



# Quality Improvement Evaluation Report

## Self-Assessment Report

Janáček Academy of Music and Performing Arts in Brno  
(abbreviated as JAMU)

Theatre Faculty  
(abbreviated as DF)

J A M U  
J A M U      Divadelní fakulta  
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## Introduction

### *Institutional context*

On 1 September 2016, an amendment to Act No. 111/1998 Coll., on Higher Education Institutions and on Amendment to Other Acts, came into force. The amendment brought about a number of changes, in particular in the area of accreditation of study programs (study program accreditation) and higher education institutions (institutional accreditation), as well as in the area of ensuring and evaluating the quality of educational, creative and related activities.

The amendment to the Higher Education Act also required the introduction of new internal regulations of higher education institutions. At JAMU, these internal regulations are the following:

Statutes of JAMU

Rules for Studies and Examinations of JAMU

Rules of the system for the assurance of the quality of educational, creative and related activities and internal evaluation of the quality of educational, creative and related activities

Rules of Procedure of the Internal Evaluation Board of JAMU

Rules of Procedure of the Academic Senate of JAMU

Electoral Code of the Academic Senate of JAMU

Rules of Procedure of the Arts Council of JAMU

Rules of Procedure of the Internal Evaluation Board

Rules of Scholarship of JAMU

Code of Ethics of JAMU

Disciplinary Code of JAMU

Rules of Habilitation Proceedings and Proceedings to Appoint Professors

All internal regulations of JAMU are available on JAMU's website:

Documents – JAMU list (in Czech)

Documents (in English)

Internal regulations of JAMU faculties:

Statutes of the Theatre Faculty of JAMU

Statutes of the Faculty of Music of JAMU

Rules of Procedure of the Academic Senate of the Theatre Faculty of JAMU

Rules of Procedure of the Academic Senate of the Faculty of Music of JAMU

Electoral Code of the Academic Senate of the Theatre Faculty of JAMU

Electoral Code of the Academic Senate of the Faculty of Music of JAMU

Rules of Procedure of the Artistic Board (Arts Council) of the Theatre Faculty of JAMU

Rules of Procedure of the Arts Council of the Faculty of Music of JAMU

Internal regulations of JAMU faculties are available on JAMU's website:

Documents – JAMU list (in Czech)

Statutes of the Faculty and Disciplinary Code – Documents (in English)

The amendment to the Higher Education Act brought about major changes in the area of ensuring and evaluating the quality of educational, creative and related activities. The quality management system at JAMU is built with the aid of projects under the OP RDE (Operational Programme Research, Development and Education in the competence of the Ministry of Education, Youth and Sports of the Czech Republic).

At present, three multi-year OP RDE projects are being implemented at JAMU:

**- Improving the quality of education at JAMU**

(CZ.02.2.69/0.0/0.0/16\_015/0002245)

The objective of the project is to expand the competencies of students by increasing the number of subjects taught in a foreign language, subjects to gain competencies such as soft skills, subjects supplemented with electronic aid, and completing the quality management system at JAMU.

With the aid of the project, internal regulations of JAMU were prepared in 2017, work commenced on the creation of a System of internal ensuring and evaluating the quality of educational and creative activities at JAMU, and the preparation of an external evaluation of JAMU in 2020 began.

As part of this project, an external evaluation of JAMU faculties will take place in 2019/20.

**- Improving the infrastructure of the study program Music Arts at JAMU**

(CZ.02.2.67/0.0/0.0/16\_016/0002246)

The objective of the project is to ensure an increase in the quality of teaching taking the form of the artistic creation of students of study fields at the Faculty of Music in the area of musical instruments and stage, lighting, video and audio technology.

**- Improving the infrastructure of the study program Dramatic Arts at JAMU**

(CZ.02.2.67/0.0/0.0/16\_016/0002469)

The objective of the project is to ensure an increase in the quality of teaching taking the form of the artistic creation of students of study programs at the Theatre Faculty in the area of spatial conditions and stage, lighting, video, audio and IT technology.

Further OP RDE projects in 2019

**- Improving the quality of education at the Theatre Faculty of JAMU and its relevance to the practice (ESF II)**

The project is focused on the study program Drama and Education and its specializations with the objective of interconnecting teaching with teaching practice directly at schools and in leisure activities to the greatest extent possible, transfer practical knowledge to the study program's study plans and, at the same time, influence the possibility of expanding artistic education fields in general education through students' practical work. In 2018, the application for accreditation of the study program Drama and Education will be prepared on the basis of initial knowledge gained from the interconnection with practice. The system of interconnecting the study program with practice will be examined and further deepened as the project continues.

Another part of the project is directed at all study programs of the Theatre Faculty of JAMU and its objective is to expand the offer of specialized literature in electronic form.

**- Further development of the education infrastructure at the Theatre Faculty of JAMU with regard to the practice (ERDF II)**

The objective of the project is to aid the activities proposed under the ESF project with material equipment and spatial capacity.

As part of these projects, the transformation of study fields into study programs and their specializations is planned in accordance with the amendment to the Higher Education Act and new requirements for study program accreditations. In 2017, work commenced on the preparation of documents for submitting an

application for accreditation of those study programs and their specializations. Gradually, applications for accreditation of most study programs at both faculties were submitted. The application for accreditation of a study program includes the demonstration of a functional system of ensuring and evaluating the quality of educational, creative and related activities and the preparation of a Self-Assessment Report of the study program in question.

The ESF projects implemented at JAMU include an external evaluation by a foreign agency, for which this Report is prepared.

JAMU together with AMU implemented three centralized development projects in the years 2015-2017:

- Coordination of the introduction of a quality management system and commencement of the process of creating standards for the education field Arts (2015 and 2016)
- Reflecting the amendment to the Higher Education Act and its implementing regulations in the field of quality management and school legislation of the schools involved (2017)
- Support for cooperation between art universities in the area of internationalization (2017)

The projects led to the preparation of four documents that define the minimum standards for teaching theatre, music, dance and film/television arts:

Standards for accreditation of study programs in the education field Arts, thematic area Theatre Arts

Standards for accreditation of study programs in the education field Arts, thematic area Music Arts

Standards for accreditation of study programs in the education field Arts, thematic area Dance Arts

Standards for accreditation of study programs in the education field Arts, thematic area Film/Television Arts

Based on the amendment to the Higher Education Act, the Internal Evaluation Board was established at JAMU:

Rector of JAMU prof. Petr Oslzlý appointed the Internal Evaluation Board of JAMU in the following composition:

Prof. Petr Oslzlý, Rector of JAMU

Prof. PhDr. Silva Macková, Prorector for Studies and Quality

Doc. PhDr. Květoslava Horáčková, Ph.D., Chairperson of the Academic Senate of JAMU

Stanislav Čaban, student representative

Doc. MgA. Blanka Chládková, Vice Dean of the Theatre Faculty of JAMU

Doc. Ing. David Strnad, Vice Dean of the Theatre Faculty of JAMU

Mgr. Jan Přibíl, Vice Dean of the Faculty of Music of JAMU

Doc. MgA. Jana Goliášová, Vice Dean of the Faculty of Music of JAMU

Doc. Svetlana Waradzinová, VŠMU Bratislava

The activities of the Board are governed, in particular, by the Rules of Procedure of the Internal Evaluation Board of JAMU and the Rules of the system for the assurance of the quality of educational, creative and related activities and internal evaluation of the quality of educational, creative and related activities.

The Internal Evaluation Board is obliged to prepare an Internal Assessment Report at least once per 5 years and an amendment to that Report every year. The Report and its amendments are considered by the Arts Council of JAMU, approved by the Academic Senate of JAMU and subsequently considered by the Management Board of JAMU. The Report is published at JAMU's website.

## Information on the Theatre Faculty of JAMU

### Janáček Academy of Music and Performing Arts in Brno

Janáček Academy of Music and Performing Arts in Brno (hereinafter referred to as "JAMU") is one of four public higher art education institutions of university type in the Czech Republic (AMU Prague, JAMU Brno, AVU Prague, UMPRUM Prague), one of two schools where dramatic arts and music are taught (JAMU Brno, AMU Prague) and the only art university in Moravia.

JAMU has legal personality as a public-law corporation and legal entity.

The seat of JAMU is located at Beethovenova 650/2, 662 15 Brno. JAMU is a public art university. JAMU was established by Act No. 168/1947 Coll., on the Establishment of Janáček Academy of Music and Performing Arts in Brno. JAMU has no legal predecessor. The *de facto* predecessor of JAMU was the State Music and Drama Conservatory in Brno, which built on the activities of the Organ School of Leoš Janáček.

The primary activities of JAMU include educational and creative activities in the field of Arts and in related marginal and interdisciplinary areas. JAMU pursues and develops its primary activities especially in connection with the creation of pieces of art, artistic interpretation performances and theoretical reflection in the artistic activities in close relationship to the discipline of art theory. JAMU sees artistic creation as a full-fledged means of understanding the world, equal to scientific and research activities.

Educational activities take place, in particular, within study programs or lifelong learning programs; study programs are established and carried out at JAMU faculties. Creative activities are pursued in all chosen forms.

In order to promote the primary activities, JAMU, in particular:

- a) creates conditions for educational and creative activities in study programs and in connection with them,
- b) builds libraries, study rooms and information networks,
- c) takes care of social conditions in the scope of its capacities, especially student accommodation and employee boarding,
- d) pursues its own publishing activities,
- e) ensures economic use of its assets,
- f) organizes internships, national and international conferences, seminars, competitions, festivals and workshops,
- g) creates conditions for cooperation at international level, participation in national higher education and specialized institutions, and the mobility of students, academic staff and other employees,
- h) develops relationships with universities, specialized institutions, JAMU graduates and state authorities,
- i) pursues activities in order to fulfill the mission laid down for JAMU in Section 1 of the Higher Education Act and ensuing from JAMU traditions and academic customs,
- j) to the extent that this contributes to the performance of its primary activities, promotes the activities of art, research, professional and student associations.

Secondary activities of JAMU involve activities performed for a consideration and building on the primary activities, as well as activities aimed at a more efficient use of human resources and assets. (2) The secondary activities must not jeopardize the quality, scope and availability of the activities for which JAMU was established.

JAMU guarantees the following academic freedoms and academic rights:

- a) freedom of science, research and artistic creation and the publication of its outcomes,
- b) freedom of teaching consisting mainly in its openness to different opinions, scientific and research methods and artistic movements,

- c) the right to learn involving the free choice of the study focus within study programs and the freedom to express one's own opinions in the studies,
- d) the right of members of the academia to elect representative academic bodies,
- e) the right to use academic insignia and perform academic ceremonies.

JAMU does not permit the establishment and organization of activities of political parties and political movements.

Within the scope of accreditation, JAMU has the right to grant academic degrees and conduct habilitation proceedings and proceedings to appoint professors.

The main bodies of JAMU are the Rector and the Advisory Board of the Rector, the Academic Senate of JAMU, the Arts Council of JAMU, the Management Board of JAMU and the Internal Evaluation Board of JAMU.

The Academic Senate is elected by members of the academia. The Rector is elected by the Academic Senate of JAMU. The Rector appoints the Bursar and Prorectors and members of the Arts Council of JAMU, the Management Board of JAMU and the Internal Evaluation Board.

JAMU has two faculties

- Faculty of Music (hereinafter referred to as the Faculty of Music of JAMU)
- Theatre Faculty (hereinafter referred to as the Theatre Faculty of JAMU)

The main bodies of the faculties are the Dean and the Advisory Board of the Dean, Academic Senates of the faculties and Arts Councils of the faculties. The Academic Senates of the faculties are elected by members of the academia of the faculties, the Deans are elected by the Academic Senates of the faculties, and the Deans appoint members of the Arts Council (Artistic Board).

See Annexes:

Annexes A: Internal Regulations of JAMU and Higher Education Act

Annexes B: University Documents (strategy and evaluation)

## Theatre Faculty of JAMU

Teaching at the Theatre Faculty of JAMU is organized in seven study programs with specializations that cover all theatre professions including management and programs focused on teaching. A common doctoral study program follows up on the Bachelor's and Master's degrees.

Area of education	Typical study program	Thematic area	Study program	Specialization	Study program type	Study program guarantor	
ARTS	Dramatic Arts	Theatre Arts	Dramaturgy and Directing	Theatre Directing	BA, follow-up MA	Prof. MgA. Zbyněk Srba, Ph.D.	
				Theatre Dramaturgy	BA, follow-up MA		
		Theatre Arts	Acting		Dramatic Acting	MA (4 years)	doc. MgA. Igor Dostálek
					Musical Acting	MA (4 years)	
					Physical Theatre	MA (4 years)	
		Theatre Arts	Stage Design		Stage and Costume Design	BA, follow-up MA	doc. MgA. Marie Jirásková, Ph.D.
					Lighting Design	follow-up MA	
		Theatre Arts Radio Arts Television Arts Audiovisual Arts	Media and the Dramatic Arts		Audiovisual Creation and Theatre	BA, follow-up MA	Doc. Mgr. Petr Francán
					Radio and Television Dramaturgy and Scriptwriting	BA, follow-up MA	
		Theatre Arts Organization and Management of Artistic Practice	Theatre Management and Stage Technology		Theatre Management	BA, follow-up MA	Doc. MgA. Blanka Chládková
					Stage Management and Technology	BA, follow-up MA	
		Theatre Arts Dance Arts Pedagogy and Didactics of the Art Field	Drama and Education		Drama and Education	BA, follow-up MA	Prof. PhDr. Veronika Broulíková
					Drama Education for the Hearing Impaired	BA, follow-up MA	
Dance and Movement Theatre and Education	BA, follow-up MA						
		Theatre Arts	Doctoral study program Dramatic Arts	Dramatic Arts	Dramatic Arts	Doctoral Board	



## Composition of the evaluation team

### At the level of JAMU

prof. PhDr. Silva Macková – Prorector for Studies and Quality, Manager of the ESF Quality Project

doc. Mgr. Richard Fajnor – Secretary of the ESF Quality Project

Bc. Monika Körmedyová – Project Manager of the ESF Quality Project

JUDr. Lenka Valová – Bursar of JAMU

prof. Ing. MgA. Ivo Medek, Ph.D. – Prorector for Strategy and Development

doc. MgA. Vít Spilka – Prorector for External Relations

doc. MgA. Marek Hlavica, Ph.D. – Prorector for Creative Activities

### At the level of the Theatre Faculty of JAMU

doc. Ing. David Strnad

doc. MgA. Blanka Chládková

doc. Mgr. Petr Francán

MgA. Kateřina Jebavá, Ph.D.

## 1. Mission of the institution, its vision and context

### *Mission of JAMU and the Theatre Faculty of JAMU*

Janáček Academy of Music and Performing Arts in Brno is a higher art education institution of university type that executes its study programs in the education area of Arts at two faculties – the Theatre Faculty and the Faculty of Music, offering its students and teachers modern facilities for artistic activities at well-equipped university sites. At the same time, its artistic activities significantly fulfill the third role of the university, namely a centralized culture offer for the general public in the South Moravian Region. Janáček Academy of Music and Performing Arts in Brno (hereinafter referred to as JAMU) provides conditions for the development of artistic talent in its students and the interconnection of art education, artistic creation, art research and research through education as different forms of the process of understanding and cultivating the society. JAMU educates top art personalities, who shape the form of Czech, European and global music and dramatic arts in a wide range of applications – from being involved in official professional music and theatre institutions to free types of creativity manifestations in the spirit of free artistic creation across art types and genres.

JAMU representatives are active in self-governing bodies of RVŠ and ČKR. In its activities, JAMU promotes the importance of higher art education in the context of university education in the Czech Republic. JAMU bears responsibility for the development of the tradition of university art education in the Czech Republic through its teaching, artistic and research activities. It strives to contribute to the formation of standards of art, especially theatre and music, education internationally.

JAMU promotes the recognition of artistic and creative activities as equal to the outputs of scientific knowledge, and richly contributes to science and research in the Czech Republic. It stimulates and promotes the artistic and research activities of its students and teachers, places emphasis on experimenting, and enhances the quality of art, culture and life in the region and in the entire Czech Republic in direct relation to the EU environment. It is aware of its indispensability in the development of individual creativity and in the promotion of the artistic level and ethics of creative activities. It is open to cooperation with a wide range of partners and is capable of being a reliable and stable partner itself.

JAMU values its employees, associates, graduates, students and its reputation, and honors all rights and freedoms following from the principles of academic education.

The artistic, teaching and research potential of JAMU teachers guarantees not only high-quality education (gaining of knowledge and skills and developing abilities and talent in students) but also training the students in the spirit of the right to free creation and education towards responsibility and observance of professional ethics, the awareness of the social mission and the importance of art. The exclusive position of JAMU is due to the fact that it is the only art university providing education in all fields of the study program Dramatic Arts and Music Arts in a three-tier study system in Moravia and one of two such art universities in the Czech Republic.

JAMU bears responsibility for the development of the tradition of university art education in the Czech Republic through its educational, creative and other activities. It is the bearer of aesthetic and ethical values and can pass them on to all those who are willing to listen.

The main mission of JAMU is education in the area of Arts through the accredited study programs of Music Arts, Dramatic Arts and Dance Arts. JAMU is involved in forming the standards of art education in the Czech as well as international environment. It also actively participates in scientific, research and development processes.

JAMU develops the artistic and talent prerequisites in students who have passed the demanding admission procedure. It uniquely interconnects art education, artistic creation (through the work of its teachers in the area of arts and through the creative activities of its students), art research and research through art.

Art constitutes one of the important parts of life of every society. The artistic, teaching and research potential of JAMU academic staff thus guarantees not only high-quality education (gaining of knowledge and skills and developing abilities and talent in students) but also training the students in the spirit of the right to free creation and education towards responsibility and observance of professional ethics.

In addition to education and artistic and other creative activities, the direct social activities of JAMU play a role that is no less important. JAMU contributes to the dissemination of knowledge and values in the society in many different ways and pursues professional activities in its field. Along with other personalities and partners, it co-creates room for public discussion and significantly contributes to its openness, criticism, expertise and cultivation.

JAMU has set a long-term focus of its activities in the field of education and creative (artistic and research) activities with a clear overlap into the area of art and culture and other spheres of social life in the region, within the Czech Republic as well as abroad.

### **Basic documents of JAMU**

Strategic Plan of JAMU for 2016-2020

Plan of Implementation of the Strategic Plan for the calendar year

Annual Report on Activities for the calendar year

Annual Report on Management for the calendar year

Internal Assessment Report

Amendment to the Internal Assessment Report for the calendar year

### **Current and future major threats and challenges**

The position of art universities within Czech higher education is due to the small number of these schools (a total of 4 in the Czech Republic, of which two focused on music, dramatic arts and dancing) and a small number of students there. The higher education legislation only accepts the specifics of these schools to a limited extent, and it is necessary to continuously defend and explain the position of art schools.

The position of arts in the society, the appreciation of the significance of arts for the development of the society and its cultural level, the recognition of arts as an equal method of human understanding besides science and the promotion of arts at the level of the state and regions considerably influence the status and importance of art universities and their support by the state.

In the current social and political climate of the Czech Republic, there is a threat of art commercialization and art transformation from an independent, creative and socially engaged method of human understanding to the entertainment industry.

Czech higher education is under-financed in the long term. Financially demanding art study programs (individual studies, the need for a large number of hours of contact teaching for disciplines teaching professional skills) can feel this under-financing acutely.

The status of art in the society is also considerably affected by the interest of applicants in studying art.

## *Long-term strategy of the Theatre Faculty of JAMU*

The long-term strategy of JAMU and its faculties is embedded in the basic documents:

- Strategic Plan of JAMU for 2016-2020 (originally known as the Long-Term Plan of JAMU for 2016-2020) and its updates for the particular calendar year
- Strategic Plan of the Theatre Faculty of JAMU for 2016-2020 (originally known as the Long-Term Plan of JAMU for 2016-2020) and its updates for the particular calendar year

### **Specific objectives for the period of 2016-2020 in the Strategic Plan of the Theatre Faculty of JAMU**

#### **In the area of education:**

Objective 1: The Theatre Faculty of JAMU is a sought-after faculty of a higher art education institution of university type offering a comprehensive range of programs and providing practical as well as theoretical knowledge necessary for the performance of the profession including academic, teaching and research activities.

Objective 2: The Theatre Faculty of JAMU admits students based on their talent and study prerequisites.

Objective 3: The content and purpose of education at the Theatre Faculty of JAMU involves creative, artistic, artistic and management, and artistic and teaching activities.

Objective 4: There is a reliable method of evaluating the quality of teaching at the Theatre Faculty of JAMU. The indicators of the quality of teaching are deemed to include, in particular, the artistic outputs from the studies.

#### **In the area of creative activities:**

Objective 1: The Theatre Faculty places emphasis on the quality and innovative nature of art projects and teaches students to seek their own artistic styles that will be a unique manifestation of their art generation.

Objective 2: The key department of basic research is the Cabinet of Research into Theatre and Drama of the Theatre Faculty of JAMU.

Objective 3: The Theatre Faculty of JAMU develops new research procedures and methods that can be characterized as research through art, or, artistic research.

Objective 4: The Theatre Faculty of JAMU involves students of the Master's and doctoral programs in research.

#### **In the area of direct social and specialized activities of universities:**

Objective 1: The Theatre Faculty of JAMU enhances its external presentation as an elite art school where major art personalities meet young talents and further develop those talents in a creative environment.

Objective 2: The Theatre Faculty of JAMU is a major research institution, presenting the results of its research activities at the national and international levels and developing its international prestige.

Objective 3: The Theatre Faculty of JAMU develops a portfolio of cooperating institutions and obtains partners whose teaching focus (cooperating institutions) or focus of the artistic practice or research (professional institutions) corresponds to the outcomes of teaching at the Theatre Faculty of JAMU, which the Theatre Faculty of JAMU can further develop and enrich, and which may be involved in the evaluation of the quality of the Theatre Faculty of JAMU.

Objective 4: The Theatre Faculty cooperates with lower levels of the education system and is involved in lifelong learning.

## **In the area of management:**

### **Effective management**

Objective 1: The Theatre Faculty of JAMU has a functional system of the main and supporting processes executed at the faculty.

Objective 2: The Theatre Faculty of JAMU has strategic plans, current objectives and indicators of activity and quality.

Objective 3: The Theatre Faculty of JAMU has created a system of monitoring and management of the fulfillment of plans, objectives and activity and quality indicators.

### **Personnel**

Objective 1: Teachers at the Theatre Faculty of JAMU are among major art personalities with teaching aptitude and experience.

Objective 2: The Theatre Faculty of JAMU has a functional and economic management team and a related functional and operational apparatus.

### **Spatial and material capacities**

Objective 1: All programs and specializations of the Theatre Faculty of JAMU have adequate spatial capacities and technical equipment.

Objective 2: The Theatre Faculty of JAMU has prepared documents for the purpose of making decisions on the necessary sustainability and development of individual groups of technologies, and keeps those documents up-to-date.

### **Finance**

Objective 1: The Theatre Faculty of JAMU promotes, in formulating new principles of financing public universities, the equality of RUV and RIV outputs in all budgetary titles where these indicators of performance (or quality) are used.

Objective 2: The Theatre Faculty of JAMU ensures effective and economic use of funds obtained for educational and creative activities in accordance with the fulfillment of general as well as specific standards of quality of the study program Dramatic Arts.

Objective 3: The Theatre Faculty of JAMU strives for the involvement of a wide range of financial resources in the income structure of the finances promoting the preservation and development of all activities of the faculty.

Objective 4: The Theatre Faculty of JAMU focuses, in the personnel area, on the qualitative development of teachers (habilitation proceedings and proceedings to appoint professors) being aware of the links to a predetermined source coverage.

The Strategic Plan of the Theatre Faculty of JAMU is based on the Strategic Plan of JAMU and is updated for each calendar year in the Plan of Implementation for the Strategic Plan for the given year.

### ***Relation of the objectives of education programs of the institution to the mission***

The objectives of education programs take account of (traditional and new) requirements of the practice, especially with an emphasis on teamwork of the professions taught in the individual study programs. This philosophy connects in the partial artistic outputs of the individual programs that are created together, and is fulfilled through graduation artistic outputs. At the same time, it is the objective of all programs to achieve a similar level of knowledge obtained in theoretical subjects focused on dramatic arts so that they are followed by theoretical as well as practical subjects of individual specializations within the programs. The objectives of the education programs are described in the individual accreditation documents.

## Priorities of the institution (in the regional, national and international context)

The Strategic Plan of the Theatre Faculty of JAMU has set the following priorities for the period of 2016-2020:

- Place an emphasis on the quality of education with the objective of preparing the graduates for the needs of artistic and teaching practice, artistic creation and research to the best extent possible.
- Base the planning of the number of applicants admitted on the demographic development and needs of artistic and teaching practice. Communicate with key actors from among potential employers in order to predict their requirements for field-specific focus.
- Promote continuous generation replacement of teachers and focus on obtaining new teachers from among graduates of doctoral studies and from the artistic practice.
- Enhance openness in all forms: long-term as well as short-term two-way mobility of students and academic staff, study programs taught in foreign languages (especially English), permanent positions of guest teachers or experts, workshops, international summer schools, international doctoral and scientific conferences, the SETKÁNÍ/ENCOUNTER festival, internships abroad etc., as well as openness towards potential employers of graduates as well as the general public and the academia.
- Strive for the recognition of arts as a full-fledged way to get to understand the world in addition to science, promote the idea of equality of art education as part of general primary, secondary and secondary vocational education. Support all forms of formal as well as informal education in the field of arts.
- Conceive creative activities as the content and objective of education and consider the presented artistic, artistic and teaching and artistic and managerial outputs from teaching as the main indicators of quality.
- Focus on an effective management of the Theatre Faculty of JAMU so that it meets the requirements for institutional accreditation.
- Secure the budget of the Theatre Faculty of JAMU and use all possibilities of multi-source financing including the OP RDE funds. Maintain and develop the existing infrastructure (school stages) and implement current trends in the development of technologies necessary for teaching and artistic, creative and research activities.

As has already been said, this long-term plan of priorities was and is annually specified and updated with specific activities associated, for example, with focusing on specifying a third role (creation of culture content for the region, cooperation with secondary education, cultural and political involvement).

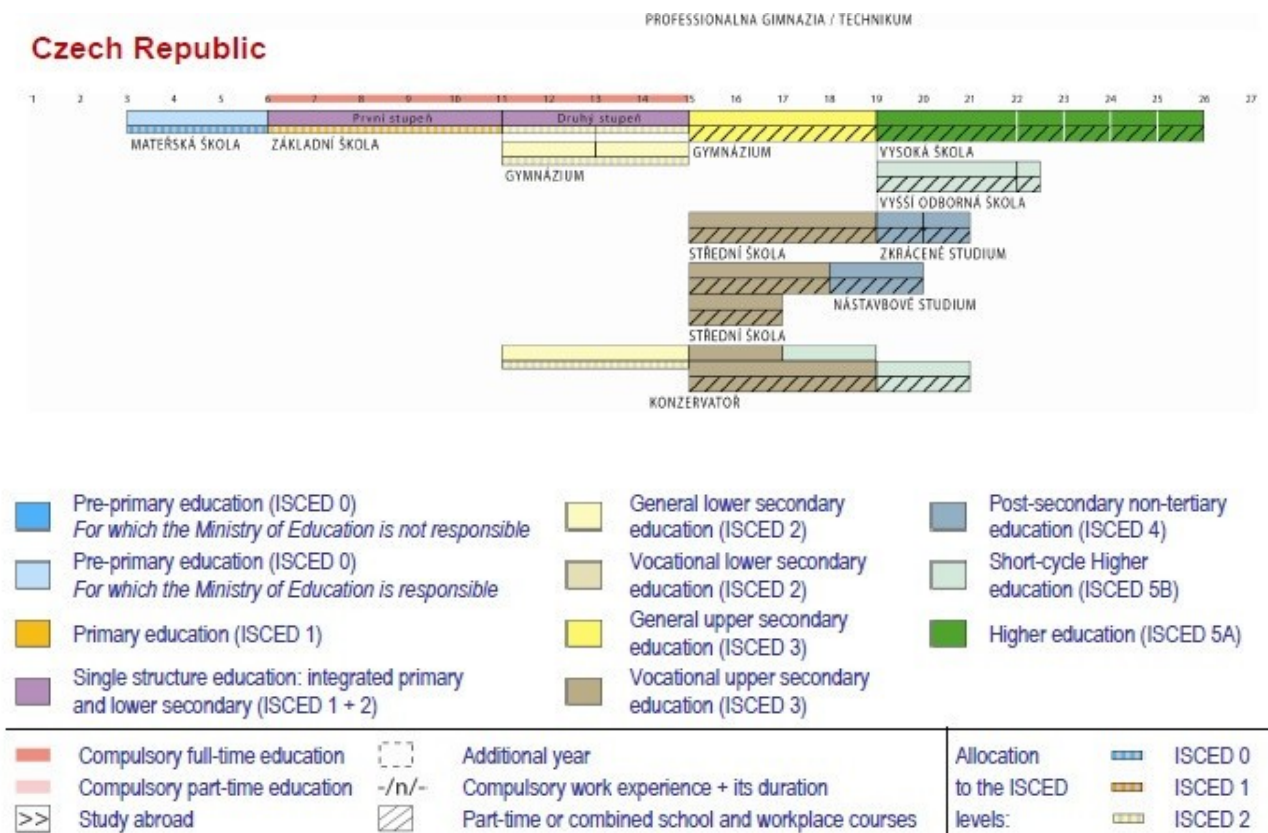
## Legal context

### Education system in the Czech Republic

The education system in the Czech Republic can be divided into 3 basic levels:

- **Primary education:** Primary school, lower years of eight-year or six-year grammar schools
  - Provides general education to all
  - Mandatory nine-year school attendance for children aged 6-15 years
- **Secondary education:** Secondary vocational schools, apprentice schools, grammar schools
  - Types: general (grammar school)/ vocational with school-leaving exam/ vocational with vocational certificate/ conservatory
  - Completed with school-leaving exam (requirement for admission to university)/vocational certificate.
- **Tertiary education:**

- University Types: Bachelor's (Bc.) (3 years), Master's (Mgr./Ing.) (2 years), doctoral (Ph.D). To enroll in a Master's program, it is necessary to complete the Bachelor's level; for Ph.D., it is necessary to achieve Mgr./Ing.). Completed with the state exam and thesis.
- Tertiary vocational school – obtaining the associate degree – schools with a practical focus (3 years) completed with graduation



### Characteristics of the Czech system:

- Education is free of charge at all three levels.
- Primary and secondary education is governed by the Framework Education Program (FEP). This determines what the pupil should know upon the completion of the school or level. Schools prepare their School Education Plans (SEP) in which they determine specific contents for the given outputs.

**International Standard Classification of Education (ISCED)** – for the possibility of international comparison.

### Art in primary education

The FEP for primary schools includes two subjects in the field of Arts and Culture - Art and Music. The school may include additional subjects from supplementary education fields in Arts and Culture – Drama Education, Film and Audiovisual Education and Dance and Movement Education. At present, the FEP of primary education is being revised and it has been proposed that Arts and Culture contain five fields – Arts, Music, Theatre, Film and Dance, and that each school select at least three.

## **Art in secondary education**

Grammar schools have the fields of Arts and Music and the subject of Artistic Creation and Communication. The methodological portal of the MEYS has published a proposal for a drama field<sup>1</sup> and film field.

Secondary teaching schools and teaching lyceums have the subjects of Art, Music and Drama.

Secondary vocational schools – conservatories offer education in the field of music, theatre and dance. Conservatories are four-year with the option of two additional years (which also entitle graduates to teach).

## **Leisure educational activities in the field of arts**

In the Czech Republic, there is a unique system of primary art schools. These schools offer children and the youth (sometimes even adults) education in the following fields:

Music

Arts

Literature and Drama

Dancing

The schools are subsidized by the state and there are also national curricula - framework education programs for them. Pupils and students pay fees in amounts similar to other leisure facilities (about CZK 3,000 per year).

Applicants for studies at the Theatre Faculty of JAMU mostly attend primary art schools, which also prepare their pupils and students for studies at art schools.

## **Art in tertiary education**

In the Czech Republic, there are two public higher art education institutions of university type, providing education in the field of music and dramatic arts.

- AMU Prague (Theatre Faculty, Music and Dance Faculty, Film and TV School)
- JAMU Brno (Theatre Faculty, Faculty of Music)

According to the Higher Education Act, graduates of art programs at the Bachelor's level obtain the academic degree of BcA., at the Master's level MgA. and at the doctoral level Ph.D.

Teachers at universities are classified in accordance with the Higher Education Act as assistants, expert assistants, docents (preconditioned by obtaining the degree of Ph.D., habilitation and being named docent) and professor (preconditioned by having been named docent, professor proceedings and being appointed professor). The law admits an exception for art universities – the academic degree of Ph.D. does not have to be obtained in order for the teacher to be named docent and professor.

## ***Equal opportunities within the institution's mission or vision***

In terms of explicit expression, the faculty has never deemed it necessary to express equal opportunities. This decision has always been based on the professional theatre practice in the Czech Republic, where there are basically no gender or other differences. In the last ten years, we have not dealt with this issue because we have never found serious differences in equal opportunities at the Theatre Faculty of JAMU. Nevertheless, given the priorities of the education sector in the past two years, we have started addressing this issue. Based on an analysis conducted in 2019, we confirmed that, in terms of equal opportunities in leading positions (i.e. school management, program guarantors or studio heads, representation in academic

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<sup>1</sup> The authors of this proposal are teachers of the Theatre Faculty of JAMU, prof. PhDr. Václav Cejpek and prof. PhDr. Silva Macková



bodies or leading positions of management staff), no activities or interventions are necessary. Equality of opportunities is one of the strengths of the internal culture of our faculty.

In terms of the entire institution, the Code of Ethics of JAMU was reworked in 2019 to newly include an explicit supplementation of general principles towards the removal of discrimination barriers.

### *Collecting quantitative and qualitative data and their use to support the mission or vision*

Important data include the so-called study throughput, i.e. the number of students who studied and have successfully completed their studies at the Theatre Faculty, and an analysis of the number and, in particular, causes of the failure of students who either left during the studies or failed to complete or defend their Bachelor's or diploma thesis. The numbers and reasons of students who interrupted or divided their studies are also analyzed. Relevant information also includes the number of applicants who apply for the individual study programs. These data indicate not only the dynamics of demographic development but also serve as the basis for work on increasing the attractiveness of studies at JAMU for potential applicants. In addition to the above data relating to the faculty's education function, data are collected in relation to scientific and research activities (documents for RIV) and artistic activities (internal register of art projects and RUV), controlling is performed in the area of economics and management agenda etc.

Example of collection: Analyses of docent positions for the individual study programs (studio view).

Example of collection and reaction: Observing the number of applicants for studies and its evaluation with the overall demographic curve was followed by an innovation of preparatory courses for studies under the #budjamak project.

Example of collection and reaction: The problematic monitoring of the graduates' success in the labor market (based on the statistics of the Labor Office, which do not observe the success rate of freelance graduates) and interviewing of graduates led to a measure in the form of introducing Courses of Professional Preparedness II (i.e. courses of professional skills for art professions related to self-management, legal awareness etc.), which supplemented the long-term expert activities of the Drama and Education Studio in this area.

### *In what way are the results of internal quality assurance processes used to promote the institution's mission and vision?*

The results of internal processes related to quality are analyzed in detail and the conclusions of those analyses are reflected in corrections of evaluation processes, methods of evaluation and their recording. As part of self-reflection, states that were not functional or that did not prove good are adjusted. Transmission of information and change procedures are carried out via a multi-tier organizational structure:

Dean (Dean's Advisory Board) as the main management body					
Deals with conceptual results associated with program implementation with	Deals with operational and operative results relating to teaching with	Deals with conceptual results associated with the execution of artistic performances with	Deals with operational, dislocation, economic and organizational results with	Deals with strategic results with	Deals with strategic results from the perspective of the entire school with
Study program guarantors and Field Board of the Doctoral Studies	Heads of studios and laboratories and Secretary of the Field Board	Theatre Dramaturgy Board	Secretary of the faculty and heads of departments	Artistic Board and Academic Senate	Rectorate bodies

The Strategic Plan of the Theatre Faculty of JAMU for the period of 2016-2020 is updated in the Plans of Implementation of the Strategic Plan for the calendar year. The updates take account of the results of internal processes of ensuring and evaluating the quality of educational, creative and related activities in order to fulfill the strategic objectives and mission of the Theatre Faculty of JAMU. A description of the procedure and the results of internal ensuring and evaluating the quality of educational and creative activities are contained in the documents

- Report on the Internal Assessment of Educational, Creative and Related Activities of JAMU
- Amendment to the Internal Assessment Report for the calendar year
- Self-Assessment Report of JAMU
- Update of the Self-Assessment Report of JAMU for the calendar year
- Self-Assessment Reports of study programs at the Theatre Faculty of JAMU
- Accreditation documents of study programs
- Annual Report of JAMU and Annual Report of the Theatre Faculty of JAMU
- Report on the Management Activities of JAMU

These documents and information contained therein form the basis for the preparation of the Plan of Implementation of the Strategic Plan for the next calendar year.

See Annexes:

Annexes A: Internal Regulations of JAMU and Higher Education Act

Annexes B: University Documents (strategy and evaluation)

Annexes C: - Faculty Documents

## 2. Education procedures

### 2.1 Programs and methods of their execution

#### *What procedures does the institution have for establishing, approving and re-approving programs?*

Under the Higher Education Act, a university may be accredited as a whole institution (institutional accreditation) or accredited for its study programs and their specializations (program accreditation). Accreditation is carried out by the National Accreditation Office of the Ministry of Education, Youth and Sports. JAMU uses the accreditation of study programs, and currently does not plan institutional accreditation. Rules for the creation and approval of study programs and their specializations are given by

- Higher Education Act
- JAMU's internal regulation "Rules of the system for the assurance of the quality of educational, creative and related activities and internal evaluation of the quality of educational, creative and related activities". The rules of creation of study programs and their approval are contained in Title III Assurance and Evaluation of Quality of Educational Activities of the internal regulation.

Pursuant to the Higher Education Act and JAMU's internal regulations, the Dean of the faculty submits to the Rector the Annotation of the Intention to submit the application for accreditation of the study program discussed in the Academic Senate of the faculty and the Artistic Board of the faculty.

As soon as the Rector receives the Annotation from the Dean, he/she will assess, through the relevant Vice Rector, whether the proposed study program guarantor meets the conditions stipulated for the guarantor by law and standards for accreditation and submit the Annotation to the Rector's Advisory Board. The Rector's Board approves the Annotation.

After approval of the Annotation, the Dean appoints the guarantor of the study program. The study program guarantor will process the intention of the application for the accreditation of the study program so that the intention is prepared in accordance with the approved Annotation and in accordance with the JAMU strategy and in accordance with the requirements for the study program.

After that, the Dean submits the intention to the Academic Senate of the faculty. If the Academic Senate of the faculty recommends approval of the plan, the Dean submits the plan for approval to the faculty's Arts Council (Artistic Board). The approved intention is forwarded by the Arts Council of the faculty through the Rector for approval by the Arts Council of JAMU. Upon the approval of the JAMU Arts Council, the intention becomes an application for accreditation of the given study program.

The Rector submits the application for accreditation to the Accreditation Office. As soon as the Rector receives the proposal of the members of the Evaluation Committee from the Accreditation Office, he/she will ask the relevant Arts Council for an opinion on that proposal. The Rector shall inform the Accreditation Office of any disagreement with the proposal of the member or members of the Evaluation Committee.

The Rector shall notify the Dean of the decision on accreditation as soon as it is received. The Rector decides on filing an appeal against the decision of the Accreditation Office not to grant accreditation to the study program after discussion with the Dean of the relevant faculty.

## *How are the programs designed in terms of the aims and intended learning outcomes, and how are they aligned with the objectives of the institution?*

The Theatre Faculty of JAMU fulfills the standards set for the performing arts in the area of goals and education results (see A02 Standards for Accreditation of Study Programs in the education field Arts, thematic area Theatre Arts of the System of internal assurance and evaluation of educational, creative and related activities of JAMU):

The Theatre Arts thematic area includes artistic, theoretical-critical, artistic-managerial and artistic-educational study programs and covers traditional and new professions in the field of theatre, dramatic arts and audiovisual media.

Teaching in study programs within the Theatre Arts thematic area is provided according to the study plans of individual study programs.

The curricula are designed to match the characteristics of each study program and guarantee an adequate balance between developing creativity, cultivating talent, acquiring knowledge, acquiring craft and technical skills, and taking care of psychosomatic disciplines.

The study plan consists of study subjects, determines the time sequence and continuity in their completion and describes the study obligations that the student must fulfill in order to properly complete the studies. The subject is determined by its title, annotation, learning outcomes, study literature and other study materials, credit evaluation and manner of completion.

Studies in study programs within the Theatre Arts thematic area are quantified by a credit system based on the principles of the European Credit Transfer System (ECTS).

Studies in the field of Theatre Arts are focused mainly on developing talent, creativity and psychosomatic prerequisites, acquiring professional theoretical knowledge and acquiring professional skills and abilities corresponding to the requirements for performing a profession in the field of theatre and dramatic arts and related artistic / creative activities.

To the extent corresponding to the given study program, special emphasis is placed on the study of the history and theory of dramatic arts, theatre and the given program, as well as on related research for Master's and doctoral study programs.

## *What is the connection or continuity between individual study programs and cycles?*

The Bachelor's study program is aimed both at preparing for study in the Master's degree program and at the same time preparing for the profession in the field of theatre and dramatic arts. The standard length of study is at least three and at most four years. The study is duly completed with the state final exam, which includes the defense of the Bachelor's thesis. Graduates of the Theatre Arts Bachelor's degree program are awarded the academic degree "Bachelor of Arts" (abbreviated to "BcA." placed before the graduate's name).

The Master's study program is aimed at developing creative / artistic, pedagogical and theoretical abilities in theatre and dramatic arts at the academic level. The Master's degree program is a continuation of the Bachelor's degree program (hereinafter referred to as the "follow-up Master's study program"); the standard duration of this study is two or three years. In case where the Master's degree program is not linked to the Bachelor's degree program (hereinafter referred to as the "Master's study program"), the standard period of study is four or five years. The study in the Master's and follow-up Master's study programs is duly completed by the state final exam, which includes the defense of the diploma thesis. In the Master's degree program, graduates are awarded the academic degree "Master of Arts" (abbreviated to "MgA." placed before the graduate's name).

The doctoral study program is focused on independent research work based on theoretical-methodological research or research and development through creative artistic activities in the field of theatre and dramatic arts. The standard length of study is three or four years. The study is duly completed by a state doctoral exam, which includes the defense of the dissertation. In the doctoral program, graduates are awarded the academic degree "Doctor" (abbreviated to "Ph.D.", placed after the name).

*How are the procedures set up to ensure that the goals and outcomes of teaching are kept up-to-date, and how are stakeholders involved in these processes?*

The Theatre Faculty of JAMU fulfills the standards set for the performing arts in the area of objectives and outputs (see A02 Standards for Accreditation of Study Programs in the Field of Education Arts, Thematic Area Theater Arts of the System of Internal Quality Assurance and Evaluation of Educational, Creative and Related Activities of JAMU)

In terms of type, form and possible profile, the study programs implemented within the study area Theatre Arts are in accordance with the mission and strategic plan of the educational and other creative (artistic, scientific-research and artistic-research) activities of the university and are linked to these activities.

The university takes into account social needs, monitors social feedback on its activities and communicates with professional associations or employers' organizations in the field of theatre and dramatic arts, or other practitioners, and determines their expectations and requirements for graduates of degree programs of Theatre Arts.

The study programs within the Theatre Arts theme correspond to the current development and knowledge in the field of theatre and dramatic arts, they undergo regular benchmarking with respect to similar study programs offered by universities in the Czech Republic and abroad, and have an appropriate international dimension.

The study programs conducted within the Theatre Arts thematic area correspond to the professional requirements of contemporary theatre, audiovisual media, prestigious artistic or educational institutions and the expectations of interested groups.

The aim of the study within the Theatre Arts is to develop an independent creative personality with complex psychophysical prerequisites for performing the artistic profession in the field of theatre and dramatic arts or related professions.

