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As part of its activity, ELIA has developed a distinct approach towards Quality Assurance and Enhancement, including a methodology tailored for Higher Arts Education Institutions. Over the past six years – through collaboration with the European Thematic Networks *inter}artes* and *artenetEurope* – ELIA has trained quality experts and tested (and evaluated) its methodology of institutional review as well as programme review in a range of different member institutions and across different arts disciplines. Through developing this expertise and establishing its own principles and processes ELIA now offers a service, and professional guidance, in the fields of Qualification Frameworks, Learning Outcomes and competences, and Quality Assurance and Enhancement. This work is now carried out under the name of EQ-arts (Enhancing Quality in the Arts).

Enhancing Quality in the Arts (EQ-arts)

EQ-arts offers a distinctive approach towards Quality Assurance and Enhancement, using a methodology specifically tailored for Higher Arts Education Institutions and which embraces all arts disciplines. It offers a sound evaluation process that draws upon a European qualifications framework, respects the individual vision and national context of institutions while maintaining a clear focus on the quality of the student experience. EQ-arts is represented by a community of trained and highly experienced QA experts who have tested the EQ-arts methodology of institutional review through conducting institutional and subject reviews across Europe over the past six years.

Dates of visits to DAMU:

First visit: March 12th – 14th
Main Visit: May 14th – 16th

Evaluation Team (ET):

Anthony Dean (chair)
John Butler
Anna Daucikova
Carsten Burke Kristensen
Lars Ebert (rapporteur)*

* Sally Mometti acted as assistant rapporteur for the first visit

Theatre Faculty of the Academy of Performing Arts (DAMU), Prague

1. Executive Summary, Commendations and Recommendations

- 1.1 Theatre Faculty (DAMU) of the Academy of Performing Arts (AMU) in Prague is the oldest university level theatre academy in the Czech Republic (formally part of Czechoslovakia). It was established as part of AMU in 1945 by the decree of the Czechoslovak president. The Faculty currently has an overall student cohort of just in excess of 400 full-time equivalent (FTE) students. During a period of rapid quantitative growth in higher education student numbers nationally (2002 – 2009) the Faculty elected to broadly maintain the size of its student cohort at the established level.
- 1.2 DAMU is a comparatively small Faculty in terms of the wider Higher Education sector, though it is comparable, both in terms of the size of its student body and its complement of staff, to other specialised arts faculties. While DAMU prides itself on the ‘university level character of teaching and education’, particularly in regard to the emphasis placed on the common delivery of historical and theoretical studies for students of all disciplines, it operates (in practical terms) along similar lines to other leading European theatre conservatoires. Since it was first established, DAMU has sought to integrate new theatrical trends and has consciously developed a pluralistic educational environment that seeks to reflect this. The Faculty takes the view that the existence of two major study fields (Dramatic Theatre and Alternative Theatre), which mirror each other from alternate perspectives, enriches the learning environment within the Faculty.
- 1.3 DAMU has developed studies in all three levels (or cycles) of HE study – BA, MA and PhD. The educational processes of the Faculty are designed so as to combine the intensity of conservatory-style teaching with a comprehensive in-depth study of theatre. The ET was impressed by the comprehensive range of theatre-related study disciplines the Faculty offers across the three cycles of study (Bachelors, Masters and Doctoral). However, the ET formed the view that the strongly ‘departmentalised’ character of the way in which the Faculty’s academic provision is organised often limited the potential educational benefits that may be expected to derive from such a comprehensive suite of cognate programmes.
- 1.4 Teachers at DAMU are recruited mainly from among seasoned theatre professionals, who demonstrate a commitment to teaching while often also maintaining their own professional practice. Teachers of psycho-physical disciplines, such as movement, voice, singing and speech, are normally full-time teachers who mainly work with students on one-to-one basis. Many subjects are taught by visiting teachers, specialists who ensure that the students are in contact with current practices in the professional field. The platform for final creative works of DAMU students is Studio Theatre DISK and

the management and operation of DISK is modelled closely on that of a professional repertory theatre.

- 1.5 Research and scientific studies form part of all study programs across all of the Faculty's departments. There is a very strong correlation between the research interests of the Faculty – both in terms of traditional academic, as well as practice-based, research – and the educational focus of its various programmes, particularly (but not exclusively) at postgraduate level. The ET formed the view that DAMU had opportunity to establish a more dynamic relationship between its research activities and leading edge professional practices.
- 1.6 The structure of the awards within the Faculty broadly conforms to the expectations of the three cycles of award as set out within the Bologna Agreement. With the exception of the degree in Acting (an integrated Masters of 4 years duration), offered in the Department of Dramatic Theatre, all other BA programmes are of 3 years duration, while Taught Masters programmes vary between 2 and 3 years in duration. The majority of students who successfully complete their undergraduate programme within the Faculty seek to continue on to MA study within DAMU, normally within the same department.
- 1.7 The Faculty (DAMU) is a self-governing division of the University (AMU), its position is defined by the High Education Act. The Head of the Faculty is the Dean, who is elected by the Academic Senate of DAMU. An important element of the self-governing structure of the Faculty is the Artistic Board. The relationship between Academic Senate, the Dean and the Artistic Board is circumscribed in the Higher Education Act and relevant Bylaws (Statutes). The Senior Management Committee is an advisory body to the Dean and also forms a collective executive body to oversee the work of the Faculty and has responsibility for strategic planning, managing and monitoring the process of implementation and the allocation of resources. The Dean has overall responsibility for learning and teaching within the Faculty. A Vice-Dean for Teaching and Learning has general oversight of the effectiveness of learning and teaching processes on a day-to-day basis.
- 1.8 Students across all discipline fields and years of study receive, in addition to theoretical education, a practical education as well. This practical education takes place mainly through the realisation of class projects and graduation projects, but also in projects and performances that take place outside the school. Teaching in the various fields of study is delivered according to the curriculum specification of each individual programme. A study plan describes the requirements that the student must meet to officially complete their studies. Credits are awarded to students for fulfilling the stated requirements for individual subjects. Assessment is undertaken by graded examinations, where the level of knowledge and creativity of a student in a given subject is tested. These examinations can be practical, written, oral, or a combination of

these formats. In order to complete their studies both BA and MA students are required to pass the state exams in front of a commission appointed by the Dean.

- 1.9 The Faculty currently meets the mandatory QA requirements of AMU and those of relevant external bodies (such as the National Accreditation Commission and the Ministry of Education) but it has not devised or implemented a QA system that enables it to critically review and assess the efficacy of its programmes. The Faculty sees the National Accreditation Commission as being the key quality assurance institution in the Czech Republic. The Commission seeks to undertake a comprehensive evaluation of the teaching, scholarly activity, research and other creative activities undertaken by higher education institutions. The ET strongly supports the stated intention of the Dean to establish a robust and effective quality management and enhancement process that will both support the development of learning outcomes and assure the quality of the student experience in meeting them.
- 1.10 The ET came to a view that the Faculty does not place a sufficiently strong emphasis on the gathering and analysis of feedback from students in relation to assessing and enhancing the quality of the learning experiences that it provides. The ET also formed the view that critical reflection on, and analysis of, key management information (such as enrolment, progression and achievement data) was not undertaken by the Faculty on a regular basis. The ET strongly recommends that DAMU identifies and implements a clear set of qualitative and quantitative data to assist it in its quality management and review processes.
- 1.11 The ET learned that the Faculty was very active in terms of its interaction and collaboration with international partners. The Faculty is actively involved in the European LLP/Erasmus program. It currently has Bilateral Agreements with 24 European schools of higher arts education. In addition to the above, the Faculty is engaged in a range of other international projects and has long-established coöperative links with other art schools and universities within the Czech Republic and beyond. Coöperative activity is based mainly around the exchange of teachers and in the realisation of common creative, pedagogical and research projects. In addition to Erasmus exchanges with HE partners.

The Commendations and Recommendations of the Evaluation Team

- 1.12 The Evaluation Team (ET) recognises DAMU as a leading centre for European theatre training. Through the process of two visits to the Faculty, meetings with staff, current students, graduates and representative employers and through reading documentation provided, was able to identify the following examples of good practice.

