter stays at other film schools will make an impression and be of inspiration to the students. Also the other way around – making it possible for students from abroad to visit LMTA.

However, all students are aware of the Erasmus Exchange Programme but the tight schedule had not encouraged any to go abroad for longer terms. Being an active filmmaker it is important to be part of international mobility and this way both learn and broaden one’s perspective on own and other’s professional work. This is also a fine way to build a network, for future work as an artist.

During meetings with social partners some of them had the impression that the students were not well trained in collaborating with other team members, keeping the right attitude and knowledge of other professions of the film team. This is a serious criticism from social partners and must be adjourned to a higher standard.

Students’ feedback must be collected and used for securing the quality and improvement in courses and for the development of caretaking of every student’s progression and survey of welfare, and even for the bridge between incoming and outgoing staff.

Main strengths and weaknesses

Strengths:

- The admission requirements are well founded, and together with LMTA’s own criteria for this special programme, seem to be working well.

Weaknesses:

- It should be evaluated if an assessment scale really is necessary for a programme of this kind – compared to e.g. personal evaluations and/ or map evaluations of students.
- No international mobility
- Not all social partners were 100% happy with graduates. They had the impression that many of them lacked training in cooperating with other team members/professions.

2.6. Programme management

Referring to the SER, “Programme management is organised in accordance with the Standards and Guidelines for Quality Assurance in the European Higher Education. LMTA has created formal mechanisms for approval, periodic reviews and monitoring of new study programmes; has established a procedure enabling to make sure that teachers’ competences are sufficient; collects, analyses and uses adequate information aimed at effective management of study programmes delivered.”

According to the management they keep close connections to alumni as well as social partners. This connection is valuable for continuous evaluations and thereby development of the programme. Continual internal and external supervision of the programme quality ensures the compliance of the programme not only with the legal acts governing studies, but also with rapidly developing needs in the film industry. From meetings with social partners and alumni, the RT has the impression that this “close connection” is not as formal as it should be. Some social partners claimed they just got random phone calls from the Academy with questions about the situation instead of more formal meetings or systems for collecting feedback.

Internal evaluations should be executed in a formal way with questionnaires and systematically collection of feedback. This is an important issue for making improvements that is publically and democratically available and should therefor never be of a random character. It is also important that the programme management keep an eye to the labour market and follows their graduates from they leave the Academy till they have settled for a job related to their education. A survey of this kind is highly valuable for educations of the more practical kind, like these ones.

The RT hopes it will result in newer and more modern ways of collecting and using surveys from students, teachers, alumni, and not to forget social partners and stakeholders. Satisfaction of needs and expectations of the stakeholders is observed by analysing information, which includes information about study and other facilities. The following elements are easier done now, as the responsibility is made clearer to all partners: Survey of students at the end of

semester; Survey of graduates, Survey of terminated studies students; Survey of alumni, Survey of social partners related to the programme. And of course – an efficient way of treating the data collected through the surveys – to achieve shorter bureaucratic processes in implementing improvements.

An internal quality assurance system has been implemented at the Academy. Quality Management Division is now responsible for the quality system. The lack of an internal quality system is something that has been mentioned in several external reviews at the LMTA over the last years.

For further quality control of the programme, the RT values the role of the “Year Supervisors”. Year supervisors usually are the members of the Programme Committee. The career Centre plus Year Supervisor is obliged to help students to choose the places for their practice and agrees with institutions accepting students for practice.

Main strengths and weaknesses

Strengths:

- Quality Assurance System implemented in 2014.
- Close connection to Social Partners gives students possibilities for apprentice - and practice in institutions that are relevant for their study programme.

Weaknesses:

- The Academy should provide updated statistical data that explains the demand for Cinematographers in Lithuanian film and TV-industry.
- No formalized feedback systems yet implemented.
- Lack of formal routines for monitoring and implementing feedback from staff and students.
- Surveys of social partners and graduates are (acc. to LTMA) conducted every two years with the aim to identify the sufficiency of existing learning outcomes and suggestions for their improvement. However, some social partners claimed they just got random phone calls from the Academy with questions about the situation instead of more formal meetings or systems for collecting feedback.