Each specialization in the individual study programs and types of study has detailed elaborated learning outcomes for individual years. This material contains information about the nature of the output, the specification of the "audience" to whom the output is intended, i.e. whether it is only a presentation to the studio's teachers, a wider range of teachers and students, or a presentation to the standard audience. Also evaluators are identified in this material who evaluate the output in terms of qualitative and other aspects. These assessments of learning outcomes should compare the planned objectives with the real state and, based on this comparison, modify or change the objectives. These assessments should be carried out by the widest possible number of concerned teachers, not only from the given studio. This situation has not always been satisfactorily realized at the Theatre Faculty of JAMU and we are faced with the tendency to close some studios too much together and prevent the influence of external opinions and effects.

This document is created for profiling subjects of the given specialization and should be continuously updated in relation to the needs of individual studios.

Learning outcomes of the course unit can be realized by teachers of individual subjects, visiting teachers or practitioners or students of studios of other study programs. E.g. the outputs of acting can be realized by the acting teacher of the given studio, or by the acting teacher from another studio or, for example, a student of the drama studio under the supervision of the teacher.

Completely specific areas are graduation performances, which can be realized again under a pedagogical director, student director or a professional director from practice.

***Are the program outputs compatible with the Dublin Indicator teaching outcomes (e.g. ELIA Dance, Film, Fine Art and Design / ELIA Dance, Film, Fine Art and Design) and the national qualifications framework?***

The objectives and outcomes of teaching of individual study programs and their specializations at the Theatre Faculty of JAMU are described in Annexes A17 - Evaluation of the quality of educational activities of study programs and their specializations based on the evaluation of graduation performance at the Theatre Faculty of JAMU and A18 - Evaluation of the quality of educational and creative activities at the Theatre Faculty of JAMU, System of internal quality assurance and evaluation of educational, creative and related activities of JAMU. The outputs comply with the Standards for Accreditation of Degree Programs in Education, which are based on the National Qualifications Framework and are prepared on the basis of the Tuning Document for Theatre (ELIA).

***How do institutions and programs support “student-centered” teaching?***

Direct contact teaching is mostly represented at the Theatre Faculty of JAMU. Due to the number of students in the teaching of individual subjects and the character of the vast majority of subjects, the vast majority of teaching is focused directly on the student, his/her needs, talent development, support for the development of skills etc. There are only a few purely theoretical subjects given the size of the Theatre Faculty of JAMU, and these groups are relatively small in terms of the number of students.

***What flexibility exists within the institution to enable students to create individualized curricula?***

For each year of study the student creates a personal study plan for the composition of which he/she is responsible by choosing and enrolling in courses. The student is obliged to enroll for compulsory courses and compulsory elective courses in accordance with the recommended study plan. In addition, the student has the opportunity to enroll for elective courses offered in the JAMU curricula and thus complete his/her personal study plan and partly participate in the composition of the subjects in his/her JAMU studies.

Another possibility to influence the composition of the studies is provided to students within the ERASMUS+ program. Some study programs have foreign mobility implemented directly in their curricula, in other study programs students can, in agreement with the head of the studio, apply for participation in foreign mobility and choose one of the JAMU partner schools.

Last but not least, the Theatre Faculty of JAMU also supports inter-studio cooperation, cooperation between faculty programs, inter-faculty projects and cooperation with other universities.

***How does the institution use different forms of teaching to implement programs?***

The forms of teaching are specified in the JAMU Study and Examination Regulations. These include lectures, seminars, exercises, projects in which students work more independently, as well as internships that are carried out outside JAMU, work placements in the Czech Republic and abroad, workshops or individual consultations.

The form of teaching is always chosen with regard to suitability for individual subjects and is given in IS JAMU in the syllabus of individual subjects.

The Theatre Faculty of JAMU meets the standards set for the performing arts in the field of educational activities (see A14 - Standards for Accreditation of Study Programs in the Field of Education Arts, Thematic

Art Theatre Arts System of Internal Quality Assurance and Evaluation of Educational, Creative and Related Activities of JAMU).

The study programs conducted within the Theatre Arts theme use teaching methods corresponding to the individual needs of students and the development of their specific creative, talented, psychosomatic and possibly other (theoretical-critical, organizational, communication etc.) prerequisites.

In the course of the study process, approaches that support the active role of students, their individual creative activities and group cooperation are used.

The study takes place according to the nature of the given program and subject in the form of lectures, seminars, exercises, self-study and related artistic / creative activities. The ratio of direct teaching to self-study corresponds to the profile of the study program and teaching methods, with more than half of the teaching being in contact form.

Due to the specifics of the Theatre Arts thematic area, special emphasis is placed on direct / contact instruction directly related to the development of individual talent, creative, psychosomatic and other prerequisites.

The size of study groups corresponds to the character of study of the given program or subject, taking into account the emphasis on contact teaching, individual approach to each student as well as the possibility of creating creative teams and group cooperation within a specific creative / artistic process.

The principle of teaching is based on the progress of the creative process from simple to more complex and complex assignments.

In the course of study, the emphasis is gradually placed on a greater degree of student autonomy, ranging from compulsory and pedagogically controlled exercises, through their own work in specified parameters, to independent creative activities supplemented by professional consultations.

The studies are largely based on the personal experience that students gain during the individual creation, training and development of psychosomatic prerequisites and fitness, acquisition of craft and technical skills as well as group collaboration during the creative / staging process and subsequent theoretical-critical reflection of the resulting scenic shape.

The study of artistic subjects is largely carried out in a model of a theatre ensemble composed of students of various programs, which leads to gaining the ability of cooperation and insight into the specifics of individual theatrical professions, thus also executing continuous cooperation between individual workplaces and programs. In the case of study programs that are not directly focused on their own theatrical production, part of the teaching is also carried out in a professional practice model (e.g. Editing Board of a professional journal, production team, art-educational process etc.).

The study of theoretical subjects takes place through lectures, seminars, consulted self-study and research. Theoretical and historical knowledge is verified by continuous creative activity.

The concept of study within the thematic area Theatre Arts is continually developing in connection with changes and development of contemporary dramatic arts, especially theatre and audiovisual arts, as well as in relation to the wider cultural and social context.

### *What role does research play in the programs offered?*

The Theatre Faculty of JAMU fulfills the standards set for the performing arts in the field of creative activity (see appendix A15 Standards for Accreditation of Study Programs in the Field of Education Arts, Thematic Area Theatre Arts, System of Internal Assurance and Quality Evaluation of Educational, Creative and Related Activities of JAMU)

The university carries out creative activities with an international dimension corresponding to the thematic area of Theatre Arts. The creative activity is artistic, artistic-research and scientific-research.

The university with an accredited Bachelor's program is the author of art projects in the Czech Republic and/or abroad that are related to the thematic area of Theatre Arts. The university with an accredited Master's or doctoral program is the author of art and research projects in the Czech Republic or abroad.

The study subjects that form the basis of the study programs are connected with artistic or research activities of students in the field of theatre and dramatic arts.

The higher education institution applies a methodology for assessing the results of creative activities, which is based on the specified main performance indicators in creative activities, and evaluates its most important creative activities at regular intervals.

The creative activity of the university is reflected in educational activities, international activities and cooperation with the practice.

Research plays a relatively important role in the programs offered. We are an art academy but our pride is that our graduates hold academic degrees and therefore have to demonstrate other than merely artistic prerequisites for the pursuit of an artistic profession. In the last year of study the student has to elaborate and defend the final thesis, i.e. a Bachelor's, Master's or doctoral thesis. Furthermore, they must elaborate and defend the reflection of their graduation performance. We consider these two final processes, i.e. the defense of the final thesis and the defense of the graduation performance as equal. The defense of the graduation performance means that the student has elaborated, for example, an actor's role in the graduation performance at the school theatre or an audiovisual project, theatre directing or dramaturgy etc., depending on the study program and specialization. It is therefore mainly to defend the artistic level and abilities of the student. Objectives and characteristics of graduation achievements are elaborated in detail in each specialization of individual study programs.

On the other hand, the final thesis should demonstrate the ability of the student to formulate a text, professionally comment on the chosen issue, demonstrate the ability to analyze, compare, formulate own opinions and ideas, as well as the ability to work with resources. Sometimes we see the selection of a suitable topic and its quality elaboration as problematic. Therefore, we intend to focus more on diploma seminars and proseminars and we have already prepared and in the near future we will provide students and teachers with a Dean's Decree dealing with the management and formal adjustment of qualifications and realization of graduation achievements. This Decree contains precise requirements for the formal aspect of the theses and should contribute to raising the level of mainly Bachelor's and Master's theses.

### *How does research influence curriculum design and teaching?*

Research intensively influences the development of curricula in the field of proseminars and seminars focused on the preparation and development of Bachelor's and Master's theses. In these seminars, students acquire information that they can effectively use in processing their topics and thus increase the level and value of their final theses. Research brings new knowledge and methods especially to doctoral students who have the opportunity to verify these methods directly in the class they are involved in. It should be noted that we still have reserves in involving doctoral students.

### *How does research participate in students' tasks / activities?*

Inclusion of subjects dealing with research, analysis or creation in the content of individual study programs. These include, for example, the Analysis and Interpretation of Contemporary Drama Texts in the Drama Directing Program, Principles of Directing and Dramaturgy in the Theatre Dramaturgy Program, Acting Text Interpretation or Acting Theory and Methods in the Acting Program, Literary Critical Seminar in the Radio and Television Dramaturgy and Script Writing etc.



### *How does the institution support critical thinking and self-reflection among students?*

Many of the programs / studios have been using student assessment since the first years of the studies, where students learn to recognize the pros and cons of each performance, learn to critically express and accept criticism. Contact teaching and thus specific correction by the teacher are also a source of knowledge concerning self-reflection and the art of critical thinking. Individual continuous performance as well as semestral and course work are subject to analysis of students and teachers.

A special chapter is the evaluation of graduation productions in which the whole production team participates and the evaluations themselves are performed by doctoral students. These evaluations form valuable feedback to the creators and performers and should be absolutely critical and uncompromising. We are currently looking for a new model for these assessments, as the current method seems to be slightly outdated and not fully functional. These evaluations should have a relatively strong impact on students, students should actively participate in them and conclusions should guide further practice.

A very valuable experience is the evaluation of performances presented within the SETKÁNÍ/ENCOUNTER festival, which have a completely different standard due to the international character of the festival, the number of debates and the composition of discussion groups.

One of the control tools of effectiveness of support of students in critical thinking and self-reflection is then reflection of graduation performance, in which students of individual specializations reflect their own performance, which they then defend before the examination board.

### *How does the institution support students in presenting their creative work?*

The Theatre Faculty of JAMU supports students in presenting their creative work in many ways. One of the most important is the SETKÁNÍ/ENCOUNTER festival, which has been running for 29 years.

Another important event is the Salon of Original Creation, which is a traditional two-day showcase of creative work by students of theatre directing, theatre dramaturgy, dramatic acting, theatre management and stage technology, and this year the 25th annual has taken place. The Salon provides students with room for scenic readings and, subsequently, for staging texts, enabling both novice and established authors to present their previously unpublished and un-staged literary texts.

The Sítko festival is held every year as part of the Drama and Education Studio at the Theatre Faculty of Janáček Academy of Music and Performing Arts, this year the 15th annual has been held. The aim of the festival is primarily to meet current, past and future students of the Studio, where the outputs of the past year (Bachelor projects, Master productions or projects of individual years and students) are presented.

Other activities of the Theatre Faculty, which have the character of a festival or a show, are the new project JAMŮví (festival of student creation) focused on audiovisual and sound works and a regular show of cooperation between studios of acting, directing, dramaturgy and theatre management Monodramata.

The Theatre Faculty of JAMU also supports many student activities through the scholarship system and thus enables the creation of many student performances, participation in festivals at home and abroad etc.

Last but not least, graduation performances are given at the school theatres (Marta Studio, Orlí Street Theatre), which simulate professional theatre operation of the repertoire type and are part of the cultural offer of Brno theatres.

## *How does the institution formally arrange the provision of academic, career and personal counseling to students?*

Due to the studio way of teaching and low number of students in individual studios, constant contact between students and teachers is ensured at the Theatre Faculty of JAMU. This ensures a continuous flow of information from teachers to students and vice versa. Teachers thus have the opportunity to provide students with the maximum information service and at the same time they can also notice the behavior of individual students, which could signal personal, study or professional problems, and they can thus start dealing with them in time.

As part of the study area, students have the Study Department at their disposal, which functions not only as an administrative article of the Theatre Faculty but also as a place where students can come to consult not only in relation to standard course of studies, but also in crisis situations affecting their studying at our school.

Students have at their disposal consulting hours of the Dean of the Theatre Faculty of JAMU, where they can address their problems, ideas or requirements directly with the head of the faculty.

The possibility to consult with a clinical psychologist who is a member of the JAMU academic community and through which students can solve their personal problems has also been introduced. Recently, we are also considering training teachers in the basics of psychology so that they are able to recognize the crisis situations of individual students in time and if necessary direct them closer to the necessary professional assistance.

As part of these activities, it is certainly worth mentioning two new compulsory courses that were introduced in the course of the last year, namely the Course of Professional Preparedness I and II. The first course is attended by all students entering the first years of Bachelor or four-year Master's studies. The course is conceived as a source of information needed for smooth studies at the Theatre Faculty of JAMU. Students will get information about the organizational structure of the faculty, get acquainted with the most important points of the JAMU Study and Examination Regulations, the possibility of leaving for Erasmus+ study abroad, grant systems, the functions of the Academic Senate, operational affairs of the school theatres and, last but not least, modern methods of providing first aid that can be used both in schools and in private. This subject is currently being developed and supplemented.

The Course of Professional Preparedness II is intended for students who finish their studies at JAMU and should better prepare them for entry into practice. Students will acquire basic knowledge of contracts, copyright, social and tax systems etc. This course is a very important tool for preventing fatal mistakes when transferring from student to professional life.

Furthermore, the Theatre Faculty of JAMU has a system of scholarships designed to help students who find themselves, mostly because of difficult family background or unexpected situation, in a critical financial situation. For these students, a call is made at the beginning of each semester and they can apply for certain financial amounts from the faculty budget. The Theatre Faculty appoints a committee to assess these applications.

Other information: students and teachers use the JAMU Information System for their study agenda (<https://is.jamu.cz/?lang=en>). Currently, there are 1,180 courses (and their syllabuses) for the study programs of the Theatre Faculty.

## 2.2 International perspectives

### *Strategies of JAMU and the Theatre Faculty of JAMU in the area of internationalization*

#### **1/ Promoting openness and awareness of international activities at JAMU**

To support the openness and flow of information within the institution and to clearly define the international dimension of the university, in connection with the ongoing process of creating new JAMU website and the application of the new unified visual style of the institution. In connection with this, to clarify the conditions for potential foreign students and teachers as well as to create an attractive visual image of JAMU as a modern art institution. Support the development of information systems with the aim of digitization in communication with abroad and facilitating mobility.

#### **2/ Increase in the number of foreign students in accredited study programs and increase in the number of students coming from abroad in the framework of short and long-term mobility**

In connection with clause 1, complete the preparation for the application of English teaching in the Bachelor's and Master's programs at the Faculty of Music and under the doctoral program at both faculties. In this context, clearly define the financial conditions for those interested in studying in English. To raise awareness of the possibilities and artistic level of study in the framework of short-term mobility, to this end also maximize the pedagogical mobility, which significantly contributes to the interest in student internships at JAMU.

#### **3/ Support for joint study programs**

In connection with the ongoing accreditation of the joint study program within the Master's program between the Royal Conservatory in Den Haag and the Faculty of Music of JAMU, set up an active support system for successful implementation of the program and based on the first experience set further steps towards active mutual cooperation between the two institutions. Use the experience gained during the accreditation process of the joint study program in the future to open up further partnerships within the Joint Program.

#### **4/ Support to increase the number of outgoing students**

Towards home students, significantly promote internships at partner schools under ERASMUS+ and other programs and contracts. The intention of JAMU is to increase the percentage of students completing mobility. The aim then is to make mobility a regular part of studies within the study programs and to significantly help fulfill the international dimension of students' knowledge and skills. In this context, it is necessary to increase flexibility in the recognition of credits earned at partner institutions. In connection with the intention to increase the number of outgoing students to support further development of the portfolio of partner universities, including the support of excellent students.

#### **5/ Support of joint projects with partner universities**

In support of students' practical experience and the expansion of interactive forms of learning, offer opportunities for students to join joint projects that faculties create with partner institutions and which can make a significant contribution through comparing approaches to education and innovation.

#### **6/ Support of participation of students and teachers of JAMU in the frame of study and teaching stays**

In order to support the development of internationalization institutions, stimulate students and educators to participate in international conferences, scientific symposia, interpretation competitions, festivals, workshops and other short-term events that promote the JAMU brand and bring a number of innovative perspectives to the participants themselves. Further maintain a high number of visiting teachers who are invited on the basis of project activities and specifically define the status of long-term visiting teachers. In this context, increase the number of subjects taught in English.

## **7/ Support for participation in international networks and participation in the development of the European University Area**

As part of the development of the partner school portfolio, continue to integrate JAMU into international networks of institutions and increase the involvement of JAMU teachers and staff in various forms of cooperation with institutions abroad (AEC, ELIA, SAR, E:UTSA, ENCATC and others).

## **8/ Support of quality development of important international art and research projects of JAMU**

In the long term, to support major international and scientific projects of JAMU - in particular the SETKÁNÍ/ENCOUNTER festival, International Interpreting Courses, Leoš Janáček International Competition, International Festival of New Music Meetings Plus and Percussion Festival, which are internationally the most important events of the institution. Expand opportunities to promote these events with a view to achieving an even greater international reputation. To support active participation of JAMU in international scientific conferences and symposia within the framework of scientific and research projects.

## **9/ Supporting the improvement of language skills of JAMU students, academics and employees**

The foundation of the institution's internationalization is to increase the language skills of teachers, staff and students with the aim of gradually removing language barriers, which are still a significant brake on communication with foreign countries. Support means the implementation of language courses for teachers and employees as well as further improvement of teaching in foreign languages.

### *To what extent do study programs and extracurricular activities enhance the international outlook and student experience?*

The Theatre Faculty of JAMU uses tools for the development of international outlook - either by direct integration into the curriculum (see next clause) or through the Plan of Internationalization Activities outside the Erasmus+ program, i.e. a set of measures aimed at:

- 1) cooperation in system projects (commission projects, other projects - participation),
- 2) ensure mobility outside the Erasmus+ program (study visits and pedagogical mobility for all levels of study),
- 3) ensure mobility outside the Erasmus+ program related to strategic international development (participation in network meetings (ELIA, ENCATC, EUTSA, SAR)),
- 4) ensure group artistic mobility - representation at international festivals, exhibitions etc.
- 5) provision of visiting teachers at the Theatre Faculty outside of Erasmus+ mobility,
- 7) co-financing of student mobility under the Erasmus+ program.

Part of the portfolio of international activities is participation in the Erasmus+ program. It is possible under Annex F10 of the ERASMUS+ Inter-Institutional Agreements. Bridging East and West study programs are implemented for incoming students (mobility under Erasmus+, mobility under other contracts) (see Annex F11).

### *How is the international dimension integrated into the curriculum at all levels of study?*

It is not possible to say that the international dimension is integrated equally within the curriculum. Some specializations have a binding obligation to study or work abroad as part of the curriculum (e.g. Theatre Management or Drama Directing in the Master's degree), for other specializations the head of the studio bears an international dimension and involves foreign teachers within the teaching method of the program (Acting or specialization Drama Education for the Hearing Impaired).

The interconnecting activity, which is part of the curriculum at all levels of study (either as a compulsory basis or as part of personal specialization), is related to the International Festival of Theatre Schools SETKÁNÍ/ENCOUNTER.

In terms of the realization of study mobility, the obtained credits are accepted by the faculty.

### ***Are there intended learning outcomes formulated specifically in the context of internationalization? What are they?***

These include the formulated results of teaching the subject Organization of International Theatre Festival in all years of the Bachelor's degree in the Theatre Management and Stage Technology program. Here, international professional practice is clearly formulated, requiring specific learning outcomes. Outside this area, it is necessary to mention the preparation of subjects in English and especially the content of interactive curricula associated with this teaching. These are subjects that complement (and will continue to complement) the Bridging East and West offer. The aim is to integrate foreign students into studio education and to enable Czech students to study the subject (including seminar assignments) in English.

### ***How does the institution engage in international partnerships and exchanges?***

There are several ways and principles:

- a) historical - there are long-term partnerships,
- b) the journey of the second largest cities of European countries,
- c) the trip of the partner cities of the City of Brno,
- (d) the path of project offers through the networks of which the Theatre Faculty is a member;
- e) the way of the offers of individual fellow network members of which the Theatre Faculty is a member,
- f) the emerging partnership within the SETKÁNÍ/ENCOUNTER festival,
- g) proposal from the Theatre Faculty teachers.

### ***How does the institution support incoming and outgoing students and staff?***

The support of incoming students is focused mainly on the area of accommodation and administrative issues, including support in communication with the authorities. In the field of outgoing students, this is full administrative support with the partner school, including the provision of scholarships and recognition of credits obtained. For employees, it is also full administrative support, including travel and subsistence costs.

Last but not least, the intensive foreign language teaching provided by both faculties is a major support; language courses are organized for home institution educators. An important support for the realization of student mobility is also the possibility of co-financing the stay, which is realized on the basis of individual student requests and takes into account the real cost of living of the destination where mobility takes place as well as students with socially disadvantaged backgrounds. (see JAMU Annual Report, 2018, 7a, p. 30)

For teachers and students in the framework of mobility, there is a prepared service by the staff of the External Relations / Foreign Department. In addition to professional care, the students are further supported by the care of educators charged with the management of the Erasmus Laboratory (a separate studio that implements lessons within the Bridging East and West program). The incoming students have the same possibilities as the permanent students, i.e. access to all facilities including accommodation in the Astorka Dormitory. On the other hand, it is necessary to say that for the development of long-term pedagogical mobility (or the institute of visiting professors) neither the Theatre Faculty nor JAMU has built up the required infrastructure (e.g. accommodation capacities).

### ***Does the institution have foreign teachers who provide part of the curriculum?***

As mentioned above, the involvement of foreign teachers (excluding mobility or art projects) is hampered by the lack of infrastructure, which is rather a marginal reason. The main reason is some inertia from earlier periods, which combined the ability to teach dramatic arts with the mother tongue. Historically, foreign teachers were represented mainly by Slovak colleagues. For example, two teachers have been participating in the acting curriculum for a long time, but even these have gained Czech domicile over the years. At present, the Theatre Faculty has 8 foreign employees from EU countries (4.775 FTEs).

In this context, it will be necessary to specifically define the status of long-term visiting teachers. On the other hand, the number of foreign teachers who are invited to JAMU for a short time on the basis of project funding (workshops and masterclasses) is very high and meets the demands for internationalization of teaching to the maximum extent (see the JAMU Annual Report 2017, Tab. 6.5 p. 94, JAMU Annual Report 2018, tab. 7.5, p. 77).

When answering this question, there is a concern whether the question is formulated in a sufficiently clear manner - are they foreign teachers in terms of nationality and language, or are they non-European teachers?

### ***How do teachers acquire international expertise?***

The vast majority of teachers have their own professional artistic practice, which they cultivate in parallel to their work. As part of this practice, they participate in a number of artistic and staging projects in a professional environment, which are provided by international teams. Artistic practice itself is the main criterion of pedagogical expertise regardless of the national or international aspect. Teachers focusing on teaching rather theoretical subjects or subjects tied to research activities are practically active in international networks and societies, or present the outcomes of scientific activities at international conferences. The obligation of pedagogical mobility abroad is not an obligatory part of career plans, although it may happen from the perspective of the management of a particular workplace (studio).

### ***What activities does the institution organize under the auspices of the "internationalization@home" concept?***

Natural activities at the faculty are close to this concept. In addition to being enrolled in the Erasmus Laboratory, each student arriving for mobility will receive a student home buddy, who helps them at the faculty. Almost all programs / studios contribute to the common foundation of the Bridging East and West program with their specific subjects, in which students of the relevant specialization can enroll to be taught together with Czech students of the same specialization.

As part of the Bridging East and West courses, public presentations are frequently attended by Czech students. Foreign students are involved in the art output of the studios, the entry street matriculation procession at the beginning of the academic year, and the art output within the street activities of the SETKÁNÍ/ENCOUNTER festival.

From an administrative point of view, the study agenda of foreign students is equally conducted within the information study system.

### ***What principles does the institution apply to ensure the quality of internationalization?***

From the point of view of incoming students in the framework of mobility, the basic principle is the assessment of the study and talent prerequisites of the enrolled student. This verification takes place not only based on the submitted material, but also on the basis of a Skype interview. Mobility contracts are concluded with schools that have the most compatible curriculum, although this is often problematic. Another principle is the evaluation of learning mobility - students prepare a questionnaire on mobility quality, content and care by the faculty (see Annex F12). This method of evaluation has been used for a long time because we have long been looking for a way to secure the foundation of the Bridging East and West

program, which ultimately led to the establishment of the Erasmus Laboratory and the provision of two teachers for this cabinet.

In terms of outgoing students, the faculty organizes an International Mobility Info Day in November, on which students and teachers are acquainted with the possibilities and partner schools for the following year well in advance of the first application deadline (31 January). Presentations include students and teachers who have already completed mobility in the immediate past, focusing not only on the quality of teaching but also on social aspects. The obligatory part of the settlement of the realized mobility is then a written reflection of the mobility participant, which again serves to evaluate the cooperation or to contact the host school for the evaluation of the information given in the reflection.

The first moment for students to learn about the possibility of traveling within mobility is the first week of the first year of the school, which is a full-faculty entrance course for the first years, and internationalization is one of the chapters presented to students.

From the point of view of both incoming and outgoing teachers, a detailed report is a precondition for the final settlement of mobility (any foreign trip).

## 2.3 Evaluation

### *What are the evaluation methods and how do they demonstrate the achievement of learning outcomes?*

JAMU's internal quality assurance and evaluation system is built on an ongoing basis by gradually introducing individual elements so as to form a set of interrelated principles, rules and procedures that aim to achieve excellent results and continuously improve JAMU's activities in the areas of education, arts, research and related activities. At all levels of JAMU management, the competences and responsibilities for the quality of educational activities, creative activities and related activities are defined so as to form a functional whole. The quality assurance and evaluation system covers all areas envisaged by the Higher Education Act, the Government Order on Standards for Accreditation in Higher Education, the Guidelines for Quality Assurance in the European Higher Education Area and JAMU's internal regulations.

In accordance with JAMU's mission, the quality assurance system emphasizes educational activities. Teaching in art programs is closely linked to creative activities. It is its content and goal. The quality indicators are therefore primarily considered artistic outputs from teaching as learning outcomes. Art is not defined as a fixed and immutable system of knowledge and skills. Respect for diversity and dynamism is a prerequisite for free artistic creation and free development of students' talents. The area of education and art is in the range between classical methods and traditional practices, on the one hand, and constant experimentation and updating in search of new forms, on the other. Art education is characterized in particular by the form of individual instruction based on a personal relationship between a teacher and a student or groups of a small number of students. Due to these specifics, it is not possible to use quantitative methods of evaluation at JAMU, but rather qualitative methods and especially evaluation of creative outcomes of education as an indicator of the quality of educational activities that preceded them.

The processes of internal quality assurance and evaluation of educational and creative activities take place at three levels:

#### Level 1

Evaluation of quality of educational and creative activities at JAMU

- The process of summary evaluation of the quality of educational and creative activities of JAMU is carried out by a working group appointed by the JAMU Quality Board.
- Summary evaluation of the quality of educational activities takes place at JAMU level once every 5 years.

- The results are evaluated and serve as a basis for the JAMU Self-Assessment Report and its annual updates and for the proposal to improve the quality of educational and creative activities at JAMU level.

#### Level 2

##### Evaluation of quality of educational and creative activities at JAMU faculties

- The process of summary evaluation of the quality of educational and creative activities of JAMU faculties is carried out by a working group appointed by the JAMU Quality Board.
- Summary evaluation of the quality of educational activities takes place at faculty level once every 5 years.
- The results are evaluated and serve as a basis for the JAMU Self-Assessment Report and its annual updates and for the proposal to improve the quality of educational and creative activities at JAMU faculty level.

#### Level 3

##### Evaluation of quality of educational and creative activities of the study program and its specializations

- Summary evaluation of educational and creative activities at the level of the study program and its specializations is carried out at least once during the period of its accreditation.
- Evaluation of the study program and its specialization is carried out by a working group appointed by the Dean of the faculty and approved by the Quality Board.
- The results are evaluated and used for the evaluation reports of the study programs and their specializations.

The internal quality assurance and quality assessment procedures are described in the document "Internal Quality Assurance and Evaluation System of JAMU". Its annexes are as follows:

- Standards for the education field Arts, thematic area Music Arts
- Standards for the education field Arts, thematic area Theatre Arts
- Standards for the education field Arts, thematic area Film and Television Creation
- Qualification framework of study programs and their specializations at the Faculty of Music of JAMU
- Qualification framework of study programs and their specializations at the Theatre Faculty of JAMU
- Evaluation of the quality of educational activities of study programs and their specializations based on the evaluation of graduation achievements at the Faculty of Music of JAMU
- Evaluation of the quality of educational activities of study programs and their specializations based on the evaluation of graduation achievements at the Theatre Faculty of JAMU
- Evaluation of the quality of educational and creative activities based on the outcomes of teaching at the Faculty of Music of JAMU
- Evaluation of the quality of educational and creative activities based on the outcomes of teaching at the Theatre Faculty of JAMU

*How are they reviewed to take into account issues such as consistency and fairness?  
Are evaluation methods aligned with teaching methods and formats?*

The methods of assessment of students are in accordance with the requirements of the standards given for the performing arts (see Annex A15 - Standards for Accreditation of Study Programs in the Field of Education Arts, Thematic Area Theatre Arts, System of the Internal Quality Assurance and Evaluation)

Student assessment methods are consistent with learning outcomes (including artistic / creative output) and are consistent with teaching methods.



Students are evaluated according to pre-published, objective and transparent criteria.

In creative disciplines, particular emphasis is placed on individual assessment of the creative performance / scenic shape presented in the final exams and on providing appropriate feedback during the creative process with a view to developing the student's unique personal creative, talent and psychosomatic prerequisites.

***Are all assessment criteria and assessment procedures readily available to students and staff and are they clearly defined?***

Upon transition to a new curriculum system with specializations and the associated re-accreditation process, a new hierarchy has been created that now includes the guarantor of the curriculum that covers the curriculum and new assessment procedures (towards students) that are currently being tested and gradually put into practice. Their availability is not yet in ideal condition.

In 2019, new staffing plans and career plans were implemented and are currently being discussed with academics, and include both criteria and procedures.

***Are students provided with timely and constructive feedback on all forms of assessment?***

Due to the small number of students in individual studios and specializations, and also because of the studio management, feedback is provided almost immediately. This feedback is realized both at the level of individual teachers and at the level of the head of the studio or by individual cabinets providing individual areas of education. In order to evaluate graduation performances, the evaluation system is currently being updated by students of the doctoral study program in cooperation with other JAMU teachers.

### 3. Student profiles

#### 3.1 Admission / entry requirements

*Does the institution have clear and appropriate criteria for admitting all types of applicants (including adult learners and lifelong learning opportunities)?*

The admission procedure at the Theatre Faculty of JAMU is in accordance with the standards set for the performing arts (see Annex A15 - Standards for Accreditation of Study Programs in the Field of Education Arts, Thematic Area Theatre Arts, System of Internal Quality Assurance and Evaluation of Educational, Creative and Related Activities of JAMU)

An entrance examination is required for all study programs within the Theatre Arts thematic area. The admission procedure cannot be waived on the basis of previous study or artistic results.

Given the specific requirements determined by the nature of the Theatre Arts, the entrance examination for all specializations includes a talent examination and an examination in theoretical and other disciplines.

The talent part of the admission procedure may take the form of a live artistic performance, a set of works of art, a creative written output, or other forms depending on the nature of the given study program. Theoretical exams can be written or oral.

The admission procedure is usually multi-round - elimination. Depending on the nature of the study program, the basic physical and psychosomatic prerequisites, technical (craft) prerequisites and the ability to think corresponding to the given specialization can be assessed in addition to talent, study and creative prerequisites during the admission procedure.

The admission procedure takes place before the appointed admission committee, which consists of internal and external collaborators and independent personalities, whose composition guarantees a professional and objective assessment of the individual talent and study prerequisites of the applicant.

For all study programs and specializations, the assessment of applicants is individual. The admission is based primarily on the overall performance of the applicant and the final selection is assessed by the overall impression.

There is a single record of all examinations (talent, written or oral), in which the assessment of the entrance examination is recorded, indicating the facts that are relevant to the admission or rejection of the applicant.

Specific admission requirements for individual study programs and their specializations are published in accordance with the Higher Education Act and the internal regulations of JAMU and the Theatre Faculty of JAMU at least 4 months before the deadline for submitting the application form in the Decree of the Theatre Faculty of JAMU on admission procedure.

*How do the entry requirements assess the ability (artistic / technical / academic / pedagogical) of each applicant to successfully complete the institution's study program?*

The Strategic Plan of the Theatre Faculty of JAMU for the period 2016-2020 stipulates, in the field of education, objective 2: The Theatre Faculty of JAMU admits students based on their talent and study prerequisites. The partial goals are:

- Maintain the admission procedure (talent entrance examinations) at the Theatre Faculty of JAMU as specifically focused on the selected specialization of study, based on personal contact with the

applicant and assessment of his/her talent and study prerequisites by committees composed of reputable teachers in the field.

- Base the number of admitted students on a real assessment of the staff, space, material and financial possibilities of the faculty, the possibility of finding graduates in artistic practice, demographic development and the needs of professional cooperation during their studies (team nature of art projects).
- Develop a scholarship system that will help student, who would otherwise be prevented by a bad personal economic situation, to continue their studies.

Specific admission requirements for individual study programs and their specializations are published in accordance with the Higher Education Act and the internal regulations of JAMU and the Theatre Faculty of JAMU at least 4 months before the deadline for submitting the application form in the Decree of the Theatre Faculty of JAMU on admission procedure.

### 3.2 Progress, results and employability of students

#### *Mechanisms for formal monitoring and evaluation of the progress, results and employability of students*

The monitoring of students' progress and achievements is the responsibility of the heads of the studios (specializations) who provide qualitative information and justification for the quantitative findings of the Study Department to the study program supervisors.

Previous studies are recognized according to national standards (in the case of graduates from Czech universities) and on the basis of nostrification mechanisms (in the case of graduates from foreign universities). In order to enter the Master's program, each applicant is assessed for the relationship of the previous (Bachelor's) study program (specialization); the content of the previous studies is examined (the graduate profile must be related and must derive from the accreditation in education area 31 Arts in the national environment).

There are no central rules or mechanisms for collecting data about former graduates yet, the responsibility lies with the heads of the studios. Some studios work with graduates to teach and discuss with existing students, but the area is not systematized. This is a weakness related to the faculty's capacity and financial resources.

The only system tool for monitoring graduate employment is the Labor Office; however, the area of freelance graduates is not covered by monitoring. In addition, the Labor Office does not monitor the employment of graduates by faculties and programs and it is not possible to detect employment within free professions.

On the basis of available information (monitoring of studio managers and guarantors) we know that graduates do not have any difficulties related to professional employment, especially in the national environment. For some specializations, the interest in graduates is such that they often prevent them from completing their studies (state final examination and defending their theses) in the standard period of study. Students prefer to enter the practice and finish their studies in an extended mode.

Employers' opinions on the value of the offered education are verified in several ways: employers are represented in the JAMU Arts Council, the Arts Council (Artistic Board) of the Theatre Faculty of JAMU and the JAMU Management Board. Within their membership, they express themselves within the accreditation process for all study programs and specializations.

The areas where graduates find employment are described in the Graduate Profiles in individual accreditation documents.

## 4. Teachers

### 4.1 Qualification requirements and professional activities of teachers

*Teachers have qualifications for their role and are active artists, educators or researchers.*

Standards given for the performing arts (see Annex A15 Standards for Accreditation of Study Programs in the Field of Education Arts, Thematic Area Theatre Arts, System of internal quality assurance and evaluation of educational, creative and related activities of JAMU) provide for the following:

Guarantees of study programs by academic staff meeting the conditions set out in Section 44(6) of the Higher Education Act, with sufficient professional qualifications, who have performed artistic / creative activities in the field of theatre and dramatic arts or in the field of close or related content.

The structure of academic staff in terms of their qualifications, age, weekly working hours and their experience in performing theatre practice in the Czech Republic and abroad, or in spheres of dramatic art directly related, corresponds to the structure of curricula and the objectives and profiles of the programs within the thematic area Theatre Arts.

The guarantor of the Bachelor's study program is an academic employee who has the same working hours at the same university within the weekly working hours according to the Labor Code and who has at least the academic degree "candidate of science" (abbreviated as "CSc.") or education in the doctoral degree program (hereinafter referred to as "academic degree"). In the last five years the guarantor has been performing artistic / creative, pedagogical or research activities.

The guarantor of the Master's study program is an academic employee who has the same working hours at the same university within the weekly working hours according to the Labor Code and who is appointed as associate professor or appointed professor in the program corresponding to the thematic area Theatre Arts. In the last five years he/she has been performing artistic / creative, pedagogical or research activities.

The Bachelor's or Master's degree program implemented within the Theatre Arts thematic area shall ensure appropriate artistic / creative activities of academic staff in the given or related program and shall adequately ensure the participation of practitioners involved in the teaching of practical subjects.

The guarantor of the doctoral study program can only be an academic employee with weekly working hours at the same university within the scope of the Labor Code who is appointed as associate professor or appointed professor in a program corresponding to the thematic area Theatre Arts or in a program with related content. In the last five years he/she has been performing artistic / creative, pedagogical or research activities.

For a doctoral degree program within the Theatre Arts field of study, academic staff perform artistic / creative activities in the given or related program.

The number of academic staff providing study programs within the Theatre Arts thematic area corresponds to the number of students, teaching methods and assessment, taking into account the specifics of types and profiles of study programs and individual specializations and subjects requiring intensive contact instruction with emphasis on individual development.

The strategy of achieving and developing the qualifications of teachers, including the strengthening of artistic, educational or research activities, is the subject of introducing personnel plans of workplaces (studios), their monitoring at program level (program guarantor) and staff career plans again at studios and their discussion

and verification with the Dean. The implementation of the model occurred, after long debates, in 2019, so we are at the beginning of systematization in this area.

#### 4.2 Size and composition of the teaching staff

Thanks to the personnel plans of the workplaces (internally of studios) we have a comprehensive overview of the number and size of workloads between individual studios. In the long term, we monitor the average age of workplaces and levels of education, and strive to keep them in balance. According to individual study programs we are able to generate optimal pedagogical composition of individual specializations and work on their continuous completion. An entirely natural tool in the field of art is cooperation with graduates, from among whom potential students of the doctoral study program (DSP) and eventually faculty employees are recruited in the long term.

In the case of the Theatre Faculty, we work with teachers in a wide age range from the graduation (rather of a practical nature such as movement disciplines, technological disciplines etc.) to retirement age (primarily directing and dramaturgy). Due to the fact that the performing arts work among other things in the form of a generational testimony, the new theatre elements are symptomatically connected to a certain generation of teachers, whose sufficient representation we take care of in the above-mentioned personnel plans of the workplaces.

Heads of workplaces are working on new career plans of individual employees. They not only record the work requirements for employees, but also their personal specialization, training and plans. Due to the fact that the Theatre Faculty places great emphasis on the artistic quality of teachers, in addition to efforts for personal growth of teachers, the teaching staff is supplemented from the small professional base of theatres in the Czech Republic as well as in cooperation with our graduates and their generations. Thanks to the new possibilities of internationalization, this continuous internal revival effort of the faculty is complemented by foreign teachers, lecturers and workshop leaders.

In terms of national standards, the study programs have enough qualified teachers for their effective implementation and for the next 10 years, as agreed by the National Accreditation Office, which granted the programs accreditation. However, the faculty is aware that in some studios (without affecting the program as a whole), there are significant age shifts and within the framework of personnel planning the faculty is taking steps to gradually transfer such positions. This enables us to engage and screen new teachers externally, and also utilize the institute of the internal grant competition of FDEAA, which brings new experts into the programs, who can gradually become involved in teaching activities. As mentioned above, last but not least, a great source is the studies of a doctoral program.

## 5. Objects and technical equipment, resources and support

### 5.1 Objects and technical equipment

Standards given for the performing arts (see Annex 15 Standards for Accreditation of Study Programs in the Field of Education Arts, Thematic Area Theatre Arts, System of Internal Quality Assurance and Evaluation of Educational, Creative and Related Activities of JAMU) set out the following requirements:

There is assurance about the financial stability of the higher education institution, which provides study programs within the Theatre Arts thematic area.

The budget of the university or faculty allows for the implementation of study programs within the Theatre Arts thematic area (costs of equipment and its operation, costs of material and technical equipment and its modernization, personnel costs, continuing education of academic staff, expenditure on innovation, student and teacher mobility etc.) and adequate resources are provided to cover these costs.

Teaching and learning infrastructure (adequate material and technical provision, adequate and operational teaching and study space, equipment of classrooms, testing rooms, studios and workshops with aids, theatre technologies, technical, tool and instrumentation) appropriate to the type and profile of the Theatre Arts, taught programs and subjects and numbers of students.

For the study of theoretical subjects, classrooms for seminars are provided, the number and capacity of which corresponds to the number and size of study groups.

There is a lecture hall with appropriate technical equipment (data projector, computer, sound system, video/DVD projection through data projector), whose capacity corresponds to the number of students.

Specialized classrooms are provided for the study of art subjects and psychosomatic disciplines.

An adequate number of rehearsal rooms for the study of pieces is ensured, as well as the associated creative activity with space enabling the actors to start playing situations and to direct the development of mise-en-scenes.

An adequate number of rehearsal rooms is provided, the space capacity and equipment of which allows the implementation and internal presentation of smaller and simpler performances.

There is a dance hall, whose dimensions, spatial layout and equipment (balletizol, mirror wall, mats, piano and sound system) allow group lessons of scenic movement, dance, acrobatics and other movement disciplines.

The studios are provided with the appropriate spatial disposition and equipment for the teaching of scenography and art disciplines.

Workrooms are provided with appropriate specialized equipment to acquire technological skills and realize artistic designs of the scene, costumes and other scenic elements (puppets, props) and for the production of graduation performances.

Adequate spatial, technical, instrumental, tool and computer equipment is provided to acquire technological skills used in the framework of scenic shape and audiovisual arts, especially for the realization of light design, photography and video technology work.

A fully equipped professional sound studio is provided, which serves for the execution of teaching, recordings for graduate productions and recordings of students' creative works.

#### **Theatre studio**

An essential part of the infrastructure for study, creation and research in the Theatre Arts thematic area is a theatre studio, in which the staging practice based on the study plans of individual programs is realized.

The theatre studio is used to secure the artistic outputs that are part of the theses; it is especially available to students of the Master's degree program for the realization and public performances of theatrical productions / graduation stage works in the relevant specialization.

The spatial possibilities and technical equipment of the theatre studio make it possible to realize a stage work and a theatre production at an artistic and professional level corresponding to the trends of contemporary theatre practice.

The theatre space of the studio, its equipment with stage technologies, theatre and technical facilities, auditorium capacity and operational possibilities enable public performances and reprises of theatre productions in conditions corresponding to the parameters of contemporary professional theatre.

### **Study texts and study materials**

Students have access to information resources corresponding to the thematic area of Theatre Arts.

Students have access to the study supports in the form of traditional printed materials (textbooks, other teaching texts) as well as interactive and multimedia forms (e-learning, electronic materials, presentations) that correspond to the types and profiles of study programs

Students have access to specific creative support, i.e. artistic and research activities within the study area Theatre Arts, which include theatre plays, musical notes, photographic documentation and audiovisual recordings of significant productions or sound recordings of important musical works.

### **Library and computer room**

A part of the infrastructure for study, creation and research within the Theatre Arts thematic area is a library that, by the composition of its funds and spatial capacities, corresponds to the types and profiles of the given study programs and subjects and the number of students.