1.13 The Faculty is particularly commended for:

- i. the comprehensive range of theatre-related study disciplines offered across the three cycles of study (Bachelors, Masters and Doctoral) [*paragraph 2.16 refers*]
- ii. the high level of tutorial contact and careful attention given to the individual needs of students and the attendant focus on their development as 'theatre artists' rather than simply employable theatre professionals [*paragraph 4.7 refers*]
- iii. the high quality of the academic and artistic expertise among the cohort of teaching staff within the Faculty and the due consideration given to the balance between progressive generations [*paragraph 4.11 refers*]
- iv. the Faculty's engagement with both established and emergent theatre forms as vehicles for student learning through, for example, [*paragraph 4.7 refers*]
 - a. the repertory theatre model employed as a dynamic and professionally relevant means of focusing and enhancing student learning across a range of disciplines
 - b. the way in which new performance-making processes and entrepreneurial approaches to theatre practice are embedded into curricula
- v. the use made of the DISK theatre as an interface with the public sphere, including the DISK_use programme of structured post-production discussions which provide a shared space for discussion and debate between students, staff and a wider public audience [*paragraph 8.5 refers*]
- vi. the publication of the magazine HYBRIS as a professionally relevant outlet for the students of the Theory and Criticism Department [*paragraph 4.6 refers*]
- vii. the aftercare provided to graduates through enabling them to continue to access advice and guidance from teaching staff and attend practical sessions and master-classes as part of their continued professional development [*paragraph 8.2 refers*]
- viii. the good quality of the selection process, supervision of and support for doctoral students and the emphasis placed on PhD study being closely related to artistic practice [*paragraph 2.15 refers*]
- ix. the imaginative international collaborations fostered across the Faculty for the benefit of both staff and students, such as the ongoing collaboration with the Moscow Art Theatre School (School-Studio MCHAT) [*paragraph*

2.26 refers]

- x. the broad interface that the various departments and individual staff develop and maintain with professional theatre practice, including through the agency of their own continuing artistic and professional practices [paragraph 7.6 refers]
- xi. the articulate, insightful and responsible 'voice' of the students (and graduates) that the evaluation team met during its visits to the Faculty and the high level of engagement with their studies that they evidenced [paragraph 6.6 refers]

Recommendations

1.14 The Evaluation Team (ET) applauds and endorses the stated intention of the Dean that the Faculty adopt a pro-active approach to meeting the requirement of the National Accreditation Commission that all higher education programmes develop and publish learning outcomes. The intention of the Dean, through this action, being to secure and celebrate the distinctive philosophy and aims of DAMU, enabling it to maintain and enhance its position as a leading centre for European theatre training in a challenging environment of economic change.

1.15 The ET also strongly supports the intention of the Dean to establish a robust and effective quality management and enhancement process that will both support the development of learning outcomes and assure the quality of the student experience in meeting them. The ET also stresses that, in adopting formal quality processes, the Faculty places emphasis on the further enhancement of the student learning experience.

1.16 In light of the above objectives the ET asks the Faculty to take particular note of the following recommendations:

- i. The ET through reading the documentation provided and through discussion with staff, students and external stakeholders, believe there is a need for the Faculty to produce a clear vision and mission statement that fully articulates the distinctive qualities and aims of its provision. This should address its academic, cultural, social and economic impact in regional, national and international contexts
- ii. In order for the Faculty to realise its full potential, the ET believes that the management committee should demonstrate strong leadership across the Faculty to improve communication and co-operation between departments and students, thereby overcoming its overly departmentalised structure (to become more than the sum of its parts). This also applies at the level of the Academy [paragraph 216 refers]

- iii. Clarify and strengthen the operational structure across the Faculty and establish clearer terms of reference for the management team and other senior operational committees [*paragraph 3.15 refers*]
- iv. The Senior Management Committee to undertake training in approaches to quality management (so as to support the establishment a quality management and enhancement system) [*paragraph 6.11 refers*]*
- v. Establishment of an effective quality management policy and operational system. The ET supports the Deans view that the Faculty will be best served through adopting a simple and effective, non-bureaucratic yet robust structure [*paragraph 6.11 refers*]*
- vi. Identify and implement clear qualitative and quantitative data to be used in quality management and review processes [*paragraph 6.7 refers*]*
- vii. To ensure currency within the curricula the Faculty needs to achieve an effective balance between new developments in, and traditional approaches to, theatre study and should be maintained as a 'live' issue through ongoing discussion between staff, students and external stakeholders (graduates, employers and cultural agencies) [*paragraph 4.10 refers*]
- viii. To engage more formally in gathering the views of key stakeholders (employers, professional bodies, graduates) to inform the quality management process and curriculum development, and to contribute to the mission and aims of the Faculty [*paragraph 4.10 refers*]
- ix. The Faculty engages all key stakeholders (teachers, students, employers and graduates) at the earliest possible opportunity in producing learning outcomes to secure the distinctive philosophy of DAMU and meet the requirements of the Accreditation Commission [*paragraph 7.6 refers*]*
- x. Establish a staff development programme to support the development and implementation of new strategies in learning and teaching including learning outcomes and associated assessment criteria [*paragraph 4.10 refers*]*
- xi. Establish effective formal ways of harnessing the student voice in relation to ongoing quality management and curriculum development processes [*paragraph 6.11 refers*]*
- xii. Achieve transparency and comparability of standards across departments for all three levels (Bachelors, Masters and Doctorate) through learning outcomes and related assessment criteria [*paragraph 4.14 refers*]*
- xiii. To ensure that for each year of each award there is an incremental

progression of level learning outcomes (study objectives?) and related assessment criteria [*paragraph 5.2 refers*]

- xiv. Foster a more dynamic collaboration between the research and practice-based activities of the institution and the related fields of professional practice in order to mutually stimulate new pedagogical practices within the Faculty and promote innovative professional practices [*paragraph 2.18 refers*]
- xv. The ET, while recognising the excellence of artistic practice and theoretical understanding embodied within the staff cohort, encourages the Faculty to ensure that the effective balance of, and significance between, theory and practice in the curriculum is maintained as a live issue [*paragraph 2.20 refers*]

1.17 This EQ-arts Evaluation process is designed to be developmental and supportive to the Faculty. However the ET would wish to point out that under ENQA approved accreditation methodologies that are current across the European Higher Education sector a number of the recommendations above (marked with a *) would normally be expressed as conditions rather than recommendations. The ET hopes that the Faculty will take particular note of these items and prioritise them accordingly.

Theatre Faculty of the Academy of Performing Arts (DAMU), Prague

Main Evaluation Report

2. About DAMU: A Brief History, its Academic Context and the General Aims of the Faculty

2.1 Theatre Faculty of the Academy of Performing Arts in Prague is the oldest university level theatre school in Czech Republic (former Czechoslovakia). It was established as part of Academy of Performing Arts in 1945 by the decree of the Czechoslovak president. The school was founded by a small group of eminent theatre artists who united brought to bear their experiences from the avant-garde theatre movement and pedagogical talent to found its first training programmes. Since it was first established the Theatre Faculty has sought to integrate new theatrical trends and has consciously developed a pluralistic educational environment that seeks to reflect this. The various departments within the Faculty seek to draw in leading practitioners from the field of Czech theatre to teach across a variety of fields – acting, directing, dramaturgy and drama theory, scenography and theatre management to enrich the learning experience. At the time of the Evaluation visit, the Faculty had an overall student cohort of just in excess of 400 fte students.

2.2 The Faculty (DAMU) perceives itself as the leading university-level theatre school with the longest tradition and most established position in the education and training of theatre artists in the Czech Republic. It regards the following indicative factors as the basis of this view:

- the success achieved by its alumni as theatre and film actors, directors, designers and playwrights working at a high professional level;
- the asymmetrical nature of its international mobility partnerships work, which evidences more incoming than outgoing students and teachers;
- the high demand from Slovak students who apply to continue their MA studies in Prague.

- 2.3 The Faculty views the Theatre Faculty of Janacek's Academy (JAMU) in Brno as its only direct competitor institution within the Czech Republic. The number of students studying cognate subjects at JAMU has grown significantly in recent years, partly in response to a national policy to increase the number of students studying at HE level and also through access to European funds (which were not available to institutions based in Prague). Both faculties cooperate through a friendly partnership and senior teachers and administrators from each institution sit on the Artistic Boards of the peer faculty and contribute to the process of staff habilitation.
- 2.4 The Faculty undertook a period of extensive development in the 1990's and over the subsequent 10-year period it has broadly maintained a consistent number of students. During a period of rapid quantitative growth of student numbers in higher education nationally (2002 – 2009) the Faculty elected to broadly maintain the size of its student cohort at the established level, the consequence of this decision – made in order to conserve the system of intensive training, a relatively high teacher/student ratio and, in some subjects, one-to-one tuition – had the effect of reducing the overall budget of the institution.
- 2.5 DAMU has developed studies in all three levels (or cycles) of HE study – BA, MA and PhD. The educational processes of the Faculty are designed so as to combine the intensity of conservatory-style teaching with a comprehensive in-depth study of theatre. The study process is largely practice-based and is modelled on the concept of creative teams (for example students of acting in the Department of Dramatic Theatre form creative production teams with directors and dramaturgs who are one year ahead and later with scenography students, these teams continue working together until their final year of study). The formal teaching of theory and the history of theatre is provided centrally by Department of Theory and Criticism.
- 2.6 Teachers at DAMU are recruited mainly from among seasoned theatre professionals, who demonstrate a commitment to teaching while often also maintaining their own professional practice. The Faculty view this as an important means by which it maintains close contact with the professional field. Teachers of psycho-physical disciplines, such as movement, voice, singing and speech, are normally full-time teachers who mainly work with students on one-to-one basis. Many subjects are taught by visiting teachers, specialists who ensure that the students are in contact with current practices in the professional field. The final outcomes of all creative subjects are showcased at the end of each semester and are opened to the critical scrutiny to panels of teachers and fellow students. These showcases are seen as the equivalent to examinations in creative subjects. The results are thereafter subject to evaluation discussions, where both students' performances and teaching methodologies are discussed. These discussions are either open to students or limited to teachers of the department and management (depending on the individual policy of the department).