III. RECOMMENDATIONS

1. The Review Team highly recommends that LMTA, Film and TV department, continue the talk with “Cilect”, the international organisation of film schools worldwide in order to obtain a membership in the organization. This will grant the Academy a higher ranking internationally, and contribute to making it a more integrated institution with a holistic view of itself.
2. The RT recommends that LMTA, Film and TV department, as part of the new strategic plan for 2015 – 2017, present the Lithuanian Ministry for Education and Science the immediate need for investments in modern film equipment for use in the lecturing. Today’s situation with students having to rent equipment from Rental Houses is not acceptable for a modern film school.
3. The RT recommends that a working group consisting of teachers from the Academy, with the aid of external experts in the field of cinematography, is given the proxy to go through the whole curriculum, in order to rebuild the programme for a clearer aim and better learning outcomes. This group’s preferences must be in the direction of another aim for the programme, towards more research.
4. The RT recommends that the research part of this study programme is given a clear and more prominent place than what is reality today. That includes an explanation to why the RT sees both the aims of the programme and the learning outcomes as being ambiguous. The programme should take its place as the study for preparation of 3rd cycle students. The RT is of the opinion that the cinematographers are well educated in the 4 year’s BA programme. The RT is of the opinion that 2 more years for obtaining more practical skills is not this programmes real goal. It should meet the aims and the learning outcomes that will suit the needs of a modern film production, as well as educating professional researchers that in time will be part of the teaching staff in other programmes of this kind, domestic and international.

Please also see weaknesses under each segment in the report, for more detailed descriptions.

IV. SUMMARY

Positive qualities

This is the only programme for educating cinematographers at MA level in Lithuania. The admission requirements are well founded, and together with LMTA's own criteria for this special programme, seem to be working well.

The programme aims and learning outcomes are consistent with the type and level of studies.

The teachers are devoted, experienced and recognized artist, who have a close relationship to the film industry. This is a great contribution to the study programme.

The students and teachers have a close relationship to social partners that are willing to share their experience and support the education.

General remarks regarding areas for improvements:

The scope of the programme and the content of the curriculum is sufficient to achieve the intended learning outcomes up to the certain point. The RT cannot be sure whether the programme properly prepares for research and 3d cycle studies; or whether the emphasis is on practical level. (It must be clear how it differs from the BA programme).

The Academy must decide what kind of study this is or should be in the future – practical or academic. In case of a mixture – the Academy must secure the blending of subjects related to research and practical development. The curriculum must be re-elaborated to meet the aims and the learning outcomes that will suit the needs of a modern film production, as well as educating professional researchers that in time will be part of the teaching staff in other programmes of this kind, domestic and international.

The Academy should work for a better way of funding final projects. Technical equipment – cameras and light equipment are not updated to modern standard. There is a lack of a bigger studio for shooting. The idea of cooperating with the Incubator is not working in practice due to prices, distance and availability. Very few students have used the Incubator. They can simply not afford to rent it. The idea of renting equipment from rental houses is not acceptable. Learning resources are to be owned by the learning institution and should not be subject for private rentals, paid by students.

V. GENERAL ASSESSMENT

The study programme *Cinematography* (state code – 621W43001) at Lithuanian Academy of Music and Theatre 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	2
5.	Study process and students' performance assessment	2
6.	Programme management	2
	Total:	13

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

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

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

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

Grupės vadovas: Team leader:	Prof. dr. Jan Lindvik
Grupės nariai: Team members:	Mr Mika Ritalahti
	Dr. Hana Krejci
	Doc. dr. Rūta Mažeikienė
	Mr Gytis Valatka

**LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS ANTROSIOS PAKOPOS STUDIJŲ
PROGRAMOS VAIZDO OPERATORIUS (VALSTYBINIS KODAS – 621W43001)
2015-08-10 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-235 IŠRAŠAS**

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VI. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos muzikos ir teatro akademijos studijų programa *Vaizdo operatorius* (valstybinis kodas – 621W43001) 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	2
5.	Studijų eiga ir jos vertinimas	2
6.	Programos vadyba	2
	Iš viso:	13

* 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

Teigiamos savybės

Tai vienintelė Lietuvoje programa, pagal kurią rengiami kino magistro laipsnį turintys vaizdo operatoriai. Priėmimo į studijas reikalavimai yra pagrįsti, ir, kartu taikant pačios LMTA reikalavimus šiai specialiai programai, jie, atrodo, yra veiksmingi.

Programos tikslai ir numatomi studijų rezultatai atitinka studijų rūšį ir pakopą.

Dėstytojai yra atsidavę, patyrę ir pripažinti menininkai, glaudžiai susiję su kino industrija. Tai didelis indėlis į studijų programą.

Studentai ir dėstytojai palaiko glaudžius ryšius su socialiniais partneriais, kurie nori dalytis savo patirtimi ir prisidėti prie mokymo.