The library is a specialized library and information center that provides access to information resources (database licenses and specialized literature corresponding to the Theatre Arts) and creates the necessary information background for study, creative, artistic and research work in the field of theatre and dramatic arts.

The structure and composition of the library collections corresponds to the current development and knowledge in the field of theatre and dramatic arts. The library collections are continually replenished in accordance with study, creative and research requirements as well as with regard to publishing activities and the latest knowledge, creative methods and trends in the field of theatre and dramatic arts.

Part of the infrastructure for study, creation and research is a computer classroom that provides access to electronic information resources, electronic materials and database licenses, enables their processing and serves for the implementation of teaching and professional training.

JAMU systematically strives to create adequate material and spatial equipment for the educational and creative activities of both faculties so that these standards for university art education are met to the maximum extent possible.

### **Operational Program Research, Development and Education**

Under the Operational Program Research, Development and Education, JAMU implements two individual projects financed from the European Regional Development Fund (ERDF):

**Project “Improving the infrastructure of the study program Dramatic Arts at JAMU”, project registration number CZ.02.2.67/0.0/0.0/16\_016/0002469** in a total amount of eligible expenditure of CZK 78,135 thousand, of which CZK 68,122 thousand investment funds and CZK 10,013 thousand non-investment funds. JAMU contributes to expenditure with its own funds in the amount of 5 %, i.e. a total of CZK 3,907 thousand (CZK 3,406 thousand investment and CZK 501 thousand non-investment funds). In 2018, a total of CZK 44,225 thousand of investment funds was invested, the ERDF share being CZK 42,014 thousand.

In order to improve the quality of the study programs of the Theatre Faculty, the following investment projects were implemented:

- Completion of the construction work in the Astorka building for the teaching areas of the Theatre Faculty, with 399 m<sup>2</sup> of new teaching areas
- The overall modernization of technologies at the Marta Studio consisted of the acquisition or modernization of:
  - stage technology including 9 motor shaft pulls, mobile pit, new control of stage mechanisms, main curtain and other fabric equipment
  - stage lighting including new modern lighting desks, sets of reflectors and fixtures with accessories
  - projection and video including video server with accessories, workstation, 2 projectors with lenses, projection motor and folding screen
  - sound technology containing digital and analog mixer with accessories, sound systems, microphone systems with accessories, amplifiers, workstations and technology table for control room
  - a new theatre managerial facility
  - video technologies incorporating a camera system with video editing and recording equipment
- Lighting equipment - lighting console for musical studios
- Sound technologies - sound systems, microports system and audio system in the theatre hall of the Orlí Street Theatre
- Photo technology - 6 semi-professional cameras and 8 lenses
- Digital art archiving - 14 powerful multimedia workstations with converters for 3D record processing, technology chain for digital data archiving consisting of network infrastructure, AVID gateway, shared file system, disk storage, UPS and its implementation into the school's existing IT environment
- Reconstruction of technologies in classroom 104 consisted in the overall modernization of projection, presentation, video sound technologies with a common control system
- Reconstruction of HVAC in classroom 104 consisted of adding air conditioning to the existing HVAC equipment

In summary financial statements, the following groups of assets were acquired under the project in 2018:

- Reconstruction of buildings and structures in the amount of CZK 1,595 thousand
- Stage technology in the amount of CZK 6,007 thousand
- Stage and light technologies in the amount of CZK 12,081 thousand
- Audio technology in the amount of CZK 11,541 thousand
- Video technology in the amount of CZK 2,070 thousand
- Photo technology in the amount of CZK 792 thousand
- IT technology in the amount of CZK 10,139 thousand

#### Centralized development projects

The Ministry of Education, Youth and Sports provided JAMU with a capital subsidy of CZK 520 thousand for the implementation of the investment centralized development project. The project "Synergies of technological development and implementation of new legislation" is implemented together with 13 other public universities, the project coordinator is the Czech Technical University in Prague. The upgrade of the SAP ERP information system was completed within the project. Total costs reached CZK 520 thousand.

#### Institutional plan

The Ministry of Education, Youth and Sports provided JAMU with a contribution of CZK 7,568 thousand for the implementation of the institutional plan, of which CZK 592 thousand of investment funds. Investment funds in the amount of CZK 586 thousand and part of non-investment funds in the amount of CZK 1,931 thousand were used for the technological development of the university aimed at the renewal and



innovation of teaching technologies. Unused funds in the amount of CZK 6 thousand were transferred to the FDIP (Fund for Development of Investment Property).

As part of the project, two projectors and a MacBook, a projector for the Rector's Office and the upgrade of the connection speed of the Marta Studio to 10GB were acquired from the capital resources for the Theatre Faculty.

The non-investment funds were used to finance the purchase of workstations, multimedia components at the Faculty of Music and the Rector's Office, and extension of licenses for SW to end PCs. Further active elements and services for necessary modifications of the JAMU computer network configuration. A new part of the asset module was implemented in the SAP system. In addition, licenses for IP telephony have been extended and modifications have been made to its settings in the form of services. Service support for JAMU central data fields has also been extended.

### **Contribution to capital expenditure outside program financing**

Based on the application, the school was provided with a contribution to capital expenditures outside the program financing in the amount of CZK 4,818 thousand, of which a total of CZK 4,678 thousand was invested. Undrawn funds in the amount of CZK 140 thousand were transferred to the FDIP. The capital contribution covered the costs of modernization of the Marta Studio technologies, which could not be financed from the OP RDE resources.

Existing stage technologies were repaired and supplemented from these funds, new high-voltage and low-voltage wiring were installed, new air-conditioning of the production room and the electrical substation was installed, and the existing wooden floor in the theatre space and the plastering and painting of the theatre space were repaired.

### **Investment property reproduction fund**

In the FDIP, a total of CZK 14,921 thousand was available in 2018. The funds were used either separately or together with other grant titles and resources for the actions listed below in the total amount of CZK 13,274 thousand:

- Author supervision of the designer of the construction project "Building modifications of premises in the building Novobranská 691/3, Brno" in the amount of CZK 48 thousand.
- Completion of the construction project "Building modifications of premises in Novobranská 691/3, Brno" commenced in 2017. The FDIP resources were used to cover the part of the construction that could not be financed from the OP RDE resources. 39 m<sup>2</sup> of new teaching areas were acquired and 27 m<sup>2</sup> of accommodation areas were reconstructed on the 7th floor, 101 m<sup>2</sup> of areas for the JAMU Publishing House were reconstructed on the 2nd floor. In 2018, CZK 772 thousand was paid.
- Co-financing of the author's supervision of the designer of the project "Modernization of Marta Studio Technologies", which was largely paid for by the OP RDE resources in the amount of CZK 21 thousand.
- Co-financing the costs of modernization of Marta Studio technologies, which could not be covered by the OP RDE resources. These FDIP funds in the amount of CZK 2,242 thousand supplemented the contribution to capital expenditures (see the previous paragraph).
- Project preparation and construction work on the premises of the Department of Languages at the Rectorate, where two offices and a meeting room of the Rectorate were created after the reconstruction. The Rector's Office thus acquired 73 m<sup>2</sup> of office space. The costs amounted to CZK 568 thousand.
- Project preparation of a new optical connection of the Marta Studio in the amount of CZK 83 thousand.
- Complete replacement of the air-conditioning unit for the auditorium of the Faculty of Music in the amount of CZK 2,407 thousand.

- Project preparation of a new active lightning conductor at the Faculty of Music, which will replace the unsuitable current lightning conductor, in the amount of CZK 16 thousand.
- A new SW of dormitory and hotel system for Astorka dormitories in the amount of CZK 189 thousand.
- Rector's Office's car in the amount of CZK 948 thousand.
- Winch point mover for hanging audio equipment in the Orlí Street Theatre in the amount of CZK 106 thousand.
- Conference chairs in the auditorium of the Faculty of Music. 180 pieces of upholstered chairs totaling CZK 170 thousand were purchased.
- Furniture for the newly created premises of the Theatre Faculty on the 3rd and 7th floors in the building of Astorka in the amount of CZK 787 thousand.
- Camera lens and servomotor unit for lens for the Theatre Faculty in the amount of CZK 634 thousand.
- Cisco active elements for expanding and strengthening the school's backbone computer network (2 units) in the total amount of CZK 733 thousand.
- Co-financing of investment projects paid from state subsidies of the OP RDE in the total amount of CZK 3,550 thousand.

The Theatre Faculty is currently undergoing a major change in its portfolio of study programs, which was brought about by the amendment to the Higher Education Act No. 111/1998 Coll. in 2016. From the original concept of two study programs Dramatic Arts and Dance Arts (and the fields of study taught in them), the system of study programs and specializations was changed. Another new study program (Drama and Education), whose accreditation is an important part of the content of the ESF II project, will now be included in this system within the operational program of the RDE.

All specializations of the Theatre Faculty of JAMU study programs have their spatial background (i.e. classroom or study), in which part of the standard teaching (theoretical and practical) takes place. Students of various study programs further cooperate in other workplaces (theatre halls, practical classrooms and study-laboratories), where they carry out the follow-up part of teaching - practical artistic outputs.

Main building of the faculty (Mozartova 1) - there is a theoretical instruction of all programs (except for language education) and it is the home office of most studios. At the same time, there are courses provided for all study programs of the Media Work Laboratory, which also provides an internal equipment rental with professional service and technical supervision.

The building in Mozartova Street is the seat of the Theatre Faculty of JAMU, where most of the educational and creative activities of the study programs and specializations of the Theatre Faculty of JAMU are concentrated.

MARTA Studio (Bayerova 5) - a practical workplace plausibly simulating professional theatre operation. It executes practical artistic outputs of all programs of the Theatre Faculty of JAMU, it has background for preparation of educational and artistic outputs by specialization of the Theatre Faculty of JAMU and their presentation in front of an audience (theatre, rehearsal rooms). It is the first of the so-called final workplaces of the faculty and school.

Studio of Stage and Costume Design (Bayerova 5) - it has premises and equipment for teaching the specialization of stage and costume design, there is little space for theoretical instruction; theoretical subjects (horizontal linkage of study programs of the Theatre Faculty of JAMU) are realized mainly in the main building in Mozartova. In 2019/20 the studio will undergo a complete refurbishment and has been temporarily moved to a housing unit rented from the City of Brno.

The ASTORKA building (Novobranská 3) houses, besides the space intended for two of the Theatre Faculty studios, mainly student dormitories, the seat of the JAMU Publishing House and the library. Practical lessons of Musical Acting Studio and Audiovisual Arts and Theatre Studio are realized there. Theoretical lessons take place in the main building in Mozartova 1. The IVUC ASTORKA building is also gradually becoming a faculty workplace for language teaching - the Cabinet of Languages with classrooms.

The building of the Orlí Street Theatre / Music and Drama Laboratory of Janáček Academy of Music and Performing Arts (Orlí 9) serves as a background for the preparation of educational and artistic outputs of the Theatre Faculty of JAMU specializations and their presentation to the audience (theatre, rehearsal rooms). The Theatre Faculty of JAMU is sharing this university workplace with the JAMU Faculty of Music, while the use of teaching facilities is subject to the Program Council of the Orlí Street Theatre, which deals with the consensual fulfillment of the needs of study plans of both faculties. The Orlí Street Theatre is the second final workplace of the faculty and school.

**The building of the Theatre Faculty of JAMU** is the main activity center for students of most study programs and specializations at the Theatre Faculty. There are concentrated classrooms not only in the studios of the Dramatic Acting specialization, but there are also spaces in which the specialization of Drama and Education, Theatre management or Dramaturgy and Directing operates. In addition to the classrooms in which practical year-long classes are realized, the Theatre Faculty also has classrooms of the Cabinet of Singing, or other rooms with multimedia workstations designed for processing audiovisual projects. The Theatre Faculty is also a workplace of the Laboratory of Media Work. In the building in Mozartova Street, the majority of theoretical courses are taught for most specializations of all study programs. These lessons are primarily held in rooms 104, 106 and 107. Classrooms 106 and 107, in which theoretical subjects (mainly seminars) are taught, are currently very backward in terms of material and technical equipment. They urgently need a technological upgrade (made sensitively with regard to the historical value of the building) in the form of video projection innovations in classroom 104 in 2018 (under the ERDF I project, which is part of the previous chapter), in compliance with the standard needs of studies in the 21st century. If there is a change in the syllabus of the individual study programs within the ESF II project, it is necessary to focus on further retrofitting the premises for theoretical instruction. The same need applies to (studio) workplaces where practical and theoretical teaching of specific subjects of individual specializations takes place. Creative production projects, which are continuously realized in the main building by creative teams (except graduates), use both their studios (2, 4, 105, 201, 203, 301, 302) and rooms 401 and 013, which have obsolete static technological equipment, supplemented by mobile equipment managed by the internal Technology Rental as required by specific production plans. Room No. 17 is designed for teaching Light Design. The servicing workplace for the realization of creative projects and for practical training is the Technology Rental (organizational unit of the Laboratory of Media). It manages, publishes and provides servicing to the mobile technology elements used by individual study programs or creative projects. Through its teaching for all specializations, the Media Laboratory coordinates cooperation in the further use of the outputs of the Studio of Audiovisual Arts and Theatre. E.g. elaborated records of productions can be used by students of various specializations for further creation of their own artistic portfolios or new media outputs can be created that work with such records. At the same time, we implement the long-term planned department of the student and administrative data network. Both are strictly separated from each other and meet only in the active element that has already been acquired under the EVS program. The separation is made possible by the fact that the student and teacher workplaces are located in different rooms. Separation of both networks is necessary because in connection with the digitization of work, students work with a large amount of data (especially the processing of demanding audiovisual outputs, post-production). For student output we need to ensure high-speed throughput and above-standard technical requirements associated with artistic creation, which are not necessary for the operation of a common administrative network.

At present, the building in Bayerova Street is used by two workplaces of the Theatre Faculty. The first of them is the Marta Studio, where graduate productions and other creative projects are executed, in which almost all specializations of all study programs that can currently be studied at the faculty are involved. Like the Orlí Street Theatre, the Marta Studio is one of the two final workplaces for the specialization of study programs at the Theatre Faculty of JAMU, as the realization of the graduation outputs takes place just before the finishing students enter the practice.

The second part of the building is used by the Stage and Costume Design specialization (the Stage and Costume Design studios use in direct connection with the Marta Studio premises). This is a space-intensive instruction (modeling, laminating, costume design, stage and props design, theoretical instruction), which requires, besides space, a specific organizational regime. The connection to the Marta Studio is based on the joint use of some workshop facilities, which are supervised by Marta Studio staff and stage design staff. As already mentioned, this space is currently under reconstruction and the studio is temporarily moved.

The Faculties of Theatre and Music of JAMU use the Orlí Street Theatre - it is a multifunctional theatre space, the operation of which simulates a professional environment (both in terms of organization and technology) in order to ensure students' readiness for transition from academia to professional artistic practice. From the point of view of the Theatre Faculty, the Orlí Street Theatre is mainly used for the realization of creative projects in the field of musical theatre (Musical Acting), movement and multimedia theatre (Physical Theatre) and for projects of other specializations (e.g. projects by the students of Drama and Education). Implementation depends on the needs of individual specializations (especially spatial and technological). At the same time, these needs of individual specializations need to be regulated according to the time available at the Orlí Street Theatre, which allows the use of the premises of the building to students of both faculties of JAMU.

Astorka - in addition to the dormitories for students and the library and the JAMU Publishing House, the premises are used by the Theatre Faculty / studios specializing in Musical Acting, Audiovisual Arts and Theatre Specialization, Radio and Television Dramaturgy and Script Writing and the Department of Languages for all study programs at the Theatre Faculty.

The acquisition and renewal of technologies at JAMU is managed throughout the school and is part of strategic long-term planning, which is prepared with a five-year perspective and subsequently updated for each year. OVIS workplaces are based on the requirements of all parts, including faculties and their specialized workplaces in an effort to use the available resources. The school is gradually trying to expand its services for staff and students, so that in the foreseeable future full coverage of buildings with wifi signal (e.g. seamless connection in the academic network eduroam) can be achieved. The faculty has long invested in the development of technological background (including stage, audiovisual and information) for artistic creation. At the Theatre Faculty, there are many study programs and their specializations, for which these technologies are key tools for their activities.

In terms of the assessment of dislocations by the Theatre Faculty, the following fundamental assessment should be made:

Over the past 20 years, the faculty has undergone significant developments - both in terms of the development of existing programs and the implementation of new study programs. This entails new spatial requirements associated with both teaching and ensuring the operation itself. Laconically, with the acquisition of any new structural project (in our reality, for example, two new OP3V2 projects), we have almost no space to secure workplaces for project workers.

Moreover, physical space diminishes a fundamental change in artistic practice and professional production. Metaphorically, where twenty years ago, for example, acting students could complete the study program (with the exception of graduate classes and mass theoretical subjects) with the use of one room and a few lights and a gym, nowadays they need to work with technical equipment, camera systems, projection technology etc.) and need to understand the possibilities that the equipment provides them in their acting

expression. By analogy, we could go through all the specializations of the faculty degree programs to find out that whatever faculty (as mentioned above) is doing its utmost for the technological development of programs, it needs to have tools that really make new technologies available to students. And at this moment, we encounter both space constraints (space and personnel capacities of the rental) and the threat of sustainability of a high technology standard, which the faculty is currently implementing thanks to European funds. Among the new technological equipment needed, which is not yet covered by the project, is equipment for outdoor art projects, namely a professional mobile stage and a circus tent (we plan to make this investment in about 5 years but the availability of storage and handling space is required).

Spatial development is likely to find its solution in the reconstruction of the Astorka Information and Learning Center, although the Theatre Faculty has not abandoned the alternative strategy associated with acquiring new space. The question of the sustainability of technological equipment requires further action and a paradigm shift in the perception of technology in artistic work and teaching.

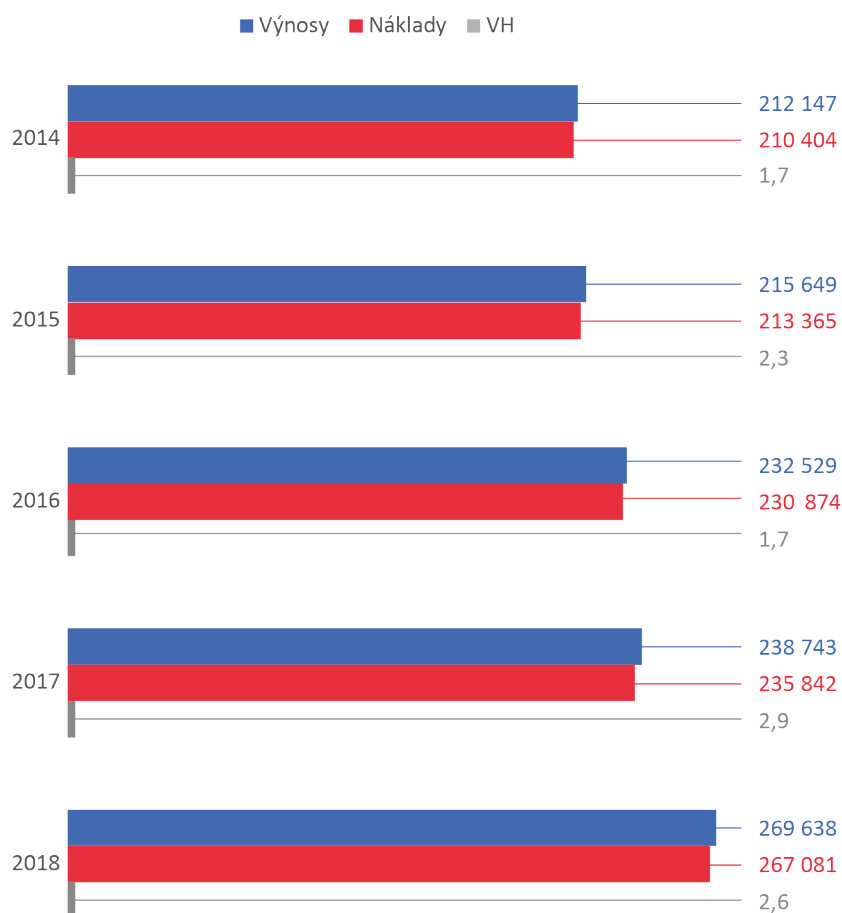
## 5.2 Financial resources

The legal framework for the management of public higher education institutions is given mainly by the full wording of Act No. 111/1998 Coll., on Higher Education Institutions and on Amendments and Supplements to Other Acts, and the “Rules for Granting Contributions and Subsidies to Public Universities by the Ministry of Education, Youth and Sports” (hereinafter referred to as the “Rules”) issued by the MEYS under Ref. No.: MSMT-1251/2018-2.

Contributions and grants under the Rules are provided by the Ministry of Education to a public higher education institution (hereinafter referred to as the “higher education institution”) for the implementation of accredited degree and lifelong learning programs and related scientific, research, development and innovation, artistic and other creative activities. The normative financing is based on fixed and performance indicators. The fixed indicator is based on the number of students agreed with the Ministry of Education (for JAMU, the number of 669 financed students has been agreed in the long term with a 10% deviation in both directions). Performance indicators have changed over the past 5 years, currently they are the outputs from the RUV (50 %), RIV (10 %), student mobility (20 %), graduate employment (10 %) and external school income (10 %).

The financial management of JAMU is subject to annual audits by an external auditor. The auditor’s report includes verification of compliance of the Annual Report on Management with the financial statements and is attached to the Annual Report on Management of JAMU for the respective calendar year.

### Vývoj výnosů, nákladů a VH v tis. Kč



#### Development of revenue, costs and profit/loss in CZK '000

Revenue, costs, profit/loss

The most important source of funding is the normative funds provided by the Ministry of Education, Youth and Sports - contribution to educational activities (fixed and performance part indicators). In 2018, a significant part of resources consisted of three projects under the OP RDE aimed at improving the quality of educational activities and improving conditions for implementation. With regard to the focus of JAMU's creative activities on artistic activities, institutional support for long-term conceptual development of the research organization does not constitute a substantial part of the resources.

In 2018, the Ministry of Education provided funds in the amount of CZK 182,960 thousand as part of the contribution in the fixed and performance indicator (increase by 9.41 % compared to 2017); within the OP RDE projects, JAMU received CZK 99,026 thousand. On the contrary, institutional support for long-term conceptual development of the research organization decreased to CZK 4,380 thousand compared to 2017, i.e. by 9.34 % compared to the previous year.

JAMU, like other art universities, has been experiencing this handicap for a long time in the absence of similar institutional support for creative art activities and therefore in 2018 art universities presented the Ministry of Education, Youth and Sports with a proposal to minimally compensate this situation for the coming years. The proposal was accepted for the year 2019 and according to the previous negotiations with the Ministry, as of 2020 a new source (Fund of artistic activities) will be created and distributed according to outputs from the RUV.

#### Development of the revenue structure (in CZK '000)

Item/year	2014	2015	2016	2017	2018
Contribution to educational activities (indicator A+K)	140,597	151,443	142,598	170,727	187,778
Other state contributions to education (1)	37,786	32,905	36,578	71,287	124,456
R&D institutional aid (2)	5,765	5,233	4,957	4,831	4,380
Other state funds for R&D (3)	3,418	4,196	3,072	2,097	1,700
Own resources and supplementary activities (4)	15,362	13,939	14,603	14,697	15,970
Drawing on funds (5)	6,332	10,991	15,317	9,661	18,642
<b>Total</b>	<b>209,260</b>	<b>218,707</b>	<b>217,125</b>	<b>273,300</b>	<b>352,926</b>

Notes:

(1) These are especially contributions and subsidies from the MEYS outside the budgetary area I. Indicators C, D, F, I, S, U; other chapters of the SB, territorial budgets, OP EC and OP RDE outside R&D.

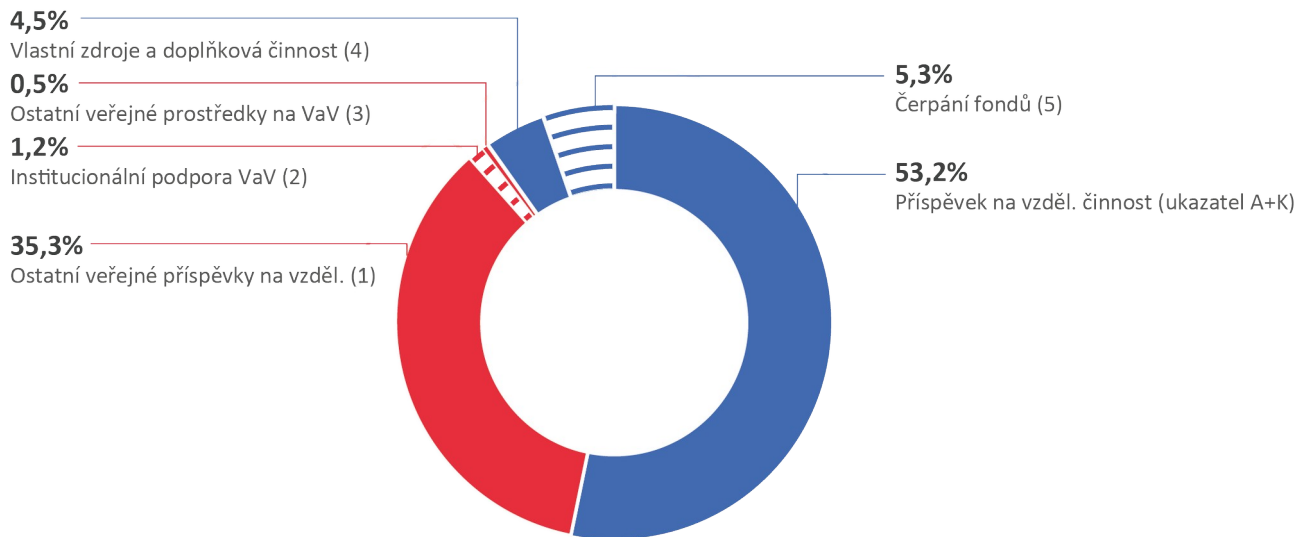
(2) Amount of institutional aid for R&D

(3) These are funds for specific university research, GACR, TA CR etc.

(4) These are mainly revenues from the sale of services (dormitory fees, study fees, sales of art productions, lifelong learning, revenues from rentals), donations received, interest on bank accounts etc.

(5) Drawing on funds from subsidies.

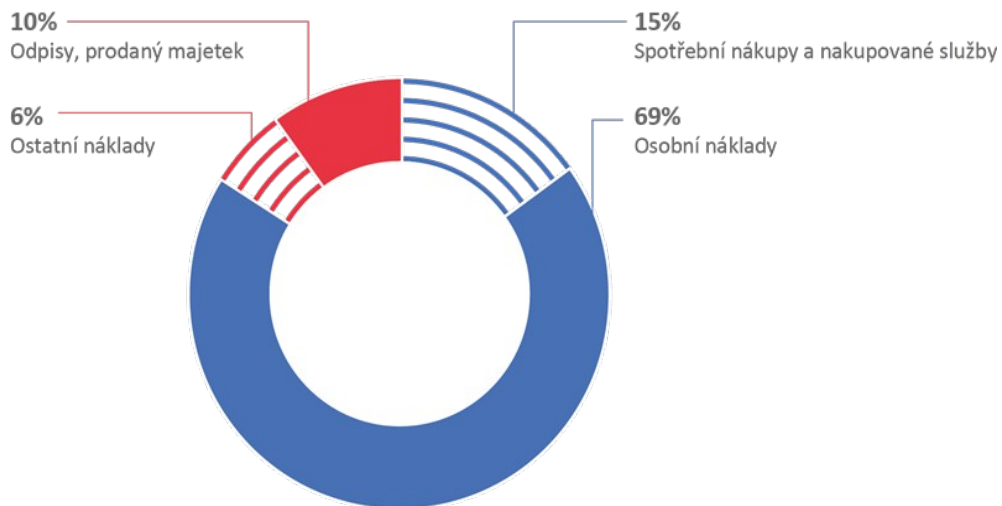
## Struktura výnosů v roce 2018



### Structure of revenues in 2018

- Own resources and supplementary activities
- Other state funds for R&D
- R&D institutional aid
- Other state contributions to education
- Drawing on funds
- Contribution to educational activities (indicator A+K)

## Struktura nákladů v roce 2018





## Structure of costs in 2018

Depreciation, assets sold

Other costs

Consumable purchases and services bought

Personnel expenses

**Total non-investment costs in 2018** amounted to CZK 267,081 million, i.e. 13.24% more than in 2017. Wage costs excluding social and health insurance increased by 16.71 % to CZK 136,563 million, mainly due to the increase in the tariff part of wages as of 1 May 2018 and also implementing projects under the OP RDE. Total personnel and social costs (wages including taxes and related costs) amounted to CZK 183,384 million and accounted for 68.66 % of total costs.

## Development of the number of employees and average wages

Job category	2014		2015		2016		2017		2018	
	Ø FTE	Ø wages	Ø FTE	Ø wages	Ø FTE	Ø wages	Ø FTE	Ø wages	Ø FTE	Ø wages
professors	23.314	<b>48,134</b>	23.540	<b>48,857</b>	21.872	<b>43,557</b>	21.656	<b>45,220</b>	21.987	<b>47,858</b>
docents	47.926	<b>35,150</b>	52.278	<b>35,830</b>	52.669	<b>35,637</b>	49.507	<b>37,023</b>	49.483	<b>40,266</b>
expert assistants	67.461	<b>25,240</b>	64.496	<b>25,137</b>	69.157	<b>25,224</b>	76.937	<b>28,100</b>	78.066	<b>31,204</b>
assistants	4.126	<b>20,525</b>	4.825	<b>21,011</b>	4.925	<b>19,088</b>	4.060	<b>22,115</b>	3.900	<b>25,655</b>
lecturer	0.000		0.000		0.000		0.000		0.000	
teacher and R&D	5.220	<b>25,513</b>	3.665	<b>24,738</b>	4.180	<b>26,491</b>	1.468	<b>26,330</b>	0.000	
R&D	3.370	<b>23,444</b>	3.387	<b>24,394</b>	2.698	<b>24,817</b>	2.572	<b>26,936</b>	2.378	<b>30,474</b>
support staff	88.373	<b>27,014</b>	87.988	<b>26,631</b>	90.060	<b>29,616</b>	100.78 9	<b>33,794</b>	112.29 0	<b>37,495</b>
blue-collar workers	56.449	<b>13,682</b>	55.912	<b>13,427</b>	51.131	<b>13,962</b>	48.425	<b>15,342</b>	49.952	<b>17,046</b>
<b>total</b>	296.23 9	<b>26,890</b>	296.09 1	<b>27,063</b>	296.69 2	<b>27,729</b>	305.41 4	<b>30,519</b>	318.05 6	<b>33,689</b>

The average wage of JAMU employees in 2018 is higher by CZK 3,170 compared to 2017, i.e. an increase of 10.389 %, which is the highest percentage increase in the last five years. Overall, since 2014 the average wage at JAMU has increased by CZK 6,799, i.e. by 25.28 %.

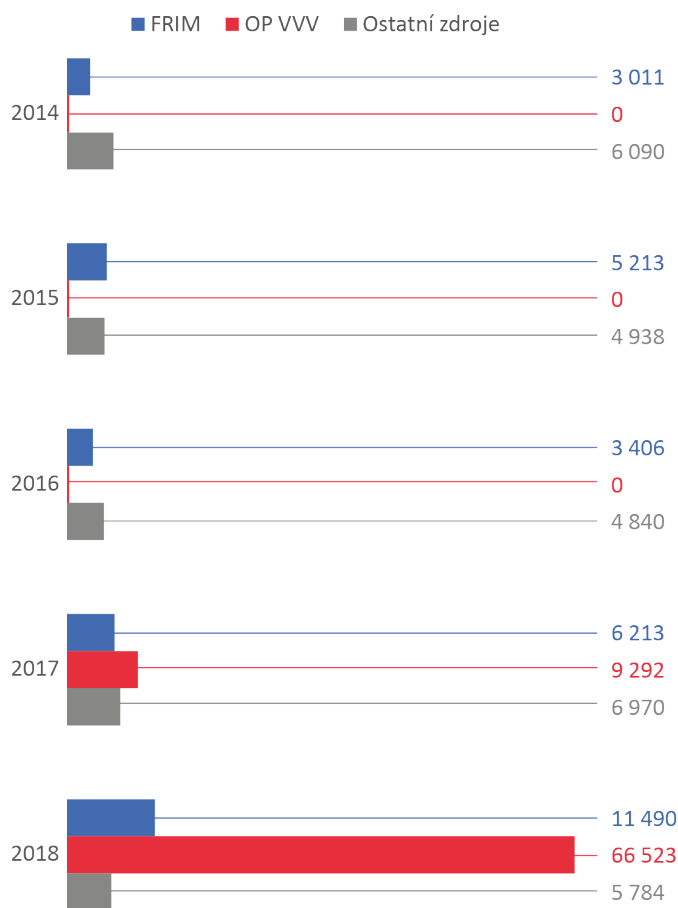
The total number of employees of JAMU for the year 2018 in the amount of 318.056 is higher by 12.642 employees compared to 2017, i.e. an increase of 4.139 %. As in 2017, the increase of the employee number is justified mainly by the implementation of OP RDE projects.

The breakdown of school-wide financial resources between the individual parts of the school (i.e. faculties and university workplaces) is approved by the JAMU Academic Senate and the JAMU Management Board. The basis for this breakdown is an annual analysis of the contribution of both faculties to the fulfillment of fixed and performance indicators - see Annex B11 Budget Components and Indicators 2014-2018. The impact of fulfilling performance indicators from a school-wide point of view is supportive in normal operating means; however, there is pressure on the faculties to use all means of motivation to improve outputs - especially RUV, RIV and student mobility. The allocation of funds among the individual parts is then specified in the Annex Budget Components 2014-2019. The share of RIV outputs is consistently reflected in the breakdown of funds for institutional support of research and development.

Investment capital funds are realized from several sources from a university-wide perspective:

- Government Program for the Reproduction of Higher Education Property – EDS
- EU Operational Programs
- Own resources of the FDIP
- Funds acquired through Centralized Development Projects
- Capitalized part of the JAMU Institutional Development Plan

## Struktura kapitálových výdajů v tis. Kč



### Structure of capital expenditure in CZK '000

FDIP, OP RDE, Other resources

The adoption and initiation of the implementation of two projects financed from the European Regional Development Fund (ERDF) within the Operational Program Research, Development and Education throughout the period of implementation has been significantly reflected in the investment resources of the school development since 2017 and especially in 2018. A more detailed contribution of these projects to date can be found in the Annex B08: Self-Evaluation Report of JAMU, 2018.

The area of property reproduction is described in detail in the document Technology Development Plan of JAMU 2020-2026, which is available in the Czech language.

## ***Institution's financial resources and method of their provision***

The normative resources provided by the Ministry of Education, Youth and Sports constitute the most important source of funding for the school and thus also for the Theatre Faculty. A significant source of funding in 2018 was the funds obtained from the allocation of two projects under the OP RDE (ESF and ERDF).

Furthermore, it is possible to state that other non-investment funds for the performance of its activities are obtained by the Theatre Faculty of JAMU mainly from: other revenues from the state budget, state funds, budgets of regions and municipalities (and study fees, income from assets, income from core activities, income from ancillary activities, income from foundations and endowment funds and JAMU funds). A part of the budget also includes funds for the so-called Long-term conceptual development of the research organization (institutional support of R&D and subsidies for specific research). A specific source includes grant agencies, funds and foundations such as: TA CR, GACR, Ministry of Culture of the Czech Republic, IVF (International Visegrad Fund), Statutory City of Brno, South Moravian Region (see Annual Reports of the faculty). In the area of own resources, these are mainly revenues from the realization of theatre productions (at the Marta Studio and at the Orlí Street Theatre), proceeds from lifelong learning courses (Theatre Seminar, Summer School of Acting, Summer School of Musical) beyond the framework of study programs, covered by fees from participants. U3V has a specific position within lifelong learning courses for which a contribution from the Ministry of Education is provided. As part of its supplementary activities, the faculty realizes occasional revenues from the lease of premises, primarily in the building of the Theatre Faculty. All these activities are separated from the use of contributions to the main activities related to education in accredited programs and the related creative activities and research (we use SAP economic software). The above-described multi-source financing enables us to maintain high performance and quality of all forms of creative activities and study outputs in the long term.

## ***Sustainable funding to run programs***

The way of financing art universities always assumes an outlook for 3 years ahead. It is based on an agreement between the art universities themselves and the Ministry of Education, Youth and Sports on a specific number of students of individual faculties (so-called contract financing) and related personnel plans. A prerequisite at JAMU is to maintain a relatively stable number of students at both faculties within the 10% range in year-on-year comparison (increase or decrease). Linking other activities (e.g. management and planning within the institution) to student numbers has proved to be meaningful. JAMU, like four other art universities, has long felt the absence of institutional support for creative art activities, and therefore in 2018 art universities submitted a proposal to the Ministry of Education to minimally compensate for this situation for the coming years. The proposal was adopted for 2019.

## ***Decisions on the allocation of funds to individual faculties, departments, study programs, teachers etc.***

The school-wide financial resources are regularly distributed among the individual parts of the school (i.e. university workplaces and faculties). The budget is approved by the JAMU Academic Senate and the JAMU Management Board. The basis for this schedule is an annual analysis of the contribution of both faculties to the fulfillment of fixed and performance indicators (A and K). In normal operating means, the impact of fulfilling performance indicators from a school-wide perspective is supportive, but this puts pressure on faculties to use available incentives to improve individual outcomes - especially RUV, RIV or student mobility (both incoming and outgoing). The share in RIV outputs is consistently reflected in the breakdown of funds for institutional support of research and development. The draft breakdown of non-investment funds approved at the JAMU for the Theatre Faculty is discussed at the Dean's Advisory Board and subsequently

approved by the Academic Senate of the Theatre Faculty of JAMU. The budget is always prepared as balanced, based on the needs of individual cost centers (or profit centers) and takes into account the amount of approved contribution from the Ministry of Education, Youth and Sports in relation to the actual costs and revenues of the previous year.

The faculty thus has part of the school budget approved by the Academic Senate and the faculty (after separating the mandatory part of personnel costs given by the sum of obligations resulting from employment contracts with individual employees and assigned funds for the implementation of specific projects), divides finances between individual cost centers. These centers provide material, technical and technological requirements for the implementation of teaching activities (including the management of property and all equipment and technology – i.e. their operation, maintenance, eventually repairs; organization of mobilities at a foreign department for teachers, students and administrative staff; project department and project management (including ESF and ERDF under OP3V I and II); production of productions and projects in the Marta Studio and in the Orlí Street Theatre; providing documentation and technological support to individual school projects across faculty studios).

The Academic Senate of the Theatre Faculty annually approves (together with the Annual Activity Report) the Annual Report on Management for the respective calendar year. If necessary, senators are kept informed about the state of funding of the faculty. Academic staff and students are provided with an internal grant procedure for innovation of curricula and methods from the Fund for the Development of Educational and Artistic Activities (FDEAA). When deciding on the distribution of funds, the Dean appoints a committee and there is no preference between study programs and their specializations.

### **Key characteristics of long-term financial planning**

Maintaining multi-source funding is key to long-term planning. The faculty should better evaluate the performance and quality parameters that are an important part of budgeting (e.g. the “K” indicator). It is also important to continuously strengthen the role of art education in society. Efforts to equalize artistic output (RUV) with science and research output (RIV) should not cease. A possible option is the contemplated introduction of the Fund of Artistic Activities (FUČ), which should be aimed at bringing funding to institutional support for creative art activities - regularly. If this is implemented and the aid is comparable to the institutional support of the research activities of other university programs, there will be an adequate stabilization of the arts study programs (both to meet needs and to develop further). A closer link with the professional or commercial spheres could be a possible option to improve funding. However, the Theatre Faculty of JAMU has not yet developed a strategy and has not yet made use of the opportunity to create attractive commercial offers for future partners, e.g. in the field of advertising.

### **Risk management strategy**

An internal audit was established for the effective management of the school. JAMU has developed a risk management strategy plan (available in the Czech language) at the university level and any part (including faculties) can plan the focus of internal audit for a certain period and thus gain substantial feedback in setting up their own processes. The results of the internal audit are regularly discussed at the level of the Rector’s Advisory Board and evaluated in the form of appropriate reports.

### 5.3 Support staff

It is common ground that the support staff (in technical and professional knowledge) is highly qualified. It is also necessary to state that due to the size of the faculty (number of students and teachers) its financial evaluation is insufficient. It can be stated that it is almost impossible to motivate these employees to further work beyond their existing work duties according to the ever-increasing demands on administration and workload (constantly new tasks divided among almost constant number of support staff). This fact significantly limits other possible project activities (and cooperation of individual workplaces).

Of the total number of employees working directly at the Theatre Faculty, 144 natural persons and 114.614 FTEs, there are 98 natural persons or 66.975 FTEs as teaching staff and 30 natural persons or 31.112 FTEs as non-teaching staff. Out of the non-teaching staff, 16 natural persons or 16.527 FTEs are included in the so-called blue-collar professions (porter, cleaning ladies), the rest being the faculty management. The management of the faculty includes positions of professional and senior officers who provide the following processes in accordance with the organizational chart of the faculty – the Marta Studio, the Dean's Office, the Study Department, the Foreign Department, the External Relations Department, the Economic Department, Asset Management, the Project Department.

The staff of the Marta Studio are included above in the faculty summary numbers; the total number of non-pedagogical employees is 8 natural persons and 4.807 FTEs, manual workers are 6 persons and 6.665 FTEs.

In addition to the faculty support staff - with regard to the size of JAMU - a large number of support agendas are provided throughout the university, i.e. at the Rectorate level: Technical and Investment Department, Finance Department (including Personnel and Payroll Department), Computing and Information Services. As mentioned above, the Astorka Dormitory, JAMU Publishing House, Library and Orli Street Theatre also work within the scope of university education (details can be found in the JAMU organizational chart, see Annex A01).

Career or professional development and strengthening of skills, knowledge and competencies of technical and economic workers are ensured in the form of training several times a year in accordance with the valid legislation, labor law amendment and updating of internal standards. Further training of employees takes place at the school level. Methodologically, the heads of individual departments are led directly by individual Vice Deans. This includes practical safety and health training and fire protection training. All employees also attend seminars and trainings organized by the Ministry of Education, Youth and Sports or other governing bodies or organized by the Professional Association of University Administration Workers (APUA) as needed.

Final evaluation - we think we are in a situation where we have relatively overloaded support staff (despite the fact that many administrative tasks lie on the shoulders of academic staff).

## 6. Communication, organization and decision-making

### 6.1 Internal communication process

The Theatre Faculty communicates with its students and employees in accordance with internal regulations. It uses the JAMU Information System for organizational issues (timetables) and study agenda. It enables communication between student and teacher or collective communication from teacher to student or collective addressing of all members of the academic community. In fact, it currently means a dual electronic communication system, since both teachers and support staff have an institutional e-mail account. Duality is currently being addressed because not all operating personnel have access to the information system. The whole issue is highly up-to-date and will be solved by JAMU's transition to a new web environment.

Internal communication at program and studio level (i.e. between teachers and students) is mostly personal. Due to the large number of hours of contact teaching, communication is carried out directly. Likewise, there is direct communication between students and support staff. Upon entering the course (Course of Professional Preparedness I), the student is acquainted with all support departments, their employees and competencies. The support departments have clear communication hours (study department, rental, foreign department, project managers).

We would like to describe natural direct communication between the members of the institution as a distinctive feature of the internal organizational culture. From porters who know students by name and discuss their interests and artistic achievements (because the porters as well as other operational and academic staff at our faculty are grateful viewers of student outcomes) to informal lessons of the Dean of the faculty who regularly opens the door of his office to the students on Thursdays.

If direct communication is not enough, both students and teachers use the institute of academic representation. They discuss their suggestions with their representatives in the Academic Senate of the faculty, which then includes them on the agenda.

The Academic Senate, by its nature of its supervisory function, also ensures, to a certain extent, communication between programs. The same conceptual control role is played by the Arts Council (Artistic Board) of the faculty. The proceedings of these bodies are public (with the exception of specific votes) and public minutes are taken.