- 2.7 The platform for final creative works of DAMU students is Studio Theatre DISK (seating 130). The management and operation of DISK is modelled on that of a professional repertory theatre. Eight to ten full-scale productions are produced per year and these are usually directed by students of directing in their graduating year (or, alternatively, by professional directors, usually alumni returning with some experience from professional theatres) and performed by students of acting in their final year. This process is modelled as closely as possible on the conditions that DAMU adjudge to prevail in professional theatres. The Faculty take the view that the existence of two major (core) study fields (that of Dramatic Theatre and Alternative Theatre), which mirror each other from alternate perspectives, promotes a sound competition which thereby enriches the learning environment in the Faculty.
- 2.8 DAMU is a comparatively small Faculty in terms of the wider Higher Education sector, though it is comparable, both in terms of the size of its student body and its complement of staff, to other specialised arts faculties. While DAMU prides itself on the *'university level character of teaching and education'*¹, particularly in regard to the emphasis placed on the common delivery of historical and theoretical studies for students of all disciplines, it operates (in practical terms) along similar lines to other leading European theatre conservatoires. With a staff/student ratio of just over 1:4, there is a close relationship between teaching staff and students which tends to promote (and often privilege) the use of informal approaches to processes (including QA processes) and protocols within the Faculty rather than more formal structures. A member of the Faculty's Artistic Board commented during the Evaluation Visit² – in relation to collaboration between the various departments of DAMU – that it was *'organic and not organised'*. In the view of the ET, this statement is broadly true of the way in which the Faculty works across the range of its activities. While the ET fully recognise the benefits, to both staff and students, of an appropriate degree of informality in the day-to-day business of the Faculty, the ET believes that this is most effectively utilised when it is underpinned by a sound (even if of a 'light-touch' nature) framework of formal processes and protocols.

Theatre Faculty Structure and Focus of the Constituent Departments

- 2.9 The structure of the Faculty has developed in a way intended to reflect the way that Czech theatre has evolved over the last 60 years and it seeks to reflect the current demands of the employment market in the field of professional theatre. The programmes of study that the Faculty offers are grouped into seven departments:

— Department of Dramatic Theatre

¹ DAMU Self-Evaluation Document, page 8, paragraph 1.3

² Meeting of the ET with members of the Artistic Board, Tuesday 13th March, 10.30-11.15am

- Department of Alternative and Puppet Theatre
- Department of Stage Design
- Department of Arts Management
- Department of Drama in Education
- Department of Authorial Creation
- Department of Theory and Criticism

The Faculty contains two (comparatively) large departments, the Department of Dramatic Theatre and the Department of Alternative and Puppet Theatre that, between them, account for approximately 50% of its overall student cohort. The distinctive and pluralistic approaches of these two departments is viewed by the Faculty as broadly reflecting the diversity of contemporary theatre practice in the Czech Republic.

- 2.10 The **Department of Dramatic Theatre** aims to prepare students for entry to the professional repertory theatre system in the Czech Republic. Its approach is primarily concerned with the interpretation of classical, modern and contemporary texts in the fields of acting, directing, dramaturgy and scenography. The pedagogic philosophy of the Department of Dramatic Theatre seeks to maintain and revive the continuity of Czech dramatic theatre on the basis of the interpretation of drama as a distinctive literary genre which forms a starting point for the creation of living and dynamic stage images and views the model of a small professional repertory theatre as a blueprint for collaboration between students of different disciplines (actors, directors, dramaturgs and scenographers). Graduates are seen as being eminently suited to employment in the network of subsidised theatres in Prague (and the regions) while, additionally, graduate playwrights may find work in the media and actors in the film and TV industries. The Department offers an MA Acting (4 years), BA Directing-Dramaturgy (3 years), an MA Directing (2 years) and an MA Dramaturgy (2 years)
- 2.11 The **Department of Alternative and Puppet Theatre** feeds upon the Czech Republic's established tradition in puppetry but seeks to broaden its approach to include distinctively stylized theatre and a contemporary understanding of the scenic arts, theatrical performativity and para-theatrical events, etc. The Department of Puppet Theatre has grown significantly over the past 20 years and its transformation into the Department of Alternative and Puppet theatre with the main focus on the alternative aspect is highly distinctive, reflecting the similar growth of the independent theatre sector post-1989. The pedagogic approach of the Department of Alternative and Puppet Theatre is characterized by the fostering of close collaboration between students of acting, directing and scenography. A subsection of the Department is devoted to scenography – the Division of Alternative Stage Design. Graduates of the Department of Alternative and Puppet Theatre are encouraged to emerge as theatre-makers with a distinctive approach to creating ensemble work and/or the entrepreneurial skills to establish new theatre groups. At the time of the Evaluation visit, a new 3 years BA programme of site-specific performance was

being piloted. The Department offers an MA Acting (4 years), BA Directing-Dramaturgy (3 years), BA Scenography (3 years), MA Directing (2 years), MA Dramaturgy (2 years) and MA Scenography (2 years).

2.12 In addition to the two departments outlined above, which between them account for approximately 50% of the Faculty's student body, there are a further five departments:

- The **Department of Stage Design** draws on the rich tradition of Czech scenography and seeks to nurture students' self-reliance and professionalism, preparing them to work not only in theatres, but also in the media and film industries. The Department is successful in attracting international students, a number of which choose to study on the MA Scenography programme (which is taught in English). Study programmes offered are BA Stage Design (3 years) and a suite of three MA Stage Design programmes with different specialisms (2/3 years)
- The **Department of Authorial Creation and Pedagogy** offers an alternative, psychosomatically-oriented conception of the study of dramatic culture and creation. Practical and theoretical studies focus on finding and deepening the authorial approach to studies, the ability to communicate creatively and the ability to reflect on practice. Study programmes offered are BA Acting ACP (3 years) and MA Acting ACP (3 years)
- The **Department of Theory and Criticism** offers students opportunity to acquire theoretical knowledge and skills, enriched by creative experience, to promote a deep theoretical and critical insight and the ability to participate in, and reflect critically upon, the process of creating theatrical works and ensuring the conditions for their use in various professions. Graduates normally find positions in professions connected with theatre creation (such as dramaturgy etc.), in theatre criticism, media, cultural policy institutions, in editorial or agency work, etc. The Department also provides the teaching of the theoretical and historical foundations of all fields of study at DAMU. Study programmes offered are BA Theory & Criticism (3 years) and MA Theory & Criticism (2 years).
- The **Department of Arts Management** seeks to provide students with the knowledge and skill needed to work of as (for example) producers, marketing specialists, managers of cultural institutions or independent producers of arts projects. Studies focus on the theory of managing projects and institutions, communications, economics, law and theatrical technology, with an emphasis on application in arts operations and business. Study programmes offered are BA Production (3 years) and MA Production (2 years).
- The **Department of Drama in Education** seeks to prepare students to work

in all areas of drama education - especially school (internal) drama education, theatre played by children and youth theatre, children's recitation and theatre-in-education. During their studies, students are introduced to various types and directions of dramatic education, theatrical disciplines, literature, pedagogy and psychology. Study programmes offered are BA Drama Education and a suite of three MA Drama Education (2/3 years) programmes.

2.13 In addition to its constituent academic departments, listed above, the Faculty also comprises two further units (laboratories), through which teaching in specific skills are delivered on a cross-faculty basis:

- The **Vocal and Speech Training Laboratory** offers students of MA Acting in the departments of Dramatic Theatre and Alternative and Puppet Theatre instruction in techniques of spoken expression, stage speech, singing, recitation, radio acting, melodrama, dubbing and theory of stage speech.
- The **Movement Training Laboratory** offers instruction and training in movement disciplines to students in the departments of Dramatic Theatre and Alternative and Puppet Theatre. The instruction programme is based on four basic movement subjects: training, dance, movement on stage, acrobatics. Instruction at the Movement Training Laboratory also includes elective subjects, such as fencing, step, flamenco, etc.

Research and Doctoral Studies

2.14 Research and scientific studies form part of all study programmes across all of the Faculty's departments. Over the last 10 years, the Faculty has introduced Doctoral studies in four areas: Stage Creation and the Theory of Stage Creation; Theory and Practice of Theatre Creation, Alternative and Puppet Art and its Theory and Authorial Acting and the Theory of Authorial Creation and Pedagogy. The ET was impressed with the way that the Faculty fostered doctoral study in a way that was closely aligned with artistic practice.

2.15 Through its discussions with both staff and doctoral students during the Evaluation Visit and through reading the documentation provided by DAMU, the ET formed the impression that the Faculty maintained a research environment that was highly supportive of doctoral level study. Selection procedures, induction processes and supervisory arrangements appear to work effectively and students reported positively on their experience of these. Doctoral students are given opportunities to develop their pedagogic skills through informal and formal teaching opportunities at undergraduate level, they are invited to fully participate in the activities of the DAMU Research Centres and they are encouraged to share their research through seminars that are open to all staff, other research students and the public. In addition, Doctoral students are encouraged to present papers at national and international conferences and symposia, and also have opportunity to publish

articles relating to their research in DISK Magazine³. Overall, the ET was impressed with the good quality of the selection process, supervision of, and support for, doctoral students within the Faculty and the emphasis that it placed on Doctoral study being closely related to the artistic practices which were central to the educational concerns of DAMU.