Bendrosios pastabos dėl tobulintinų sričių:

Programos apimtis ir turinys yra pakankami tiek, kad būtų galima iš dalies pasiekti numatomus studijų rezultatus. Ekspertų grupė nėra įsitikinusi, kad ši programa padeda tinkamai pasirengti mokslinių tyrimų veiklai ir trečiosios pakopos studijoms, ir tuo, ar akcentuojamas praktinis parengimas. (Turi būti aišku, kaip ji skiriasi nuo bakalauro programos.)

Akademija turi nuspręsti, kokios yra dabartinės studijos ir kokios jos turėtų būti ateityje – praktinės ar akademinės. Jei mišrios, tai Akademija turi užtikrinti su moksliniais tyrimais ir praktika susijusių dalykų derinį. Programa turi būti sudaryta taip, kad atitiktų tikslus ir numatomus studijų rezultatus, kurie tenkintų šiuolaikinio kino kūrimo reikalavimus, taip pat rengtų profesionalius tyrėjus, kurie ilgainiui taptų kitų panašių programų dėstytojais šalyje ir užsienyje.

Akademija turėtų rasti geresnį baigiamųjų projektų finansavimo būdą. Techninė įranga – kameros ir apšvietimo įrenginiai – neatnaujinti pagal šiuolaikinį standartą. Reikalinga didesnė filmavimo studija. Sumanymas bendradarbiauti su asociacija „Audiovizualinių menų industrijos inkubatorius“ praktiškai neįgyvendintas dėl kainų, atstumo ir prieinamumo. „Inkubatoriumi“ yra naudojėsi labai nedaug studentų. Jie tiesiog neišgali nuomoti jo patalpų. Idėja nuomotis įrangą nuomos įmonei nepriimtina. Mokymo įstaigai reikėtų turėti savo metodinius išteklius, kad studentams nereikėtų jų nuomotis savo sąskaita.

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III. REKOMENDACIJOS

1. Vertinimo grupė labai rekomenduoja, kad LMTA Kino ir televizijos katedra toliau derėtųsi su tarptautine kino mokyklų asociacija CILECT dėl stojimo į šią organizaciją. Tai lemtų aukštesnį Akademijos reitingą tarptautinėje erdvėje ir padėtų jai tapti labiau integruota institucija su holistiniu požiūriu į save.
2. Vertinimo grupė rekomenduoja, kad LMTA Kino ir televizijos katedra, įgyvendindama naują 2015–2017 metų strateginį veiklos planą, Lietuvos mokslo ir švietimo ministerijai pateiktų prašymą būtiniausioms investicijoms į šiuolaikinę kino įrangą, reikalingą naudoti per paskaitas. Dabartinė padėtis, kai studentams tenka nuomotis įrangą iš nuomos įmonių, šiuolaikinei kino mokyklai nepriimtina.
3. Vertinimo grupė rekomenduoja, kad iš Akademijos dėstytojų sudaryta darbo grupė, padedama kinematografijos srities išorės ekspertų, būtų įgaliota patikrinti visą studijų turinį siekiant nustatyti aiškesnį programos tikslą ir geresnius numatomus studijų rezultatus. Pirmenybę ši darbo grupė turėtų skirti kitam programos tikslui – daugiau mokslinių tyrimų.
4. Vertinimo grupė rekomenduoja, kad šios studijų programos mokslinių tyrimų daliai būtų aiškiai skirtas didesnis dėmesys nei dabar. Tai apima paaiškinimą, kodėl ir programos tikslai, ir numatomi studijų rezultatai, ekspertų grupės nuomone, yra dviprasmiški. Programa turėtų virsti studijomis, kurių tikslas – parengti studentus trečiajai pakopai. Ekspertai mano, kad vaizdo operatoriai įgyja gerą išsilavinimą per ketverius bakalauro studijų programos metus. Jų nuomone, dar dveji metai, skirti įgyti daugiau praktinių įgūdžių, nėra tikrasis šios programos tikslas. Programa turėtų atitikti tikslus ir numatomus studijų rezultatus, kurie tenkintų šiuolaikinio kino kūrimo reikalavimus, taip pat rengtų

profesionalius tyrėjus, kurie ilgainiui taptų kitų panašių programų dėstytojais šalyje ir užsienyje.

Išsamesnio aprašymo ieškokite silpnybių sąrašė, kuris pateiktas kiekvienoje šių vertimo išvadų dalyje.

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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)