However, the following two institutes are particularly reserved for this part of communication: regular quarterly meetings of study program guarantors and meetings of the so-called Extended Advisory Board; meetings of all heads of studios, members of the Dean's Advisory Board and heads of operational workplaces. The programs are negotiated on the issues of artistic content in theatres or important faculty projects within the Theatre Dramaturgy Board, which meets at least four times a year. Of course, minutes are taken and distributed at all these meetings.

Operators again make use of the possibility of direct communication among themselves, which is formalized by their weekly meetings led by the Faculty Secretary.

Part-time educators are standard members of the academic community and are covered by the above-mentioned communication channels. The department responsible for their participation in the faculty always communicates with visiting teachers and other external staff. Inefficiencies of communication systems and shortcomings in direct communication are revealed almost immediately by faculty members. Due to the small community of workers, misunderstandings of information or possible noise are made public immediately and corrective action is taken.

The scheme in Chapter 1 also applies to internal communication:

Dean (Dean's Advisory Board) as the main management and communication body					
Deals with conceptual issues and results related to the program execution with	Deals with operational and operative issues and results related to teaching with	Deals with conceptual issues and results related to the execution of artistic performances with	Deals with operational, dislocation, economic and organizational issues with	Deals with strategic issues and results with	Deals with strategic issues and results from the school-wide point of view with
Study program guarantors and Field Board of the Doctoral Studies	Heads of studios and laboratories and Secretary of the Field Board	Theatre Dramaturgy Board	Secretary of the faculty and heads of departments	Artistic Board and Academic Senate	Rectorate bodies

The scheme shows the undisclosed role of the Dean and the Dean's Advisory Board in internal communication. They are responsible for the effective transfer of information both within the faculty and within the Rectorate and the wider external environment.

## 6.2 Organizational structure and decision-making processes

The organizational structure of JAMU is based on an amendment to the Higher Education Act and is enshrined in JAMU's internal regulations.

The main bodies of JAMU are the JAMU management, the Rector's Advisory Board, the JAMU Academic Senate, the JAMU Arts Council, the JAMU Management Board and the JAMU Internal Evaluation Board. The competences of these bodies are given by the amendment to the Higher Education Act, the Statutes of JAMU and other related regulations, especially:

- Rules of Procedure of the Academic Senate of JAMU
- Electoral Code of the Academic Senate of JAMU
- Rules of Procedure of the Arts Council of JAMU
- Rules of Procedure of the Management Board of JAMU
- Rules of Procedure of the Internal Evaluation Board

The Academic Senate of JAMU is elected by members of the JAMU academic community.

The Rector is elected by the JAMU Academic Senate and appoints Prorectors, the JAMU Arts Council, the JAMU Management Board and the JAMU Internal Evaluation Board.

Composition of JAMU bodies - schematically (for a graphical view, see Annex A01, which also lists the nominal staff members)

The JAMU management is represented by the Rector of JAMU, who is elected by the JAMU Academic Senate for 4 years and who appoints Prorectors for the performance of the agenda. There are currently four Prorectors, specifically for the following agendas: studies and quality, external relations, strategy and development, and creative activities. The Rector's Advisory Board, in addition to the Prorectors, includes the Bursar of JAMU, who is the highest administrative officer responsible for the management and internal administration of JAMU.

The JAMU Academic Senate, as a self-governing representative body established under the Higher Education Act, consists of elected representatives of faculties (4 teachers of the Theatre Faculty, 4 teachers of the Faculty of Music, 2 students of the Theatre Faculty and 2 students of the Faculty of Music).

The JAMU Arts Council currently consists of 16 members of the JAMU academic community and 4 external members (currently members of academic communities of universities with similar study programs). Its tasks include, inter alia, approval of plans in the area of accreditation, approval of study programs, procedure for appointment as a professor and habilitation procedure.

Under the Higher Education Act, the JAMU Management Board has a clearly defined function of the supervisory body, in particular over the university's management. This body allows to some extent through its 15 members to communicate the intentions and results of the university to the external environment and its composition acts as an advocate for the interests of art education at JAMU. The members are exclusively from the external environment of the university and include representatives of the region, important employers in the arts, representatives of the Ministry of Education, important actors in the field of economy and industry, and especially personalities with high moral credit.

The last of the above-mentioned school-wide bodies is the Internal Evaluation Board, which has a total of 9 members. In addition to the Rector who chairs the Board, the Prorector for Quality, the Chairperson of the JAMU Academic Senate, four faculty representatives, one student representative and one external member are also members.

Committees are set up or convened at university level for management and decision-making. Some are established again on the basis of relevant legislation (e.g. the Economic Committee), others are temporary and focus on solving specific problems.

**The main bodies of the Theatre Faculty** are the management, the Dean's Advisory Board, the Academic Senate of the Theatre Faculty and the Arts Council (Artistic Board) of the Theatre Faculty. The competencies of these bodies are given by the amendment to the Higher Education Act, the Statutes of JAMU and other related regulations, especially:

- Rules of Procedure of the Academic Senate of the Theatre Faculty of JAMU
- Electoral Code of the Academic Senate of the Theatre Faculty
- Rules of Procedure of the Arts Council of the Theatre Faculty

The faculty management is represented by the Dean who is elected by the Academic Senate of the faculty for 4 years. He appoints Vice Deans to deal with the agenda. Currently, four Vice Deans are appointed at the faculty for the following areas: studies and quality, external relations and development, artistic activities, and science and research. The Advisory Board also includes a secretary as the highest administrative officer responsible for the management of the faculty.

The Academic Senate of the faculty consists of nine members, of which three are students.

The Artistic Board of the faculty has 24 members, of which at least one-third are from the external environment of JAMU. These external members include representatives of major employers or representatives of other universities with programs accredited in the arts, two of which are from the Slovak Republic.

The key strategic decisions are taken by the executive management (Dean and Advisory Board) and are either approved or discussed by the above-mentioned bodies. Involvement in decision-making processes is shown in the table below:



	Dean (Advisory Board)	Artistic Board	Academic Senate
Draft plan of program accreditation	Prepares	Proposes to the Rector for submission	Expresses his/her opinion
Draft plan of habilitation procedure accreditation	Prepares	Proposes to the Rector for submission	X
Proposal of study program	Proposes	Approves	Expresses his/her opinion
Experts for state exam panels	Proposes	Approves	X
Strategic plan	Proposes	Discusses	Approves
Plan of implementation of strategic plan	Proposes	Discusses	Approves
Habilitation and professorship procedures	Submits and proposes to the Committee	Approves to the Committee and based on its assessment assesses and forwards the proposal to the Rector	X
Internal regulations	Proposes	X	Approves
Faculty budget	Submits	X	Approves
Annual Report on Activities and Annual Report on Management of the Faculty	Submits	X	Approves
Members of the Artistic Board of the faculties and the Disciplinary Board	Proposes for appointment	X	Grants consent for appointment
Terms of admission for studies	Proposes	X	Approves
Appointment or removal of Vice Deans	Proposes	X	Expresses his/her opinion

The responsibilities of managers are defined by the Statutes of the Theatre Faculty, by the organizational structure itself (hierarchical or matrix, see Annex C01), but their specification is based primarily on the description of the work that is part of the employment contract. As is clear from the description of the strategic management bodies mentioned above, the representation of their members is diversified (in terms of representation of students, staff, external representatives etc.).

As evidence of the effectiveness of the organizational structure, we consider the results and achievement of the target states that were and are planned by the Strategic Plan and its updates. For example, it was a success in the accreditation procedure, the acquisition of OP3V projects, where especially in the second wave, in which only the Theatre Faculty participated at JAMU, the success rate was very low.

We consider the issues related to study continuity to be important evidence (see Annexes D - Study Affairs). Between 2007 and 2015, the number of unsuccessful students culminated and has been

declining in recent years. On the contrary, the statistics show that the number of interrupted students is slightly increasing. These results are the outcome of strategic decisions and communication activities with both students and their studio leaders. We try to prevent drop-outs by individual counseling. The faculty engaged a clinical psychologist who helps students in solving problematic and health situations. We use the previously established scholarship institute to support successful studies, which is awarded to students in difficult life situations, in a targeted and interviewed manner. Last but not least, the studio leaders recommend that students interrupt their studies in time and look for solutions for their further integration into study groups after returning to the study process.

## 7. Quality of internal culture

Based on the new requirements given by the amendment to the Higher Education Act, the way in which quality is assured and evaluated at JAMU was described.

JAMU is gradually developing its own system of ensuring and evaluating the quality of educational, creative and related activities. It is based on previous experience with this activity.

In 2000-2001, the first external evaluation of the quality of educational and creative activities took place at JAMU. This training and the subsequent JAMU quality evaluation process took place as a sub-project Quality Management of the SCART Project.<sup>2</sup>

The long-term goal of the Quality Management sub-project was to equip participants with the basic knowledge, skills and attitudes to quality management so that they were able to - based on self-evaluation - professionalize their own work. As part of this program, a two-day training session was first led by the Quality Management Committee of the Utrecht School of Art and the Amsterdam School of Art, composed of Marion Beltman and Leo Capel.

JAMU joined a call from the Dutch Quality Management Committee for Czech schools participating in the project to prepare self-assessment reports and prepare for a visit to an expert group to conduct a peer review.

At the beginning of 2000, a working group of JUDr. Lenka Valová, Assoc. PhDr. Silva Macková and MgA. Blanka Chládková was set up at the Theatre Faculty. This group produced an Internal Assessment Report. The Report was finalized on 29 May 2000. The Dutch Framework of Reference of the Council for Higher Vocational Education in combination with the European Foundation for Quality Management (EFQM) model was used to collect the background material for the self-assessment report<sup>3</sup>. The Phare project material was used as a manual for the self-assessment report<sup>4</sup>. In the English version, this report was received by the Dutch Expert Group. The peer review was then held at the Theatre Faculty of JAMU in April 2001. Members of the Quality Management Committee of the Utrecht School of Art and the Amsterdam School of Art composed of Marion Beltman and Leo Capel together with two external experts from the Theatre Faculty of the Utrecht School of Art (Rien Sprenger and Ton van Vlijmen) held intensive interviews with representatives of all faculties (teachers, students, staff, school management, academic senate, artistic board) and the professional community for two days. The result of the peer review of the Dutch Expert Group is the Final Report of 2001.

In 2007, the Internal Assessment Report of the Theatre Faculty of JAMU was prepared according to its own syllabus, which was based on the structure of the Final Report of the SCART Quality Management sub-project and the Sub-project Report No. 6 "Qualitative elements of the financing of universities"<sup>5</sup>. In 2013, a pilot verification of the modified EFQM methodology took place at the Studio of Drama and Education and

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2 SCART stands for Structured Cooperation in Arts between the Czech Republic and the Netherlands. The name derives from a data cable that provides a high quality connection between different audiovisual applications thanks to the integrated multiple dot matrix system. In particular, SCART was a partnership between Dutch and Czech art schools. Its aim was to improve quality and international education through the creation of a structured cooperation system. The project lasted three years and was co-financed by the participating schools and the Dutch Ministry of Education, Culture and Science.

3 The EFQM manual was translated into Czech at DIFA JAMU and published thanks to the SCART project. Gradually, it was requested by a number of candidates from Czech universities and staff responsible for evaluating the quality of universities.

4 The Phare project was part of the European Union's assistance to Central and Eastern European countries in preparation for accession to the European Union and was managed by the European Training Foundation.

5 Working group in the following composition: coordination: Doc. Ing. J. Durčáková, CSc. (VŠE), members of the working group: Prof. Ing. T. Čermák, CSc. (VŠB-TUO), Prof. PhDr. Z. Jirásek, CSc. (SU) Doc. Ing. B. Bernauer, CSc. (VŠCHT), Prof. MUDr. Š. Svačina, DrSc. (UK) Doc. PhDr. S. Macková (JAMU), Prof. RNDr. J. Cihlář, CSc. (UJEP) worked on the Report of sub-project No. 6 Qualitative elements of university financing within the project "Development of public universities, financial conditions and prerequisites"

subsequently in 2014 at the Studio of Stage and Costume Design. The investigation concerned the educational activities of the studios and was attended by students and teachers of the studios.

In 2016, the Internal Assessment Report for the period 2011-2015 was created at the Theatre Faculty based on previous experience and results obtained in the KREDO project and, in 2017, its update for 2016 was prepared.

### **KREDO project**

JAMU and its faculties participated in the KREDO project - Quality, Relevance, Efficiency, Diversification and Openness of Higher Education in the Czech Republic, Higher Education Strategy until 2030.

The aim of the project was to create a Strategy for the Development of Higher Education until 2030 in relation to the elaboration of strategic plans for the development of higher education until 2030. The project was implemented in the period from 20 March 2012 to 31 October 2015. JAMU got involved in the basic strategic areas (Education and Research and Creative Activities) and in four supporting strategic areas (University Financing, Personnel Policy, Public Cooperation, Internationalization). Based on the results of the KREDO project, the Internal Assessment Report of the Theatre Faculty of JAMU for the period 2011-2015 and the Internal Assessment Report of the Faculty of Music of JAMU, which are based primarily on the SWOT analysis, were prepared.

Results of the KREDO project as a basis for quality assurance and evaluation

The SWOT analysis in the area of educational and creative activities identified the strengths and weaknesses in educational and creative activities and the opportunities and threats that are related to the activities and status of JAMU and art education overall.

The findings covered the following areas:

#### Educational activities

- Study programs and their fields of study
- Interest in studying at JAMU
- Organization of studies
- Methods of teaching and acquiring knowledge, skills and competencies
- Internships and professional experience
- Study throughput and application of graduates

#### Creative activities

- Science and research
- Student artistic activities
- Artistic activities of teachers
- RIV, RUV

#### Internationalization

- Foreign cooperation in the area of educational and creative activities

#### Third role of JAMU

- Lifelong learning
- Activities of JAMU in the professional sphere and in various areas of public life

These findings were the basis for the JAMU Strategic Plan for 2016-2020.

When the amendment to the Higher Education Act came into force, the already existing and functional quality assurance and evaluation system was described and the philosophy and procedures of quality assurance and evaluation were laid down in JAMU's internal regulations.

- Statutes of JAMU
- Rules of the system for the assurance of the quality of educational, creative and related activities and internal evaluation of the quality of educational, creative and related activities

The method of quality assurance and evaluation was described in the document System of Internal Assurance and Evaluation of Quality of Educational and Creative Activities of JAMU. The principles underlying the system are the same for both faculties of JAMU:

The purpose of evaluating the quality of educational activities at JAMU is to obtain information that will lead to finding ways to improve its quality.

The system of evaluating the quality of educational activities is based on continuous evaluation at the level of study programs and their specializations - evaluation of creative learning outcomes and evaluation of individual study subjects.

The process of continuous evaluation of the quality of educational activities is carried out at the level of individual study programs and their specializations, or even individual degrees of study or years. The studios and departments keep documentation about it.

The way in which the procedures and methods of ensuring and evaluating the quality of educational and creative activities is carried out leaves full autonomy to the faculties. JAMU thus respects the specifics of both types of art taught at the faculties. In many respects, the work itself, its results and the procedures by which it is taught and the learning outcomes evaluated differ. The specifics of evaluation at the faculties are described in the annexes (A15 - A19) to the System of Internal Assurance and Evaluation of Quality of Educational and Creative Activities.

The whole system is based on the belief that most of the teaching at the art school leads to artistic creation and the results of the teaching are presented internally or publicly and evaluated. The quality of these outputs is then an indicator of the quality of teaching that led to them.

These are the outputs at the Theatre Faculty of JAMU:

#### **Type A - comprehensive work of art**

Teaching in a number of subjects across study programs and their specializations leads to the creation of a comprehensive work of art, which is publicly presented at the faculty of the Janáček Academy of Music and Performing Arts, or even to the public. These are mostly minor works with clear pedagogical guidance of the creative process.

#### **Type B - presentation of partial professional skills**

These are outputs from courses aimed at creating professional skills. The results are presented within the study programs and are mostly open to all teachers and students of the JAMU Faculty.

#### **Type C - theoretical outcomes**

The level of achieved and theoretical knowledge is verified by oral or written exam. The ability to apply this knowledge to artistic creation is verified in discussions after the presentation of practical output from the lessons.

From the point of view of study programs and their evaluation, we are at the beginning of the review system development after the transition to the program structure. The fact that our programs have been accredited for 10 years does not mean that they cannot change or evolve in some way. To capture the evaluation of program implementation over time, we have created an **evaluation cycle of self-assessment program reports**. The planned cyclicity is two years and binding:

Program	Level	Evaluation cycle				
		1	2	3	4	5
Dramaturgy and Directing	bc	2018 (guarantor prepared to the accreditation document at the end of the year)	2020 (January 2021)	2022 (January 2023)	2024 (January 2025)	2026 (January 2027)
Stage Design	bc					
Media and the Dramatic Arts	bc					
Theatre Management and Stage Technology	bc					
Drama and Education	bc	2018 (guarantor will submit in September 2019)				
Acting	mg-4year	2018 (guarantor prepared to the accreditation document at the end of the year)				
Dramaturgy and Directing	mg	For 2019 (guarantor will submit in January 2020)	2021 (January 2022)	2023 (January 2024)	2025 (January 2026)	2027 (January 2028)
Stage Design	mg					
Media and the Dramatic Arts	mg					
Theatre Management and Stage Technology	mg					
Drama and Education	mg	2018 (guarantor will submit in September 2019)				
Dramatic Arts	phd	2019 (guarantor will submit in January 2020)				

For the purposes of elaborating self-assessment reports, the existing binding methodology (of the National Accreditation Office) will be supplemented and adjusted (based on the experience from Cycle 1) to the internal conditions of the Theatre Faculty. Furthermore, the methodology will be supplemented always after the next self-assessment cycle. Likewise, the hierarchy of art projects to be developed in conjunction with the

Theatre Dramaturgy Board will bring new criteria to the methodology of self-evaluation. The elaboration of self-assessment reports will be coordinated by the guarantors of the study programs and the heads of the studios of individual specializations will be involved. Subsequently, the reports will be jointly discussed by the study program guarantors and the Dean's Advisory Board. Priorities, needs and solutions will be formulated to improve quality. The principle of traceability is ensured by written form of self-assessment reports and minutes from discussion of self-assessment reports by the Board of Guarantors and the Dean's Advisory Board.

We basically resist metrics for evaluating program success. Study continuity is important to us but it is not a number, we pay attention to the reasons that prevent a talented student who has passed a difficult admission procedure from successfully completing his/her studies. We follow the artistic achievements of our teachers, record them in the RUV, but do not formulate the unbreakable limits of success. Moreover, not every taught specialization at our faculty can enter its outputs into the Register. We follow the response to our graduation productions, but we also know that it is not always possible to nominate such a production for an international festival. We pay attention to the legal conditions for securing programs, we pay attention to the generational replacement of key teachers and program guarantors, who must be at least associate professors. None of the programs or specializations at our faculty stand in success or failure, as it is always influenced by the artistic outputs and realizations in which the given program participates with other art programs. The failure of the program is the failure of the whole faculty, which is the essence of internal culture.

The institution's quality assurance procedures are communicated according to the principles of internal communication, as described above in this report - both to employees and to students.

If we were to define the internal culture of the institution (not only quality) according to the guidelines for the self-assessment report, we would like to characterize it as the boundary between the **culture of "hot shots" and the future betting culture** (Deal and Kennedy) and as the boundary between the **culture of performance and the culture of support** (Handy). In the internal culture, the personal commitment of faculty renewers of 30 years ago is still evident, some of whom are still active at the faculty. Contemporary leadership believes in the power of leadership and expertise, which must exceed the management area (however important management is). It therefore stimulates and implements new formats and activities that enable the strengthening of individual organizational culture to strengthen individual responsibility for quality. These are **systemic measures**, such as the establishment of the Theatre Dramaturgy Board, but also **rituals**, such as a staged theatre parade at the beginning of the academic year. In February 2020, the faculty organizes a joint ski stay for staff, coincidentally a week before the external evaluation visit, the deadline of which was announced late.

## 8. Involvement in public life

The faculty is involved in the public debate regarding the culture, art and education policies through members of the academia, for example:

- Active membership in the Council of Higher Education Institutions, specifically the Committee for Higher Art Education Institutions (education policy),
- Membership in the Board of the Register of Artistic Performance (education policy),
- Membership in the Management Board of the National Theatre in Brno (culture policy, art policy),
- Membership in committees for the preparation of Framework Education Programs for secondary schools (education policy),
- Membership in the Science and Research Board of the Minister of Culture (culture policy, research policy),
- Membership in the Science Board of the Arts Institute (culture policy),
- Membership in grant committees of the Ministry of Culture of the Czech Republic (culture policy),
- Membership in committees for awarding the awards of the Minister of Culture (culture policy),
- Membership in grant committees of the City of Brno (culture policy),
- Involvement in the bottom-up process of planning the culture policy of the City of Brno (culture policy),
- Membership in the Association of University Staff (education policy),
- Membership in the Czech ITI Center (culture policy),
- Membership in the Theatre Studies Society (art policy),
- Membership in OISTAT (art policy),
- Membership in the panel of reporters of the Technology Agency of the Czech Republic (science policy),
- Membership in the Arts Councils of Czech faculties and universities (education policy),
- Membership in the culture parliament of the City of Brno (culture policy),
- Cooperation with the Association of Independent Theatres (culture policy),
- Cooperation with the OAZA Protective Association of Sound Engineers - Authors (culture policy),
- Etc. (see the personal files of academic staff in the accreditation documents).

The faculty is involved in **pre-university education** in dual manner:

a) separately through activities of the study program Drama and Education and its staff who focus on cooperation with secondary schools. These activities ultimately mean educative programs in the field of dramatic education for students and with students. In addition to this system approach, the study program offers the Sítko festival to secondary schools and the area of leisure artistic activities. The program influences pre-university education through its graduates - teachers of primary art schools and groups of leisure artistic activities.

b) through the #budjamak pilot project, which is a study course executed at the Theatre Faculty in cooperation with the Department of Theatre Studies of the Faculty of Arts of Masaryk University. The course is focused on a group of those interested in further studies at our faculty from among secondary-school students. It verifies new approaches that should lead to an expansion of the course after the evaluation of the pilot year. This course replaces the previous Theatre Seminar for applicants that was based, in particular, on frontal teaching, not creative work and talent development.

In addition to pre-university education, it is necessary to note the successful **University of the Third Age**, which is focused on the senior population. The university cycle includes 30 lectures and three excursions into



Brno's culture institutions, in 2019 on the topic of the "Secret of creative procedures of contemporary theatre", in previous years, for example, "How the theatre is created" or "Famous personalities and productions from the early 20th century to this day.

A crucial contribution of the Marta Studio and the Orlí Street Theatre, which offers a standard repertoire-type cultural offer where graduation productions are presented to the public for admission. Local activities also include a number of street or publicly realized projects (Museum Night, Stage Design Salon, Theatre Night etc.).

We consider the international festival SETKÁNÍ/ENCOUNTER to be an undoubted contribution to the international art community; the festival was attended by many personalities of the contemporary professional theatre world. The faculty actively participates in the Prague Quadrennial, where it has achieved great success; in 2019 students and graduates won a competition for the organization of the Czech exposition, which was subsequently awarded the prize.

As far as our institution is involved in the development of art projects at local, national and international levels, these projects are implemented outside the faculty through its teachers, who are at the same time active art professionals.

The faculty provides its students with experience, contacts and approaches in the form of guest lectures so that they are prepared for the possibilities of social application. The faculty takes care of the development of internal culture through joint visits to theatre performances (at least once a year, e.g. to Bratislava, Vienna, but also to Jihlava) or organized visits of students to conferences and festivals not for the purpose of staging for critical discussions and meetings.

Last year, a doctoral research on the needs of lifelong learning of theatre professionals at various stages of their productive age was launched at the faculty. The research should result in the design of the Lifelong Learning Program not only for graduates. The research builds on partial research in this area, which led to the introduction of the Course of Professional Preparedness II for graduates, which is now a standard part of study programs.

We would also like to mention active cooperation with the corporate sphere, which is testing or temporarily providing its equipment for teaching or for theatres. These are mainly light and sound technologies. As part of the Theatre Management and Stage Technology study program and the Stage Design study program, workshops and study tours are organized directly to producers that are part of the curriculum.

## 8.1 Information provided to the public

The first essential system for providing information to the public is the website. The website has been undergoing a significant system change for a long time, which was bound to the selection of a new uniform visual style of JAMU. We see a great opportunity in the change of the system because the existing website is poor and is often commented on by the applicants when monitoring the information provided. The fact that a high-quality web presentation is a necessary basis for further diversified communication with target groups has been shown, for example, at the launch of the website for applicants for study at our Theatre Faculty (<https://studujdf.jamu.cz>), followed by Facebook and Instagram activities. Due to the need to promote newly accredited study programs, we have systematically reserved one external relations manager who, after the implementation of the website and the related communication system on social networks, will develop a concept for communication with graduates.

The faculty organizes an initial press conference on the occasion of the opening of the theatre season in theatres, and organizes press conferences on projects including the SETKÁNÍ/ENCOUNTER festival.

Last but not least, the faculty provides information through the Information System, where detailed curricula of study programs are available. The faculty also fulfills its obligation to publish Bachelor's, Master's and doctoral theses.

The information is sent to those concerned (i.e. involved parties) prior to publication, and the responsible person has to ensure accuracy, i.e. he/she will be responsible because, for the new website, there is a matrix of responsibilities of individual faculty staff for its parts.

The entire JAMU publishes the aforementioned reports on the evaluation of the quality of educational activities of study programs and their specializations.

## 9. SWOT analysis of the Theatre Faculty of JAMU

### Strengths

- A number of applicants have previous experience with their own work in the field (primary art school, cooperation with various theatre groups, attempts at their own creation);
- An elaborate system of talent entrance exams (including the submission of works and pieces related to the specialization in some Bachelor's programs, in all Master's programs and in doctoral studies);
- Open day at the Theatre Faculty known as OPEN! at the presence of heads of studios, teachers and representatives of students;
- Newly accredited portfolio of study programs and specializations;
- New website for applicants Study at the Theatre Faculty;
- Offer of a wide range of specializations in the field of dramatic arts including specializations with a managerial and teaching focus;
- Structured studies for most programs and the preservation of a five-year Master's level for acting specializations based on long-standing experience and tradition in the education of actors/actresses;
- Opportunity for the hearing impaired students in a special art and teaching specialization;
- A functioning credit system based on the calculation of credits on the basis of the hourly load including self-study and the student's independent creative activities;
- Diploma Supplement Label;
- Implementation of Q-RAM at the level of individual programs of the faculty and in the annotations of the individual subjects;
- Studio teaching system (one year equals one studio) for traditional specializations based on a direct influence of the teacher (a major art personality) on students and a system of program teaching (all years of the program equal a studio, teachers of the studio form a team active across all years) for new programs where there is the need to build the concept of the program in a comprehensive manner;
- The possibility of studying abroad embedded directly in the study plans of most specializations of the follow-up Master's studies and the preparedness of studios with five-year Master's studies to enable individual foreign study stays and internships;
- The SETKÁNÍ/ENCOUNTER festival bringing a number of new foreign contacts and thereby also opportunities for student and teacher mobilities;
- Quality staffing (a number of art and teaching personalities at the faculty), the effort to involve young teachers, especially students and doctoral studies graduates;
- Innovation in teaching in the form of workshops with guest teachers - major Czech as well as foreign artists and finding financial resources for those guests beyond the general budget of the faculty (submission of projects);
- Structural projects obtained to improve the quality of the teaching and the infrastructure in the following years bring a new restart;
- Most teachers of the faculty are also active artists in their fields;
- All programs of the faculty purposefully combine group and individual (individualized) teaching;
- A balanced proportion between contact teaching and individual creative activities of students is consistently based on the nature and needs of the profession studied;
- Given the small number of students, feedback is provided for their independent creative activities (pedagogical leadership and supervision);
- Possibilities of personal specialization are given by the offer of subjects of personal specialization of the faculty across all programs and by the offer of other subjects directly in the individual studios (those are mostly open also to students of other studios);
- The options of practical experience for students are given by study plans and contacts with the professional sphere. For pedagogical specializations, practical experience is an integral part of the

studies and professional training. Thanks to the activities of the teachers in the professional sphere, there are good relations with cultural institutions, and there is thus a wide offer of options for the students' practical experience (good relationships especially with theatres in Brno);

- There is an elaborate system of evaluating the students' creative activities (system of final exams in practical subjects, evaluation of productions at the Marta Studio and at the Orlí Street Theatre with the involvement of doctoral students, presentation days for managerial specializations (once per semester), the Sítko festival – presentation of the outputs of the Drama and Education Studio for the academic year);
- Evaluation of the quality of teaching by students in the form of discussions with teachers and heads of studios. Students are systematically taught to have open dialogs with their teachers;
- The faculty strives for establishing conditions for independent creative activities of its students. Students have the option to get involved in creative teams according to their professional focus (Salon of Original Creation, Jamůví etc.);
- A high throughput of the studies is due to the admission system (two rounds, with especially the second round providing room for an individual examination of the talent and study prerequisites of each applicant), and due to an individual approach to each student (promotion of the talent development and help in dealing with study-related problems);
- Teachers of some subjects do not have room for further career advancement in the context of an art university;
- Suitably determined numbers of admitted students at all levels of study and for the individual specializations are based on long-standing experience with the possibilities for the graduates to find work in the professional sphere;
- Graduates can also work in creative professions outside the graduate profile determined by the program (emphasis on the development of communication skills of students and on their independent creative activities);
- Graduates of audiovisual specializations can work in public media (script writing, dramaturgy, directing);
- Exceptionally successful graduates, of whom the public is informed in the media (the Thálie Awards, the Alfréd Radok Award);
- The method of registration and evaluation of artistic performance in the RUV is peer-to-peer, multi-tier and involves quality evaluation;
- The evaluation of artistic performance also regularly takes place at the level of the faculty - each of the artistic performances is evaluated by a teacher; in the event of cooperation of multiple studios, evaluation is made in the group of those involved;
- Grants for research projects obtained in the Eta Program of the TA CR (artistic research in the cooperation of art or humanities disciplines with technology disciplines);
- The school has 2 theatre studios (sixty-year-old tradition of the theatre studio where a number of top artists studied) at which it presents its productions to the public;
- The programs of the Theatre Faculty cover all areas of theatre creation and productions are generally prepared by student teams that thus get the opportunity to experience theatre teamwork;
- The organization of an international festival of theatre schools, SETKÁNÍ/ENCOUNTER, and the involvement of most programs in its organization and activities;
- The school organizes other presentations of student creative activities: The Salon of Original Creation of Students, SÍTKO - a festival of the students of the Drama and Education Studio, and the Jamůví festival of audiovisual and technical specializations;
- Each semester at the faculty level, the individual studios present the results of their semester work;
- Faculty theatres simulating professional operation allow students to present high-quality results to both the general and professional public and to get feedback on contact with the viewer outside the safety of the academic grounds;
- The Theatre Dramaturgy Board has been established to plan artistic output and to determine the share of individual programs in the output;

- The work of the Cabinet for the Research of Theatre and Drama as a platform for carrying out and coordinating research activities;
- Reflection of creative procedures and processes is part of habilitation and professorship procedures;
- Internal grant system focused on innovation of teaching, research activities of employees and research of doctoral students;
- Artistic performance is part of the final thesis;
- Artistic research is a natural part of artistic performance;
- The selection of subjects to be taught in English has been launched and interactive curricula have been developed;
- The faculty cooperates in the implementation of projects with the City of Brno and the South Moravian Region and other institutions;
- Candidate Training Module #bud'jamák in a pilot version and a proven University of the Third Age module;
- Existence of a portfolio of foreign partner schools and implementation of a program for foreign exchange students entitled Bridging East and West within the newly established Erasmus Gang workplace;
- The faculty has long been a member of major international networks, using the results of its activities for further development;
- SAP economic system enabling clear records of assets; immediate availability of information;
- Equipment rental available to all students and faculty teachers;
- The faculty knows what it wants - conceptual planning (direct linking of established facts / needs and subsequent direct reflection in submitted projects) occurs to the maximum extent possible;
- A strong internal culture of the institution of equal opportunities (in terms of gender and age);
- A culture of direct communication between members of the institution;
- Integration of study program guarantors into the organizational structure and processes;
- Workplace personnel plans and career plans are being gradually implemented;
- The interest of members of the academic community in activities and membership in the self-governing bodies of the faculty.

## Weaknesses

- Time, administrative and, in particular, professional burden of the admission procedure for the whole faculty (teachers and staff);
- Limitation of the number of admitted students (minimum and maximum) given by the financial, pedagogical, spatial possibilities of the faculty and the prerequisite for the graduates' professional career - differences in the quality of individual years may arise (necessity to reject quality applicants);
- Limited possibility of cooperation between individual studios and specializations due to the complexity of curricula of individual programs;
- Structured study enormously increases demands on personnel and operational capacities (sometimes it is difficult to find managers and opponents of work and projects, often lacking space for Bachelor projects);
- The credit system is a formal matter, especially for some specializations. Due to the difficulty of study and the amount of contact teaching, students often obtain the required number of credits by completing the compulsory basis of the program. There is also a reduction in the number of credits for completion of some subjects compared to the calculation of the student's hourly load due to overloaded curricula;
- The possibility of internship is limited by the necessity to fulfill study obligations in accordance with the curriculum of individual specializations and the preparedness of the professional sphere to enable internships for faculty students and limited financial resources of the faculty (financial reward of the guarantors of practical experience and internships from among art and education institutions);

- The conditions for independent creative activities of students are limited mainly by the faculty's spatial possibilities and, in the case of specializations using technical equipment to perform the profession, its limited availability, which is also influenced by the planning of outputs;
- Space restrictions in the main building of the Theatre Faculty in relation to the further development of study programs and the storage of stage productions and street activities;
- The study throughput, especially in the follow-up Master's programs and in doctoral studies, is influenced by an increasing number of students for economic and social reasons (the need to earn money especially if the student's family does not have the means to support him or her and the need to secure the family economically). The exercise of the profession prevents students from fulfilling demanding study duties;
- The absence of systematic follow-up of graduate employment; monitoring through labor offices does not provide data by faculty and does not include freelance graduates;
- There is little evaluation of students' public artistic performances by theatre critics and the media (they have little or no space for culture and art);
- Due to the faculty size and its artistic profile, the relatively significant publishing activity is not evaluated by the current methodology of science and research evaluation;
- Very few international and impacted journals for publishing articles;
- The faculty does not engage in international projects and research projects;
- Cumbersome recording of art projects into the database - it concerns both projects of own artistic activity (RUV) and student projects (evidence through IS);
- Issues (inflexibility, administrative and time-consuming demands etc.) in the realization of funds (purchases, deliveries) through tenders;
- Insufficient use of Erasmus for outside teachers;
- Undignified financial remuneration of foreign teachers outside mobility, as well as the lack of infrastructure (accommodation) make it difficult to meet the needs of visiting professors;
- The interest of Czech students in Erasmus+ study stays decreases;
- DIFA is, in the number of incoming students, at the limits of its capabilities - no increase in number - existing capacity of DIFA workplaces is exhausted in terms of increasing student numbers with regard to spatial possibilities;
- Students, especially acting specialists, have problems with successful completion of their studies;
- Overloaded support staff, there is no substitutability;
- Workplace personnel plans and career plans are being gradually implemented - we are just at the beginning;
- In comparison with other JAMU schools, it does not have the resources for direct administrative provision of individual studios and other independent workplaces;
- Less involvement of doctoral students in teaching than is desirable.

## Opportunities

- A new approach to preparatory courses for study at the Theatre Faculty - #bud'jamák can build synergy in communication with secondary education with the existing activities of the Drama and Education program;
- Gradual introduction of the new JAMU website, including detailed information on programs and specializations;
- Offering space for presentation and promotion of the faculty, its study specializations and activities and its mission in the field of artistic cognition and public education, especially through a wide range of public appearances (including supplementary information activities on social networks);
- The new wage tariff can significantly affect the staffing possibilities to ensure education;
- The Theatre Dramaturgy Board after a year of operation contributes to mutual understanding of the needs and demands of study programs and specializations;
- A new JAMU website, a job posting for communication and a new website designed for candidates;

- Seeking partners in the professional arts and education sphere to promote the idea of equal status of artistic cognition in addition to learning about the scientific and equal status of artistic educational disciplines in general education (promotion of other artistic educational fields - dance and movement education / field - to primary and secondary general education);
- The interest of personalities from artistic practice to participate in teaching;
- Cooperation with the Faculty of Music of JAMU and other universities in joint projects and workshops;
- Searching for other possibilities of using the premises of JAMU (accommodation facility Astorka) as well as other suitable premises for students' creative activities and teaching;
- Support for participation in festivals, conferences, international projects;
- Elaborate analytics in terms of monitoring performance indicators for linked agendas;
- The Eta TA CR program, which envisages art research;
- New accreditation of doctoral study program (2020);
- Changing the paradigm to the application of technology in artistic activities and teaching and the need to significantly differentiate the terms 'lifetime' and 'functionality' in the system;
- The planned reconstruction and partial change of the purpose of the Astorka Information, Learning and Accommodation Center can address spatial difficulties in securing teaching;
- International cooperation with the U.S. and other third countries;
- Discussion of the new concept of evaluation of graduate outputs in theatres by doctoral students;
- Develop a model of personnel and career plans.

## Threats

- The gradual number of applicants (the demographic curve hit the Theatre Faculty with a long time lag) means a decreasing number of talented applicants able to meet the admissions requirements;
- Different approach of applicants to studies - they often study more universities simultaneously;
- Little or no prior knowledge of some applicants in the theory and history of dramatic arts, declining levels of knowledge in the humanities and arts;
- Previous contacts with the dramatic arts can create distorted ideas about the studies and the future profession;
- The deteriorating position of arts in the society and the relationship of society to artistic cognition and education;
- A media-distorted picture of an artist (especially a musical actor and a drama actor);
- Low level of speech (this also applies to graduates from conservatories, primary art schools or secondary and tertiary education colleges);
- The absence of artistic education in the fields of theatre, film and audiovisual and dance at the level of general education (primary schools, grammar schools);
- The financial sustainability of the high standard of technology we have acquired and are now gaining through structural support will be very problematic;
- Insufficient funding of higher education can jeopardize the quality of teaching (pedagogical and material provision, the possibility of innovation in teaching);
- The increasing demand for educational and research activities on the administrative and managerial activities of teachers and their active participation in the professional arts sector may result in the educational background of individual studios being split into active creators with minimal participation in administrative and operational matters and administrative staff without sustainable artistic ambitions;
- The underfunding of the arts may also have an impact on the quality of teaching (it decreases the attractiveness of the arts in making career choices), the criterion of commercial success in accessing art, underestimating the importance of artistic cognition and artistic education in society;
- The Theatre Faculty fails to establish itself as a unique art and educational institution on a European scale, failing to exploit the potential of the international SETKÁNÍ/ENCOUNTER festival and the

International Doctoral Conference to promote the faculty and develop international cooperation (more international students and teachers from prestigious foreign schools teaching at the faculty);

- A longer period of time required for the graduate to become more visible in a specific profession;
- The graduate's questionable success in the case of mass artistic activities (performing in some TV series, advertising, participation in fallen forms of entertainment - competitions, entertainment programs);
- A new evaluation system for the scientific activities of higher education institutions is in its infancy and is problematic not only for art schools but for the whole group of humanities;
- Possible discrepancies and disagreements between art academies and faculties of art universities in developing a common educational art policy;
- Very low grant opportunities for artistic research;
- Possible poor acceptance of experimenting works by the public if they do not understand the context of the work (pedagogical intention versus audience expectations);
- Possible loss of prestige in front of both the professional and general public if there were unbalanced results and outcomes of students' creative artistic activities;
- Competition of other forms of leisure time by spectators and strong competition of new Brno theatres;
- Failure of multi-source funding for the SETKÁNÍ/ENCOUNTER festival;
- Disproportionately high extracurricular creative activities of teachers may weaken the involvement of teachers in pedagogical work;
- There is a strong threat in the political environment, where there is a frequent de-reassurance from the heads of state to the Rectors and other academic officials;
- Some educators, including the faculty management and some administrative staff, take on above-standard responsibility for the elaboration of a large number of strategic materials and tasks; this is often done far beyond natural working hours; most of them also perform challenging pedagogical tasks. This can lead to gradual burnout.