2.16 The ET viewed the comprehensive range of theatre-related study disciplines that the Faculty offers across the three cycles of study (Bachelors, Masters and Doctoral) as impressive. However, during its meetings with current students, graduates and staff the ET formed the view that the strongly 'departmentalised' character of the Faculty's academic provision often limited the potential educational benefits that it could reasonably expect to derive from such a comprehensive suite of cognate programmes. In order for DAMU to realise its full potential, the ET believes that the Faculty's Senior Management Committee (which includes the Heads of Department) needs to demonstrate strong leadership across the Faculty, to improve the communication and co-operation between departments, thereby transcending its overly departmentalised structure (to become more than the sum of its parts). In the view of the ET, this could equally well apply at the level of the Academy (AMU), to ensure that the potential for co-operation and collaboration between its three faculties can be more fully and imaginatively exploited to the benefit of student learning.

2.17 Research within the Faculty is focussed predominantly across three research centres:

- The Institute for Dramatic and Scenic Creation – which explores three thematic areas; theatre language, scenology and forms and methods of acting;
- Institute for the Research and Study of Authorial Acting – which takes a psychosomatic oriented approach to the study of dramatic creation and culture;
- Research Division of the Department of Alternative and Puppet Theatre – which explores the interaction of individual components of stage works in the area of puppet and alternative theatre.

2.18 The ET was impressed by the commitment to research that was evidenced by many of the members of the Faculty staff whom they met with during the course of the Evaluation Visit. There is a very strong correlation between the research interests of the Faculty – both in terms of traditional academic as well as practice-based research – and the educational focus of its various programmes, particularly (but not exclusively) at postgraduate level. While the ET could clearly appreciate the strong link that exists between teaching and research, and the way that this informed curriculum content, the ET considered that there was also opportunity for DAMU to foster a more

³ a refereed journal with an international editorial board that is published by DAMU

dynamic collaboration between the research and practice-based activities of the institution and the related fields of professional practice. Thereby, enabling the Faculty to develop its role as a 'laboratory' that is able to stimulate new pedagogical approaches while also promoting innovative practices in the professional field.

General educational aims

2.19 The stated general educational aims of the Faculty are:

- preparing theatre professionals in traditional theatre professions: acting, directing; dramaturgy, scenography, theatre management;
- educating creative personalities capable not only of filling the existing job opportunities but creating resourcefully their own opportunities in artistic theatre (both the subsidised sector and commercial theatre), arts journalism; wide range of applied theatre, media and theatre management positions;
- compared to conservatory style education the Theatre Faculty stresses the university level character of teaching and education so that education in theatre history and theatre studies is provided to all its students through the system of common lectures and specialized seminars;
- students combining exceptional creativity with the academic ability have the possibility to enhance their qualification through the studies in four PhD programmes.

2.20 In its meetings with both current students and graduates, the ET heard a variety of views expressed regarding the efficacy of the balance between practical and theoretical study from the perspective of different study disciplines and programmes. While the ET recognises the excellence of artistic practice and theoretical understanding embodied within the staff cohort, it also encourages the Faculty to ensure that the effective balance of, and significance between, theory and practice in the curriculum is maintained as a live issue.

Structure of the Faculty's Awards (Bologna)

2.21 The structure of the awards within the Faculty broadly conforms to the expectations of the three cycles of award as set out within the Bologna Declaration and each of DAMU's constituent departments offer study programmes at the level of each cycle (BA, MA and Doctoral studies). The ET were given to understand through discussion with Faculty staff, that broadly speaking, study at BA level is viewed as developing in the student a level of professional competence and a sound understanding of the history and theory of theatre. Study at MA level is seen as being much more focussed on developing the individual artistic 'personality' of the student. At Doctoral level, students are expected to be able to shape their own creative projects and

areas of research. At the time of the Evaluation Visit, the Faculty, as part of AMU, was in the process of preparing for the implementation of European Credit Transfer System (ECTS) Label, the ECTS diploma supplement label having already been achieved. An average student workload of 30 ECTS credits per semester has also been implemented.

- 2.22 With the exception of the degree in Acting (an integrated Masters of 4 years duration), offered in the Department of Dramatic Theatre, all other BA programmes are of 3 years duration, while Taught Masters programmes vary between 2 and 3 years in duration. The ET were informed by Faculty staff that the field of professional employment within the Czech Republic had proved unwilling to accept the three-year BA as a satisfactory qualification for graduate entry into professional practice and, in light of this, the Faculty had elected to adopt the form of an integrated MA for this specific programme. The ET learned that approximately 80% of students who complete their BA studies within the Faculty elect to continue on to corresponding MA programmes at DAMU.
- 2.23 In its meeting with the Rector of AMU⁴, the ET was given to understand that AMU had some on-going concerns regarding the delineation between the BA and MA levels within DAMU. In particular, in relation to the efficacy of the BA as a terminal award when, for example, a students did not elect (or were unable) to progress on to the corresponding MA programme within the Faculty. In its subsequent discussions with members of the DAMU Senior Management Committee⁵, the ET gathered the impression that such delineation between these study levels and the clarity with which these distinctions were articulated varied significantly between different departments. This is a matter that the Faculty needs to address in relation to the institution as a whole. In the view of the ET, the national requirement to develop learning outcomes should be harnessed by the Faculty as a means of delineating more clearly the respective requirements of the BA and MA, as well as between the requirements of each year.

International activities

- 2.24 The ET learned that the Faculty was very active in terms of its interaction and collaboration with international partners. These activities fall into four broad categories:
- Visiting professors, teachers or practising artists – each department invites international specialists according to its particular needs and interests, to offer master-classes, direct final productions or provide niche teaching or instruction of a specialised nature. The Faculty also encourages lectures by specialists who can usefully address its whole student body;

⁴ Meeting with the Head of Institution, Monday 12th March, 13.30-14.00pm

⁵ Meeting with Senior Management Committee (without the Dean) Tuesday 15th May, 9.30-10.20am

- Staff mobility – the Faculty facilitates international visits by its teaching staff for the purpose of studying, undertaking research or teaching at partner institutions across Europe and beyond, or to participate in international conferences and workshops;
- Creative projects or workshops with international partner institutions – the Faculty co-organises joint student activity with students of partner institutions, these are either undertaken within the framework of the DAMU curriculum or on an informal basis. Such activities are designed to enable students to improve their self-management and also enable them to compare themselves with their international peers, work under the supervision of internationally acclaimed teachers, and gain a wider appreciation of the professional field of theatre practice on an international level.
- Participation in international festivals and study visits – where students show final performances at international theatre school festivals or to act as theatre critics and groups of students travelling abroad in order to study or research, visiting international galleries, museums or materials banks

2.25 The Faculty is actively involved in the European LLP/Erasmus programme. It currently has Bilateral Agreements with 24 European schools of higher arts education. In 2010/11, 19 outgoing students and 18 incoming students participated in this scheme as well as 8 incoming teachers. These activities are financed through a developmental programme that has two strands. The first is focussed on the official activities of departments, including common travel, international workshops, master classes of international specialists, participation in festivals. The second strand is focussed on the individual activities of students who seek to study at international institutions of their choice (the Free Movers system). Both strands of this activity are funded on a competitive basis and a committee chooses the specific projects and/or students to be supported.

Involvement international/European projects

2.26 In addition to the above, the Faculty is engaged in a range of other international projects. These include the *Art of Dialogue* (a series of workshops organised by Akt-zent, the research centre of ITI's educational committee TECOM, financed by an EU grant) and the *Capitalisation of Learning Outcomes in Europe's Live Performing Arts* (involving teachers of arts management from European theatre schools, funded by the EU's Leonardo da Vinci programme). Through the process of the Evaluation Visit, the ET learned of many further examples of international collaborations that clearly had the potential to enrich the student experience while also providing opportunity for pedagogic development and the contextualising of research interests in an international arena. The ET commend DAMU for the imaginative international collaborations that are fostered across the Faculty for the benefit of both staff and students, such as, for example, the on-going collaboration with the Moscow Art Theatre

School (School-Studio MCHAT) that is managed by the Department of Dramatic Theatre.

International Students

2.27 The Faculty recruits international students to all its regular study programmes, provided that they meet the requirements of the standard entrance examination and demonstrate an appropriate level of fluency in Czech by passing a Czech language examination. International students may request to study within some departments within the Faculty for a short period of time (internship) subject to the payment of a tuition fee. This is arranged through the International Office, who help to establish contact with the chosen department, or the chosen teacher with whom the applicant is seeking to study. Applicants can be accepted either on their portfolio, or they may be asked to pass an entrance exam. Students attending on this basis cannot receive a diploma from DAMU, only a certificate of attendance.

3. Governance, Academic Management and Committee Structures of DAMU

Governance

3.1 Universities in Czech Republic are self-governing institutions. The regulations framing this self-government and management structure are defined by a Higher Education Act (Act NO. 111/1998). The Theatre Faculty (DAMU) is part of the Academy of Performing Arts (AMU), a specialised institution that provides university-level education in Theatre (DAMU), Film and Television (FAMU), Music and Dance (HAMU). The Head and legal representative of the University is the Rector. This is an elected post that can be held for a maximum of two consecutive terms of 4 years. The Rector of AMU is elected by the Senate of AMU, an elected body of 15 representatives (5 members being drawn from each Faculty). The operation and activities of AMU is further regulated by its Statutes, its Attendance and Examination Regulations, and a range of further other internal rules and regulations.