## 10. List of Terms and Abbreviations used

Abbreviation and explanation in Czech		Abbreviation and explanation in English	
JAMU	Janáčkova akademie múzických umění v Brně	JAMU	Janáček Academy of Music and Performing Arts in Brno
DF	Divadelní fakulta	DF	Theatre Faculty
HF	Hudební fakulta	HF	Faculty of Music
MŠMT	Ministerstvo školství, mládeže a tělovýchovy	MEYS	Ministry of Education, Youth and Sports
OP VVV	Operační program Výzkum, vývoj a vzdělávání	OP RDE	Operational Programme Research, Development and Education
ESF projekt	Neinvestiční projekt, zdroj Evropský sociální fond	ESF projekt	Non-investment project, source: European Social Fund
ERDF projekt	Investiční projekt, zdroj Evropský fond pro regionální rozvoj	ERDF projekt	Investment project, source: European Regional Development Fund
AMU	Akademie múzických umění v Praze	AMU	Academy of Performing Arts in Prague
VŠMU	Vysoká škola múzických umění v Bratislavě (SK)	VŠMU	Academy of Performing Arts in Bratislava (SK)
AVU	Akademie výtvarných umění v Praze	AVU	Academy of Fine Arts in Prague
UMPRUM	Vysoká škola uměleckoprůmyslová v Praze	UMPRUM	Academy of Arts, Architecture and Design in Prague
AS	Akademický senát	AS	Academic Senate
UR	Umělecká rada	AC	Arts Council
RVŠ	Rada vysokých škol (samosprávný orgán českého vysokého školství)	RVŠ	Council of Higher Education Institutions (self-governing body of Czech higher education)
ČKR	Česká konference rektorů (samosprávný orgán českého vysokého školství)	ČKR	Czech Rectors Conference (self-governing body of Czech higher education)
RUV	Registr uměleckých výstupů	RUV	Register of Artistic Performance
RIV	Rejstřík informací o výsledcích vědy, výzkumu a inovací	RIV	Information Register of R&D Results
ZŠ	Základní školy	ZŠ	Primary schools
RVP	Rámcový vzdělávací program	FEP	Framework Education Program
ŠVP	Školní vzdělávací plán	SEP	School Education Plan
Kč	Korun českých	CZK	Czech crowns
IS JAMU	Informační systém JAMU	IS JAMU	Information system of JAMU
FRVČ	Fond rozvoje vědecké činnosti	FDRA	Fund for the development of research activities at JAMU

FRVUČ	Fond rozvoje vzdělávací umělecké činnosti	FDEAA	Fund for the development of educational and artistic activities at JAMU
DSP	Doktorský studijní program	DSP	Doctoral study program
ERP SAP	System pro plánování podnikových zdrojů (ekonomický nástroj)	ERP SAP	System for planning of resources (economic tool)
FRIM	Fond rozvoje investičního majetku	FDIP	Fund for development of investment property
EDUROAM	Akademická síť pro připojení k wifi	EDUROAM	Academic wifi network
EDS	Vládní program reprodukce majetku vysokých škol	EDS	Government Program of Reproduction of Property of Universities
TAČR	Technologická agentura ČR (aplikovaný výzkum)	TA CR	Technology Agency of the Czech Republic (applied research)
GAČR	Grantová agentura ČR (základní výzkum)	GACR	Czech Science Foundation (basic research)
IVF	Mezinárodní Visegrádský fond	IVF	International Visegrad Fund
SMB	Statutární město Brno	SMB	City of Brno
JMK	Jihomoravský kraj	SMR	South Moravian Region
KREDO	Kvalita, relevance, efektivita, diverzifikace a otevřenost vysokého školství v ČR (strategický projekt)	KREDO	Quality, relevance, efficiency, diversification and openness of higher education in the Czech Republic (strategic project)

## 11. List of Annexes and Supporting Documents

### Annexes A: Internal Regulations of JAMU and Higher Education Act

No.	Title	Format
A01	Organizational Chart of JAMU	documented
A02	Statutes of JAMU	<a href="https://1url.cz/kMYEf">https://1url.cz/kMYEf</a>
A03	Rules for Studies and Examinations	<a href="https://1url.cz/iMYEi">https://1url.cz/iMYEi</a>
A04	Disciplinary Code of JAMU for Students	<a href="https://1url.cz/MMYEX">https://1url.cz/MMYEX</a>
A05	Electoral Code of the Academic Senate of JAMU	<a href="https://1url.cz/zMYE5">https://1url.cz/zMYE5</a>
A06	Rules of Procedure of the Academic Senate of JAMU	<a href="https://1url.cz/oMYEb">https://1url.cz/oMYEb</a>
A07	Rules of Procedure of the Artistic Board (Arts Council) of JAMU	<a href="https://1url.cz/HMYEP">https://1url.cz/HMYEP</a>
A08	Rules of Habilitation Proceedings and Proceedings to Appoint Professors	<a href="https://1url.cz/EMYEn">https://1url.cz/EMYEn</a>
A09	Recruitment and Selection Code of Practice	<a href="https://1url.cz/zMYE8">https://1url.cz/zMYE8</a>
A10	Rules of Scholarship	<a href="https://1url.cz/NMYEA">https://1url.cz/NMYEA</a>
A11	The Higher Education Act	<a href="https://1url.cz/9MYE7">https://1url.cz/9MYE7</a>
A12	Rules of Procedure of the Internal Evaluation Board	<a href="https://1url.cz/SMYBW">https://1url.cz/SMYBW</a>
A13	Rules of the system for the assurance of the quality of educational, creative and related activities and internal evaluation of the quality of educational, creative and related activities	<a href="https://1url.cz/xMYBJ">https://1url.cz/xMYBJ</a>
A14	System for evaluating quality of educational and creative activities of JAMU	documented
A15	Standards for Accreditation of Degree Programmes in the Education Area of Arts, Thematic Area Theatre Art (Annex to System for evaluating quality of educational and creative activities of JAMU)	documented
A16	Standards for Accreditation of Degree Programmes in the Educational Area of Arts, Thematic Areas Film Production and Television production (Annex to System for evaluating quality of educational and creative activities of JAMU)	documented
A17	Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production (Annex to System for evaluating quality of educational and creative activities of JAMU)	documented
A18	Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU (Annex to System for evaluating quality of educational and creative activities of JAMU)	documented
A19	Evaluation of quality of educational and creative activities of degree	documented

	programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU (Annex to System for evaluating quality of educational and creative activities of JAMU)	
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### Annexes B: University Documents (strategy and evaluation)

No.	Title	Format
B01	Long-term plan of JAMU 2016 - 2020	documented
B02	Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2017	documented
B03	Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2018 Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2019	documented
B04	Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2019	documented
B05	JAMU Institutional Programme 2019 - 2020	documented
B06	Annual report on activities, Annual management report of JAMU 2018	documented
B07	Self-Evaluation Report of JAMU, 2017	documented
B08	Self-Evaluation Report of JAMU, 2018	documented
B09	Report on the Internal Evaluation of Quality of Educational, Creative and Related Activities o JAMU for 2017	documented
B10	Addendum to the Report on the Internal Evaluation of Quality of Educational, Creative and Related Activities o JAMU for 2018	documented
B11	Budget Components and Indicators 2014-2018	documented

### Annexes C: - Faculty Documents

No.	Title	Format
C01	Organizational Chart of Theatre Faculty – organigram and matrix	documented
C02	Statute of the Theatre Faculty	<a href="https://1url.cz/EMYER">https://1url.cz/EMYER</a>
C03	Disciplinary Code of the Theatre Faculty for Students	<a href="https://1url.cz/9MYE3">https://1url.cz/9MYE3</a>
C04	Evaluation processes at Theatre Faculty – presentation of practical point of view (June 2019)	documented
C05	Long-term plan of Theatre Faculty JAMU 2016 – 2020	documented
C06	Budget of the parts of JAMU (2014 - 2019, non-investment)	documented

## Annexes D: Study Affairs

No.	Title	Format
D01	Demand for study and throughput admission procedures (including appeals) - cumulated view for four years (2014/15 - 2018/19)	documented
D02	Demand for study and throughput admission procedure - cumulated view for four years (2014/15 - 2018/19) by type of study	documented
D03	Appeal after admission to Theatre Faculty in 2014-2018	documented
D04	The number of students who entered the first years in the academic year 2019 - 2020 (according to specialisations)	documented
D05	Number of students in different types of study programs and grades (academic year 2018-2019)	documented
D06	Numbers of students enrolled in individual specializations and grades in the academic year 2019 - 2020	documented
D07	Throughput studies (graduation) 2001-2019	documented
D08	Throughput state final examinations (submission of theses) in academic year 2019-2020	documented
D09	Students of individual specializations by gender (2018 - 2019)	documented
D10	Graduates of individual specializations by gender (2018 - 2019)	documented
D11	Admission requirements for the academic year 2020/21 - four-year master's program Acting, specialisations Dramatic Acting and Physical Theater	documented
D12	Specification of practical tasks for entrance examinations, study program Acting, specialization Dramatic acting	documented
D13	Diploma Supplement - Bachelor of Art (example)	documented

## Annexes E: Staff

No.	Title	Format
E01	Number of employees by type of profession and personal costs	documented
E02	Academic staff and researchers of the Theater Faculty	documented
E03	Non-teaching staff of the Faculty of Theater (support staff)	documented
E04	Non-teaching staff of the Rectorate and other parts of JAMU (supporting staff)	documented
E05	Sample of staffing plan of an atelier	documented
E06	An example of a career plan matrix for an academic staff	documented

E07	Wages, gross wages and average wages of faculty staff in 2018	documented
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#### Annexes F: Internationalization

No.	Title	Format
F01	International Staff - Work Agreement and License Agreement (short-term project cooperation and guest lecturer)	documented
F02	International staff – long-term employment contracts	documented, see annex E02
F03	Graduates according to the citizenship	Documented, see annex D09
F04	Students according to the citizenship	Documented, see annex D10
F05	Incoming Erasmus+ Students	documented
F06	Outgoing Erasmus+ Students	documented
F07	Incoming Erasmus + Teachers and Staff Mobilities	documented
F08	Outgoing Erasmus + Teachers and Staff Mobilities	documented
F09	Short term outgoing mobilities of students and teachers (outside Erasmus+)	documented
F10	ERASMUS+ Inter-Institutional Agreements	documented
F11	Bridging East and West Erasmus+ Student Exchange Programme 2019/2020	documented
F12	Evaluation by a foreign student (two samples)	documented

#### Annexes G: Evaluation of Research and Artistic activities (quantification and internal project competitions)

No.	Title	Format
G01	Evaluation of the Theatre Faculty research activities within the national Register of Information on Results (R&D Information System)	documented
G02	Information on R&D Information System	<a href="https://1url.cz/ZM8uv">https://1url.cz/ZM8uv</a>
G03	Artistic Evaluation of Theatre Faculty within the national Registry of Artistic Performance (RAP)	documented
G04	Public Registry of Artistic Performance (RAP)	<a href="https://www.ruv.cz/app/">https://www.ruv.cz/app/</a>
G05	Educational Projects implemented on the basis of internal grant from the Fund for the development of educational and artistic activities at JAMU	documented
G06	Research Projects implemented on the basis of internal grant from the Fund for the development of research activities at JAMU	documented

## Annexes H - Information study tools, websites

No.	Title	To be found
H01	Information system of JAMU	<a href="https://is.jamu.cz/?lang=en">https://is.jamu.cz/?lang=en</a>
H02	JAMU Library	<a href="http://knihovna.jamu.cz">http://knihovna.jamu.cz</a>
H03	JAMU Library - Aleph catalog	<a href="https://aleph.jamu.cz">https://aleph.jamu.cz</a>
H04	JAMU Library - CitacePro citation manager	<a href="https://1url.cz/1MYRq">https://1url.cz/1MYRq</a>
H05	Marta Studio	<a href="http://www.studiomarta.cz">http://www.studiomarta.cz</a> <a href="https://www.facebook.com/studioMarta/">https://www.facebook.com/studioMarta/</a>
H06	Orlí Street Theatre	<a href="http://divadlonaorli.jamu.cz">http://divadlonaorli.jamu.cz</a> <a href="https://www.facebook.com/DivadloNaOrli/">https://www.facebook.com/DivadloNaOrli/</a>
H07	SETKÁNÍ/ENCOUNTER International Festival of Theatre Schools	<a href="http://www.encounter.cz">http://www.encounter.cz</a> <a href="https://www.facebook.com/setkani/">https://www.facebook.com/setkani/</a>
H08	Theatre Symposium Brno International Biennial Conference	<a href="http://www.theatresymposiumbrno.cz/">http://www.theatresymposiumbrno.cz/</a>
H09	International Conference of Doctoral Studies in Theatre Practice and Theory	<a href="http://phdconferencebrno.cz">http://phdconferencebrno.cz</a>
H10	Theatre Faculty of JAMU - social media	<a href="https://www.facebook.com/jamutheatre/">https://www.facebook.com/jamutheatre/</a> <a href="https://www.instagram.com/df_jamu/">https://www.instagram.com/df_jamu/</a>
H11	Jamůví Project (festival of student creation focused on audiovisual and audio pieces)	<a href="https://www.facebook.com/festivalJAMUvi/">https://www.facebook.com/festivalJAMUvi/</a>
H12	Sítka Festival (festival of Drama and Education)	<a href="http://www.sitko.jamu.cz">http://www.sitko.jamu.cz</a>
H13	Website for applicants for studies at the Theatre Faculty	<a href="https://studujdf.jamu.cz">https://studujdf.jamu.cz</a>

**Supporting documents in Czech that will be available on-site**

No.	Title
I01	Accreditation documents of study programs at the Theatre Faculty of JAMU including personnel sheets of academic staff
I02	Self-Assessment Reports of study programs at the Theatre Faculty of JAMU
I03	JAMU Management Report
I04	Study plans 2019/2020
I05	Examples of diploma and dissertation theses
I06	Collections of docent and professor lectures
I07	Information system of JAMU - <a href="http://www.is.jamu.cz">www.is.jamu.cz</a>
	Example from the student point of view - individual study plans
	Example from the teacher point of view - teaching methods, interactive curricula
	Example in terms of the study agenda
	Example in terms of the Register of Artistic Performance
	Example in terms of the Academic Senate
	Example in terms of the publication of theses
	Example in terms of protection against plagiarism
I08	Plan of activities in the area of internationalization in the years 2019 and 2020
I09	Evaluation of mobilities by Czech students (including a web journal) and teachers
I10	Minutes of the Theatre Dramaturgy Board
I11	Internal faculty regulations (e.g. the Rules of Procedure of the Arts Council of the Theatre Faculty, the Rules of Procedure of the Academic Senate of the Theatre Faculty of JAMU etc.)
I12	Collection of examples of year outputs for the individual studios: examples of concert recordings (singing), scripts, film productions, recordings of productions, method of evaluation of simulated projects...
I13	Information on graduates' career accomplishments
I14	Plan of technology development of JAMU 2020-2026
I15	JAMU Risk Analysis
I16	List of technical equipment of the Theatre Faculty
I17	List of technical equipment of the Orlí Street Theatre
I18	Area capacities of the Theatre Faculty, the Marta Studio and the Orlí Street Theatre
I19	JAMU Budget Indicator Analysis (2014-2019)
I20	Personnel costs by type of job in 2018
I21	Code of Ethics of JAMU



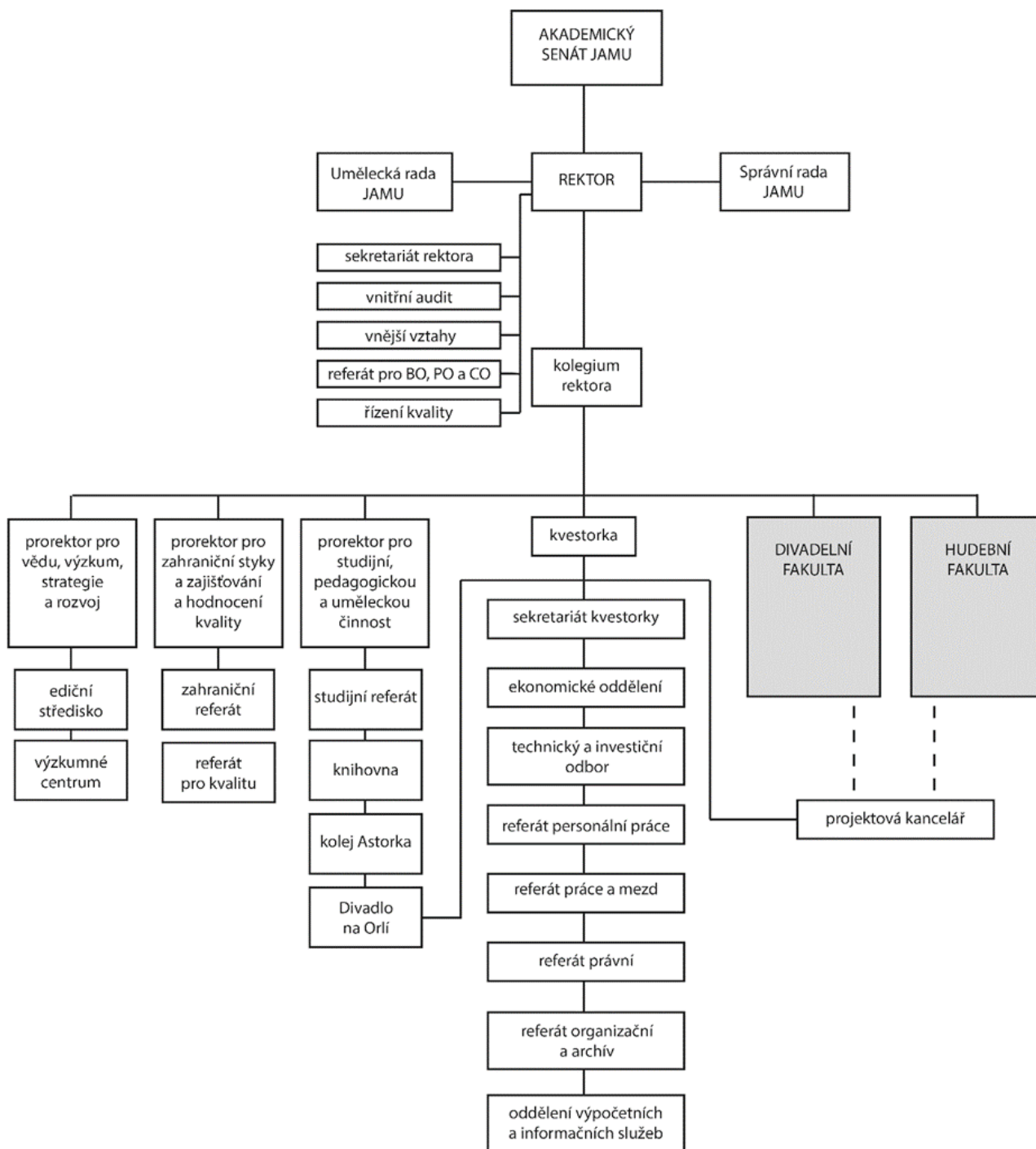
## Annexes A

### Internal Regulations of JAMU and Higher Education Act

No.	Title	Format
A01	Organizational Chart of JAMU	documented
A02	Statutes of JAMU	<a href="https://1url.cz/kMYEf">https://1url.cz/kMYEf</a>
A03	Rules for Studies and Examinations	<a href="https://1url.cz/iMYEI">https://1url.cz/iMYEI</a>
A04	Disciplinary Code of JAMU for Students	<a href="https://1url.cz/MMYEX">https://1url.cz/MMYEX</a>
A05	Electoral Code of the Academic Senate of JAMU	<a href="https://1url.cz/zMYE5">https://1url.cz/zMYE5</a>
A06	Rules of Procedure of the Academic Senate of JAMU	<a href="https://1url.cz/oMYEb">https://1url.cz/oMYEb</a>
A07	Rules of Procedure of the Artistic Board (Arts Council) of JAMU	<a href="https://1url.cz/HMYEP">https://1url.cz/HMYEP</a>
A08	Rules of Habilitation Proceedings and Proceedings to Appoint Professors	<a href="https://1url.cz/EMYEn">https://1url.cz/EMYEn</a>
A09	Recruitment and Selection Code of Practice	<a href="https://1url.cz/zMYE8">https://1url.cz/zMYE8</a>
A10	Rules of Scholarship	<a href="https://1url.cz/NMYEA">https://1url.cz/NMYEA</a>
A11	The Higher Education Act	<a href="https://1url.cz/9MYE7">https://1url.cz/9MYE7</a>
A12	Rules of Procedure of the Internal Evaluation Board	<a href="https://1url.cz/SMYBW">https://1url.cz/SMYBW</a>
A13	Rules of the system for the assurance of the quality of educational, creative and related activities and internal evaluation of the quality of educational, creative and related activities	<a href="https://1url.cz/xMYBJ">https://1url.cz/xMYBJ</a>
A14	System for evaluating quality of educational and creative activities of JAMU	documented
A15	Standards for Accreditation of Degree Programmes in the Education Area of Arts, Thematic Area Theatre Art (Annex to System for evaluating quality of educational and creative activities of JAMU)	documented
A16	Standards for Accreditation of Degree Programmes in the Educational Area of Arts, Thematic Areas Film Production and Television production (Annex to System for evaluating quality of educational and creative activities of JAMU)	documented
A17	Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production (Annex to System for evaluating quality of educational and creative activities of JAMU)	documented
A18	Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU (Annex to System for evaluating quality of educational and creative activities of JAMU)	documented
A19	Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU (Annex to System for evaluating quality of educational and creative activities of JAMU)	documented

# ORGANIZAČNÍ SCHÉMA JAMU

## od 01. 04. 2017



# System for evaluating quality of educational and creative activities of JAMU

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## Preamble

The internal Quality Assurance and Evaluation System at JAMU is being continuously built up by gradually introducing individual elements to form a set of mutually interconnected principles, rules and procedures that aim to achieve excellent results and continually improve JAMU's activities in the areas of education, art, research and related activities. At all levels of JAMU management, competencies and responsibilities for the quality of educational, creative and other related activities are defined to form a functional unit. The Quality Assurance and Evaluation System covers all areas envisaged by the Higher Education Act, the Government Regulation on Standards for Accreditation in Higher Education, the Standards and Guidelines for Quality Assurance in the European Higher Education Area and JAMU internal regulations.

The standards for accreditation of arts degree programmes in the Education Area 31: Arts, thematic areas of Theatre Art, Music Art, Dance Art and Film Production and Television Production, have been completed.

In line with the JAMU's mission statement, the quality assurance system puts emphasis on educational activities. Teaching in arts degree programmes is closely linked to the creative activity. It is both its content and goal. Quality indicators are, in particular, the artistic outputs of teaching as the learning outcomes. Art is not defined as a fixed and unchanging system of knowledge and skills. Respect for plurality, diversity and dynamism is a prerequisite for free artistic creation and unrestricted development of students' talents. The sphere of education and artistic creation is found in a space between classical and traditional methods on the one hand and constant experimentation and updating in search of new forms on the other. Arts education is characterized mainly by individual teaching, based on a personal relationship between a teacher and student, or taking place in small groups of students. Given these specifics, it is not possible to employ quantitative methods of evaluation at JAMU, but rather qualitative methods and, above all, evaluation of creative outputs of teaching as an indicator of quality for educational activities that preceded them.

## Fundamentals of the Quality Assurance System for Educational and Creative Activities and the Criteria for Evaluating Quality of Educational and Creative Activities at JAMU

The Quality Assurance System for Educational and Creative Activities and the Criteria for Evaluating Quality of Educational and Creative Activities at JAMU (hereinafter referred to as the 'System') are based on

- Act No. 111/1998 Sb., on Higher Education Institutions and on Amendments and Supplements to Some Other Acts (the Higher Education Act), as amended by Act No. 137/2016 Sb.
- Government Regulation No. 275/2016 Sb., on Education Areas in Higher Education of 24 August 2016
- Government Regulation No. 274/2016 Sb., on Standards for Accreditation in Higher Education of 24 August 2016
- Accreditation Standards for Education area of Arts, thematic areas Music Art, Theatre Art, Dance Art and Film Production and Television Production<sup>1</sup>

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<sup>1</sup> Standards for the Music Art thematic area are listed in Annex 1, Standards for the Theatre Art thematic area are listed in Annex 2 and Standards for Television Art are listed in Annex 3

internal regulations of JAMU

- Statute of Janáček Academy of Music and Performing Arts in Brno
- Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities
- Rules of Procedure for the Internal Evaluation Board
- Code of Study and Examination
- Rules of Habilitation Procedure and Procedure for the Appointment of Professors at the Janáček Academy of Music and Performing Arts in Brno

and on the internal regulations of both faculties

- Statute of DF JAMU
- Statute of HF JAMU

and on the associated JAMU guidelines and JAMU faculty regulations

### Basic principles for evaluating quality of educational and creative activities at JAMU

- The purpose of evaluating quality of educational activities at JAMU is to obtain information that will lead to the search for ways to improve its.
- The system for assessing the quality of educational activities relies on continuous evaluation at the level of degree programmes and their specializations - evaluation of creative outputs of teaching and evaluation of individual courses.
- The process of continuous evaluation of the quality of educational activities is carried out at the level of individual degree programmes and their specializations, or even individual grades of study or years. Ateliers and departments keep a record of it.

### Subject of quality assurance and criteria for assessing processes at JAMU:

Educational activity:

- Degree programmes:
  - consistency of the JAMU mission statement with targeting of degree programmes and strategic planning
  - setting of educational and creative processes
  - admission to study and study conditions
- Lifelong learning programmes.

Creative activity:

- Artistic activity and individual student development
- Artistic activity of teachers
- Research and scientific activities and editorial activities

Other related activities:

- Staffing of degree programmes:
  - staff competence and development
  - mobility of students and staff
- Material and spatial provision of degree programmes and support for student life:
  - individual student development
  - library and information services
  - material and technical support
- Setting of organizational and decision-making processes
- Social responsibility of the university:

- systematic development of the third role of university and its engagement in the region
- consulting services.

### Processes of internal assurance and evaluation of quality of educational and creative activities at JAMU

JAMU gradually creates a System of internal assurance and evaluation of quality of educational and creative activities. It fully respects the specifics of both types of art taught at JAMU, and both faculties have developed their own concept of evaluating educational and creative activities within the System.

The internal assurance and evaluation of quality of JAMU's educational and creative activities take place in a comprehensive and continuous manner.

#### Comprehensive assessment of quality of educational and creative activities of JAMU

Processes of internal assurance and evaluation of quality of educational and creative activities take place at three levels:

##### *Level 1*

Evaluation of quality of educational and creative activities at JAMU

- The process of comprehensive assessment of quality of educational and creative activities of JAMU is carried out by a working party appointed by the JAMU Quality Council.
- A comprehensive assessment of quality of educational activities takes place at JAMU level every 5 years.
- The results are evaluated and serve as a basis for the JAMU Self-Assessment Report and its annual updates and for a proposal to improve the quality of educational and creative activities at JAMU level.

##### *Level 2*

Evaluation of quality of educational and creative activities at JAMU faculties

- The process of comprehensive assessment of quality of educational and creative activities of JAMU faculties is carried out by a working party appointed by the JAMU Quality Council.
- A comprehensive assessment of quality of educational activities takes place at JAMU faculties every 5 years.
- The results are evaluated and serve as a basis for the Self-Assessment Report of JAMU faculties and its annual updates and for a proposal to improve the quality of educational activities at the level of JAMU faculties.

##### *Level 3*

Evaluation of quality of educational and creative activities of degree programmes and their specializations

- A comprehensive assessment of educational and creative activities at the level of the degree programme and its specializations is carried out at least once during the validity of its accreditation.
- The degree programme and its specializations are assessed by a working party appointed by the Dean of the Faculty and approved by the Quality Council.
- The results are evaluated and serve as a basis for own assessment reports of degree programmes and their specializations.

#### Continuous assurance and evaluation of quality of educational and creative activities

Continuous assurance and evaluation of quality of educational and creative quality takes place at the level of degree programmes and their specializations<sup>2</sup>.

The system of evaluation is based on the specifics of the education area of Arts, thematic areas of Music Art, Theatre Art, Dance Art and Film Production and Television Production. Curricula build on practical courses, which include acquiring practical knowledge, skills and competencies, and the courses are completed with the presented and evaluated outputs of teaching, and on theoretical courses that provide students with theoretical and historical bases for reflecting own artistic creation and that of others. Students' knowledge, skills and competencies acquired in both types of courses are demonstrated by students during the presented practical output and its reflection in a subsequent discussion. Students demonstrate the achieved level of knowledge, skills and competencies at the bachelor's and master's degree levels with their graduate outputs, which are parts of their absolutorium in addition to a written qualification thesis.

#### *Presented and evaluated outputs of teaching*

##### *DF JAMU*

###### *Type A – A complete work of art*

Teaching in a number of courses across the degree programmes and their specializations leads to the creation of a complete work of art that is publicly presented at the JAMU faculty, possibly to the public. They are mostly small-size works with a distinct pedagogical guidance in the process of creation.

###### *Type B – Presentation of partial professional skills*

They are outputs of courses focused on creating professional skills. The results are presented in the framework of degree programmes and are mostly open to all JAMU faculty teachers and students.

###### *Type C – Outputs of theoretical teaching*

The level of achieved and theoretical knowledge is tested by oral or written exam. The ability to apply this knowledge to artistic creation is verified in discussions following the presentation of practical output of teaching.

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<sup>2</sup> Until obtaining accreditation of the degree programme and its specializations, it is at the level of the field of study.



## *HF JAMU*

### ***Outputs and evaluation of the main field***

These are outputs that aim to create a work of art under pedagogical guidance and publicly present it. The public presentation is preceded by presentation at final exams. The final and public presentation is always evaluated. The main field is further evaluated by a commission examination in each semester, which cannot be repeated. The Commission is composed of teachers of the relevant department and chaired by the head of the department. At the end of the first year, students of all departments pass an examination before the so-called Dean's Committee, and all heads of departments and vice-deans are members of this committee. The Committee is chaired by the Dean of the Faculty. The aim of this exam is to verify whether the assumptions about talent prerequisites of candidates selected for study have been fulfilled.

### ***Outputs of theoretical courses***

These are outputs of courses that form the theoretical support of the study and the knowledge is verified through tests or oral exams.

The characteristics of these outputs, the requirements placed on the students for completion of the course and the methods for evaluating the outputs are specified in Annex 6 (HF JAMU) and 7 (DF JAMU) of the System for internal assurance and evaluation of quality of educational and creative activities of JAMU and they are concretized in the syllabi of individual courses in JAMU IS.

## *Graduate outputs*

Both faculties have elaborated requirements for graduate performance at the level of degree programmes and their specializations and at the individual levels of study. The characteristics of these outputs and the criteria for their evaluation are given in Annexes 4 (HF JAMU) and 5 (DF JAMU).

## **Support to processes of assuring and evaluating quality of JAMU's educational and creative activities**

Processes of assuring and evaluating quality of educational and creative activities of JAMU are governed by the JAMU's nine-member Council for Internal Evaluation appointed by the Rector on the proposal of the Rector, the Artistic Council of JAMU and the Academic Senate of JAMU in accordance with the Higher Education Act and the JAMU Statute.

A comprehensive assessment of quality of educational and creative activities is carried out

- At the JAMU level by a committee appointed by the JAMU Council for Internal Evaluation
- At the faculty level by a committee appointed by the JAMU Council for Internal Evaluation
- At the level of degree programmes and their specializations by a committee appointed by the Dean of the Faculty and approved by the JAMU Council for Internal Evaluation.

Continuous evaluation of quality is provided by degree programme guarantors and heads of departments and ateliers in collaboration with individual teachers.

#### Annex A14: System for evaluating quality of educational and creative activities of JAMU

The JAMU self-assessment report and its updates are prepared by the Council for Internal Evaluation. The self-assessment reports of the faculties and their updates are prepared by the Vice-Dean for Quality in collaboration with the degree programme guarantors.

The self-assessment reports of degree programmes are elaborated by their guarantors in collaboration with the heads of departments and ateliers and individual teachers.

Reports of evaluation committees appointed by the JAMU's Council for Internal Evaluation (in the case of JAMU and faculty evaluations) and committees appointed by the faculty Deans (in the case of evaluation of degree programmes) serve as a basis for self-evaluation reports at the level of JAMU, faculties and degree programmes.

## List of Annexes

- Annex 1 – Standards for the education area of Arts, thematic area Music art
- Annex 2 – Standards for the education area of Arts, thematic area Theatre art
- Annex 3 – Standards for the education area of Arts, thematic area Film production and Television production
- Annex 4 – Qualifications framework for degree programmes and their specializations of HF JAMU
- Annex 5 – Qualifications framework for degree programmes and their specializations of DF JAMU
- Annex 6 – Evaluation of quality of educational activities of degree programmes and their specializations through evaluating graduate performances at HF JAMU
- Annex 7 – Evaluation of quality of educational activities of degree programmes and their specializations through evaluating graduate performances at DF JAMU
- Annex 8 – Evaluation of quality of educational and creative activities based on the assessment of outputs of teaching at HF JAMU
- Annex 9 – Evaluation of quality of educational and creative activities based on the assessment of outputs of teaching at DF JAMU

**Standards for Accreditation of Degree Programmes  
in the Education Area of Arts,  
Thematic Area Theatre Art**

Preamble:

This document was created within the framework of Centralized Development Projects of the Ministry of Education, Youth and Sports titled 'Coordination of Implementation of Quality Management System Using Developed Standards for the Education Area of Arts' and 'Projection of the Amendment to the Act on Higher Education and its Implementing Regulations in the Area of Quality Management and School Legislation of Participating Schools' solved by the Academy of Performing Arts in Prague and Janáček Academy of Music and Performing Arts in Brno in 2015 and 2016. In 2017, other higher arts education institutions are involved in the solution. It is intended as a supporting material for the National Accreditation Bureau for Higher Education, the Ministry of Education, Youth and Sports, institutions implementing or intending to implement degree programmes in the thematic area 'Theatre Art' and for evaluators of applications for accreditation of degree programmes.

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Sources:

Act No. 111/1998 Sb, on Higher Education Institutions and on Amendments and Supplements to Some Other Acts (the Higher Education Act)

Government Regulation No. 274/2016 Sb (Government Regulation on Standards for Accreditation in Higher Education)

Government Regulation No. 275/2016 Sb (Government Regulation on Education Areas in Higher Education)

Standards and guidelines for quality assurance in the European Higher Education Area (ESG)

*Tapping into the potential of Higher Arts Education* (Tuning document for Theatre and Dance), ELIA

Florence Principles for the Doctorates in the Arts, ELIA 2016

The starting point of the work was also the final report from the external evaluation of DAMU conducted by EQ-Arts experts in 2012 (report delivered on 25 September 2012)

Methodology of institutions:

ELIA, EQ-Arts, Centre for Quality Assessment in Higher Education, Lithuania.

Acknowledgement:

The authors thank all individuals and institutions, both domestic and foreign, for their valuable advice, comments and sharing examples of good practice. They are especially Dr. Paul Fryer, Rose Bruford College, Sitcup, UK, and Eimantė Bogdan, Centre for Quality Assessment in Higher Education, Lithuania ([www.skvc.lt](http://www.skvc.lt)).

## **Functions and general principles**

- Standards for accreditation of degree programmes in the thematic area 31/A/a, or in the related ranges 31/A/m, n, o (hereinafter referred to as the 'Theatre Art') define the minimum requirements for the type, form and profile of the study area in question together with specific requirements determined by the nature of the Education Area no. 31: Arts.
- Standards are defined in accordance with the mission statement of higher arts education institutions; they build on experience with implementation of accredited art degree programmes, experience of both foreign art schools and their professional and branch associations, and take into account specific criteria determined by the nature of the Theatre Art thematic area.
- Standards provide requirements and compliance indicators for the bachelor's, master's and doctoral degree programmes, teaching and evaluation methods, staffing of degree programme, financial, material and other support to degree programmes, creative activities related to degree programmes, and other activities of the higher education institution in the Theatre Art thematic area.
- Standards provide basic indicators to verify the ability of the higher education institution to meet the requirements of standards for accreditation of degree programmes in the Theatre Art thematic area, to verify the ability of the higher education institution to independently create, approve and implement degree programmes, to verify the functioning of the internal quality assurance system of the higher education institution in educational activities and creative activities directly related with education and to continuously assess quality which aims at systematic improvement of education in the Theatre Art thematic area.
- The higher education institution determines a programme or programme with specializations.

## **Requirements for institutional context**

### **Legal personality and structure of the higher education institution**

- The higher education institution has a valid legal personality. A body of the higher education institution is defined which acts as a statutory body and other bodies are defined with their scopes of activities, competences and responsibilities.
- The structure of the higher education institution is defined, including the scope of activities, competences and responsibilities of bodies of its components for the Theatre Art study area.

### **Internal system of assuring and evaluating quality of educational, creative and related activities of the higher education institution**

- At all levels of management of the higher education institution, competences and responsibilities for quality of educational, creative and related activities are defined.
- The internal regulation of the higher education institution defines in more detail the processes of creating, approving and changing degree programmes before they are submitted for accreditation; at the same time, processes of periodic internal monitoring of degree programmes are defined.
- Assuring and evaluating quality of educational, creative and related activities relies on feedback processes, in particular inquiries and quantitative and qualitative surveys; these processes involve academic community, students, relevant professional chambers or employers' organizations or other practitioners, taking into account the types and profiles of degree programmes realized within the Theatre Art thematic area.
- The indicators set by the higher education institution in the area of educational and creative activities are monitored. The higher education institution always monitors study failures, the rate of duly completed study, the success rate in admission procedure and the employability of graduates from degree programmes implemented in the framework of a study area of Theatre Art.

### **Educational, creative and related activities of the higher education institution**

- The higher education institution archives relevant qualification performances (recordings of theatre stagings, sound recordings, photographic documentation, printed outputs, etc., according to individual focus) to be able to submit them to external evaluators. Keeping recordings of creative performances is part of the internal system of quality assurance and corresponds to Section 77c of the Higher Education Act.
- Cooperation with practice is developed taking into account the types and possible profiles of degree programmes; it regards in particular the professional practice in theatres, audiovisual media, cultural and educational institutions and the involvement of practitioners in the educational process.

### **Benchmarking and internationalization**

- The higher education institution is constantly confronting results of its creative activities with comparable schools in the Czech Republic and abroad, in a form appropriate to the Theatre Art thematic area, within festivals, shows, art competitions and the like. Within its budget, it regularly allocates funds for this purpose.
- Educational, creative and related activities of the higher education institution are of international character, taking into account the type and profile of degree programmes implemented within the thematic area of Theatre Art in practice.
- International mobility of students and academic community members takes place.
- Courses taught in a foreign language or degree programmes and study or work placements taking place in a foreign language are offered.
- Other forms of involvement in international activities take place, such as theatre festivals with international participation, shows and conferences with international participation, international summer schools and other international activities in the area of theatre and dramatic arts.
- The higher education institution creates conditions for the mobility of students, teachers and other employees and takes care of improving their language skills. It supports international artistic and other creative (scientific-research and artistic-research) projects. It creates an open and accommodating environment for incoming students, teachers and practitioners.

### **Supporting resources and administration of the higher education institution**

- An information system and means of communication are in place to provide access to accurate and comprehensible information about degree programmes, study rules and study-related requirements.
- Library services and electronic learning resources are sufficient and available to students and academic community.
- For applicants for study, students and other persons, there is an offer of information and counselling services related to study and possibilities of establishment of graduates from degree programmes in practice.
- Equal access to study is provided to all study applicants and students. Available services and other supportive measures are provided to equalize the university-level learning opportunities for students with specific needs.
- Intellectual property protection measures are in place. Measures are taken against intentional action against good morals while studying.

### **Relevance and study objectives in the Theatre Art study area**

- Degree programmes implemented in the Theatre Art study area are, in terms of their type, form and potential profile, in line with the mission statement and strategic intent of educational and other creative (artistic, scientific-research and artistic-research) activities of the higher education institution and are linked to these activities.
- The higher education institution takes into account social needs, monitors social feedback on its activities and communicates with professional chambers or employers' organizations in the area of theatre and dramatic arts, or other practitioners, to find out their expectations and requirements for graduates from degree programmes implemented in the Theatre Art thematic area.
- Degree programmes implemented in the Theatre Art thematic area correspond to current development and knowledge in the area of theatre and dramatic arts, undergo regular benchmarking in regard to similar degree programmes offered by higher education institutions in the Czech Republic and abroad and have an adequate international dimension.
- Degree programmes implemented in the Theatre Art thematic area correspond to professional demands of contemporary theatre, audiovisual media, prestigious artistic or educational institutions as well as stakeholder expectations.
- The aim of the study in the Theatre Art thematic area is the development of an independent creative personality with complex psychophysical prerequisites for the performance of an artistic profession in the area of theatre and dramatic art or related professions.

### **Content of the study in the Theatre Art thematic area**

- The thematic area of Theatre Art includes artistic, theoretical-critical, artistic-managerial and artistic-pedagogical degree programmes and covers both traditional and new professions in the area of theatre, dramatic arts and audiovisual media.
- Teaching in degree programmes implemented in the Theatre Art thematic area is carried out according to curricula of individual degree programmes.
- The curricula are designed to match the characteristics of each degree programme and guarantee an adequate balance between developing creativity, cultivating talent, acquiring knowledge, acquiring craft and technical skills and taking care of psychosomatic disciplines.
- The curriculum is composed of study courses, defines the time sequence and continuity in their completion and describes the study duties that the student must meet to duly complete his/her study. Each course is determined by its title, annotation, learning outcomes, study literature and other study materials, credit assessment and method for termination.
- Studying in degree programmes implemented in the Theatre Art thematic area is quantified by a credit system based on the principles of the European Credit Transfer System (ECTS).
- Studying in the Theatre Art thematic area focuses mainly on developing talent, creativity and psychosomatic prerequisites, acquiring professional theoretical knowledge and professional skills and competencies that match the demands placed on pursuing a career in the area of theatre and dramatic arts and related artistic/creative activities.
- To the extent appropriate to the studied field, a special emphasis is placed on the study of history and theory of dramatic arts, theatre and the field in question, and also on related research for master's and doctoral degree programmes.

### **Degree programmes**

- Studying in the Theatre Art thematic area and related creative activities take place in the bachelor's, master's and doctoral degree programmes.
- Accreditation of the follow-up master's degree programme in the Theatre Art thematic area is conditional upon the granting of accreditation to the same or similar bachelor's programme at the same institution; accreditation of the doctoral degree programme in the study area of Theatre Art is conditional upon the granting of accreditation to the same or similar master's programme at the same institution.
- The bachelor's degree programme is focused on preparation for study in the master's degree programme and on preparation for pursuing a career in the area of theatre and dramatic arts. The standard length of study is at least three and at most four years. Studying is duly completed by a state final examination, which includes a defence of the bachelor's thesis. In the bachelor's Theatre Art degree programme, graduates are awarded the academic title 'Bachelor of Arts' (abbreviated to BcA in front of the name).
- The master's degree programme is focused on developing creative/artistic, pedagogical and theoretical skills in the area of theatre and dramatic arts at an appropriate academic level. The master's degree programme is a follow-up to the bachelor's degree programme (hereinafter referred to as the 'follow-up master's degree programme'); the standard length of this study is two or three years. In the event that the master's degree programme does not follow the bachelor's degree programme (hereinafter referred to as the 'master's degree programme'), the standard length of study is four or five years. Studying in the master's and follow-up master's degree programmes is duly completed by the state final examination, which includes the defence of the master's thesis. In the master's degree programme, graduates are awarded the academic title 'Master of Arts' (abbreviated to MgA in front of the name).
- The doctoral degree programme focuses on an independent research work, based on theoretical-methodological research, or research and development through creative artistic activity in the area of theatre and dramatic arts. The standard length of study is three or four years. Studying is duly completed by a state doctoral examination, which includes the defence of a dissertation. In the doctoral degree programme, graduates are awarded the academic title 'Doctor' (abbreviated to Ph.D after the name).

### **Staffing of degree programmes**

- Degree programmes are guaranteed by members of academic community who meet the conditions set out in Section 44(6) of the Higher Education Act, have sufficient professional qualifications and have been performing artistic/creative activities in the area of theatre and dramatic arts or in the area of close or related content orientation over the past five years.
- The structure of academic workers in terms of their qualification, age, length of weekly working time and their experience in the artistic theatrical practice in the Czech Republic and abroad, or in the spheres directly related to dramatic arts, corresponds to the structure of curricula and objectives and profiles of degree programmes implemented in the Theatre Art thematic area.
- The guarantor of the bachelor's degree programme is an academic worker whose weekly working time at the same higher education institution is fixed as the weekly working hours according to the Labour Code and who has at least the scientific degree of a 'Candidate of Sciences' (abbreviated as CSc) or is educated in the doctoral degree programme (hereinafter only referred to as a 'scientific rank'). In the last five years he/she has been carrying out artistic/creative, pedagogical or research activities.
- The guarantor of the master's degree programme is an academic worker whose weekly working time at the same higher education institution is fixed as the weekly working hours according to the



Labour Code and who is appointed Associate Professor or Professor in the field, which corresponds to the Theatre Art thematic area. In the last five years he/she has been carrying out artistic/creative, pedagogical or research activities.

- For the bachelor's or master's degree programmes implemented in the Theatre Art thematic area, an adequate artistic/creative activity of academic workers in a given or related field is required and the representation of practitioners involved in teaching practical courses is adequately ensured.
- The doctoral degree programme can only be guaranteed by an academic worker whose working hours at the same higher education institution are fixed as the weekly working hours according to the Labour Code and who is appointed Associate Professor or Professor in the field, which corresponds to the Theatre Art thematic area or in the field of close or related content orientation. In the last five years he/she has been carrying out artistic/creative, pedagogical or research activities.
- In the doctoral degree programme implemented in the Theatre Art study area, academic workers carry out artistic/creative activities in a given or related field.
- The number of academic workers responsible for running degree programmes in the Theatre Art thematic area corresponds to the number of students, teaching and evaluation methods, taking into account the specifics of the types and profiles of degree programmes and individual fields and courses requiring intensive contact teaching with an emphasis on the development of individual creative, talent and psychosomatic prerequisites.

### **Admission to study**

- Admission exams are required for all degree programmes in the Theatre Art thematic area. The admission procedure cannot be waived on the basis of previous study or artistic results.
- Due to the specific requirements determined by the nature of the Theatre Art thematic area, the admission procedure for all fields includes a talent test and an examination in theoretical and other disciplines.
- The talent part of the admission procedure may take the form of a live artistic performance, a set of works of art, a creative written output, or other forms depending on the nature of the degree programme in question. Theoretical exams can be written or oral.
- The admission procedure usually has several eliminative rounds. Depending on the nature of the degree programme, in addition to talent, study and creative prerequisites, basic physical and psychosomatic prerequisites, technical prerequisites and the capability of thinking adequate for the given field may be evaluated during the admission procedure.
- The admission procedure takes place in front of an appointed admission committee, which is usually made up of internal and external co-workers and independent personalities so that the composition guarantees professional and objective assessment of individual candidate's talent and study prerequisites.
- For all degree programmes and their specializations, the evaluation of applicants is individual. The admission committee builds primarily on the overall performance of the applicant and the overall impression is assessed in the final selection.
- A record is kept of the course of all exams (talent test, written or oral exams) to log the results and indicate the facts relevant to the admission or non-admission of applicants.

### **Teaching methods**

- Degree programmes implemented in the Theatre Art thematic area use teaching methods appropriate to the individual needs of students and development of their specific creative, talent, psychosomatic and possibly other (theoretical-critical, organizational, communication, etc.) prerequisites.

- During the study process, approaches that support active role of students, their individual creative activities and group cooperation are used in particular.
- Studying takes place according to the nature of the given programme and course in the form of lectures, seminars, exercises, self-study and related artistic/creative activities. The ratio of direct teaching and self-study corresponds to the profile of the degree programme and teaching methods, with more than half of the teaching being done in a contact form.
- The composition of study literature and that of study materials, which are included in the requirements of the profiling base courses, reflect the current state of development in the area of theatre and dramatic arts. Students are provided access to study literature and study materials, which is indicated in the requirements of the profiling base courses.
- Given the specificities of the Theatre Art thematic area, a special emphasis is placed on direct/contact method of teaching directly related to the development of individual talent, creative, psychosomatic and other prerequisites.
- The size of study groups corresponds to the nature of study in the given programme or course; it takes into account the emphasis on contact teaching, individual approach to each of the students as well as the possibility of forming creative teams and the group cooperation within a specific creative/artistic process.
- The principle of teaching is based on progression through the creative process from simple to more complicated and complex assignments.
- During the course of study, an emphasis is gradually being put on a greater degree of student's self-reliance; it proceeds from compulsory, pedagogically controlled exercises through own interpretation and creation within the parameters given, to an independent creative activity supplemented by expert consultations.
- Studying largely builds on personal experience that students acquire during their individual creation, training and development of psychosomatic prerequisites and fitness, acquisition of craft and technical skills as well as within the group cooperation during the creative/staging process and the subsequent theoretical-critical reflection on the resulting scenic form.
- Studying of art courses largely takes place in a model of a theater ensemble consisting of students of various programmes, which leads to gaining the ability to cooperate and looking into the specifics of individual theatrical professions; this also ensures an ongoing cooperation between individual workplaces and programmes. In the case of degree programmes not directly focused on the theatrical production itself, part of teaching is also carried out in a model of professional practice (e.g. professional magazine editorial board, production team, artistic-pedagogical process).
- Studying of theoretical courses takes place through lectures, seminars, consulted self-study and research. Theoretical and historical knowledge is verified through continuous creative activity.
- The concept of study in the Theatre Art thematic area is continuously evolving in connection with the changes and development taking place in the contemporary dramatic arts, especially the theatre and audiovisual art depending on a wider cultural and social context.

### **Methods of evaluation**

- Methods to evaluate students are consistent with the learning outcomes (including artistic/creative activity outputs) and correspond to the methods of teaching.
- Students are evaluated according to the pre-published, objective and transparent criteria.
- In creative disciplines, a special emphasis is placed on individual assessment of the creative performance/scenic form presented within final examinations and on the provision of an adequate feedback during the creative process with regard to the development of unique personal creative, talent and psychosomatic prerequisites of a student.

- Students are not allowed to retake exams in major art courses and the artistic part of the final state exams. If the student fails these exams or the course is not credited, the study is terminated according to Section 56(1)(b) of the Act. The decision is subject to Section 68 of the Act.

### **Creative activity**

- The higher education institution carries out creative activity with an international dimension that corresponds to the Theatre Art thematic area. Creative activity is artistic, artistic-research and scientific-research.
- The higher education institution with an accredited bachelor's programme deals with art projects in the Czech Republic and/or abroad that are professionally related to the Theatre Art thematic area. The higher education institution with an accredited master's or doctoral programme deals with art and research projects in the Czech Republic or abroad.
- Study courses of the profiling base of degree programmes are associated with the students' artistic or research activities in the area of theatre and dramatic arts.
- The higher education institution applies a methodology for evaluating creative activity results based on the established key performance indicators of creative activities and evaluates its most important creative activities at regular intervals.
- Creative activities of the higher education institution are reflected in educational activities, international activities and cooperation with practice.

### **Financial, spatial, material and other support to degree programmes**

- There is an assurance of financial stability of the higher education institution that guarantees degree programmes implemented in the Theatre Art thematic area.
- The budget of the higher education institution or faculty enables implementation of degree programmes in the Theatre Art thematic area (cost of devices and their operation, cost of material and technical equipment and its modernization, personnel costs, further education of academic workers, expenditure on innovation, mobility of students and teachers etc.) and adequate resources are provided to cover these costs.
- Teaching and learning infrastructure is provided (adequate material and technical support, adequate and operational spaces for teaching and learning, equipment of classrooms, rehearsal rooms, studios, ateliers and workshops with technologies, technical equipment, devices and instruments) corresponding to the type and profile of the Theatre Art thematic area, the degree programmes and courses being taught and the number of students.
- For studying theoretical courses, classrooms are provided for seminars and exercises whose number and capacity correspond to the number and size of study groups.
- A lecture hall with appropriate technical equipment (data projector, PC, sound system, video/DVD projection via data projector) is provided, the capacity of which corresponds to the number of students.
- For studying art and psychosomatic disciplines, specialized classrooms are provided with number and space capacity corresponding to the field or course in question and the number and size of study groups.
- An adequate number of rehearsal rooms is provided for art courses and related creative activities with a space enabling actors to open up situations and directors to develop mizanscenes.
- An adequate number of rehearsal rooms is provided, whose space capacity and stage technology enable realization and internal presentation of small-scale stagings.

- An adequate number of classrooms with acoustic equipment and piano or upright piano is provided for individual and choral/group lessons of singing and voice disciplines.
- A dance hall is provided with dimensions, layout and equipment (special dance surface baletizol, mirror wall, mats, piano and sound system) allowing group teaching of scenic movement, dance, acrobatics and other movement disciplines.
- Ateliers with appropriate spatial layouts and equipment for teaching scenography and fine art disciplines are provided.
- Workshops are provided with an adequate specialized equipment to acquire technological skills and to realize visual design of scene, costumes and other scenic elements (puppets, props) and for stage setting of graduate stagings.
- An adequate space, technical and computer equipment, instruments and devices are provided to acquire the technological skills used in the scenic form and audiovisual art, especially to teach light design, photography and work with videotechnologies.
- A fully equipped professional sound studio is provided, which is used for teaching, making recordings for the graduate stagings and recordings of students' creative works.

### **Theatre studio**

- An essential part of the infrastructure for studying, creation and research in the Theatre Art thematic area is a theatre studio, where the staging practice is realized based on the curricula of individual programmes.
- The theatre studio serves for presentation of artistic outputs that are part of qualification works; it is mainly at the disposal of students of master's degree programme for realization and public performances of theatrical productions/graduate scenic work in the relevant field.
- Spatial possibilities and technical equipment of the theatre studio make it possible to realize a scenic work and theatre staging at an artistic and professional level corresponding to the trends of current theatrical practice.
- The space of the theatre studio, its equipment with stage technologies, the theatrical and technical background, capacity of the auditorium and operational capacity allow public performances and reprises of stagings in conditions corresponding to parameters of a contemporary professional theatre.

### **Study texts and study materials**

- Students have access to information resources corresponding to the Theatre Art thematic area.
- Students have access to traditional printed study materials (textbooks, university books and other teaching texts) as well as interactive and multimedia forms (e-learning, electronic materials, presentations) that correspond to the types and profiles of degree programmes.
- Students have access to specific study materials of creative, i.e. artistic and research activities within the Theatre Art study area, which include theatre plays, sheet music, photographic documentation and audiovisual recordings of major productions or sound recordings of major music pieces.

### **Library and computer classroom**

- The infrastructure for studying, creation and research in the Theatre Art thematic area includes a library, which, by the composition of its funds and spatial capacities, corresponds to the types and profiles of the given degree programmes and courses as well as the number of students.
- The library is a specialist library and information centre providing access to information sources (database licenses and professional literature corresponding to the Theatre Art thematic area) and creates a necessary information background for studying and creative, artistic-research and scientific-research work in the area of theatre and dramatic arts.
- The structure and composition of library collections are consistent with current development and knowledge in the area of theatre and dramatic arts. Library collections are continuously supplemented in accordance with study, creative and research requirements as well as with regard to publishing activities and the latest findings, creative methods and trends in the area of theatre and dramatic arts.
- The infrastructure for studying, creation and research includes a computer classroom providing access to electronic information sources, electronic materials and database licenses, enables their processing and serves for teaching and professional training.

## **Bachelor's degree programme**

### Content of study in the bachelor's degree programme

- The content of study in the bachelor's degree programme is based on the application of knowledge and creative methods corresponding to the development of contemporary theatre and dramatic arts.
- The content of study in the bachelor's degree programme consists of study courses that enable students to acquire theoretical knowledge, develop and cultivate creative, talent, psychosomatic and other specific prerequisites, and acquire the skills and abilities that correspond to the characteristics of the individual programmes studied in the area of theatre and dramatic arts.
- The content of study in the bachelor's degree programme includes team/student-driven creation of a scenic work, study of history and theory of dramatic arts, critical analysis, self-reflection, research and professional practice; the specific content of study and educational activities is based on the focus of the degree programme in question.

### Study objectives in the bachelor's degree programme

- The study objective in the bachelor's degree programme is to guide students through the cultivation of talent and psychosomatic prerequisites, development of creativity and acquisition of knowledge, methodological principles and skills to be able to independently realize and/or theoretically and critically reflect on a small-scale scenic work.
- The study objective in the bachelor's degree programme is also to acquire appropriate knowledge of the history and theory of theatre and dramatic arts, or other knowledge of relevant artistic, theoretical-critical, artistic-managerial or artistic-pedagogical character; this knowledge builds on fundamental primary and secondary professional/dramatic literature, own knowledge of fundamental works of art in the field, knowledge and reflection on processes as well as creation of associated processes.

### Profile of a graduate from the bachelor's degree programme

- A graduate from the bachelor's degree programme is able at the appropriate level upon a framework assignment to independently realize, publicly present and theoretically and critically reflect on a small-scale scenic work or to realize, present and defend another type of creative work related to dramatic arts and based on specifics of the programme in question.
- He/she demonstrates a broad knowledge of history and understanding of contemporary practice of the theatre, dramatic arts and the field in question.
- He/she demonstrates a broad knowledge of theory, concepts and methods of the theatre, dramatic arts and the field in question.
- He/she can use theory, concepts and methods of the field in artistic/creative practice in the area of theatre and dramatic arts.
- He/she can use the basic terminology, methods and procedures of the given field to the extent necessary for solving problems within the artistic/ creative process and their theoretical and critical reflection.
- He/she can find, sort and interpret information or sources of inspiration relevant for solving a defined problem or artistic interpretation of an assigned topic.
- He/she can use basic technologies of the given field and, to the extent appropriate to the relevant field, ensure public presentation of an artistic performance in terms of organization, copyright or technical and author's supervision.
- He/she is able to coordinate, upon a framework assignment and resources allocated within the field, the activities of a creative team in the realization of a small-scale scenic work and be responsible for its results.
- He/she is capable of incorporating in problem solving an assessment of their ethical dimension and impact on society.
- He/she is able to communicate comprehensibly and convincingly to both professionals and lay people information on the nature of professional issues in the area of theatre and dramatic arts and his/her own view on their solution.
- He/she is capable of clearly summarizing the views of other team members.
- He/she is capable of speaking within his/her professional knowledge, skills and competencies at least one foreign language.
- He/she is capable of independently acquiring additional professional knowledge, skills and competencies particularly based on practical experience and its evaluation, but also through self-study of theoretical knowledge of the field.
- A graduate from the bachelor's degree programme in the Theatre Art thematic area is eligible to study his/her field in a follow-up master's degree programme or to study a related field in a master's degree programme.
- A graduate from the bachelor's degree programme in the Theatre Art thematic area is eligible for auxiliary professions in the position of an assistant or lecturer in activities associated with dramatic arts and related audiovisual work or in PR activities, cultural journalism or production of cultural events or in a related professional area where the capabilities, knowledge and skills they are equipped with are required (e.g. art management, education, marketing, media, cultural administration)

#### Completion of study in the bachelor's degree programme

- The final state examination consists of defence of bachelor's thesis, graduate artistic/creative performance appropriate to the field in question, and an examination in history and theory of theatre/dramatic arts or other disciplines of the relevant degree programme or its specialization.

- The artistic/creative part of the final state examination cannot be repeated.

## **Master's degree programme**

### Content of study in the master's degree programme

- The content of study in the master's degree programme is based on the current state of knowledge and creative activity in the area of theatre and dramatic arts.
- The content of study in the master's degree programme enables the achievement of a defined graduate profile as an independent artistic/creative personality capable of conceiving and realizing a complex work of art in the relevant field, or another type of independent or collective creative performance.
- The content of study in the master's degree programme is based on the application of the latest creative methods and trends of contemporary theatre and dramatic arts and is focused on deepening knowledge, acquiring skills, developing creativity and continuous cultivation of specific talent, psychosomatic and other specific prerequisites (theoretical-critical, artistic-pedagogical, managerial-organizational) in the area of dramatic arts.
- The content of study in the master's degree programme is conceived in continuity with the previous education in the bachelor's degree programme and includes independently initiated or independently directed creation of an integral scenic work or staging form, advanced study of history and theory of theatre and dramatic arts or specific aspects of professional practice through the realization of scenic projects, public performances or other field-specific creative outputs set for the given degree programme.
- The level of acquired knowledge and skills, cultivation of creativity, conceptual thinking, artistic expression and the ability of critical-theoretical reflection corresponds to the requirements of present-day professional practice in the area of dramatic arts, theatre, audiovisual arts and cultural and educational institutions, in which graduates from the master's degree programme find their employment as full-fledged, self-reliant and independent creative personalities.

### Study objectives in the master's degree programme

- The study objective in the master's degree programme in the Theatre Art thematic area is to develop creativity, cultivate talent and psychosomatic prerequisites, and expand and deepen the knowledge and skills in order to guide students towards being able to independently create, publicly present and theoretically-critically reflect on a complex, original and unique work of art, larger and complicated in scale, with complicated relations between various means of expression.
- The study objective in the master's degree programme in the Theatre Art thematic area with an artistic-managerial focus is to broaden and deepen professional knowledge and skills and develop competencies that will enable to work together with the creative team to provide the organizational, copyright and artistic-technical support for the creation of an original author's scenic work and its public presentation and to acquire the ability to manage cultural institutions of regional and national importance.
- The study objective in the master's degree programme in the Theatre Art thematic area with an artistic-pedagogical focus is to broaden and deepen knowledge and develop and cultivate personal and talent prerequisites for an independent conceptual artistic-pedagogical work with children and youth.

- The study objective in the master's degree programme in the Theatre Art thematic area with an artistic-critical focus is to broaden and deepen knowledge and develop and cultivate personal and talent prerequisites for an independent conceptual theoretical-analytical work in relevant formats and genres as well as for informed reflection on the work of art/artistic creation as a process and result, in appropriate social, artistic and cultural contexts.

#### Profile of a graduate from the master's degree programme

- A graduate from the master's degree programme is able to independently conceive, realize and publicly present an original author's artistic/creative work of his/her respective field at an appropriate artistic and professional level.
- He/she demonstrates a broad and profound knowledge of the history of dramatic arts corresponding to the current state of knowledge and a deep understanding of contemporary practice in the area of theatre and dramatic arts and the field in question.
- He/she demonstrates a broad and profound knowledge and understanding of theories, concepts and methods in relation to artistic/creative and research practices appropriate to the current state of development and findings in the area of theatre and dramatic arts.
- He/she demonstrates an understanding of the possibilities, conditions and limitations of the use of knowledge of related disciplines as well as creative or theoretical overlap to other areas.
- He/she is able to use and develop in an original way ideas and attitudes in creative activity in the area of theatre and dramatic arts.
- He/she is able to use expert knowledge to independently define and creatively solve a theoretical and practical problem in the area of theatre and dramatic arts.
- He/she is able to solve complex problems independently and creatively with the use of selected theories, concepts and methods of a given field and can at an appropriate theoretical level critically reflect on specific issues of particular field as well as general issues of theatre and dramatic arts.
- He/she knows basic issues of copyright and its use; in the artistic-operational field, he/she deals with a broader legal context and demonstrates the ability to manage cultural institutions of regional and national importance.
- He/she is able to independently and responsibly decide and conceive artistic/creative work in a new and changing context, taking into account the wider social implications.
- He/she is able to manage and coordinate the work of a creative team within his/her field according to the evolving broader context in the realization of a complex scenic work, standard to larger in scale, with a complicated structure and complicated relations between various means of expression and bear responsibility for its results.
- He/she is capable of solving an ethical problem independently.
- He/she is able to communicate in a clear and convincing way to experts and wider public his/her own professional opinions on solving problems in the area of theatre and dramatic arts.
- He/she is capable of clearly summarizing the views of other team members.
- He/she is capable of speaking within his/her professional knowledge, skills and competencies at least one foreign language.
- He/she is able to use the theoretical knowledge of the field and his/her own creative experience to independently plan, support and manage the acquisition of additional expertise, skills and competencies of other team members.



- Graduates from the master's degree programme in the Theatre Art thematic area are eligible for professional career within their field in all kinds of dramatic arts, theatre, audiovisual media, in education and training or in cultural management whether as employees of artistic or educational institutions or as independently creating personalities (actors, directors, dramaturges, scenographers, authors), teachers of dramatic education, members of independent art groups, art journalists and cultural producers.

#### Completion of study in the master's degree programme

- The final state examination consists of a defence of master's thesis and graduate artistic/creative performance appropriate to the field in question, and an examination in history and theory of theatre/dramatic arts or other disciplines of the relevant degree programme and its specializations.
- The artistic/creative part of the final state examination cannot be repeated.

#### **Doctoral degree programme**

##### Content of study in the doctoral degree programme

- The content of study in the doctoral degree programme is based on the current state of scientific knowledge and artistic creation in the area of theatre and dramatic arts, corresponds to the objectives of study and enables to achieve the specified profile of a graduate from the degree programme.
- The content of study in the doctoral degree programme is focused on independent research work, based on an artistic-research or scientific-research approach, using relevant theoretical concepts and methodologies.
- The doctoral degree programme educates highly qualified professionals in the area of theatre and dramatic arts.
- The doctoral degree programme is focused on both obtaining and proving the ability of independent theoretical and creative activities in the area of artistic creation and public presentation in general and independent research, possibly applicable in pedagogical work.
- The doctoral degree programme is focused on the research of general internal patterns and processes of dramatic culture and production, processes and procedures in the creation of theatrical works, both works by other people (research on art) and own works (research in/through art).
- The compulsory specialized study courses of the doctoral degree programme are not identical in content to the compulsory study courses of the bachelor's or master's degree programme.
- Students in the doctoral degree programme are required to study at a foreign institution for a period of at least one month or otherwise directly participate in an international cooperation, in particular in an international creative project with results published or presented abroad.
- A prerequisite for the public defence of the dissertation is the submission of professional outputs of the creative activity.
- The assignment of dissertations indicates that their solution will require the student's independent creative activity.
- Dissertation topics correspond to the research orientation of the higher education institution; the doctoral research is based on scientific-research or artistic-research approaches.

### Study objectives in the doctoral degree programme

- The study objective in the doctoral degree programme is to be able to methodologically develop own research activity, either individually or as part of a research team, take an innovative approach to practice in the artistic sphere that combines with the ability of conducting research through art.
- The study objective in the doctoral degree programme is to link profound knowledge of artistic processes to the ability of their theoretical reflection.

### Profile of a graduate from the doctoral degree programme

- A graduate from the doctoral degree programme in the Theatre Art thematic area is a highly qualified expert in the area of theatre and dramatic arts, a creative personality, usually an artist and/or theoretician able to conceive and realize research/artistic processes enriching and developing the field.
- He/she demonstrates a deep and systematic knowledge and understanding of the history, theory and practice in the area of theatre and dramatic arts, corresponding to the present state of knowledge.
- He/she demonstrates a deep and systematic knowledge and understanding of the theories, concepts and methods that are at the forefront of knowledge in the area of theatre and dramatic arts at an international level.
- He/she is able to propose and use advanced research and original creative processes in the area of theatre and dramatic arts in a way that extends knowledge of the area through original creation and research and contributes to the development of theatre and dramatic arts in a wider cultural context.
- He/she is able to develop and evaluate theories, concepts and methods of the field, including the definition of fields or their classification in the area of theatre and dramatic arts and the perception of their overlapping into other areas.
- He/she is able to evaluate new pieces of knowledge, ideas and creative practices in the area of theatre and dramatic arts in a broad context taking into account the long-term social consequences of their use.
- He/she is capable of planning large-scale creative activities and acquiring and planning resources to realize them.
- He/she is able to independently solve a complex ethical problem in creative activity or exploitation of its results.
- He/she is capable of communicating his/her own expertise in the area of theatre and dramatic arts to the members of professional community at an international level and to the general public in a clear and convincing way.
- He/she is capable of speaking within his/her professional knowledge, skills and competencies at least one foreign language, including oral and written presentation of his/her creative activity results.
- He/she is capable of acquiring new expertise, skills and competencies through his/her own creative activities, as well as discovering new creative possibilities in the area of theatre and dramatic arts and influencing the conditions and contexts of education of others.
- The graduate from the doctoral degree programme in the Theatre Art thematic area creates a work by his/her research that contributes to the expansion of knowledge boundaries. His/her contribu-

tion is often inter-field; the innovation potential is hidden in the direct link between his/her own creative work and its complex reflection and in finding creative applications in both the artistic and social spheres.

Completion of study in the doctoral degree programme

The final state examination consists of a defence of dissertation which may include an artistic/creative performance appropriate to the field in question, and an examination in history and theory of theatre and dramatic arts and the field in question. If artistic performance is part of the dissertation, it must be opposed separately.

**Standards for Accreditation of Degree Programmes  
in the Education Area of Arts,  
Thematic Areas Film Production and Television Production**

Preamble:

This document was created within the framework of Centralized Development Projects of the Ministry of Education, Youth and Sports titled 'Coordination of Implementation of Quality Management System Using Developed Standards for the Education Area of Arts' and 'Projection of the Amendment to the Act on Higher Education and its Implementing Regulations in the Area of Quality Management and School Legislation of Participating Schools' solved by the Academy of Performing Arts in Prague and Janáček Academy of Music and Performing Arts in Brno in 2015 and 2016. In 2017, other higher arts education institutions are involved in the solution. It is intended as a supporting material for the National Accreditation Bureau for Higher Education, the Ministry of Education, Youth and Sports, institutions implementing or intending to implement degree programmes in the thematic area 'Film Production and Television Production' and for evaluators of applications for accreditation of degree programmes.

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Sources:

Act No. 111/1998 Sb, on Higher Education Institutions and on Amendments and Supplements to Some Other Acts (the Higher Education Act)

Government Regulation No. 274/2016 Sb (Government Regulation on Standards for Accreditation in Higher Education)

Government Regulation No. 275/2016 Sb (Government Regulation on Education Areas in Higher Education)

Standards and guidelines for quality assurance in the European Higher Education Area (ESG)

*Tapping into the potential of Higher Arts Education*, ELIA.

Florence Principles for the Doctorates in the Arts, ELIA 2016

The starting point of the work was also the final report from the external evaluation of FAMU conducted by CILECT experts in 2013 (report delivered on 29 April 2015)

Methodology of institutions:

ELIA, EQ-Arts, CILECT

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### **Functions and general principles**

- Standards for accreditation of degree programmes in the thematic area Film Production and in the thematic area Television production define the minimum requirements for the type, form and profile of the study area in question together with specific requirements determined by the nature of the Education Area no. 31: Arts.
- Standards are defined in accordance with the mission statement of higher arts education institutions; they build on experience with implementation of accredited art degree programmes, experience of both domestic and foreign art schools, and take into account specific criteria determined by the nature of that thematic areas.
- Standards provide requirements and compliance indicators for the bachelor's, master's and doctoral degree programmes, teaching and evaluation methods, staffing of degree programme, financial, material and other support to degree programmes, creative activities related to degree programmes, and other activities of the higher education institution in that thematic areas.
- Standards provide basic indicators to verify the ability of the higher education institution to meet the requirements of standards for accreditation of degree programmes in the Film production and Television production thematic areas, to verify the ability of the higher education institution to independently create, approve and implement degree programmes, to verify the functioning of the internal quality assurance system of the higher education institution in educational activities and creative activities directly related with education and to continuously assess quality which aims at systematic improvement of education in that thematic areas.
- The higher education institution determines a programme or programme with specializations.

### **Requirements for institutional context**

#### **Legal personality and structure of the higher education institution**

- The higher education institution has a valid legal personality. A body of the higher education institution is defined which acts as a statutory body and other bodies are defined with their scopes of activities, competences and responsibilities.
- The structure of the higher education institution is defined, including the scope of activities, competences and responsibilities of bodies of its components for the Film and Television Production study area.

#### **Internal system of assuring and evaluating quality of educational, creative and related activities of the higher education institution**

- At all levels of management of the higher education institution, competences and responsibilities for quality of educational, creative and related activities are defined.
- The internal regulation of the higher education institution defines in more detail the processes of creating, approving and changing degree programmes before they are submitted for accreditation; at the same time, processes of periodic internal monitoring of degree programmes are defined.
- Assuring and evaluating quality of educational, creative and related activities relies on feedback processes, in particular diverse evaluation mechanisms; these processes involve academic community and students and are reflected by practitioners.
- The indicators set by the higher education institution in the area of educational and creative activities are monitored. The higher education institution always monitors study failures, the rate of duly completed study, the success rate in admission procedure and the employability of graduates from degree programmes implemented in that study area.

### **Educational, creative and related activities of the higher education institution**

- The higher education institution archives relevant qualification performances (practical exercises in the form of films, audiovisual, multimedia or textual outputs, according to the focus of individual departments) to be able to submit them to external evaluators. Archiving and making the recordings of creative performances available is part of the internal system of quality assurance. Registering and keeping recordings of creative performances is part of the internal system of quality assurance and corresponds to Section 77c of the Higher Education Act.
- Cooperation with practice is developed taking into account the types and possible profiles of degree programmes; it regards in particular the professional practice in television, film production, other audiovisual media, cultural and educational institutions and the involvement of practitioners in the educational process.

### **Benchmarking and internationalization**

- The higher education institution is constantly confronting results of its creative activities with comparable schools in the Czech Republic and abroad, in a form appropriate to the Film and Television production thematic areas, within festivals, shows, art competitions and the like. Within its budget, it regularly allocates funds for this purpose.
- Educational, creative and related activities of the higher education institution are of international character, taking into account the type and profile of degree programmes implemented within the thematic areas of Film and Television production in practice.
- International mobility of students and academic community members takes place.
- Courses taught in a foreign language or degree programmes taking place in a foreign language are offered.
- Other forms of involvement in international activities take place, such as theatre festivals with international participation, shows and conferences with international participation, international workshops, seminars and other international activities in the area of Film and Television production.
- The higher education institution creates conditions for the mobility of students, teachers and other employees and takes care of improving their language skills. It supports international artistic and other creative (scientific-research and artistic-research) projects.

### **Supporting resources and administration of the higher education institution**

- An information system and means of communication are in place to provide access to accurate and comprehensible information about degree programmes, study rules and study-related requirements.
- Library services and electronic learning resources are sufficient and available to students and academic community.
- For applicants for study, students and other persons, there is an offer of information and counselling services related to study and possibilities of establishment of graduates from degree programmes in practice.
- Equal access to study is provided to all study applicants and students. Available services and other supportive measures are provided to equalize the university-level learning opportunities for students with specific needs.
- Intellectual property protection measures are in place. Measures are taken against intentional action against good morals while studying.

### **Relevance and study objectives in the Film and Television production study area**

- Degree programmes implemented in the Film and Television production study area are, in terms of their type, form and potential profile, in line with the mission statement and strategic intent of educational and other creative (artistic, scientific-research and artistic-research) activities of the higher education institution and are linked to these activities.
- The higher education institution takes into account social needs, monitors social feedback on its activities and communicates with professional chambers or employers' organizations in the area of film and television production, or other practitioners, to find out their expectations and requirements for graduates from degree programmes implemented in the Film and Television production thematic areas.
- Degree programmes implemented in the Film and Television production thematic areas correspond to current development and knowledge in the area of film and television production, undergo regular benchmarking in regard to similar degree programmes offered by higher education institutions in the Czech Republic and abroad and have an adequate international dimension.
- Degree programmes implemented in the Film and Television production thematic areas correspond to professional demands of contemporary audiovisual media, prestigious artistic or educational institutions as well as stakeholder expectations.
- The aim of the study in the Film and Television production thematic areas is the development of an independent creative personality capable of both concentrated and continuous development of his/her practical skills and talents, as well as reflection of artistic creation through the acquisition of theoretical knowledge and its creative application.

### **Content of the study in the Film and Television production thematic area**

- The thematic areas of Film and Television production include artistic, theoretical-critical and artistic-managerial degree programmes and cover both traditional and new professions in the area of audiovisual media.
- Teaching in degree programmes implemented in the Film and Television production thematic areas is carried out according to curricula of individual degree programmes.
- The curricula are designed to match the characteristics of each degree programme and guarantee an adequate balance between developing creativity, cultivating talent, acquiring knowledge, acquiring craft and technical skills.
- The curriculum is composed of study courses, defines the time sequence and continuity in their completion and describes the study duties that the student must meet to duly complete his/her study. Each course is determined by its title, annotation, learning outcomes, study literature and other study materials, credit assessment and method for termination.
- Studying in degree programmes implemented in the Film and Television production thematic areas is quantified by a credit system based on the principles of the European Credit Transfer System (ECTS).
- Studying in the Film and Television production thematic areas focuses mainly on developing talent and creativity prerequisites, acquiring professional theoretical knowledge and professional skills and competencies that match the demands placed on pursuing a career in the area of film and television production and related artistic/creative activities.
- Studying in the Film and Television production thematic areas focuses mainly on developing reflection and broader social-scientific context of the creative process.

### **Degree programmes**

- Studying in the Film and Television production thematic areas and related creative activities take place in the bachelor's, master's and doctoral degree programmes.
- Accreditation of the follow-up master's degree programme in the Film and Television production thematic areas is conditional upon the granting of accreditation to the same or similar bachelor's programme at the same institution; accreditation of the doctoral degree programme in the study area of Film and Television production is conditional upon the granting of accreditation to the same or similar master's programme at the same institution.
- The bachelor's degree programme is focused on preparation for study in the master's degree programme and on preparation for pursuing a career in the area of film and television production. The standard length of study is three years. Studying is duly completed by a state final examination, which includes a defence of the bachelor's thesis. In the bachelor's Film and Television production degree programme, graduates are awarded the academic title 'Bachelor of Arts' (abbreviated to BcA in front of the name).
- The master's degree programme is focused on developing creative/artistic, pedagogical and theoretical skills in the area of film and television production at an appropriate academic level. The master's degree programme is a follow-up to the bachelor's degree programme (hereinafter referred to as the 'follow-up master's degree programme'); the standard length is two years in the follow-up study and three years in the non-follow-up study. Studying in the master's and follow-up master's degree programmes is duly completed by the state final examination, which includes the defence of the master's thesis. In the master's degree programme, graduates are awarded the academic title 'Master of Arts' (abbreviated to MgA in front of the name).
- The doctoral degree programme focuses on an independent research work, based on theoretical-methodological research, or research and development in the area of film and television production. The standard length of study is three years. Studying is duly completed by a state doctoral examination, which includes the defence of a dissertation. In the doctoral degree programme, graduates are awarded the academic title 'Doctor' (abbreviated to Ph.D after the name).

### **Staffing of degree programmes**

- Degree programmes are guaranteed by members of academic community who meet the conditions set out in Section 44(6) of the Higher Education Act, have sufficient professional qualifications and have been performing artistic/creative, professional and organisational activities in the area of film and television production or in the area of close or related content orientation over the past five years.
- The structure of academic workers in terms of their qualification, age, length of weekly working time and their experience in the artistic practice in the Czech Republic and abroad, or in the spheres directly related to audiovisual arts, corresponds to the structure of curricula and objectives and profiles of degree programmes implemented in the thematic areas of Film and Television production.
- The guarantor of the bachelor's degree programme is an academic worker whose weekly working time at the same higher education institution is fixed as the weekly working hours according to the Labour Code and who has at least the scientific degree of a 'Candidate of Sciences' (abbreviated as CSc) or is educated in the doctoral degree programme (hereinafter only referred to as a 'scientific rank'). In the last five years he/she has been carrying out artistic/creative, pedagogical or research activities.
- The guarantor of the master's degree programme is an academic worker whose weekly working time at the same higher education institution is fixed as the weekly working hours according to the Labour Code and who is appointed Associate Professor or Professor in the field, which corresponds



to the Film and Television production thematic areas. In the last five years he/she has been carrying out artistic/creative, pedagogical or research activities.

- For the bachelor's or master's degree programmes implemented in the Film and Television production thematic areas, an adequate artistic/creative activity of academic workers in a given or related field is required and the representation of practitioners involved in teaching practical courses is adequately ensured.
- The doctoral degree programme can only be guaranteed by an academic worker whose working hours at the same higher education institution are fixed as the weekly working hours according to the Labour Code and who is appointed Associate Professor or Professor in the field, which corresponds to the Film and Television production thematic areas or in the field of close or related content orientation. In the last five years he/she has been carrying out artistic/creative, pedagogical or research activities.
- The number of academic workers responsible for running degree programmes in the Film and Television production thematic areas corresponds to the number of students, teaching and evaluation methods, taking into account the specifics of the types and profiles of degree programmes and individual fields and courses requiring intensive contact teaching with an emphasis on the development of individual creative and talent prerequisites.

### **Admission to study**

- Admission exams are required for all degree programmes in the Film and Television production thematic areas. The admission procedure cannot be waived on the basis of previous study or artistic results.
- Due to the specific requirements determined by the nature of the Film and Television production thematic areas, the admission procedure for all fields includes a talent test and an examination in theoretical and other disciplines.
- The talent part of the admission procedure may take the form of a may take the form of submitted works of art (AVD works), a creative written output, or other forms depending on the nature of the degree programme in question. Theoretical exams can be written or oral.
- The admission procedure usually has several eliminative rounds. Depending on the nature of the degree programme, in addition to talent, study and creative prerequisites, technological skills and the capability of thinking adequate for the given field may be evaluated during the admission procedure.
- The admission procedure takes place in front of an appointed admission committee, which is usually made up of internal and external co-workers and other personalities so that the composition guarantees professional and objective assessment of individual candidate's talent and study prerequisites.
- For all specializations, the evaluation of applicants is individual. The admission committee builds primarily on the overall performance of the applicant.
- A record is kept of the course of all exams (talent test, written or oral exams) to log the results and indicate the facts relevant to the admission or non-admission of applicants.

### **Teaching methods**

- Degree programmes implemented in the Film and Television production thematic areas use teaching methods appropriate to the individual needs of students and development of their specific creative, talent and possibly other (theoretical-critical, organizational, communication, etc.) prerequisites.

- During the study process, approaches that support active role of students, their individual creative activities and group cooperation are used in particular.
- Studying takes place according to the nature of the given programme and course in the form of lectures, seminars, exercises, self-study and related artistic/creative activities. The ratio of direct teaching and self-study corresponds to the profile of the degree programme and teaching methods, with more than half of the teaching being done in a contact form.
- The composition of study literature and that of study materials, which are included in the requirements of the profiling base courses, reflect the current state of development in the area of film and television production. Students are provided access to study literature and study materials, which is indicated in the requirements of the profiling base courses.
- Given the specificities of the Film and Television production thematic areas, a special emphasis is placed on direct/contact method of teaching directly related to the development of individual talent, creative, psychosomatic and other prerequisites.
- The size of study groups corresponds to the nature of study in the given programme or course; it takes into account the emphasis on contact teaching, individual approach to each of the students as well as the possibility of forming creative teams and the group cooperation within a specific creative/artistic process.
- During the course of study, an emphasis is gradually being put on a greater degree of student's self-reliance; it proceeds from compulsory, pedagogically controlled exercises through own creation within the parameters given, to an independent creative activity supplemented by expert consultations.
- Studying largely builds on personal experience that students acquire during their individual creation, acquisition of craft and technical skills as well as within the group cooperation during the creative/shooting process and subsequent theoretical-critical reflection on the resulting audiovisual shape.
- Studying of art courses largely takes place in a model of practical exercises (production of audiovisual work) consisting of students of various programmes, which leads to gaining the ability to cooperate and looking into the specifics of individual film and television professions; this also ensures an ongoing cooperation between individual departments. In the case of degree programmes not directly focused on the production itself, part of teaching is also carried out in a model of professional practice (e.g. production team, artistic-pedagogical process).
- Studying of theoretical courses takes place through lectures, seminars, consulted self-study and research.
- The concept of study in the Film and Television production thematic areas is continuously evolving in connection with the changes and development taking place in the contemporary audiovisual arts, especially film, television and other audiovisual arts depending on a wider cultural and social context.

### **Methods of evaluation**

- Methods to evaluate students are consistent with the learning outcomes (including artistic/creative activity outputs) and correspond to the methods of teaching.
- Students are evaluated according to the pre-published, objective and transparent criteria.
- In creative disciplines, a special emphasis is placed on individual assessment of the creative performance/audiovisual output/work presented within final examinations and on the provision of an

adequate feedback during the creative process with regard to the development of unique personal creative, talent and psychosomatic prerequisites of a student.

- Students are not allowed to retake exams in major art courses and the artistic part of the final state exams. If the student fails these exams or the course is not credited, the study is terminated according to Section 56(1)(b) of the Act. The decision is subject to Section 68 of the Act.

### **Creative activity**

- The higher education institution carries out creative activity with an international dimension that corresponds to the Film and Television production thematic areas. Creative activity is artistic, artistic-research and scientific-research.
- The higher education institution with an accredited bachelor's programme deals with art projects in the Czech Republic and/or abroad that are professionally related to the Film and Television production thematic areas. The higher education institution with an accredited master's or doctoral programme deals with art and research projects in the Czech Republic or abroad.
- Study courses of the profiling base of degree programmes are related with the students' artistic or research activities in the area of film and television production.
- The higher education institution applies a methodology for evaluating creative activity results based on the established key performance indicators of creative activities and evaluates its most important creative activities at regular intervals.
- Creative activities of the higher education institution are reflected in educational activities, international activities and cooperation with practice.

### **Financial, spatial, material and other support to degree programmes**

- The budget of the faculty enables implementation of degree programmes in the Film and Television production thematic areas (cost of devices and their operation, cost of material and technical equipment and its modernization, personnel costs, further education of academic workers, expenditure on innovation, etc.) and adequate resources are provided to cover these costs.
- Teaching and learning infrastructure is provided (adequate material and technical support, adequate and operational spaces for teaching and learning, equipment of classrooms, rehearsal rooms, studios, ateliers and workshops with tools, recording technologies, technical equipment, devices and instruments) corresponding to the type and profile of the Film and Television production thematic areas, the degree programmes and courses being taught and the number of students.
- For studying theoretical courses, classrooms are provided for seminars and exercises whose number and capacity correspond to the number and size of study groups.
- A lecture hall with appropriate technical equipment (data projector, PC, sound system, video/DVD projection via data projector) is provided, the capacity of which corresponds to the number of students.
- For art and technological courses, specialized classrooms are provided whose number and space capacity correspond to the field or course in question and the number and size of study groups.
- An adequate number of rehearsal rooms for art courses and associated creative activities is provided. Specialized classrooms are provided for art courses whose instrumentation and audiovisual equipment and spatial capacity correspond to the type of programme or course and the number and size of study groups.
- Ateliers with appropriate spatial layouts and equipment for teaching directorial disciplines are provided.

- An adequate space, technical and computer equipment, instruments and devices are provided to acquire the technological skills used within audiovisual arts, especially to teach sound and editing, photography and work with videotecnologies.
- A fully equipped professional sound studio is provided, which is used for teaching.
- A fully equipped professional editing studio is provided, which is used for teaching and finalizing the overall visual post-production of student practical exercises, with software and hardware equipment for colour correction of films.
- A digitalization workplace and a manipulation archive are provided for storing and archiving students' practical exercises.

### **Film studio**

- An essential part of the infrastructure for studying, creation and research in the area of film and television production is a studio, where the film and television practice is realized based on the curricula of individual programmes.
- The studio serves for providing artistic outputs that are part of qualification works; it is at the disposal of students of all degree programmes for realization of practical exercises, the bachelor's and graduate audiovisual works in the relevant field.
- Spatial possibilities and technical equipment of the studio make it possible to realize an audiovisual work at an artistic and professional level corresponding to the trends of current audiovisual practice.

### **Study texts and study materials**

- Students have access to information resources corresponding to the Film and Television production thematic areas.
- Students have access to traditional printed study materials (textbooks, university books and other teaching texts) as well as interactive and multimedia forms (e-learning, electronic materials, presentations) that correspond to the types and profiles of degree programmes.
- Students have access to specific study materials of creative, i.e. artistic and research activities within the Film and Television production thematic areas, which include audiovisual works, scripts, photographic documentation and audiovisual recordings.

### **Library and computer classroom**

- The infrastructure for studying, creation and research in the Film and Television production thematic areas includes a library, which, by the composition of its funds and spatial capacities, corresponds to the types and profiles of the given degree programmes and courses as well as the number of students.
- The library is a specialist library and information centre providing access to information sources (database licenses and professional literature corresponding to the Film and Television production thematic areas) and creates a necessary information background for studying and creative, artistic-research and scientific-research work in the area of film and television production.
- The structure and composition of library collections are consistent with current development and knowledge in the area of film and television production. Library collections are continuously supplemented in accordance with study, creative and research requirements as well as with regard to pub-

lishing activities and the latest findings, creative methods and trends in the area of film and television production.

- The infrastructure for studying, creation and research includes a computer classroom providing access to electronic information sources, electronic materials and database licenses, enables their processing and serves for teaching and professional training.

## **Bachelor's degree programme**

### Content of study in the bachelor's degree programme

- The content of study in the bachelor's degree programme consists of study courses that enable students to acquire theoretical knowledge, develop and cultivate creative, talent and other specific prerequisites, and acquire the skills and abilities that correspond to the characteristics of the individual programmes studied in the area of film and television production. The Film and Television production degree programme provides space for education, artistic creation and experimentation in the area of film, television, audiovision, photography and new media to talented personalities who, in addition to their own work, are able to theoretically reflect on the existing practice and transform it creatively.
- The content of study in the bachelor's degree programme includes team/student-driven creation of audiovisual works, study of history and theory of cinematography, critical analysis, self-reflection, research and professional practice; the specific content of study and educational activities is based on the focus of the degree programme.

### Study objectives in the bachelor's degree programme

- The study objective in the bachelor's degree programme is to guide students through the cultivation of talent prerequisites, development of creativity and acquisition of knowledge, methodological principles and skills to be able to independently realize an audiovisual work at an appropriate level within the relevant field.
- The key objective of the degree programme is to guide the students of relevant fields to independent creative or highly qualified professional and managerial work in the area of film, television, audiovision, photography and new media.
- The study objective in the bachelor's degree programme is also to acquire appropriate knowledge of the history and theory of cinematography, or other knowledge of relevant artistic, theoretical-critical, artistic-managerial or artistic-pedagogical character; this knowledge builds on fundamental field-specific literature, own knowledge of fundamental works of art in the field, knowledge and reflection on processes as well as creation of associated processes.

### Profile of a graduate from the bachelor's degree programme

- A graduate from the bachelor's degree programme is able at the appropriate level upon a framework assignment to independently realize, publicly present and theoretically and critically reflect on a small-scale audiovisual work.
- He/she is an integral artistic personality capable of both concentrated and continuous development of his/her practical skills and talents and reflection on artistic creation through the acquisition of theoretical knowledge and its creative application.
- He/she can use the basic terminology, methods and procedures of the given field to the extent necessary for solving problems within the artistic/ creative process and their theoretical and critical

reflection.

- He/she can find, sort and interpret information or sources of inspiration relevant for solving a defined problem or artistic interpretation of an assigned topic.
- He/she can use basic technologies of the given field and, to the extent appropriate to the relevant field, ensure public presentation of an artistic performance in terms of organization, copyright or technical and author's supervision.
- He/she is able to coordinate, upon a framework assignment and resources allocated within the field, the activities of a creative team in the realization of a small-scale audiovisual work and be responsible for its results.
- He/she is capable of incorporating in problem solving an assessment of their ethical dimension and impact on society.
- He/she is able to communicate comprehensibly and convincingly to both professionals and lay people information on the nature of professional issues in the area of film and television production and his/her own view on their solution.
- He/she is capable of clearly summarizing the views of other team members.
- He/she is capable of speaking within his/her professional knowledge, skills and competencies at least one foreign language.
- A graduate from the bachelor's degree programme in the Film and Television production thematic areas is eligible to study his/her field in a follow-up master's degree programme or to study a related field in a master's degree programme.
- A graduate from the bachelor's degree programme in the Film and Television production thematic areas is eligible for professions related to audiovisual production or in PR activities, cultural journalism or production of cultural events or in a related professional area where the capabilities, knowledge and skills they are equipped with are required (e.g. art management, education, marketing, media, cultural administration)

#### Completion of study in the bachelor's degree programme

- The final state examination consists of defence of a theoretical bachelor's thesis in front of a committee that is usually composed of internal and external co-workers and independent personalities which guarantees professional and objective assessment of the graduate artistic/ creative performance corresponding to the field in question, and an examination in theoretical disciplines of the field to the extent determined by the examination committee.
- The artistic/creative part of the final state examination cannot be repeated.