3.2 The Faculty (DAMU) is a self-governing division of the University (AMU), its position is also defined by the High Education Act. The Head of the Faculty is the Dean. The Dean of Faculty is elected by the Senate of DAMU, an elected body of 13 representatives draw from within the Faculty (8 teachers, 5 students). In this way, the governance of the Faculty broadly mirrors that of the University. An important element of the self-governing structure of the Faculty is the Artistic Board. This is a key deliberative body, particularly in regard to academic matters (such as career regulations, accreditation, all scientific and artistic matters). The relationship between Academic Senate, the Dean and the Artistic Board is circumscribed in the Higher Education Act and relevant Bylaws (Statutes).

3.3 DAMU recognises the AMU Annual Report and the AMU Strategic Plan as the

key strategic documents. These documents have a standardised structure specified by Ministry of Education. The AMU Strategic Plan is governed by the priorities set out in the national Strategic plan for Higher Education Institutions 2011-2015. Each year an annual operating statement outlining how AMU intends to meet the priorities of the Strategic Plan is submitted to the Ministry. DAMU, as well as the other two faculties (FAMU and HAMU) contribute to this document. As part of this strategic planning process the Faculty is required to undertake a SWOT analysis of its current position in terms of both challenges and strategic opportunities.

- 3.4 The current Dean was re-elected in December 2010 (for a second term of 4 years) on the basis of his proposed strategic project (plan) for the term 2011 to 2014. In this plan, he sets out the strategic priorities of DAMU supported by a SWOT analysis of the Faculty. The ET was provided with a translation of the key section of the Dean's Plan (an updated version of the SWOT analysis was included within the SED). Within the Project plan, the Dean sets out his vision of DAMU as pluralistic and multidisciplinary Faculty that is reflective of the contemporary and emergent landscape of professional theatre practice. He emphasises the importance of ensuring a high level of employability of DAMU graduates, in terms of the skills and knowledge that they possess but also in relation to the broad (and growing) range of employment opportunities available across the creative industries. He recognises the increasing opportunities to connect the academic departments more closely with their respective professional fields of practice through shared projects and other joint activities. He also recognises the need to sensibly revise the curricula within the Faculty to ensure that they are efficiently organised in order to meet current and future funding challenges, as well as the need for the Faculty to adopt a pro-active approach in meeting the requirement of the National Accreditation Commission that all higher education programmes develop and publish learning outcomes. The intention, through this action, being to secure and celebrate the distinctive philosophy and aims of DAMU, enabling it to maintain and enhance its position as a leading centre for European theatre training in a challenging environment of economic change.
- 3.5 The ET learned that AMU, along with all other university-level institutions in the Czech Republic, was required by the National Accreditation Commission to develop and publish learning outcomes for each of its programmes of study. At the time of the Evaluation Visit, this process was at a very early stage but a number of senior staff, including the Dean, had attended a staff development session aimed at supporting the Faculty in this task. In its meetings with the Dean, the ET heard of his intention to ensure that DAMU utilised this opportunity to capture the distinctive nature of its provision. The ET strongly endorses the stated intention of the Dean that the Faculty adopt a pro-active approach to meeting the requirement of the National Accreditation Commission with regard to the development and publishing of learning outcomes and that, through this action, to be able to secure and celebrate the distinctive philosophy and aims of DAMU, enabling it to maintain and enhance

its position as a leading centre for European theatre training in a challenging environment of economic change.

Faculty Management Structure

- 3.6 The **Dean of Faculty** is elected for a term of 4 years, which can be repeated only once in immediate succession, this position is regulated by the Higher Education Act. The Dean has overall responsibility for the quality of the teaching and learning experience offered by the Faculty. They act as Chair to both the Senior Management Board and the Artistic Board of DAMU. The **Vice-Dean for the International Agenda** has oversight of all the international activities of the Faculty, including international evaluation process, and acts as the Chair of the International Mobility Committee. The **Vice-Dean for Study & Art Agenda** acts as Chair to the Disciplinary Committee, Fellowships and Bursary Committee and the Theatre Studio Board. The **Vice-Dean for Research & Pedagogical Agenda** oversees the coördination of the Faculty's research activities and acts as Chair of the Research Committee. The **Bursar** has oversight of administration, finance and the operation of the buildings, and plays a key role in preparing the allocation of budgets and in processing all finance operations of the Faculty.
- 3.7 Executive meetings are held between Dean, the Vice-Deans, Bursar and the General Manager of Studio Theatre Disk, focusing on the specific agendas of the Vice-Deans' and/or the Bursar. The agenda of each of the Vice-Deans is specified in the Statutes of DAMU. These meetings are usually held 4 times a year.
- 3.8 The **Senior Management Committee** is an advisory body to the Dean and also forms a collective executive body to oversee the work of the Faculty. The Committee has responsibility for strategic planning, managing and monitoring the process of implementation and the allocation of resources. The Committee meets once a month (10 times a year) to deal with the most urgent business and pressing problems. The members of the Senior Management Committee are the Vice-Deans, Bursar, Heads of Department and Laboratories and the General Manager of Studio Theatre Disk. The presence of the Heads of Department is intended to ensure coherence and alignment between Faculty's academic portfolio and the trajectory of institutional strategy.
- 3.9 The academic **Departments** are self-managing units established for the assurance of the teaching process and the guarantee of its quality. The post of **Head of Department (HoD)** is specified in Statutes of DAMU. The Head of Department is responsible for the organisation of teaching, including the operation of the entrance examinations, all final examinations and most other forms of assessment and evaluation that take place. They are selected on the basis of their proposed plan (project) for the Department through an open competition. Every three years they defend their position. The selection of Heads of Department is the means by which the Dean of Faculty can steer the

direction of each Department (and the conception of its teaching). If major problems arise the Dean has the authority to remove a HoD from office. The position of a Head of Department is described in the DAMU Bylaws.

- 3.10 The **Theatre Studio Committee** meets four times a year to schedule and coordinate the range of productions that take place in Theatre Studio DISK and help to solve any problems that emerge through the implementation of the agreed schedule of productions and performances.
- 3.11 The **School Festival Committee** meets three times a year to survey the preparatory works being produced by the students for inclusion in the ZLOMVAZ festival, the committee coordinates the collaboration between the various departments and the team of organising the Festival

Faculty Committee Structure

- 3.12 The terms of reference and membership of the **Academic Senate** is defined within the Higher Education Act. The Academic Senate of DAMU is an elected body of 8 teachers and 5 students. The Chair is elected from within the academic staff members of Senate with one Vice-Chair elected from within the student membership. The most important role of the Academic Senate is the election of the Dean and the approving of the Faculty budget each year.
- 3.13 The remit of the **Artistic Board** of the Faculty is defined within the Higher Education Act. The Artistic Board has a crucial role in staff development and career progression. Two thirds of the Artistic Board membership is drawn from within the Faculty and one third is comprised of teachers from other cognate schools and experts from the related fields of professional practice. There is no student representation on the Artistic board.
- 3.14 There are a range of further Boards and Committees that oversee various aspects of the operation and activities of the Faculty, its constituent Departments and (in some cases) individual Programmes. In the majority of cases, the terms of reference and/or membership of these bodies are proscribed within the Higher Education Act or AMU regulations. These bodies include:
- The **Boards for Doctoral Studies** are responsible for coordinating the Doctoral studies of a specific study programme;
 - The **Faculty Research Committee** coördinates the research grants and fellowships for PhD Students to promote their research activities (meets twice a year);
 - The **Committee for International Mobility** allocates money to international projects proposed by departments (institutional projects such as participation of school performances at various theatre festival, master-classes of international teachers and artists, educational and research trips of DAMU teachers abroad, etc.) and students (individual projects such as study

and research stays abroad – Free Movers), the Committee meets twice a year;

- The **Library Committee** that decides about the renewal of library stocks and resources, the withdrawal of books which are rarely used or outdated and about investing in costly acquisitions (meets according to actual needs of the library);
- The **Examination Boards** for final examinations, the membership of these boards are comprised of teachers from DAMU and experts from the related field of professional practice (subject to the approval of the Artistic Board). The composition of the Examination Boards for individual programmes is approved by Dean.

3.15 From its reading of the SED, scrutiny of further documentation and through meeting with a range of staff, the ET formed the view that the deliberative and executive functions within the management and committee structures were not always clearly defined or delineated, thereby, reducing the operational effectiveness and capability of the Faculty. The ET strongly recommend that DAMU urgently seeks to clarify and strengthen the operational structure across the Faculty, establishing clearer terms of reference for the management team and other senior operational committees.

4. The Institutional Approach to Learning and Teaching

4.1 The Dean has overall responsibility for learning and teaching within the Faculty. A Vice-Dean for Teaching and Learning has general oversight of the effectiveness of learning and teaching processes on a day-to-day basis. However, the pedagogical approach to learning and teaching differs from department to department and across fields of study. During the first two years of study at undergraduate level, students go through a common introduction to the theory and history of theatre, which is developed further through the means of specialised subjects within individual study programmes.

4.2 In the Department of Alternative & Puppet Theatre and Department of Dramatic Theatre there is a strong focus is on learning through work within the context of creative teams, as modelled on the processes of professional theatre practice. The pedagogues leading a specific class of students act as the heads of two theatre companies made up of fourth-year acting students of the Department of Dramatic Theatre and the Department of Alternative and Puppet Theatre. The public productions that are produced make up a season of 8 to 9 shows in Studio Theatre DISK. The direction of these productions is undertaken either by students of directing from those two departments, by the pedagogues leading a class or by external professionals. The design for these productions are undertaken by the students of DAMU's two scenographic departments and each production project is organised and managed by a team of two or three students from the Department of Arts Management.

4.3 In the first year usually students have to acquire basic stage experience

regardless whether they are studying scenography, directing and dramaturgy or acting, in addition to learning within their specialised subjects. Students become more specialised in the second year. Students of directing and dramaturgy start working with teams of actors who are one year their juniors. They gain their skills and further specialise either as dramaturgs or directors, their work at the end of their BA programme is thus already specialised. These diploma works usually consist of a creative work coupled with a written reflection or a standard academic thesis on a selected topic, which are chosen by students through discussion with the teachers of their main subject.

- 4.4 The Department of Authorial Creation is specific in its interdisciplinary approach, where storytelling, individual performance improvisation and strong emphasis on the spoken word are features of the Department. A more academic approach to study is expected at the Department of Theory and Criticism, a strong emphasis on pedagogy is fostered in the Department of Drama in Education, while an emphasis on economics, law and cultural policy is characteristic of the Department of Arts Management. What the Faculty sees as being common across its provision is a strong emphasis on standards of professional practice, be they achieved in the field of the creative disciplines, management, pedagogy or criticism. The Faculty takes the view that this approach involves the close supervision of students' work as far as methodology is concerned.
- 4.5 Learning strategies in doctoral studies are strongly individual, based on the research project of the student. Research project also forms the basis of the admission competition in doctoral studies. Two basic types of research are accepted at AMU: traditional research about art (using traditional academic research tools) and research through the arts (experimental research using art as means of innovation – often combined with the reflection of the artist him/herself).
- 4.6 Students across all discipline fields and years of study receive, in addition to theoretical education, a practical education as well. This practical education takes place mainly through the realisation of class projects and graduation projects, but also in projects and performances that take place outside the school. Students of theory and criticism publish their own school magazine *Hybris* and the students of the Arts Management department organize an annual festival of arts universities called *Zlomvaz*. The ET viewed the publication of the magazine HYBRIS, as an outlet for the students of the Theory and Criticism Department, as being an innovative way of ensuring that all students within the Faculty had opportunity to engage with professionally relevant opportunities to showcase their work.
- 4.7 The ET found much to admire about the learning experience provided by DAMU, including the relatively high level of tutorial contact and the careful attention given to the individual needs of each student and the attendant focus on their development as 'theatre artists' rather than simply employable

theatre professionals. The ET was also impressed by the Faculty's engagement with both established and emergent theatre forms as vehicles for student learning through its commitment to employing a repertory theatre model as a dynamic and professionally relevant means of focusing and enhancing student learning across a range of disciplines, and the way in which new performance-making processes and entrepreneurial approaches to theatre practice are also embedded into curricula.

4.8 Teaching in the various fields of study is delivered according to the curriculum specification of each individual programme. A study plan describes the requirements that the student must meet to officially complete their studies. The design of the curriculum is arranged so that students are asked to engage with units of learning that provide both a chronology and continuity of progression. Besides the subjects specified within their specific study plans, students can voluntarily enrol in courses in other study programmes within the Faculty, within other AMU faculties or in other universities. The subjects or the group of subjects are divided in the curriculum within one of four categories. The status of the category in which any given course of study within a programme is placed is indicative of whether a subject is compulsory or voluntary, whether examination dates can be rescheduled or whether the subject can be replaced. Courses of study within programmes are taught in the following categories:

- Main Subjects (Required classes, which do not have transferable exam dates) – these are the backbone of talent and creative courses that cannot be repeated.
- Required Subjects (Subjects which cannot be replaced with another subject).
- Required Voluntary Subjects (Subjects which are part of the course offering, part of which must be completed).
- Voluntary Subjects

4.9 The ET noted that the majority of staff teaching across the Faculty, whether they were part of the established staffing complement, visiting tutors offering teaching input or professional practitioners leading student projects, were also graduates of DAMU, often of the programmes on which they taught. In the view of the ET, this may give rise to a tendency to perpetuate and privilege established (traditional) pedagogic approaches while marginalizing innovative teaching methods. These established pedagogic approaches are often strongly linked to traditional theatre practices rather than more recently established or leading-edge practice. While the Faculty undoubtedly benefits from the input made by visiting international pedagogs in terms of the re-vivification of pedagogic practice within DAMU, the ET formed the view that this could also be further enhanced by a more focused approach to the gathering of feedback from graduate students and the field of professional practice on the skills, understandings and processes that were demanded by the field of employment.

- 4.10 To ensure the currency of its curricula, the Faculty needs to achieve an effective balance between new developments in, and traditional approaches to, theatre study and this should be maintained as a 'live' issue through ongoing discussion between staff, students and external stakeholders (graduates, employers and cultural agencies). The ET also urge DAMU to engage more formally and widely in gathering the views of key stakeholders (employers, professional bodies, graduates) to inform the process of both quality management and curriculum development, and to contribute to the distinctiveness of the mission and aims of the Faculty. The ET recommend that the Faculty establishes a staff development programme to support the development and implementation of new strategies in learning and teaching including learning outcomes and associated assessment criteria.
- 4.11 The ET commend the Faculty on the high quality of the academic and artistic expertise evident among the cohort of teaching staff within the Faculty and the due consideration that is being given to the balance between progressive generations.

Assessment Criteria, Procedures and Outcomes

- 4.12 Credits are awarded to students for fulfilling the stated requirements for individual subjects and this information is entered into an electronic student record system (KOS). Assessment is undertaken by graded examinations, where the level of knowledge and creativity of a student in a given subject is tested. These examinations can be practical, written, oral, or a combination of these formats. In the case of masters' studies in acting (in Dramatic Theatre and in Alternative and Puppet Theatre) after the second year of studies there is a required exam by an advancement commission. In order to complete their studies both BA and MA students are required to pass the state exams in front of a commission appointed by the Dean. The results of student examinations are entered into the KOS system and also recorded in paper form.
- 4.13 Exams are classified according to the scale, A, B, C, D, E, F according to the following broad criteria:
- A (Excellent performance in excess of the given criteria)
 - B (Above average standard with a minimum of mistakes)
 - C (Average performance with an acceptable level of errors)
 - D (Acceptable performance with a large number of errors)
 - E (Performance minimally meets the criteria)
 - F (Unacceptable performance)
- 4.14 While the ET were confident that the grading system was broadly applied across the Faculty, it became clear from discussions with both staff and students that it was not applied with a sufficient degree of consistency across all departments. In the view of the ET, a significant contributing factor to this

lack of consistency was through a lack of specificity and detail evident in the description of learning outcomes and assessment criteria. In order to secure standards across DAMU, the Faculty is strongly advised to review its documentation relating to assessment and the achievement of learning outcomes to ensure that the descriptors and criteria enable DAMU to achieve an acceptable level of transparency and comparability of standards across departments for all three cycles of study (Bachelors, Masters and Doctorate).

5. Student Admission, Progression and Completion

- 5.1 DAMU is a highly selective school and this is reflected in the ratio of applications to the number of students accepted on to the various programmes. As part of the selection process students are required to participate in a series of auditions. As noted above, the majority of students who successfully complete their undergraduate programme within the Faculty seek to continue on to MA study within DAMU, normally within the same department.
- 5.2 The ET noted that the Course Descriptors for each study programme contained a set of Study Objectives, although these were not presented in a way that could be read as Learning Outcomes they did provide a framework for guiding student learning. However, in the view of the ET, these Study Objectives lacked both detail and specificity, and were insufficiently differentiated between levels of study to form a solid basis for the generation of useful Learning Outcomes. The ET urge the Faculty to ensure that clear Learning Outcomes and related Assessment Criteria are developed for each year of each award, and that an appropriate incremental progression of both Outcomes and Criteria is evidenced across all study programmes at both undergraduate and taught postgraduate level. The Faculty should also seek to ensure that Assessment Criteria are consistently applied across departments and programmes.

6. Framework and Processes for Assuring Academic Standards and the Quality of its Programmes and Learner Support

- 6.1 The ET noted in their reading of the SED that it did not provide any detailed information as to how Quality Assurance (QA) processes operated within the Faculty. Through discussion with staff during the course of the Evaluation Visit, it was confirmed that there is not a formally constituted and comprehensive QA process operating within DAMU. The Faculty currently meets the mandatory QA requirements of AMU and those of relevant external bodies (such as the National Accreditation Commission and the Ministry of Education) but it has not devised or implemented a QA system that enables it to critically review and assess the efficacy of its programmes other than in terms of reflecting on the relative success of its graduates in securing high quality professional employment.

The National Accreditation Commission

6.2 The Faculty sees the National Accreditation Commission as being the key quality assurance institution in the Czech Republic. It has the overall responsibility, at a national level, to maintain oversight of the quality of higher education and – in carrying out this responsibility it undertakes a comprehensive evaluation of the teaching, scholarly activity, research and other creative activities undertaken by higher education institutions. The main means through which it meets these objectives are the:

- Evaluation of the activities of higher education institutions and the quality of accredited activities and through the publication of the results of these evaluations;
- review of other issues affecting the system of higher education, when asked to do so by the Minister, and expressing its standpoint on these issues.