#### **Master's degree programme**

##### Content of study in the master's degree programme

- The content of study in the master's degree programme is based on the current state of knowledge and creative activity in the area of film and television production.
- The content of study in the master's degree programme enables the achievement of a defined graduate profile as an independent artistic/creative personality capable of conceiving and realizing a complex work of art in the relevant field, or another type of independent or collective creative performance.
- The content of study in the master's degree programme is based on the application of the latest creative methods and trends of contemporary audiovisual production and is focused on deepening knowledge, acquiring skills, developing creativity and continuous cultivation of specific talent,

psychosomatic and other specific prerequisites (theoretical-critical, artistic-pedagogical, managerial-organizational) in the area of film and television production.

- The content of study in the master's degree programme is conceived in continuity with the previous education in the bachelor's degree programme and includes independently initiated or independently directed creation of an audiovisual work, advanced study of history and theory of audiovisual arts or specific aspects of professional practice through the realization of audiovisual projects, public presentation of projects or other field-specific creative outputs set for the given degree programme.
- The level of acquired knowledge and skills, cultivation of creativity, conceptual thinking, artistic expression and the ability of critical-theoretical reflection corresponds to the requirements of present-day professional practice in the area of audiovisual arts and cultural and educational institutions, in which graduates from the master's degree programme find their employment as full-fledged, self-reliant and independent creative personalities.

#### Study objectives in the master's degree programme

- The study objective in the master's degree programme in the Film and Television production thematic areas is to develop creativity, cultivate talent prerequisites, and expand and deepen the knowledge and skills in order to guide students towards being able to independently create and publicly present an original and unique work of art, larger and complicated in scale, with complicated relations between various means of expression.
- The study objective in the master's degree programme in the Film and Television production thematic areas with an artistic-managerial focus is to broaden and deepen professional knowledge and skills and develop competencies that will enable to work together with the creative team to provide an organizational, copyright and artistic-technical support for the creation of an original author's audiovisual work and its public presentation and to acquire the ability to manage cultural institutions of regional and national importance.

#### Profile of a graduate from the master's degree programme

- A graduate from the master's degree programme is able to independently conceive, realize and publicly present an original author's artistic/creative work of his/her respective field at an appropriate artistic and professional level.
- He/she demonstrates a broad and deep theoretical knowledge corresponding to the contemporary state of knowledge and a deep understanding of current practice in the area of film and television production as well as the field.
- He/she demonstrates a broad and profound knowledge and understanding of theories, concepts and methods in relation to artistic/creative and research practices appropriate to the current state of development and knowledge in the area of audiovisual arts.
- He/she demonstrates an understanding of the possibilities, conditions and limitations of the use of findings of related disciplines as well as creative or theoretical overlap to other areas.
- He/she is able to use and develop in an original way ideas and attitudes within creative activity in the area of film and television production.
- He/she is able to solve complex problems independently and creatively with the use of selected theories, concepts and methods of a given field and can at an appropriate theoretical level critically reflect on specific issues of particular field as well as general issues of film and television production.

- He/she knows basic issues of copyright and its use; in the artistic-operational field, he/she deals with a broader legal context and demonstrates the ability to manage cultural institutions of regional and national importance.
- He/she is able to independently and responsibly decide and conceive artistic/creative work in a new and changing context, taking into account the wider social implications.
- He/she is able to manage and coordinate the work of a creative team within his/her field according to the evolving broader context in the realization of a complex audiovisual work, standard to larger in scale, with a complicated structure and complicated relations between various means of expression and bear responsibility for its results.
- He/she is capable of solving an ethical problem independently.
- He/she is able to communicate in a clear and convincing way to experts and wider public his/her own professional opinions on solving problems in the area of film and television production.
- He/she is capable of speaking within his/her professional knowledge, skills and competencies at least one foreign language.
- He/she is able to use the theoretical knowledge of the field and his/her own creative experience to independently plan, support and manage the acquisition of additional expertise, skills and competencies of other team members.
- The graduate is an integral artistic personality capable of both concentrated and continuous development of his/her practical skills and talents and reflection on artistic creation through the acquisition of theoretical knowledge and its creative application. The master's degree graduate is expected to be highly capable of innovative and interdisciplinary approaches.
- Graduates from the master's degree programme in the Film and Television production thematic areas are eligible for audiovisual-related professional career, work with audiovisual media such as video, film, internet, computer generated images, etc. They are ready to work in education or in cultural management, either as employees of prestigious art or educational institutions or as independently working personalities (directors, dramaturges, authors, cameramen, professional experts), art publicists, curators and cultural producers.

#### Completion of study in the master's degree programme

- The final state examination consists of a defence of master's thesis in front of a committee that is usually composed of internal and external co-workers and independent personalities which guarantees professional and objective assessment of the graduate artistic/creative performance corresponding to the field in question, and an examination in theoretical disciplines of the given field to the extent determined by the examination committee.
- The artistic/creative part of the final state examination cannot be repeated.

#### **Doctoral degree programme**

##### Content of study in the doctoral degree programme

- The content of study in the doctoral degree programme is based on the current state of scientific knowledge and artistic creation in the area of audiovisual arts, corresponds to the objectives of study and enables to achieve the specified profile of a graduate from the degree programme.



- The content of study in the doctoral degree programme is focused on independent research work, based on an artistic-research or scientific-research approach, using relevant theoretical concepts and methodologies.
- The doctoral degree programme educates highly qualified professionals in the area of film and television production.
- The doctoral degree programme is focused on both obtaining and proving the ability of independent theoretical and creative activities in the area of artistic creation and public presentation in general and independent research, possibly applicable in pedagogical work.
- The doctoral degree programme is focused on the research of general internal patterns and processes of audiovisual production, processes and procedures in the creation of audiovisual works, both works by other people (research on art) and own works (research in/through art).
- The compulsory specialized study courses of the doctoral degree programme are not identical in content to the compulsory study courses of the bachelor's or master's degree programme.
- As part of an individual curriculum in a doctoral degree programme, students are required to complete study at a foreign institution or otherwise directly participate in an international cooperation, in particular in an international creative project with results published or presented abroad.
- Dissertation topics correspond to the research orientation of the higher education institution; the doctoral research is based on scientific-research or artistic-research approaches.

#### Study objectives in the doctoral degree programme

- The study objective in the doctoral degree programme is to be able to methodologically develop own research activity, either individually or as part of a research team, take an innovative approach to practice in the artistic sphere that combines with the ability of conducting research through art.
- The study objective in the doctoral degree programme is to link profound knowledge of artistic processes to the ability of their theoretical reflection.

#### Profile of a graduate from the doctoral degree programme

- A graduate from the doctoral degree programme in the Film and Television production thematic areas is a highly qualified expert in the area of cinematography and audiovisual arts, a creative personality, usually an artist and/or theoretician able to conceive and realize research/artistic processes enriching and developing the field.
- He/she demonstrates a deep and systematic knowledge and understanding of the history, theory and practice in the area of audiovisual arts, corresponding to the present state of knowledge.
- He/she demonstrates a deep and systematic knowledge and understanding of the theories, concepts and methods that are at the forefront of knowledge in the area of audiovisual arts at an international level.
- He/she is able to propose and use advanced research and original creative processes in the area of audiovisual arts in a way that extends knowledge of the area through original creation and research and contributes to the development of audiovisual arts in a wider cultural context.
- He/she is capable of planning large-scale creative activities and acquiring and planning resources to realize them.
- He/she is capable of communicating his/her own expertise in the area of audiovisual arts to the members of professional community at an international level and to the general public in a clear and convincing way.

- He/she is capable of speaking within his/her professional knowledge, skills and competencies at least one foreign language, including oral and written presentation of his/her creative activity results.
- He/she is capable of acquiring new expertise, skills and competencies through his/her own creative activities, as well as discovering new creative possibilities in the area of audiovisual arts and influencing the conditions and contexts of education of others.
- The graduate from the doctoral degree programme in the Film and Television production thematic areas creates a work by his/her research that contributes to the expansion of knowledge boundaries. His/her contribution is often inter-field; the innovation potential is hidden in the direct link between his/her own creative work and its complex reflection and in finding creative applications in both the artistic and social spheres.

#### Completion of study in the doctoral degree programme

The final state examination consists of a defence of dissertation which may include an artistic/creative performance appropriate to the field in question, and an examination in history and theory of film and television production and the field in question. If artistic performance is part of the dissertation, it must be opposed separately.

**QUALIFICATIONS FRAMEWORK FOR HIGHER ARTS EDUCATION  
IN THEMATIC AREAS OF THEATRE ART, DANCE ART, FILM PRODUCTION AND TELEVISION PRODUCTION  
THEATRE FACULTY OF JANÁČEK ACADEMY OF MUSIC AND PERFORMING ARTS IN BRNO**

**Education area: Arts**

**Thematic areas: Theatre art, Dance art, Film production, Television production**

**Typical degree programme: Dramatic arts**

Qualifications framework for the thematic area of Theatre Art

Qualification level designation		I.	II.	III
Degree programme type		Bachelor's degree programme	Master's degree programme	Doctoral degree programme
Relationship to umbrella qualification frameworks	EQF	6	7	8
	QF – EHEA	First cycle	Second cycle	Third cycle
Credit value (ECTS)		180	120 (240)	240
Standard length of study in years		3	2 (4)	4

<p><b>Professional knowledge</b></p>	<p><b>Graduates from the degree programme demonstrate:</b></p>		
	<ul style="list-style-type: none"> <li>• The ability to understand the key stages of theatre and drama history and apply this understanding to their own practice</li> <li>• Wide knowledge of theories, concepts and methods of theatre and dramatic arts as well as the field and the ability to correlate theory and practice in their specific field of study</li> <li>• The ability to understand dramatic literature in historical, ethno-social and artistic context</li> <li>• Understanding the essential elements of the theatrical language and the ability to contextualize them in the process of transition 'from page to stage' through the analysis of text, screenplay or other material for stage shape</li> <li>• Understand theatre in the widest sense as beyond reality, where various techniques, expression and individual creativity are used in the staging production</li> </ul>	<ul style="list-style-type: none"> <li>• Wide and deep knowledge and understanding of the subject and scope of the field corresponding to the current state of knowledge</li> <li>• Wide and deep knowledge and understanding of theories, concepts and methods relevant to the current state of knowledge in the field</li> <li>• Understanding of possibilities, conditions and limitations of the use of knowledge of related fields</li> <li>• Wide and deep knowledge of the history of dramatic arts and theatre</li> <li>• Understanding contemporary practice in theatre and dramatic arts and in the field, and the ability to judge them in a historical and sociocultural context and to find basic bibliographic references</li> <li>• Wide and deep knowledge and understanding of theories, concepts and methods in relation to artistic and research processes corresponding to the current state of development and knowledge in theatre and dramatic arts</li> <li>• The ability to understand and knowledgeably use related interdisciplinary elements and the ability to apply knowledge, practice, concepts of other disciplines or artistic and scientific areas in an effective way</li> <li>• Understanding the possibilities, conditions and limitations of the use of knowledge of related fields as well as creative or theoretical overlap with other areas</li> </ul>	<ul style="list-style-type: none"> <li>• Deep and systematic knowledge and understanding of the history, theory, practice, concepts and methods of theatre and dramatic arts corresponding to the contemporary state of international knowledge</li> <li>• Mastery in understanding relevant research methods, techniques and strategies and their corresponding application in the field of theatre research and/or theatre practice (artistic research)</li> <li>• Extensive understanding of the wider professional context in which their research takes place, and the ability to put the results of their research into context with peer reviews and published, presented and other public outputs</li> </ul>

Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

Professional skills	Graduates from the degree programme can:		
	<ul style="list-style-type: none"> <li>• Use basic terminology, methods and procedures in the field to solve the problem within a creative process</li> <li>• Search, sort and interpret information, inspirational sources and research processes relevant to addressing a defined issue or artistic rendering of a theme</li> <li>• Cooperate in communicating ideas and intentions expressed by a dramatic text or an author's script and bringing them to a concrete realization in a staging</li> <li>• Master the techniques and material and the necessary technical equipment to complete a production in their specific area</li> <li>• Use the basic technologies of the field and ensure the presentation of artistic output in terms of copyright and authorial and technical supervision</li> <li>• React creatively to career opportunities offered by theatre, film, audiovision and other related forms</li> </ul>	<ul style="list-style-type: none"> <li>• Use expert knowledge to independently define and creatively solve theoretical and practical problems in the field of theatre and dramatic arts</li> <li>• Solve, independently and creatively, a complex problem using selected theories, concepts and methods of the given field and critically reflect on the relevant level both the specific problems of the relevant field and general problems of theatre and dramatic arts</li> <li>• Use some of the advanced research practices in the field in a way that enables to acquire new original information</li> <li>• Participate in a diverse context of theatrical production as dramaturges, directors, stage designers, actors, technicians, managers, etc. who present themselves as creative professionals, demonstrate their technical maturity and artistic awareness tailored to the expression and realization of their own ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Develop and evaluate theories, concepts and methods of the field, including the definition of disciplines and their inclusion in the field of theatre and dramatic arts</li> <li>• Work with relevant bibliographic data, use archives and other sources of information</li> <li>• Approach research in a creative, innovative and original way, demonstrate flexibility and openness, while recognizing boundaries and draw reasonable conclusions on the basis of sound sources and methodologically sound practices</li> </ul>

Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

General competencies	Graduates from the degree programme are able to		
	<ul style="list-style-type: none"> <li>• Collect, analyse and synthesize information in an effort for a research-driven approach</li> <li>• Take up critical self-reflection, develop own ideas and give reasoned arguments</li> <li>• Be self-sufficient, self-motivated, able to direct themselves, but also to support the interest of the theatrical production as a whole</li> <li>• Coordinate the activities of the creative team in the realization of a scenic work of smaller size and simpler character and to be responsible for its results according to the framework assignment and allocated resources within their field</li> <li>• Work with others harmoniously and effectively on projects and creation</li> <li>• Demonstrate teamwork skills, ability to discuss issues, organize task fulfilment and respect deadlines</li> <li>• Comprehensibly summarize the views of other members of the creative team, present team work in a clear and accessible way</li> <li>• Include a consideration of the ethical dimension of artistic creation in problem solving</li> <li>• Communicate clearly and convincingly to professionals and laypersons about the nature of professional problems in theatre and dramatic arts and their own view on</li> </ul>	<ul style="list-style-type: none"> <li>• Decide independently and responsibly and conceive work of art in new changing contexts, taking into account wider societal consequences</li> <li>• Recognize their individuality as an original co-creator in group work</li> <li>• Carry out critical reflection and be original in their work, based on the collection, analysis and synthesis of information and the development of their own ideas and concepts</li> <li>• Use effectively their imagination, knowledge and emotional understanding for creative work and problem solving</li> <li>• Manage and co-ordinate the work of the creative team within their field according to the evolving wider context in the realization of a complex scenic work of standard and larger size having a complex structure and complicated links between individual means of expression and to be responsible for its results</li> <li>• Lead others and develop own leadership skills in a significant and creative way needed to complete creative projects</li> <li>• Organize and administer own projects, adequately manage both human and material sources, as well as meet the required deadlines for successful project realization</li> <li>• Use information and communication technologies and adequate communication skills for the success of their projects and creative activities</li> <li>• Independently solve ethical problems</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate new knowledge and ideas, propose and use advanced artistic and research practices, and to contribute innovatively to the development of contemporary theatre and dramatic arts theory and practice in a way that expands the knowledge and development of theatre and dramatic arts in a wider cultural and social context</li> <li>• Manage own major research project based on clearly-focused and justified research objectives and methodologies, and plan large-scale creative activities and obtain resources to implement them</li> <li>• Develop and maintain a system of cooperation and working relationships with co-workers, colleagues and partners in cultural and artistic institutions and in broad communities of research and artistic practice</li> <li>• Solve independently a complex ethical problem in creative activity or in exploitation of its results</li> <li>• Communicate clearly and convincingly own knowledge in the field of theatre and dramatic arts to other members of the professional community at international level and to the general public</li> <li>• Act within their expertise, skills and competencies in at least one foreign</li> </ul>

Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

	<p>their solution</p> <ul style="list-style-type: none"> <li>• Demonstrate adequate skills to use ICT</li> <li>• Act within their expertise, skills and competencies in at least one foreign language</li> <li>• Acquire independently additional professional knowledge, skills and competencies based on practical experience and its evaluation, but also through self-study of theoretical knowledge of the field</li> </ul>	<ul style="list-style-type: none"> <li>• Communicate clearly and convincingly their own professional opinions to experts and the wider public</li> <li>• Act within their expertise, skills and competencies in at least one foreign language</li> <li>• Plan, support and manage, using theoretical knowledge of the field, the acquisition of additional expertise, skills and competencies of other team members</li> </ul> <p>Students who prefer to apply their theatrical education in a wider context (such as education and training, community and social context) are able to</p> <ul style="list-style-type: none"> <li>• Work in educational and artistic fields as theatre/ drama educators</li> <li>• Consolidate and develop methodological competencies and didactic knowledge mastering in terms of thinking and using programmes with artistic and educational content</li> </ul>	<p>language, including oral and written presentation of results of creative activity</p> <ul style="list-style-type: none"> <li>• Acquire new expertise, skills and competencies through own creative activities and discover new creative opportunities in theatre and dramatic arts and influence the learning conditions of others</li> </ul>
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**QUALIFICATIONS FRAMEWORK FOR DEGREE PROGRAMMES AND THEIR SPECIALIZATIONS  
OF THE THEATRE FACULTY OF JANÁČEK'S ACADEMY OF MUSIC AND PERFORMING ARTS IN BRNO**

Degree programme: Dramaturg and Directing

Specialization: Theatre Directing, Theatre Dramaturgy

	Bachelor's degree	Master's degree
<b>Knowledge</b>	<p><b>Common professional knowledge of degree programme graduates:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad knowledge of theatrical production issues</li> <li>• Understand the structure of dramatic text and theatre staging issues</li> <li>• Have a deep knowledge of the history and theory of the Czech and world theatre</li> <li>• Are well informed about basic primary and secondary literature of the field</li> <li>• Have a basic knowledge of philosophy and psychology</li> </ul> <p><b>Specific professional knowledge for theatre directing specialization:</b></p> <ul style="list-style-type: none"> <li>• Have a deep knowledge of history and theory of directing</li> <li>• Have a basic knowledge of acting</li> <li>• Have a basic knowledge of the technique of stage speech</li> <li>• Have a basic knowledge of scenography</li> <li>• Have a basic knowledge of music science and scenic music</li> <li>• Have a basic knowledge of stage movement</li> <li>• Have a basic knowledge of light design and projection technologies</li> <li>• Are familiar with the basics of copyright</li> <li>• Are familiar with basic foreign language terminology</li> </ul> <p><b>Specific professional knowledge for theatre dramaturgy specialization:</b></p> <ul style="list-style-type: none"> <li>• Have a deep knowledge of dramatic text and drama theory</li> <li>• Have a deep knowledge of the history of dramaturgical thinking and theoretical dramaturgy</li> <li>• Have a deep knowledge of practical dramaturgy</li> <li>• Have a basic knowledge of history and theory of directing</li> <li>• Have a basic knowledge of acting</li> <li>• Have a basic knowledge of the technique of stage speech</li> <li>• Are familiar with the basics of copyright</li> <li>• Are familiar with basic foreign language terminology in the field</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate comprehensive knowledge in the field of theatrical production and its individual components</li> <li>• With an awareness of the broader context, they are familiar with the basic primary and secondary literature of the field, including international sources</li> <li>• Understand the principles of staging and the issue of managing collective creative work</li> <li>• Have a deep knowledge of the history and theory of Czech and world theatre and are able to connect it with the awareness of its current development</li> <li>• Have knowledge of the development of contemporary staging production in the Czech and foreign context</li> <li>• Have a broad knowledge of contemporary Czech and foreign drama,</li> <li>• Have knowledge of different verse systems</li> <li>• Have knowledge of procedures and methods of working on the creation of professional texts</li> <li>• Have a basic knowledge of managerial work and legal forms of contemporary theatre</li> </ul>

Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

<p><b>Skills</b></p>	<p><b>Common professional skills of degree programme graduates:</b></p> <ul style="list-style-type: none"> <li>• Can analyse and distinctively interpret dramatic text in a creative way</li> <li>• Can create a staging script based on a non-dramatic text</li> <li>• Can create a directorial-dramaturgical concept of a staging</li> <li>• Can process in writing, present, document and evaluate their practical work</li> </ul> <p><b>Specific professional skills for theatre directing specialization:</b></p> <ul style="list-style-type: none"> <li>• Are able to direct independently the rehearsal of various types of a small-size theatre stagings (scenic reading, staging outline, monodrama, dialogue, staging of a non-dramatic text, staging with a small cast)</li> <li>• Are able to cooperate creatively with actors, dramaturge, scenographer, manager and stage technologist; use inventively music recordings or cooperate with a composer</li> <li>• Can create a director's book based on the directorial-dramaturgical concept of the staging</li> <li>• Are able to reflect on the creative work concerned and evaluate it together with the creative team</li> <li>• Are able to organize and plan this creative work</li> <li>• Can find and sort relevant information needed for creative work on the project</li> <li>• Has basic command of working with PC, Internet and search engines as well as camera work and editing</li> </ul>	<p><b>Theatre directing specialization:</b></p> <ul style="list-style-type: none"> <li>• Are able to direct the rehearsal of a larger and full-length staging independently, distinctively and in a creative way</li> <li>• Are able to prepare themselves independently for this creative work (based on consultations with teachers)</li> <li>• Are able to create concepts for different theatre projects and performances</li> <li>• Creatively use the opportunities of working with different types of spaces (including street theatre and site specific), projections, lights, and other technical innovations</li> <li>• Are able to process in writing, present, document and evaluate their practical projects</li> <li>• Have been trained abroad or in a professional home theatre</li> </ul>
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<p><b>Skills</b></p>	<p><b>Specific professional skills for theatre dramaturgy specialization:</b></p> <ul style="list-style-type: none"> <li>• Are able to participate dramaturgically in the rehearsal of various types of a small-size theatre stagings (scenic reading, staging outline, monodrama, dialogue, staging of a non-dramatic text, staging with a small cast)</li> <li>• Can find and sort relevant professional literature and information needed for creative work on the project</li> <li>• Are able to dramatically adapt the dramatic text in accordance with the directorial-dramaturgical concept</li> <li>• Are able to author a smaller dramatic text</li> <li>• Are able to prepare a theatre script based on originally non-dramatic text</li> <li>• Are able to participate in the creation of a directionally dramatic concept of the stagings</li> <li>• Are able to dramaturgically participate in staging production (the so-called 'second eye'), reflect and comment on its course and bring inspirational elements to it</li> <li>• Are able to evaluate the results of this work independently and critically</li> <li>• Has basic command of working with PC, Internet and search engines as well as camera work and editing</li> <li>• Are able to read dramatic texts in at least one foreign language and are able to assess the level of translation</li> </ul>	<p><b>Theatre dramaturgy specialization:</b></p> <ul style="list-style-type: none"> <li>• Are able independently (based on consultations with teachers), distinctively and creatively analyse and interpret classical and contemporary dramatic texts and on this basis propose possibilities of staging</li> <li>• Are able to be equal partners and creative co-workers of the director in the production of larger and full-length stagings</li> <li>• Are able to independently edit a dramatic text, write scripts or adaptations according to non-dramatic texts as well as write their own texts</li> <li>• Are able to analyse a dramatic text written in a foreign language, assess the level and appropriateness of translation of a dramatic text in connection with the staging concept, independently translate a shorter dramatic text</li> <li>• On the basis of a wide knowledge of dramatic and non-dramatic texts, deep thought reflection of contemporary society and deep analysis of the needs of a particular theatre or ensemble, create dramaturgical plans and longer-term concepts of its activities</li> </ul>
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Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

<p><b>Competencies</b></p>	<p><b>Common professional competencies of degree programme graduates:</b></p> <ul style="list-style-type: none"> <li>• Are able to formulate creative intentions, choose and defend their own procedures</li> <li>• Can work in a team and communicate effectively with its members</li> <li>• Are able to take responsibility for artistic work and creation in a smaller team</li> <li>• Are able to systematically and effectively organize their tasks and activities</li> <li>• Are aware of the ethical dimension of artistic cognition and can apply it in their creative work</li> </ul> <p><b>Specific professional competencies for theatre directing specialization:</b></p> <ul style="list-style-type: none"> <li>• Are able to become a leading personality of a creative team and can manage and coordinate its work</li> <li>• Can define roles and tasks of individual members of the creative team while respecting and reflecting on their opinions</li> <li>• Can communicate inspiringly with all the components of the creative process in the creation of a theatre performance</li> </ul> <p><b>Specific professional competencies for theatre dramaturgy specialization:</b></p> <ul style="list-style-type: none"> <li>• Are equal partners to the director in creating the directorial-dramaturgical concept of the staging,</li> <li>• Use their broad insight and knowledge of professional and artistic literature, including other types of art</li> <li>• Are ready to work as lecturers in a theatre</li> <li>• Have a broad knowledge of classical and contemporary dramatic texts and can participate in the creation of dramaturgical concepts and plan</li> </ul>	<ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition and can apply it in their creative work</li> <li>• Are able to defend their own creative processes and their solutions in relation to their own creative team and the external environment</li> <li>• Can lead a team and motivate its members</li> <li>• Are able to take responsibility for completion of their own tasks, but also for the tasks of their team members</li> <li>• Can effectively manage their own time and time of all team members and are able to systematically and effectively organize tasks and activities for themselves and members of the team</li> <li>• Can coordinate the work of a creative team, assign tasks to its individual members while respecting and reflecting on their opinions</li> <li>• Can communicate with stakeholders of the institutions for which they work and maintain this communication in the long term</li> <li>• Are able to follow current trends in the artistic development of theatre and other types of art at home and abroad and can integrate them into their own professional development.</li> </ul>
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Degree programme: Media and the Dramatic Arts

Specialization: Radio and TV dramaturgy and scriptwriting, audiovisual media and theatre

	Bachelor's degree	Master's degree
<b>Knowledge</b>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• Demonstrate wide knowledge in the field of theory, history and contemporary practice of original radio, television and film production</li> <li>• Demonstrate broad knowledge of the methods, procedures and forms of audiovisual and audio production</li> <li>• Demonstrate basic knowledge of theatre theory, drama theory, history of Czech and world theatre and history of Czech and world film</li> <li>• Demonstrate basic knowledge of media theory and social sciences</li> <li>• Are aware of basic interdisciplinary connections and their possibilities and limits for practice</li> <li>• Are highly familiar with basic primary and secondary professional literature</li> <li>• Are well versed in contemporary television and radio dramatic, documentary and journalistic production</li> <li>• Have a grasp of assessment criteria for work in the field, allowing them to distinguish important works of the medial sphere</li> <li>• Understand the baseline possibilities and conditions for using theories, methods, procedures and forms of the field in practice (at both public service and commercial media level)</li> <li>• Demonstrate knowledge of promotion of work outputs in the field (presentation of a broadcast at the programme level)</li> </ul>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• Demonstrate extensive knowledge and critical understanding of the theory, history, methods, procedures and forms of scriptwriting and dramaturgical production</li> <li>• Demonstrate deeper knowledge and understanding of the selected specific area of the field they focus on (radio, television, film, new media)</li> <li>• Are ready to use and develop ideas, attitudes and creative activities in an original way across the media spectrum, with an emphasis on scriptwriting, author's production and directing thanks to comprehensive mastering of the latest knowledge in the field</li> <li>• Are ready to use originally the acquired knowledge, develop it, apply creative thinking procedures</li> <li>• Are aware of and actively use the possibilities of creative overlap into other related fields (e.g. anthropology, aesthetics, ethnography, philosophy, history, art history, media studies)</li> <li>• Have basic command of copyright and its use</li> <li>• Reflect on development in new media</li> </ul>

<p><b>Knowledge</b></p>	<p><b>Specialization: Audiovisual media and theatre</b></p> <ul style="list-style-type: none"> <li>- Demonstrate basic to advanced knowledge and critical understanding of theory, history, methods, artistic practices and forms:             <ul style="list-style-type: none"> <li>• television formats of theatre journalism, theatre documentary, television recordings of theatre performances</li> <li>• theatre photography, focusing on documentary photography (digital, analogue, colour and black &amp; white)</li> </ul> </li> <li>- Demonstrate primarily technological knowledge and understanding of the selected specific area of the field they focus on (e.g. multimedia scenic and scenographic forms of performing and dramatic arts, audiovisual presentations of various forms of dramatic and performing arts, exhibitions, installations and projections combined with elements of live communication, etc.)</li> <li>- By acquiring comprehensive knowledge at the level of current state of knowledge of used technologies and technological solutions, they are ready to apply them in an original way corresponding to the artistic form of creative activity</li> <li>- Are ready to use the acquired knowledge in an original way, develop it, apply the methods of creative thinking and emotional passion in favour of the team-made whole,</li> <li>- Are aware of the possibilities of mutual creative overlap of other related arts and creatively integrate the principles from other fields of human knowledge in an appropriate way</li> </ul>	<p><b>Specialization: Audiovisual media and theatre</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad and profound knowledge and critical understanding of the theory, history, methods, artistic practices and forms of multimedia structured audiovision integrated into live dramatic art, performing arts (e.g. theatrical audiovision, live conceptual audiovision, audiovision, having the character of performative art)</li> <li>• Demonstrate broad and profound knowledge and critical understanding of the theory, history, methods, artistic practices and forms of television formats of theatre journalism, television broadcasts of theatre performances up to mutual adaptations, including adaptations - theatre in film - film in theatre</li> <li>• Demonstrate a broad and profound knowledge and critical understanding of the theory, history, methods, artistic practices and forms of theatre photography, from documentary to arranged (digital, analogue, colour and black &amp; white), including other forms of live dramatic art</li> <li>• Demonstrate deeper knowledge and understanding of the selected specific areas of the field they focus on (e.g. multimedia scenic and scenographic forms of performing and dramatic arts, audiovisual presentations of various forms of dramatic and performing arts, exhibitions, installations and projections combined with elements of live communication, etc.)</li> <li>• By acquiring comprehensive knowledge at the level of current state of knowledge in the field, they are ready to originally use and develop ideas, attitudes and creative activities in the area of intersection and mutual influence of structured multimedia audiovision integrated into the living form of dramatic and performing arts</li> <li>• By acquiring comprehensive knowledge at the level of current state of knowledge of used technologies and technological solutions, they are ready to apply them in an original way corresponding to the artistic form of creative activity</li> <li>• Are ready to use the acquired knowledge in an original way, develop it, apply the methods of creative thinking and emotional passion in favour of the artistic form and demonstrate a clear level of artistic, professional and personal maturity</li> <li>• Are aware of the possibilities of mutual creative overlap of other related arts and creatively integrate the principles from other fields of human knowledge</li> </ul>
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Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

		<p>in an appropriate way</p> <ul style="list-style-type: none"> <li>• Master the basic issues arising from the dynamics of relations of mutual, group artistic creation including direct legal links to products of artistic performance</li> </ul>
<p><b>Knowledge</b></p>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• On the basis of a generally defined task (theme, genre, form, target group) and knowledge (taking into account the baseline possibilities, conditions and specifics), they are able to prepare proposals for the programme intent and production plan of television and radio stations</li> <li>• Are able to produce an original topic and script for an original TV work within the standards of existing public service and commercial media programme schemes</li> <li>• Are able to be a full-fledge part of the creative team</li> <li>• Can readily respond to current scriptwriting and dramaturgical challenges in the process of realization of the work</li> <li>• Are able to prepare and ensure, in terms of script and dramaturgy, all the stages preceding the realization of television cycles</li> <li>• Use acquired knowledge and creative problem solving to solve the practical problems in the field and prepare outputs</li> <li>• Are able to process the script of documentary and journalistic works conforming to standards and realize them as authors</li> <li>• Are able to react as a scriptwriter and dramaturge to changes in the conditions of realization, in favour of the quality of the work</li> <li>• Are able to author short audiovisual documentary work</li> <li>• Have practical and theoretical knowledge of basic principles of editing and camera</li> <li>• Are aware of the expression specifics of audiovision and radio and are able to develop them creatively in particular works</li> <li>• Publicly present their works in public service media broadcasts and at shows</li> <li>• Professionally reflect on their work and the work of another author, they are capable of critical discussion and reflection</li> </ul>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• Are able to independently define a complex practical or theoretical issue and solve it in a creative way using selected theories, methods, procedures and forms of the field including critical reflection, with knowledge of the systemic capabilities of institutions in which they can find employment (radio, television, private productions)</li> <li>• Are able to create an original radio dramatic or experimental work</li> <li>• Can independently create documentary and journalistic radio works of broadcastable quality</li> <li>• Are able to write a script and direct a dramatic or documentary audiovisual work</li> <li>• Are capable of creative application of current experimental methods in the field of audiovision and multimedia</li> <li>• Are able to ensure dramaturgically the production of radio and television programmes broadcasted as cycles</li> <li>• Are able to write expert lecturer's opinion reports on scripts for audiovisual and radio production</li> <li>• Are able to create a full-length script for television or film media</li> <li>• Are able to provide a dramaturgical guidance for the development of a script for both live action and documentary solitaire works</li> <li>• In solving practical issues of the field and preparing outputs, they use the acquired knowledge, basic procedures and methods of the field in a way bringing inspirational impulses, use creative problem solving and look for original solutions</li> <li>• Are able to work in teams of creative public service media producers as dramaturges and 'developers' of new formats</li> <li>• Present their own works of art in the framework of radio and television broadcasting and in the framework of radio, television and film shows, both</li> </ul>



Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

	<ul style="list-style-type: none"> <li>• Effectively use the professional field-specific vocabulary</li> <li>• Are able to readily retrieve information relevant to the topic currently being processed</li> </ul>	local and international
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<p><b>Skills</b></p>	<p><b>Specialization: audiovisual media and theatre</b></p> <ul style="list-style-type: none"> <li>• Are capable of practical professional creation, creative performance including critical reflection and self-reflection</li> <li>• Are able to do practical craftsmanship in a creative way using selected theories, methods, procedures and forms of the field</li> <li>• Are able to create a publicly presentable artistic adaptation with authorial elements of audiovision, theatre and other forms of performative art, or at least to participate in it</li> <li>• Are ready to cooperate on various formats of television theatre journalism, television broadcasts and recordings of theatre performances and live performances</li> </ul> <ul style="list-style-type: none"> <li>• Are able to take part in a joint exhibition and participate in the publication or electronic presentation of theatrical or documentary photography</li> <li>• Are able to adapt flexibly to the dramaturgical and directorial concept of the creative team of the audiovisual work</li> <li>• Are able to bear the consequences of their own artistic work from societal, economic to social and copyright</li> <li>• In solving practical issues of the field and preparing projects, they use the acquired knowledge, basic procedures and methods of the field in a way that brings inspirational stimuli, use creative solutions to the problem and look for original artistically and ethically responsible solutions</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Specialization: audiovisual median and theatre</b></li> <li>• Are capable of independent artistic creation, artistic performance, are able to define a complex practical or theoretical problem and solve it in a creative way using selected theories, methods, procedures, forms of the field including critical reflection</li> <li>• Can create original, publicly presentable author's work of art or an adaptation with audiovisual elements ((e.g. theatrical audiovision, live conceptual audiovision, audiovision, having the character of performative art)</li> <li>• Can create original or significantly cooperate as authors on various formats of television theatre journalism, television broadcasts of theatre performances and television adaptations, including adaptations - theatre in film - film in theatre</li> <li>• Can create an original exhibition, publication or publish in electronic form theatrical photographs, from documentary to arranged ones, including other forms of live dramatic art</li> <li>• Are able not only to conceive their own work, but also to lead the group in the process of artistic performance and flexibly adapt the dramaturgical-directorial concept, technological solution, realization including production             <ul style="list-style-type: none"> <li>• and post-production to the possibilities, conditions, artistic intent and specific situation</li> </ul> </li> <li>• Are able to bear the consequences of their own artistic work from societal, economic to social and copyright</li> <li>• In solving practical problems of the field and preparing projects, they use the acquired knowledge, basic procedures and methods of the field in a way that brings inspirational stimuli, use creative solutions to the problem and look for original artistically and ethically responsible solutions</li> <li>• Are able to theoretically elaborate in writing and artistically portray on a</li> </ul>
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Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

		<p>professional level a certain topic using an independently chosen method                  Present an original artistic performance of their own or the entire team in public, even in an international forum, and are ready to take full responsibility for the work of the group</p>
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<p><b>Competencies</b></p>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition and creation</li> <li>• Are aware of the risks of media manipulation and the resulting creative responsibility</li> <li>• Reflect on current developments in the media sphere</li> <li>• In a qualified address, they can apply the basic terminology of the field in their native and foreign languages</li> <li>• Are able to cooperate within a team on a professional level</li> <li>• Have a clear idea of the importance of individual components of television and radio realization teams</li> <li>• Acquire independently additional professional knowledge, skills and competencies mainly based on practical experience and its evaluation, but also by actively studying theoretical knowledge</li> <li>• Correlate theory and practice of the field, are able to contextualize various theoretical approaches</li> <li>• Purposefully and efficiently use their imagination and rationality in favour of the message</li> </ul>	<p><b>Specialization: Radio and television dramaturgy and scriptwriting</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic creation and the responsibilities resulting from it</li> <li>• Participate in research through art with their own artistic creation and analytical reflection on the creative process</li> <li>• Reflect and evaluate existing media trends, whose processes they are able to analyse and creatively oppose against</li> <li>• Can independently assess the potential of the topic and script in the context of programme requirements and realization options</li> <li>• Are able to convincingly and professionally present expert opinions and critical attitudes to professionals and the public in both native and foreign languages</li> <li>• Are able to coordinate dramaturgical work on cyclic programmes at the level of various creative centres (television, radio)</li> <li>• Monitor and reflect on contemporary scientific and artistic knowledge and thus create the prerequisites for further self-study</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> </ul>
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<p><b>Competencies</b></p>	<p><b>Specialization: Audiovisual media and theatre</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition across age and social groups that enter into the open space of performative art influenced by knowledge and human society products, are able to respond dynamically to this situation, positively deal with it to the benefit of others and minimize potential negative effects</li> <li>• Are able to make independent and responsible decisions in new or changing contexts or in a basically evolving environment, taking into account the wider social implications</li> <li>• In artistic creation and professional reflection they show a certain degree of maturity and professionalism corresponding to the given level of education</li> <li>• Seek, evaluate, develop and interpret new knowledge and processes, with an emphasis on their practical application in the field</li> <li>• In a qualified address, they are able to formulate a reflection of their own artistic creation and new technological processes</li> <li>• Monitor and reflect contemporary scientific and artistic cognition and thus create the conditions for further self-study</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> </ul>	<p><b>Specialization: Audiovisual media and theatre</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition across age and social groups that enter into the open space of live dramatic art influenced by knowledge and human society products, are able to respond dynamically to this situation, positively deal with it to the benefit of others and minimize potential negative (pathological) effects of own artistic creation</li> <li>• Make independent and responsible decisions in new or changing contexts or in a basically evolving environment, taking into account the wider social</li> <li>• Evaluate and interpret knowledge and independently solve more complex social, scientific, artistic, ethical issues in the field</li> <li>• In artistic creation and professional reflection they show a certain degree of maturity and professionalism corresponding to the given level of education</li> <li>• Are able to participate in scientific research activities related to the field or subject of interest within the group or independently</li> <li>• Seek, evaluate, develop and interpret new knowledge and processes, integrate knowledge from different fields into original author's creation</li> <li>• In a qualified address, they are able to formulate basic scientific hypotheses / artistic approaches in both native and foreign languages</li> <li>• Can independently choose and co-create the subject of the field (subject of specific interest), methodology of the subject of interest, suitable for the pedagogical process, transfer of information, demonstrate specific artistic and pedagogical maturity</li> <li>• Are able to convincingly and professionally present expert opinions, critical attitudes and autonomous approaches to professionals and the public with awareness of the consequences</li> <li>• Individually and as team leaders they initiate and coordinate activities of different nature and seek ways to solve problems related to artistic and pedagogical activities</li> <li>• Monitor and reflect contemporary scientific and artistic cognition and thus create the prerequisites for further self-study</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> </ul>
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Degree programme: Stage and Costume Design

Specialization: Stage and Costume Design, lighting design

	Bachelor's degree	Master's degree
<b>Knowledge</b>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Graduates demonstrate a broad knowledge of theatre theory and history, scenography, costume design and are well versed in the history of architecture</li> <li>• Understand basic technologies necessary for successful work of a scenographer and costume designer (they acquired basic knowledge of technical drawing, costume technology, media work, ...)</li> <li>• Have their own knowledge of key works of art in the field</li> <li>• Understand the baseline possibilities, conditions and methods for using theories, concepts and processes in relation to artistic outputs</li> <li>• Master basic administrative skills to successfully develop professional activities</li> <li>• Are highly familiar with basic primary and secondary literature</li> </ul>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad and profound knowledge and critical understanding of concepts and methods in relation to artistic processes</li> <li>• By acquiring comprehensive knowledge at the level of current state of knowledge in the field, they are ready to originally use and develop ideas, attitudes and creative activities</li> <li>• Are aware of the possibility of creative overlap into other fields</li> <li>• Have basic command of copyright and its use</li> </ul> <p><b>Specialization: Lighting design</b></p> <ul style="list-style-type: none"> <li>• Are well versed in the development and current trends in art theory and are capable of critical reflection of contemporary fine and scenic art</li> <li>• Have a deep knowledge of the history and theory of world and Czech theatre, fine arts and architecture</li> <li>• Master basic methods of analysis of art works and text analysis</li> <li>• Are familiar with light and projection technologies and their control devices</li> <li>• Have a basic knowledge of film, television and architectural lighting that can be expanded and applied in these fields</li> <li>• Have basic command of copyright and its use as well as financial and tax issues</li> </ul>