The National Accreditation Commission has a standing responsibility to undertake and approve:

- the accreditation of degree programmes;
- requests for authorisation to carry out habilitation procedures and the procedures for the appointment of professors;
- the establishment, merger, amalgamation, splitting or dissolution of a faculty of a public higher education institution;
- the granting of state permission to a legal entity wishing to operate as a private higher education institution;
- the specification of the typology of higher education institutions and to determine which category a particular institution belonged to.

6.3 The strongly ‘departmentalised’ structure of the Faculty gives a significant level of responsibility to individual departments, as units operating to coordinate teaching in one of a group of cognate study programmes and to maintain oversight of the quality of the student learning experience within its own programmes. However, the ET formed the view that this was undertaken through very diffuse means. The showing of end of semester creative works and outcomes of examinations are used as a basis for a general reflection upon the success of pedagogic methodologies and teaching processes in departmental meetings. However, until recently, the discussions and findings of these meetings have not formally been recorded and the ET supported the Faculty’s intention to ensure that this was undertaken in the future as a means of promoting enhancement across DAMU. The ET learned that, in the Department of Dramatic Theatre the Moodle-based e-learning environment was used to facilitate an on-going discussion about the quality and methodology of teaching processes within the Department. This is something that DAMU may wish to formalise and roll-out across the Faculty as an enhancement initiative.

- 6.4 As part of the on-going management process of DAMU, each Head of Department is required to produce a mid-term (in the term of the HoD) review and analysis of the department's progress. This review provides an opportunity to reflect on matters of the quality of the delivery of learning and teaching, identify any matters requiring remedial action and opportunities for further enhancement. Although, from the evidence seen by the ET, these mid-term reviews did identify a range of quality assurance and enhancement issues, there appeared to be no effective procedure for following up proposed actions or the closing quality 'loops'. In light of this, the ET strongly supports the stated intention of the Dean to establish a robust and effective quality management and enhancement process that will both support the development of learning outcomes and assure the quality of the student experience in meeting them. The ET also stresses that, in adopting a formal quality assurance process, the Faculty places a particular emphasis on the further enhancement of the student learning experience.
- 6.5 The ET came to a view that the Faculty does not place a sufficiently strong emphasis on the gathering and analysis of feedback from students in relation to assessing and enhancing the quality of the learning experiences that it provides. The relatively small cohort sizes, small group and one-to-one character of much of the teaching and the opportunities this (as viewed by staff) affords for gathering informal feedback from students is seen as obviating the need for establishing any more formal feedback mechanisms. The Faculty has, from time-to-time, attempted to gather anonymous feedback from students in a systematic way but has met with little success in terms of student engagement with this process. The Faculty interprets this lack of engagement as being indicative of a broad level of student satisfaction but this was not borne out in the meetings that the ET had with both groups of current students and graduates. While students did express broad satisfaction with their overall learning experience they were also articulate in their identification of areas of their experience that could be significantly improved. It is the view of the ET, that the Faculty should seek to ensure that effective formal feedback mechanisms are established so that student feedback can be harnessed in the interest of quality assurance and enhancement.
- 6.6 Through the course of the Evaluation Visit, the ET met with a range of current students and graduates drawn from across the Faculty's provision. The ET was highly impressed with the critically constructive insights which were articulated by those with whom they met. It was clear to the ET that both students and graduates had the potential to make a more useful and dynamic contribution to the development of the curricula within the Faculty than the current feedback mechanisms employed seemed able to usefully gather or, indeed, attempted to determine. The ET wish to commend the Faculty on the articulate, insightful and responsible 'voice' of the students (and graduates) that the evaluation team met during its visits to the Faculty and the high level of engagement with their studies that they evidenced.

The Enhancement of Quality and Standards

- 6.7 Although in its production of the SED, the Faculty had gathered together a range of statistical data with regard to student enrolment, student progression and student achievement, etc. The ET found these tables and spreadsheets difficult to read with any degree of detail or accuracy. The ET also formed the impression that critical reflection on, and analysis of, this data and other aspects of management information was not undertaken by the Faculty on a regular basis. Given the predominance of informal processes and protocols within DAMU, and a tendency towards drawing conclusions from impressionistic (and often anecdotal) evidence, the ET was concerned that the Senior Management Committee (and other relevant committees within the Faculty) were not in a position to make clear and reasoned assessments of the quality and standards of its awards. The ET strongly recommends that DAMU identifies and implements a clear set of qualitative and quantitative data to assist it in its quality management and review processes. This should be established as a standard dataset that is updated and analysed by the Faculty on a regular basis.
- 6.8 As noted above, DAMU places an emphasis on the individual departments taking responsibility for ensuring the quality and standards of its study programmes. As part of the process of electing a Head (Chair) of Department, the candidates (or current incumbent) present a strategic plan for the running and development of the department of the next three year term. This provides an opportunity to evaluate the work of the department. In addition to this system, departments are also asked to submit their analysis of their current operation and their developmental priorities to feed into the SWOT analysis that the Dean of Faculty has to produce as part of their annual report. From the evidence seen by the ET, the approach to this task is highly variable across the different departments and, as it is currently undertaken, this process appears to make little or no useful contribution to either the quality assurance or enhancement processes.
- 6.9 At a national level, the enhancement of quality and programme development is promoted by a financing initiative from the Ministry of Education. Institutional Developmental Plans are the means by which public universities are motivated towards quality enhancement in relation the key strategic aims of state policy. The Ministry of Education, through its strategic planning processes, determines desirable areas and directions of future development. Public universities either compete for funding from these Centralised Developmental Programmes or they negotiate for subsidy on the basis of their individual Institutional Plan. In recent years, DAMU has sought financing through these means to enhance the international mobility of students and teachers (including international projects), support extracurricular creative student projects and for contracting young teachers (often doctoral students or DAMU alumni).

- 6.10 Other developmental projects, that can be viewed as enhancement initiatives, are financed through the Agency of the Council of Higher Education Institutions and are aimed at supporting the deployment of guest international teachers, innovation within subjects and the introduction of new subjects into the curriculum. DAMU is active within this process and a number of such projects have been financed in this way, including international creative projects and guest professors teaching at DAMU, etc. Substantial support has also been directed towards the innovation of subjects.
- 6.11 The ET strongly recommends that DAMU seeks to urgently establish an effective quality management policy and operational system. The ET supports the Deans view that the Faculty will be best served through adopting a simple and effective, non-bureaucratic yet robust structure. In support of this, the ET also recommends that the Senior Management Committee undertake appropriate training in approaches to quality management. As part of the quality management system that the Faculty adopts, it should ensure that effective formal ways of harnessing the student voice in relation to ongoing quality management and curriculum development processes are established as a key element.
- 6.12 The Faculty also sees its interaction with external communities as a means of enhancement. For example, in the SED it cites both the DISK_USE and Hybris initiatives as contributing to enhancement as these are tools developed and maintained partly by students. DISK_USE is a programme of discussions, open to public, on the productions produced in Studio Theatre DISK, external reviewers are also invited (theatre reviewers from daily newspapers and theatre journals). Critical reviews of these productions are also published in HYBRIS, a critical journal produced in collaboration with the Department of Theory and Criticism. Through these means both staff and students receive feedback on the success and quality of these learning outcomes.
- 6.13 The standards of DAMU awards are ensured, in part, through a national accreditation process. The National Accreditation Committee is responsible for approval and monitoring of programmes. All programmes are subject to re-accreditation every 5 years and their continuing validity is confirmed. The Accreditation Committee works with quantitative data and measurable standards that are common for all universities and higher arts schools. The ET was able to see examples of documentation submitted to the Accreditation Committee for the re-accreditation of a number of its programmes. In 2010 the Accreditation Commission organised a review of quality of Doctoral programmes at AMU.
- 6.14 According to the regulations of the National Accreditation Commission only minor changes to approved programmes are permitted outside of the full re-accreditation process. In the average five year span of the valid accreditation of a specific programme, only 10% of changes are allowed without consulting

the Accreditation Commission.

7. Institutional Use of National Frameworks and Standards

- 7.1 The ET was informed by the Faculty that there are no comparable national standards of awards equivalent to the Dance, Drama and Performance benchmark standards that exist within the UK. Therefore, DAMU operates purely within the framework of Educational Act, Rules defined by the Ministry of Education and the relevant statutes and regulations of AMU. The ET drew the attention of the staff to the Tuning Document for Theatre, which sets out a specification for standards of awards across the three cycles of Higher Education. Although some senior staff were aware of the Tuning Document, the majority of staff that were met by the ET were unaware of its existence. The general view expressed by staff with regard to the guidance offered by the national framework of standards of awards was that they were too generic to be helpful in enabling them to frame detailed learning outcomes for the specialist nature of their programmes. The ET took the view that it would be wise for the Faculty to work with reference to the framework provided by the Tuning Document in order to help them expedite the development of meaningful learning outcomes as required by the National Accreditation Commission within the required time-frame.

External Reference Points and Links with Professional Fields.

- 7.2 DAMU prides itself on the exceptionally close links it maintains with professional theatres. Many members of its teaching staff continue to work as theatre practitioners in leading Czech theatres, both in traditional repertory and in temporary companies (usually operating on the grant subsidies).
- 7.3 Students of the Faculty (especially dramaturges, directors and actors but also theoreticians and critics) are regularly accepted as interns in various Prague theatres (including the National Theatre). DAMU views internships as an important part of the student curriculum. In some cases internship is based simply on watching, noting and reflecting on the professional creative processes observed (especially for students of theory and criticism), in other cases students are charged with minor tasks in the framework of the preparation of professional productions (director's assistance, research in libraries and writing of texts for program brochures, acting in minor roles etc.). The Faculty also maintains links with a broader range of institutions that can offer support to student learning, such as the Institute of Light Design, the Prague Voice Centre, Prague Municipal Museum and the Prague Quadrennial for example.
- 7.4 DAMU also has long-established coöperative links with other art schools and universities within the Czech Republic and beyond. Coöperative activity is based mainly around the exchange of teachers and in the realisation of common creative, pedagogical and research projects. Long-term academic

partners include the Theatre Department of the Janacek Academy in Brno, the Academy of Performing Arts in Bratislava, Rose Bruford College in the UK and the Ludwik Solski State Drama School in Cracow, Poland. DAMU also has memorandums of understanding and cooperation with a range of international HE institutions (outside of the Erasmus program), including the Korean National University of Arts, Moscow Art Theatre School, National Autonomous University of Mexico and the Faculty of Dramatic Arts, University of Arts in Belgrade.

- 7.5 In addition to Erasmus exchanges with HE partners, DAMU has also been successful in having students accepted for Erasmus Work Placements at international theatres. Over the last three years such placements have been undertaken at, for example, the Volksbuhne in Berlin, Teatras Lele in Vilnius and the Merlin Theatre in Budapest, as well as at production companies in Nantes and Paris.
- 7.6 The ET commend the Faculty on the broad interface that the various departments and individual staff develop and maintain with professional theatre practice, including through the agency of their own continuing artistic and professional practices. However, in light of the requirements of the National Accreditation Commission, the ET strongly recommends that DAMU engages all key stakeholders (teachers, students, employers and graduates) at the earliest possible opportunity to assist it in the production of learning outcomes that secure the distinctive philosophy of DAMU.

8. Learning Resources and Student Support

- 8.1 Across AMU, all information about studies are comprehensively recorded and monitored in the KOS (Components of Study) system. Access and permissions are given automatically to users on the basis of their user role which based on their relationship to the school (student/pedagogue), their job, or based on the verification of a given faculty. The largest group of users are students and teachers, who use the web application to access the school system at <http://kos.amu.cz>. The students will find support for their entire study period in KOS, which begins with filling out electronic registrations to study, and ends with electronically registering for final state exams and handing in their final qualifying academic papers. At the beginning of every semester there is a registration for classes through KOS. The student can follow the fulfilment of their curriculum. At the end of the semester the students, using the KOS system, sign up for dates for their exams and to receive credit; they also have the opportunity to fill out an anonymous evaluation of the courses they attended. At the end of their studies students use the KOS system to sign up to hand in their qualifying academic papers (VŠKP), whose electronic version they also hand in through the KOS system. After registering for the final state exams, the student is informed through KOS which requirements they still must fulfil in order to be admitted to the final state exams.

Teachers have available the following basic functions:

- an overview of students enrolled in their subjects (searching, filtering, sorting, email);
- entering deadlines and recording evaluations – exams and credit giving dates and classifications, including past history;
- a catalogue of courses – guarantors of the subjects can edit text descriptions of subjects;
- evaluation – statistical results of anonymous evaluation of one's courses;
- supervisors and thesis opponents – overview of student (and the work) which they are working on or opposing. They enter their evaluation into KOS and give their recommendation for defence.

8.2 During the course of the Evaluation Visit, the ET heard examples given by both graduates and teachers of the ways in which the Faculty continued to offer support to its alumni. Graduates were able to continue to access the professional advice of teachers and professors after they had graduated and were also able to attend specialist teaching sessions and master-classes alongside current students. The ET would wish to comment the aftercare provided to graduates through enabling them to continue to access advice and guidance from teaching staff and attend practical sessions and master-classes as part of their continued professional development.

Physical Resources

8.2 The DAMU Library contains over 32,000 pieces of printed material, and is primarily designated for use by students, research students and teachers but it is also accessible to members of the public who have a specialist interest. The catalogue includes: a special theatre encyclopaedia; books of theatre theory; drama criticism; theatre history; scenography; acting; puppetry; pedagogy; play-scripts and an archive of the academic works of students. In addition, it houses a range of specialist magazines and over 1500 videocassettes and DVDs. A significant portion of the stock was damaged during a period of severe flooding in 2002 (especially old bound magazines and students' academic works). The Library subscribes to a range 30 specialist magazines, 7 of which are foreign titles. Students and pedagogues also have access to the EBSCO database – online access to a number of Anglo-American theatre, arts and other magazines and to the International Bibliography of Theatre & Dance with Full Text. DAMU students also have close access to a range of other libraries and specialist archives, including the theatre section of the City Library, the Theatre Institute and the National Library, the National Theatre Archive and the Theatre Division of the National Museum

8.3 The Studio Theatre DISK is seen as a vital part of the education process at DAMU. Its operation and technical facilities correspond to those of a small repertory theatre, which is the most common type of theatre in operation in

the Czech Republic. Studio Theatre DISK serves the practical education of student study, and plays a particularly important role in the final year shows of some DAMU departments (particularly acting, directing, dramaturgy, scenography and production). A Director, appointed by the Dean of Faculty, is in overall charge of the day-to-day operation of Studio Theatre DISK. Four other employees provide the management, administration, promotion and economic administration of the theatre. Another approximately 10 employees ensure the running of the theatre space, such as the lighting, sound, and stage technicians.

- 8.4 To support their work in Studio Theatre DISK, students also have access to a scenic carpentry workshop, a metal workshop, a paint studio and production wardrobe facilities, construction work is undertaken by a team of six professional technicians. During the academic year Studio Theatre DISK produces on average 8 to 9 premiers, approximately half of these are created by students of the Department of Dramatic Theatre and the other half by students of the Department of Puppet and Alternative Theatre. The selection of production titles for each season is formulated according to the dispositions and wishes of students of directing and dramaturgy, subject to approval by the pedagogue-leaders of the relevant classes. Individual productions run in repertory, beginning with their premiere performance and are reprised throughout the season. Each month there are more than 20 performances played in Studio Theatre DISK, more than 200 performances in any given season. Approximately 10 performances per season are played on tour in regional theatres.
- 8.5 The use made of the DISK theatre as an interface with the public sphere, including the DISK_use programme of structured post-production discussions which provide a shared space for discussion and debate between students, staff and a wider public audience
- 8.6 DAMU also has use of:
- an intimate studio space
 - a lecture hall (fully equipped with multimedia equipment),
 - 6 studios for teaching acting and directing (including basic light and sound equipment)
 - two dance spaces (for training movement disciplines)
 - a computer suite
 - a range of standard classrooms
 - a range of design studios (for the DAMU scenographic departments)

The entire school has accessible WiFi (Eduroam) and there are open-access computers (with internet) available for students in the common rooms.

Through AMU, DAMU also has negotiated access to:

- a facility for accommodation of international guests and guest pedagogues;
- an accommodation and training centre in South Bohemia (designed for student retreats, physical training courses and recreational stays);
- a teaching, training and living centre in Beroun (designed for intensive workshops and rehearsing performances);
- student housing and a teaching centre in the centre of Prague (for accommodating students from outside of Prague);
- NAMU (AMU's own publishing house).

9. Equal Opportunities

9.1 Through its reading of the various documents and handbooks that the ET was given access to, either on-line or in hard copy, no reference was found to a formal Equal Opportunities policy being in operation within the Faculty. However, in the SED, the Faculty list a number of items it views as relating to this matter, these include:

- Czech students are not (currently) required to pay tuition fees for entry into public higher education. Therefore, students from all social backgrounds have access to higher education. Limited (means tested) financial support is available to students from low income families.
- A range of internal grants are available within the Faculty to support student activities, such as international exchanges and other mobility projects. These grants are subject to internal competition. A specific competition for funding is aimed at doctoral students and their research activities, projects are submitted to and selected at the level of the Faculty (DAMU) Committee and are confirmed by the AMU committee.

9.2 Through its discussions with Faculty staff, the ET learned that, currently, DAMU does not admit physically disabled or handicapped applicants to certain programmes. This is on the basis of the physical demands of such programmes.

10. The Quality and Accuracy of the Institutions Published Material

10.1 Each year DAMU publishes informational brochures about the entrance exams and its study programmes. These brochures provide information about the study opportunities and about the admission requirements for individual departments, individual departments and the characteristics of their study programs, and selected profiles of graduates of individual departments. The publication is distributed in both printed and electronic form. DAMU also publishes an electronic publication about their International programmes which contains complete information about all of the fields of study taught in

English at DAMU. Through discussions with both current students and graduates, the ET formed the impression that these brochures were helpful to applicants in preparing them for entrance exams and in enabling them to gain an understanding of the content of each study programme.