<p><b>Skills</b></p>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Graduates, based on a generally defined task, use creative processes to solve practical problems in the field by applying professional knowledge and basic methods</li> <li>• Can create an original authorial work of a smaller size independently - for example, stage design or costumes and ensure their realization</li> <li>• Can find and sort relevant information, process in writing and artistically portray a given topic</li> <li>• Seek and select sources of inspiration for creative activities independently due to knowing their own possibilities and capabilities</li> <li>• Publicly present their own artistic performance or that of the entire team</li> <li>• Use effectively the common professional vocabulary of the field</li> </ul>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Are able to independently define a complex practical or theoretical problem and solve it in a creative way using selected theories, concepts and methods of the field, including critical reflection</li> <li>• Use the basic artistic processes of the field in a way that brings new inspirational stimuli</li> <li>• Are able to create original authorial works of an undisputed artistic quality, publicly presentable, showing personality traits</li> <li>• Are able to process theoretically in writing and artistically portray a certain topic on a professional level using an independently chosen method</li> <li>• Present the original artistic performance of their own or the entire team in public, even at an international forum</li> </ul> <p><b>Specialization: Lighting design</b></p> <ul style="list-style-type: none"> <li>• Are able to create, technically document and present a lighting concept for a theatre staging, film, exhibition, event, show, etc.</li> <li>• Are able to practically realize or supervise the realization of lighting concepts</li> <li>• Are able to create lighting concept documentation for the purpose of its reproduction</li> <li>• Are familiar with contemporary art trends, materials, technologies and trends in lighting systems development; they can work with modern audio/video technologies</li> <li>• Master at least one visualization program and one light control system on a professional level.</li> <li>• Have basic 'soft skills' - they master the tools of interdisciplinary communication and various methods of presentation</li> </ul>
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<p><b>Competencies</b></p>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>• Graduates are aware of the ethical dimension of artistic cognition</li> <li>• Are able to formulate a problem and their own course of actions including expert argumentation</li> <li>• Analyse and select appropriate methodologies, apply them in a pedagogical process, can work in educational and artistic sphere as educators</li> <li>• Can apply the basic terminology of the field in both their native and foreign languages in a qualified address</li> <li>• Cooperate in a team, participate in defining its tasks for which they assume co-responsibility, reflect on and respect the opinions of other team members</li> <li>• Acquire independently additional professional knowledge, skills and competencies based primarily on practical experience and its evaluation, but also by actively studying the theoretical knowledge of the field, thus creating a foundation for lifelong learning</li> <li>• Correlate theory and practice of the field, are able to contextualize various theoretical approaches</li> <li>• Purposefully and efficiently use their emotionality, sensitivity, imagination and expression capabilities in favour of their own interpretation and work</li> </ul>	<p><b>Specialization: Stage and costume design</b></p> <ul style="list-style-type: none"> <li>● Are aware of the ethical dimension of artistic cognition</li> <li>● Participate in research through art with their own artistic creation</li> <li>● Seek, evaluate and interpret new knowledge and practices, integrate knowledge from different fields, address more complex social, artistic, scientific and ethical issues independently</li> <li>● Are able to independently choose and co-create the methodology of the field for the pedagogical process, demonstrate specific artistic and pedagogical maturity</li> <li>● Are able to convincingly and professionally present expert opinions, critical attitudes and autonomous approaches to professionals and the public in both native and foreign languages</li> <li>● Individually and as team leaders they initiate and coordinate activities of different nature and seek ways to solve problems related to artistic activities</li> <li>● Monitor and reflect contemporary scientific and artistic cognition and thus create the prerequisites for further self-study</li> <li>● Identify opportunities for further personal and professional development even in an international context</li> </ul> <p><b>Specialization: Lighting design</b></p> <ul style="list-style-type: none"> <li>● Are able to work across genres and respond to assignments</li> <li>● Are able to evaluate the contribution of functional solutions and artistic creation to a specific concept</li> <li>● Are aware of the ethical dimension of artistic cognition</li> <li>● Participate in research through art with their own artistic creation</li> <li>● Seek, evaluate and interpret new knowledge and practices, integrate knowledge from different fields, address more complex social, artistic, scientific and ethical issues independently</li> <li>● Can independently choose and co-create the methodology of the field for the pedagogical process, demonstrate specific artistic and pedagogical maturity</li> </ul>
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Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

		<ul style="list-style-type: none"><li>• Are able to convincingly and professionally present expert opinions, critical attitudes and autonomous approaches to professionals and the public in both native and foreign languages</li></ul>
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Degree programme: Theatre management and Stage Technology

Specialization: Theatre management, stage technology

	Bachelor's degree	Master's degree
<b>Knowledge</b>	<p><b>Common professional knowledge of graduates in both specializations:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate wide knowledge in theatre operation and management</li> <li>• Understands economic principles and project management issues</li> <li>• Have a deep knowledge of the history and theory of Czech and world theatre</li> <li>• Are highly familiar with basic primary and secondary literature of the field</li> <li>• Have basic knowledge of psychology and work with people</li> </ul> <p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• Understands marketing and fundraising principles</li> <li>• Are knowledgeable of the legislative environment with an emphasis on copyright</li> <li>• Are knowledgeable of the political and legislative environment with an emphasis on cultural policy</li> <li>• Have a basic knowledge of sociology and quantitative methods</li> </ul> <p><b>Specialization: Stage technology</b></p> <ul style="list-style-type: none"> <li>• Demonstrate a broad knowledge in selected technical fields (sound engineering, electrical engineering, scenic technologies, scenic documentation)</li> <li>• Have a deep knowledge of the history and theory of stage technology, stage design and costume</li> <li>• Are knowledgeable of the legislative environment with emphasis on technical and safety standards</li> </ul>	<p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• Demonstrate complex knowledge in the field of theatre operations and operations of cultural institutions and management</li> <li>• Have a deep knowledge of basic primary and secondary literature of the field including international sources</li> <li>• Understands economic principles and issues of strategic management</li> <li>• Have a deep knowledge of the history and theory of Czech and world theatre with an emphasis on contemporary development in theatre</li> <li>• Have a knowledge of private law with a focus on copyright and awareness of public law with a detailed focus on association and assembly law and are able to apply this knowledge to their production activity</li> <li>• Have a broad knowledge of public relations</li> <li>• Have a broad knowledge of psychology and human resources management and can apply them to their managerial activities</li> <li>• Are able to identify and integrate marketing and fundraising principles into the overall strategic aiming of cultural institutions, especially with an emphasis on grant fundraising and multi-source funding</li> <li>• Are knowledgeable of the political and legislative environment with an emphasis on international cultural policy</li> <li>• Have knowledge of sociology and quantitative methods in analytical production activity</li> <li>• Have knowledge of the principles and methods of evaluation and quality management and the ability to apply them in management</li> </ul>



Skills	Common professional skills of graduates in both specializations:	Specialization: Theatre management
	<ul style="list-style-type: none"> <li>• Are able to process in writing, present, document and evaluate their practical performance</li> <li>• Use effectively the knowledge of the environment and a common professional vocabulary of the field</li> <li>• Can communicate in writing and verbally in English, which is verified during the preparation and realization of the SETKÁNÍ / ENCOUNTER International Theatre Festival</li> <li>• Use effectively a common professional vocabulary of the artistic environment</li> </ul> <p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• Are able to plan a cultural project in all its aspects and to realize and evaluate it together with the creative team</li> <li>• In project planning and management, they reflect the specifics of the environment in which the artistic product is created, applying expertise and basic methods in management, project management, economics, fundraising, marketing, law and social sciences</li> <li>• Can find and sort relevant information needed for practical production work and preparation of IT projects, have a command of office and presentation applications, Internet and search engines, create simple websites and work with social media; all of which they can apply to manage art projects, including their marketing part</li> </ul> <p><b>Specialization: Stage technology</b></p> <ul style="list-style-type: none"> <li>• Are able to plan the technical side of the project in all its aspects (including scenic documentation) and to realize and evaluate it together with the creative team, apply expertise and basic methods in management, project management, scenic technologies</li> <li>• In planning and managing the artistic part of the project, they reflect on the specifics of the environment in which the art product is created, while applying expertise and basic methods in management, project management, scenic technologies, light, sound and construction</li> </ul>	<ul style="list-style-type: none"> <li>• Are able to process in writing, present, document and evaluate their practical outputs with an emphasis on their impact on the institution's internal and external environment</li> <li>• Use effectively the knowledge of the environment and a common professional international vocabulary of the field and art environment</li> <li>• Are able to communicate in writing and verbally in English, which is tested in foreign study or work placements</li> <li>• Are able to integrate a cultural project in all its aspects into the strategic aiming of the institution</li> <li>• Are able to make strategic plans and translate them into long-term, short-term and operational plans, while reflecting on the specifics of the environment in which the artistic activity is carried out, using creative professional knowledge and methods in the areas of management, project management, strategic management, economics and finance management of marketing, law, social sciences and international cultural policy, and can use tools to implement these plans</li> <li>• Can propose and carry out relevant research for the purpose of data analysis and use the analysis conclusions for strategic management</li> <li>• Creatively use office and presentation applications, work with the Internet and search engines, can create websites, work with social media, work with applications for creating mind maps, and can apply all these skills in a complex strategic management</li> </ul>

Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

	<ul style="list-style-type: none"> <li>• Can find and sort relevant information needed for practical technical work, project preparation and for arranging production for the project</li> <li>• In IT, can arrange both project administration and technical documentation as well as operation and programming of computer-controlled light, sound and scenic technologies</li> </ul>	
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<p><b>Competencies</b></p>	<p><b>Common professional competencies of graduates in both specializations:</b></p> <ul style="list-style-type: none"> <li>• Are able to formulate a problem, choose and defend their own course of actions</li> <li>• Can work in a team and communicate effectively with its members</li> <li>• Are able to take responsibility for their tasks</li> <li>• Can manage their own time and are able to systematically and effectively organize their tasks and activities</li> <li>• Are aware of the ethical dimension of artistic cognition and can take it into account in the work of the production and stage manager</li> </ul> <p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• In co-operation with the leading personality of the creative team (the director) they can coordinate the work of the creative team, define the roles and tasks of its individual members while respecting and reflecting on their opinions</li> <li>• Can communicate with stakeholders of projects and productions on which they work</li> </ul> <p><b>Specialization: Stage technology</b></p> <ul style="list-style-type: none"> <li>• Are equal partners to the leading personality of the creative team (the director) in the creation of the scenic, sound and light components of an art project, using their technical knowledge, skills and creativity</li> </ul>	<p><b>Specialization: Theatre management</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition and can take it into account in the producer's work</li> <li>• Are able to identify problem chains, choose and defend their own creative methods of solving them with maximum respect to the external and internal environment</li> <li>• Can lead a team and motivate its members</li> <li>• Are able to take responsibility for their own tasks, but also the responsibility for the tasks of their team members</li> <li>• Can manage their own time and time of all team members and are able to systematically and effectively organize tasks and activities for themselves and members of the team</li> <li>• In cooperation with the creative team, they are able to identify and push themselves into the leadership position of the art team, can coordinate the work of the creative team, define the roles and tasks of its members while respecting and reflecting on their opinions</li> <li>• Can communicate with stakeholders of the institutions for which they work and can lead this communication in the long term</li> <li>• Are able to follow current trends in the field of artistic management and integrate them into their professional development.</li> </ul>
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Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

Degree programme: Drama and education

Specialization: Drama and education, Drama education for the hearing Impaired, Dance and movement theatre and education

	Bachelor's degree	Master degree
<b>Knowledge</b>	<p><b>Specialization: Drama and education</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad knowledge in the theory, history and contemporary practice of dramatic education, theatre and education, amateur theatre</li> <li>• Demonstrate broad knowledge of methods, procedures and forms of dramatic education, theatre and education and amateur theatre (methodology, didactics of the field)</li> <li>• Demonstrate basic knowledge in theatre theory, drama theory and history of Czech and world theatre</li> <li>• Demonstrate basic knowledge of pedagogy and psychology, know current curricular documents related to the field</li> <li>• Are aware of the basic inter-field connections and their possibilities and limits for practice</li> <li>• Are highly familiar with basic primary and secondary professional literature</li> <li>• Are familiar with contemporary dramatic education, theatre and education and amateur theatre, know the work and creation of key personalities in the field</li> <li>• Use basic evaluation criteria of work in the field enabling to distinguish important works of the field with regard to the specifics of the work of a group (e.g. amateur ensemble, its conditions, etc.)</li> <li>• Understands the baseline possibilities and conditions of using theories, methods, procedures and forms of the field in practice (in relation to the knowledge of pedagogy and psychology) – e.g. for the creation of a teaching programme, project, staging</li> <li>• Demonstrate knowledge in promoting outputs of the work in the field</li> </ul>	<p><b>Specialization: Drama and education</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad and profound knowledge and critical understanding of the theory, history, methods, practices and forms of dramatic education, theatre and education and amateur theatre in relation to artistic outputs (including confronting these findings with their own knowledge, experience, opinions)</li> <li>• Demonstrate a deeper knowledge and understanding of the selected specific area of the field they focus on (e.g. specific age or social group, theatre form, teaching and learning method, etc.)</li> <li>• By acquiring comprehensive knowledge at the level of current state of knowledge in the field, they are ready to originally use and develop ideas, attitudes and creative activities in the area of dramatic education, theatre and education and amateur theatre</li> <li>• Are ready to use originally the acquired knowledge, develop it, apply creative thinking procedures, etc.</li> <li>• Are aware of the possibilities of creative overlap into other related fields (e.g. anthropology, aesthetics, ethnography, philosophy, history, etc.)</li> <li>• Have basic command of copyright and its use</li> </ul>

<p><b>Knowledge</b></p>	<p><b>Specialization: Drama education for the hearing impaired</b></p> <ul style="list-style-type: none"> <li>• Demonstrate basic knowledge in the field of theory, history and contemporary practice of dramatic education, theatre and education, culture of the deaf (history of education, current trends in the care for deaf individuals, art of the deaf)</li> <li>• Demonstrate basic knowledge of methods, procedures and forms of dramatic education, theatre and education with respect to the specificity of the theatre of the deaf (methodology, didactics of the field)</li> <li>• Demonstrate basic knowledge in the field of history of fine arts and history of Czech and world movement theatre</li> <li>• Demonstrate basic knowledge of pedagogy (special pedagogy and especially surdopedics and psychology)</li> <li>• Are aware of the basic inter-field connections and their possibilities and limits for practice</li> <li>• Are well versed in basic professional literature as well as in multimedia supports specific for teaching deaf people</li> <li>• Are well versed in the field of contemporary dramatic education, theatre and education and amateur and professional theatre of the deaf, know the work and creation of key personalities in the field</li> <li>• Use basic evaluation criteria of work in the field enabling to distinguish important works of the field with regard to the specifics of the work of a group (e.g. amateur ensemble, its conditions, etc.)</li> <li>• Understands the baseline possibilities and conditions of using theories, methods, procedures and forms of the field in practice (in relation to the findings of pedagogy and psychology) – e.g. for the creation of a teaching programme, project, staging with the deaf or integrated individuals</li> <li>• Demonstrate knowledge of promotion of work outputs in the field</li> </ul>	<p><b>Specialization: Drama education for the hearing impaired</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broader and profound knowledge of theory, history, methods, procedures and forms of dramatic education, theatre and education and amateur and professional theatre of the deaf in relation to artistic outputs (mainly by confronting these findings with their own knowledge, experience, opinions)</li> <li>• Demonstrate broader knowledge and understanding of the selected specific area of the field they focus on (e.g. specific age or social group, theatre form, teaching and learning method, etc.)</li> <li>• Based on the knowledge and experience, they are ready to use and develop ideas, attitudes and creative activities in the field of dramatic education, theatre and education, amateur and professional theatre (especially deaf)</li> <li>• Are ready to use originally the acquired knowledge, develop it, apply creative thinking procedures, etc.</li> </ul>
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Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

<p><b>Knowledge</b></p>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad knowledge in theory, history and contemporary practice in dance and movement education</li> <li>• Demonstrate broad knowledge of methods, procedures and forms of dance and its techniques</li> <li>• Demonstrate basic knowledge in the theory of dance and movement theatre and the history of Czech and world theatre and the history of dance</li> <li>• Demonstrate basic knowledge of pedagogy and psychology, know current curricular documents related to the field</li> <li>• Are aware of the basic inter-field connections and their possibilities and limits for practice</li> <li>• Are highly familiar with basic primary and secondary professional literature</li> <li>• Are well versed in modern teaching of dance and movement education, leading of amateur dance ensembles or dance and movement theatre ensembles</li> <li>• Use basic evaluation criteria of work in the field enabling to distinguish important works of the field with regard to the specifics of the work of a group (e.g. amateur ensemble, its conditions, etc.)</li> <li>• Understands the baseline possibilities and conditions of using theories, methods, procedures and forms of the field in practice (in relation to the findings of pedagogy and psychology) – e.g. for the creation of a teaching programme in dance and movement education, teaching of dance techniques, dance or movement project, stagings</li> </ul>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>• Demonstrate deep knowledge and competences towards dramatic arts, which includes dance and movement theatre and education</li> <li>• Their knowledge is directed towards respecting individual artistic direction, both for pedagogical work in the field or for independent work in the field of dance and movement theatre, or in the field of movement cooperation with directors and creators of theatrical productions where the movement component occurs</li> <li>• Are able to follow the latest trends of the field in their independent qualified pedagogical and artistic work</li> <li>• Use the knowledge acquired to become self-reliant and freely expressing professionals capable of having a qualified view on their field and respond to stimuli occurring in it</li> </ul>
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Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

Skills	Specialization: Drama and education	Specialization: Drama and education
	<ul style="list-style-type: none"> <li>● On the basis of a generally defined task (theme, genre, form, target group) and knowledge (taking into account the baseline possibilities, conditions and specifics of a group, institution, etc.), they are able to prepare, professionally guide and effectively reflect on a teaching programme or teaching unit (lesson) of dramatic education, theatre workshop, seminar, dramaturgical-directorial conception of staging, project and other forms of dramatic education or theatre in education for specific needs of practice (in the form designed for a group of children, youth, adult amateurs from practice without previous experience)</li> <li>● Are able to practically conceive a theatrical, publicly presentable work showing features of distinctiveness, with a non-professional group (small theatre form) or individual (recital performance, individual acting) etc.</li> <li>● Are able to lead a group in the process of creating the above-mentioned outputs and also in the educational process defined by the Framework Educational Programmes (FEPs) for individual levels of education</li> <li>● Can create an original smaller-size theatrical work in a group or create an interpretative work independently (e.g. a recitation performance, individual acting performance)</li> <li>● Are able to participate actively and creatively in the process of staging production (in the creation of a theatrical work) as participants in a team (collective) staging process</li> <li>● Are able to prepare, realize and reflect on a show of amateur theatre or recitation of a local character (under an institutional patronage)</li> <li>● Use the acquired knowledge and creative problem solving to solve the practical problems in the field and prepare the outputs</li> <li>● Have acquired the basic skills needed for theatrical creation: playing, acting, voice, movement, dramaturgical, directorial and pedagogical skills (methodology, didactics of the field)</li> <li>● Independently search and choose sources of inspiration for theatrical activities undertaken with amateurs based on awareness of their own abilities and possibilities as well as the specifics of these amateurs, groups, institutions, etc.</li> <li>● Present publicly the artistic performance of their own or the entire team or teams they lead</li> </ul>	<ul style="list-style-type: none"> <li>● Are able to independently define a complex practical or theoretical problem and solve it in a creative way using selected theories, methods, procedures, forms of the field including critical reflection – e.g. to conceive a curricular document for a specific group and institution</li> <li>● Are able to create with a specific group of amateurs (children, youth, adults) an original authorial theatrical work with a significant creative contribution of the group (using the group's capabilities and potential)</li> <li>● Can create an original, publicly presentable authorial theatrical work or interpret a dramatic text in an inspirational way so that the resulting work stems from the needs, conditions, capabilities, specifics or goals of a particular amateur group and uses the means adequate to the presented work</li> <li>● Based on the requirements and capabilities of the group, they can conceive, effectively lead and reflect on the teaching programme of dramatic education, theatre in education, workshop, seminar, project or other forms for a group of participants from practice</li> <li>● Are able not only to conceive and lead the group in the process of creation, but above all to flexibly adapt the process of staging production (staging process) and the dramaturgical-directorial concept (theatre form, shape) to the capabilities, conditions of a particular group of amateur theatre actors or pupils, students, etc.</li> <li>● Are able to lead a group from practice (without professional education) in professional field-specific education</li> <li>● Are able to independently prepare, realize and reflect on a show of amateur theatre or recitation performance at regional or national level (including own organizational, financial, managerial coverage)</li> <li>● In solving practical problems of the field and preparing outputs, they use the acquired knowledge, basic procedures and methods of the field in a way that brings inspirational stimuli, use creative solutions to the problem, look for original ways of solution</li> <li>● Have acquired the basic skills needed for theatrical production and are ready to develop them for specific groups of amateurs</li> <li>● Are able to process theoretically in writing and artistically portray a certain</li> </ul>

Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

	<ul style="list-style-type: none"> <li>• Reflect professionally on their own work and the work of another author, critically discussing on the basis of expertise in the field</li> <li>• Use effectively the common professional vocabulary of the field</li> <li>• Can find and sort relevant information about the problem or topic of the field, process it in writing</li> </ul>	<ul style="list-style-type: none"> <li>• Present the original artistic performance of their own or the entire team in public, even in an international forum, are ready to take full responsibility for the work of the group</li> </ul>
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<p><b>Skills</b></p>	<p><b>Specialization: Drama education for the hearing impaired</b></p> <ul style="list-style-type: none"> <li>• On the basis of a defined task and knowledge (taking into account the baseline possibilities, conditions and specifics of a group of hearing impaired people and people with other associated specific needs, institutions - educational, social and cultural for the hearing impaired, etc.) they are able to prepare, guide and effectively reflect on the teaching programme or teaching unit (lesson) of dramatic education, theatre workshop, seminar, dramaturgical and directorial concept of staging, project and other forms of dramatic education or theatre in education for specific needs of practice</li> <li>• Are able to practically conceive small-size theatrical, publicly presentable works showing features of the distinctiveness and specificity of the culture of the deaf</li> <li>• Are able to lead a group in the process of creating the above-mentioned outputs and also in the educational process defined by the Framework Educational Programmes (FEPs) for individual levels of education</li> <li>• Can create an original smaller-size theatrical work in a group or create an interpretative work independently (e.g. a recitation performance, individual acting performance in sign language, pantomime performance, etc.)</li> <li>• Are able to participate actively and creatively in the process of staging production (in the creation of a theatrical work) as participants in a team (collective) staging process</li> <li>• Are able to prepare, realize and reflect on a show of artistic creation of deaf artists</li> <li>• Use the acquired knowledge and creative problem solving to solve the practical problems in the field and prepare the outputs</li> <li>• Have acquired the basic skills needed for theatrical production, are able to</li> </ul>	<p><b>Specialization: Drama education for the hearing impaired</b></p> <ul style="list-style-type: none"> <li>• Are able to independently define a complex practical or theoretical problem and solve it in a creative way using selected field-specific theories, methods, procedures and forms including critical reflection</li> <li>• Are able to create with a specific group of amateurs (children, youth, adults) an original authorial theatrical work with a significant creative contribution of the group (using the group's capabilities and potential, while respecting specific need of those who take part)</li> <li>• Can create an original, publicly presentable authorial theatrical work or interpret a dramatic text in an inspirational way so that the resulting work stems from the needs, conditions, capabilities, specifics or goals of a particular amateur group and uses the means adequate to the presented work</li> <li>• Based on the requirements and capabilities of the group, they can conceive, effectively lead and reflect on the teaching programme of dramatic education, theatre in education, workshop, seminar, project or other forms for a group of participants from practice</li> <li>• Are able not only to conceive and lead the group in the process of creation, but above all to flexibly adapt the process of staging production (staging process) and the dramaturgical-directorial concept (theatre form, shape) to the capabilities, conditions of a particular group of theatre actors or pupils, students, while respecting the specific needs of individuals</li> <li>• Are able to independently prepare, realize and reflect on a deaf culture show (multimedia production, especially theatrical production) at regional, national and international level (including organizational, financial, managerial coverage)</li> </ul>
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Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

	<p>respond to the specific needs of the group</p> <ul style="list-style-type: none"> <li>• Present publicly the artistic performance of their own or the entire team or teams they lead</li> <li>• Can reflect on their own work and the work of other deaf authors, can reflect on the works of art of the majority society artists</li> <li>• Use effectively the common professional vocabulary of the field, are able to create professional terminology in sign language necessary for the development of the field (e.g. field-specific terminological dictionaries)</li> </ul>	<ul style="list-style-type: none"> <li>• In solving practical problems of the field and preparing outputs, they use the acquired knowledge, basic procedures and methods of the field in a way that brings inspirational stimuli, use creative solutions to the problem, look for original ways of solution</li> <li>• Have acquired the basic skills needed for theatrical production and are ready to develop them for specific groups</li> <li>• Present the original artistic performance of their own or the entire team in public, even in an international forum, are ready to take full responsibility for the work of the group</li> <li>• Are able to work as specialized teachers of dramatic education in schools for hearing impaired children and youth - fulfil the goals defined by the Ministry of Education, Youth and Sport (MEYS)</li> </ul>
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<p><b>Skills</b></p>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>• Students master the teaching of specific dance techniques (classical, modern and folk dance)</li> <li>• Demonstrate individual and creative approach to teaching other movement disciplines</li> <li>• Are able to work independently with the musical original, analyse it and select suitable musical material for their own work in the field of dance and movement theatre</li> <li>• Know and respect the anatomy and physiology of the human body and are able to distinguish some pathological deviations from these patterns (e.g. kyphosis, scoliosis of the spine, which may be an obstacle in the education of a professional dancer, but in dance and movement education they can be eliminated by an appropriate way of teaching)</li> <li>• Graduates from the bachelor's degree in Dance and Movement Theatre are able to teach dance as a complex artistic experience and not only apply the methodology of dance techniques and other movement disciplines</li> </ul>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>• Are able to teach independently the field of dance and movement education at all levels of primary and secondary education</li> <li>• Find their employment in free-time activities in artistic disciplines in the field of dance and movement theatre</li> <li>• Work as a teacher - creator in the primary and secondary education and fulfil the goals defined by MEYS</li> <li>• According to their individual pedagogical or artistic direction, they are able to cooperate as members of a creative team with the director - creator of the theatre staging</li> <li>• Continue to work on the development of dance and movement theatre and respond to the current situation in dramatic arts</li> <li>• Demonstrate ability to express their personality independently in their own creation or to prove ability to cooperate and participate in the vision of the project leader - director</li> <li>• Accentuate and develop topics related to dance and movement art according to their own perception and feelings by personal view of dance and movement expression of an individual or group</li> </ul>
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<p><b>Competences</b></p>	<p><b>Specialization: Drama and education</b></p> <ul style="list-style-type: none"> <li>● Are aware of the ethical dimension of artistic cognition across age and social groups that enter dramatic education and amateur theatre</li> <li>● Are able to formulate the problem of the field in practice as well as their own procedures including expert argumentation</li> <li>● Analyse and choose adequate methodologies, can apply them in the pedagogical process</li> <li>● Can apply the basic terminology of the field in both their native and foreign languages in a qualified address</li> <li>● Are able to cooperate on a professional level within the team, participate in defining its tasks for which they assume responsibility, reflect on and respect the opinions of other team members (e.g. in the production of a staging, in a workshop or seminar, in the organization of a show)</li> <li>● Are able to lead a small team, a group from practice</li> <li>● Independently acquire additional professional knowledge, skills and competencies mainly based on practical experience and its evaluation, but also by actively studying theoretical knowledge</li> <li>● Correlate theory and practice of the field, are able to contextualize various theoretical approaches</li> <li>● Purposefully and efficiently use their emotionality, imagination, sensitivity and expression capabilities in favour of their own interpretation and work, and especially for theatre pedagogical work with specific groups</li> </ul>	<p><b>Specialization: Drama and education</b></p> <ul style="list-style-type: none"> <li>● Are aware of the ethical dimension of artistic cognition across age and social groups that enter dramatic education and amateur theatre and are able to solve ethical problems arising in the process of creation, education and training</li> <li>● Participate in research through art with their own artistic creation and theatre pedagogical activities</li> <li>● Seek, evaluate, develop and interpret new knowledge and practices, integrate knowledge from different fields, solve more complex artistic and artistic-pedagogical problems independently</li> <li>● Are able to independently choose and co-create the methodology of the field for the pedagogical process, demonstrate specific artistic and pedagogical maturity</li> <li>● Are able to convincingly and professionally present expert opinions, critical attitudes and autonomous approaches to professionals and the public (e.g. as a lecturer of a theatre show, he/she presents his/her own opinion on theatrical work of amateurs with regard to the specifics of the group and the event) in both native and foreign languages</li> <li>● Individually and as team leaders they initiate and coordinate activities of different nature and seek ways to solve problems related to artistic and pedagogical activities</li> <li>● Observe and reflect on contemporary scientific and artistic cognition and thus create the conditions for further self-study</li> <li>● Identify and create opportunities for further personal professional career and development in the field</li> </ul>
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<p><b>Competences</b></p>	<p><b>Drama education for the hearing impaired</b></p> <ul style="list-style-type: none"> <li>● Are aware of the ethical dimension of artistic cognition across age and social groups, especially groups of people with specific needs</li> <li>● Are able to formulate a problem and their own course of actions including expert argumentation</li> <li>● Analyse and choose adequate methodologies, can apply them in the pedagogical process or in the process of social care</li> <li>● In a qualified address, they can apply the basic terminology of the field in the Czech language as well as in the Czech sign language</li> <li>● Are able to cooperate on a professional level within a team of deaf people and in an integrated team, participate in defining its tasks for which they take responsibility, reflect on and respect the opinions of other team members (e.g. in the production of a staging, in the conduct of a workshop or seminar, in the organization of a show)</li> <li>● Are able to lead a small team, a group of people with specific needs (not only a group of deaf people, but also an integrated group)</li> <li>● Independently acquire additional professional knowledge, skills and competencies mainly based on practical experience and its evaluation, but also by actively participating in domestic and foreign educational workshops and seminars related to the field</li> <li>● Purposefully and efficiently use personal experience with their own otherness, emotionality, imagination, sensitivity and expression abilities for their own interpretation and creation and especially for theatrical-pedagogical work</li> <li>● Purposefully and efficiently use their emotionality, imagination, sensitivity and expression capabilities in favour of their own interpretation and work, and especially for theatre pedagogical work</li> </ul>	<p><b>Drama education for the hearing impaired</b></p> <ul style="list-style-type: none"> <li>● Are aware of the ethical dimension of artistic cognition across age and social groups, especially groups of people with specific needs</li> <li>● Participate in research through art with their own artistic creation and theatre pedagogical activities</li> <li>● Are able to independently choose and co-create the methodology of the field for the pedagogical process, demonstrate specific artistic and pedagogical maturity</li> <li>● Are able to convincingly and professionally present expert opinions, critical attitudes and specific approaches to professionals and the public in both Czech language and Czech sign language as well as in the international sign language</li> <li>● Individually and as team leaders they initiate and coordinate activities of different nature and seek ways to solve problems related to artistic and pedagogical activities specific to the minority of deaf people including activities in early care and care for the elderly</li> <li>● Identify and create opportunities for further personal professional career and development in the field, are the bearers of the deaf culture and become identification patterns worthy of following</li> </ul>
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<p><b>Competences</b></p>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>● Are aware of the ethical dimension of artistic cognition through dance and movement across age and social groups that enter the dance and movement theatre</li> <li>● Are able to independently identify the problem of the field in practice and follow the appropriate field-specific methodology to choose the optimal procedure for its solution</li> <li>● Are familiar with the field-specific professional terminology in the field of dance, even in a foreign language (e.g. classical dance - French and Russian, modern dance - English, etc.)</li> <li>● Put emphasize on the development of expression skills in the area of movement and dance and promotion of teaching dance as an experience involved in life philosophy and lifestyle</li> <li>● Are able to lead a dance or movement theatre group</li> <li>● Are fully aware of the inseparability of the role of a teacher in the field of dance art from creative work in this field</li> <li>● Independently acquire additional professional knowledge, skills and competencies mainly based on practical experience and its evaluation, but also by actively studying theoretical knowledge</li> <li>● Use theoretical knowledge in their practice they are able to handle in a creative way and recognize the connections with other artistic disciplines</li> <li>● Use their personal, pedagogical and creative individuality and put emphasize on personal and creative approach to pedagogical and creative work in the field of dance art, dance and movement theatre with respect to individual pedagogical or artistic direction</li> </ul>	<p><b>Specialization: Dance and movement theatre and education</b></p> <ul style="list-style-type: none"> <li>● Are fully aware of the ethical impact of work in the area of dance and movement theatre, the scope of their influence on the development of human personality of any age or social group</li> <li>● In their own artistic work they demonstrate freedom of their artistic personality and own approach to solving a separately defined problem</li> <li>● Perceive and take interest in current events in the field and engage in its development and promotion</li> <li>● Participate in the development of methodologies used in dance and movement education and in teaching individual dance techniques</li> <li>● Express their critical attitudes and professional opinions in the field of dance and movement theatre at a high professional level, testifying to the awareness of current events in the field and the individuality of their creative personality</li> <li>● Can be employed as leaders of an independent group active in dance and movement theatre, leaders of dance groups, teachers of dance disciplines, dance techniques</li> <li>● With regard to their artistic direction, they can become members of a creative team as co-workers of the director of theatre staging of various theatre genres</li> </ul>
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Degree programme: Acting

Specialization: Dramatic acting, Musical acting, Physical theatre

Non-follow-up Master's degree	
<b>Knowledge</b>	<p><b>Specialization: Dramatic acting</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad and profound knowledge of theories and methods of acting, which they can critically confront with their own knowledge, experience and opinions</li> <li>• Have a comprehensive knowledge of the history of the Czech and world theatre with an emphasis on the specifics of the studied field</li> <li>• Are familiar with the issue of professional analysis of theatre staging and acting performance</li> <li>• Are ready to use the acquired knowledge in an original way, develop it, apply creative thinking techniques, etc</li> </ul> <p><b>Specialization: Musical acting</b></p> <ul style="list-style-type: none"> <li>• Demonstrate broad and profound knowledge of theories and methods of acting and singing, which they can critically confront with their own knowledge, experience and opinions</li> <li>• Have a comprehensive knowledge of the history of the Czech and world theatre and musical production with an emphasis on the specifics of the studied field</li> <li>• Are familiar with the issue of professional analysis of theatre staging and acting performance with an emphasis on music, singing and dance and movement components</li> <li>• Are ready to use the acquired knowledge in an original way, develop it, apply creative thinking techniques, etc.</li> </ul> <p><b>Specialization: Physical theatre</b></p> <ul style="list-style-type: none"> <li>• Students acquire a broad theoretical knowledge of their field of study. They get acquainted with creators and main works in the area of physical theatre, modern and contemporary dance, clown art and modern art of the mime, contemporary circus, alternative theatre and mask theatre from commedia dell'arte to contemporary production. Within their master's thesis they will deepen their knowledge in one of these areas.</li> <li>• The study also includes familiarity with Czech and world theatre history and traditions. Students are able to reflect on this knowledge personally and bring it into historical context.</li> <li>• The study also aims to create awareness of the roots of European culture and its basic works and concepts, and also develops insight into the cultural traditions and their persistence and change.</li> <li>• Students will become familiar with the traditional dramaturgy and its postmodern interpretation and transformation.</li> <li>• They are encouraged to be able to conduct research in a foreign language and attend practical workshops in English.</li> <li>• They will obtain an overview of the technical and expression capabilities of individual multimedia and the history of their use in scenic production.</li> </ul>

<p><b>Skills</b></p>	<p><b>Specialization: Dramatic acting</b></p> <ul style="list-style-type: none"> <li>• Ability to independently analyse a dramatic text and define its practical problems for the needs of acting (determination of motivations, conflicts, characteristic features of the character, genre of the original, etc.)</li> <li>• Determination of a suitable method for the actor's interpretation of the text and its practical performance on a perfect professional level (perfect pronunciation, recitation of a verse, natural intonation, breathing techniques)</li> <li>• Movement capabilities (tempo rhythmic feeling, plasticity of movement, work with the centre, basics of dance techniques)</li> <li>• Psychophysical transformation into a character (its further modelling depending on the chosen language and style of the staging)</li> <li>• Creative cooperation with acting partners (mutual contact, timing, improvisation)</li> <li>• Creative cooperation with the narrow staging team in the production of a performance (director, dramaturge, scenographer)</li> <li>• Use and additional self-study of special stage skills depending on specific needs of the staging (tap dance, fencing, singing, dancing, etc.)</li> <li>• Creative acting work with costumes and space</li> <li>• Practical use of elements of various acting methods and theories in own artistic creation in an original way</li> <li>• Public presentation of original artistic performance of the entire team, readiness to take full responsibility for the work of the group</li> </ul> <p><b>Specialization: Musical acting</b></p> <ul style="list-style-type: none"> <li>• Ability to independently analyse a dramatic text and define its practical problems for the needs of acting (determination of motivations, conflicts, characteristic features of the character, genre of the original, etc.), readiness to sing various musical genres</li> <li>• Determination of a suitable method for the actor's interpretation of the text and its practical performance on a perfect professional level (perfect pronunciation, recitation of a verse, natural intonation, breathing techniques), practical knowledge of various singing methods and their use</li> <li>• Movement capabilities (classical, modern and jazz dance, application of acquired skills to a cultivated stage presence, ability of movement improvisation, work with a partner, interpretation in choreography, ability to interpret individual stylized dance choreographies and the use of movement for shifting the story)</li> <li>• Psychophysical transformation into a character (its further modelling depending on the chosen language, style of the staging and the music genre)</li> <li>• Creative cooperation with acting partners (mutual contact, timing, improvisation), cooperation with a partner or partners in duets, terzettes and large ensemble numbers</li> <li>• Creative cooperation with the narrow staging team in the production of a performance (director, dramaturge, scenographer, choreographer, choirmaster, conductor)</li> <li>• Use and additional self-study of special stage skills depending on specific needs of the staging (tap dance, fencing, etc.)</li> <li>• Creative acting work with costumes and space</li> <li>• Professional use of technical devices (microphone, port, video)</li> <li>• Practical use of elements of various acting and singing methods and theories in own artistic creation in an original way</li> </ul>
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Annex A17: Qualification Framework for Higher Arts Education in Thematic Areas of Theatre Art, Dance Art, Film Production and Television Production

	<ul style="list-style-type: none"> <li>• Public presentation of original artistic performance of the entire team, readiness to take full responsibility for the work of the group</li> </ul> <p><b>Specialization: Physical theatre</b></p> <ul style="list-style-type: none"> <li>• Students acquire broad creative and interpretation skills in the area of physical theatre and related areas of alternative stage production.</li> <li>• Are able to very accurately analyse and name movement creation in terms of vocabulary, composition and dramaturgy and are familiar with the process of creating their own style</li> <li>• Can reflect on their creative work, analyse and justify their artistic choices and their relationship to the basic stages and main elements of creation.</li> <li>• Learn the basic dramatic structure and can apply it in building the stage performances; learn the care for elementary comprehensibility for the audience (even in the case of abstract performances) and the tempo rhythmic structure and are able to think at the level of synthesis of expression means during the creative process</li> <li>• Learn warming-up methods and are able to create their own methods according to the type of artistic work, whether with a group or solo.</li> <li>• Are able to lead a movement workshop, perform artistic activities and apply an author's style.</li> <li>• Can use multimedia in their work and integrate them organically into their works with a dramaturgical and aesthetic sense and link them with the movement component as the main means of expression.</li> </ul>
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<p><b>Competencies</b></p>	<p><b>Specialization: Dramatic acting</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition and are able to solve ethical problems arising in the process of creation</li> <li>• Build the line of their own opinion within the framework of joint creation (cultural overview, author's work)</li> <li>• Are capable of well-founded written reflection on their own and other people's acting (using professional terminology and citations)</li> <li>• Can theoretically process a specific professional problem (master 's thesis) and point out its relation to the practice</li> <li>• Are able to prepare a theatre performance with an amateur theatre group</li> <li>• Participate in research through art with their own artistic creation</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> <li>• Are able to act within their expertise, skills and competencies in at least one foreign language</li> <li>• Can creatively and originally solve artistic tasks in related media areas and disciplines on a professional level (television, radio, hosting, dubbing, etc.)</li> </ul> <p><b>Specialization: Musical acting</b></p> <ul style="list-style-type: none"> <li>• Are aware of the ethical dimension of artistic cognition and are able to solve ethical problems arising in the process of creation</li> </ul>
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	<ul style="list-style-type: none"> <li>• Build the line of their own opinion within the framework of joint creation (cultural overview, author's work)</li> <li>• Are capable of well-founded written reflection on their own and other people's acting (using professional terminology and citations)</li> <li>• Can theoretically process a specific professional problem (master 's thesis) and point out its relation to the practice and eruditely describe the methods of studying the singing parts and their interpretation             <ul style="list-style-type: none"> <li>• Are able to cooperate with various musical ensembles, can prepare performances with a theatre group or teach acting, singing and dance disciplines within a hobby group</li> <li>• Can cooperate with a professional choreographer in various dance genres, can develop the choreographer's vision with their own interpretation contribution</li> </ul> </li> <li>• Participate in research through art with their own artistic creation</li> <li>• Identify and create opportunities for further personal professional career and development in the field</li> <li>• Are able to act within their expertise, skills and competencies in at least one foreign language</li> <li>• Can creatively and originally solve artistic tasks in related media areas and disciplines on a professional level (television, radio, hosting, dubbing, separate concert event, separate dance performances, etc.)</li> </ul> <p><b>Specialization: Physical theatre</b></p> <ul style="list-style-type: none"> <li>• Students acquire very effective and comprehensive competencies in the field of theatre production in terms of composition, structure, dramaturgy and interpretation</li> <li>• During their study, students create the germs of their own artistic style and understand the stages of creative work.</li> <li>• Are able to eruditely cooperate with artists from other fields (light design, stage technologies, film, fine arts, scenography, etc.) and communicate with the productions and managements of theatres or festivals</li> <li>• When working under the leadership of other artists (directors, choreographers or other authors), they are able to work independently and acquire the artistic and philosophical intention of the leading artists</li> </ul> <ul style="list-style-type: none"> <li>• Students also acquire basic skills in the area of production of artistic and theatre projects</li> <li>• Owing to the courses of Physical theatre, Modern dance, Contact improvisation and Acrobatics and yoga, they acquire very deep knowledge and competencies in the area of scenic movement. In three years, they are encouraged to deepen competencies in one of the above areas.</li> <li>• Next, they learn to sing and speak on the stage and gain basic virtuosity in these areas</li> </ul>
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Degree programme: Dramatic arts

	Doctoral degree
<b>Knowledge</b>	<ul style="list-style-type: none"> <li>• Demonstrate deep systematic knowledge and understanding of specialized procedures and methods of analysis and interpretation of an art theatre work including synthesis of interdisciplinary overlapping knowledge</li> <li>• Demonstrate knowledge of a wide range of related inter-field elements, enabling them to cooperate effectively with personalities of a diverse cultural context</li> <li>• Develop comprehensive knowledge and understanding in relation to research and artistic practices aimed at developing the field in an international context</li> <li>• Have deepened knowledge of classical and contemporary philosophy</li> <li>• Have deepened knowledge of drama and theatre aesthetics</li> <li>• Have knowledge of the basics of scientific work including knowledge of methods of theatrological research and qualitative methods</li> <li>• Have knowledge of the development of contemporary thinking about theatre</li> </ul>
<b>Skills</b>	<ul style="list-style-type: none"> <li>• Can conceive, propose and implement advanced research and artistic practices and enrich the field with original research</li> <li>• Demonstrate the ability of their own scientific and artistic activities including their self-reflection</li> <li>• Can create an original author's work that enriches contemporary art in the national or international context, or in interpretative fields, innovatively grasp the interpretation of the original and present their own version at a mastery, internationally acceptable level</li> <li>• Are able to create a theoretical work which, on the basis of their own research, contributes to expanding the boundaries of knowledge in the field, publish the work or publicly present the interpretation of the original and present their own version at a mastery, internationally acceptable level</li> <li>• Are able to create a theoretical work which, on the basis of their own research, contributes to expanding the boundaries of knowledge in the field, publish the work or publicly present</li> </ul>
<b>Competencies</b>	<ul style="list-style-type: none"> <li>• Fulfil the ethical dimension of artistic and scientific cognition</li> <li>• Critically analyse, evaluate and synthesize new and complex thought units</li> <li>• Use specialized and distinctive critical thinking skills and methods to redefine existing knowledge and professional practice issues and initiate new processes</li> </ul>



Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

## ANNEX 7

### EVALUATION OF QUALITY OF EDUCATIONAL AND CREATIVE ACTIVITIES IN DEGREE PROGRAMMES AND THEIR SPECIALIZATIONS THROUGH EVALUATING THE GRADUATE PERFORMANCES AT DF JAMU

Evaluation of quality of educational activities carried out on the basis of graduate performances forms part of the absolutorium in all degree programmes at the Theatre Faculty of JAMU.

Each degree programme and its specializations have defined a type of graduate performance depending on the artistic, artistic-managerial and artistic-pedagogical profession being studied and the requirements for professional knowledge, skills and competencies that the student is expected to demonstrate. On a basis of evaluation of the graduate performance by an opponent and the committee in the defence of his/her graduate performance at the state final examination, the student is/is not granted an absolutorium (certificate of completion).

Depending on individual degree programmes and their specialization, the head of graduate performance is the teacher of the graduate performance course or teacher of the atelier or a practitioner.

For the degree programme of Theatre Management in the case of school facilities, the student's direct supervisor is the head/director of the school theatre and the relevant secretary of the theatre who communicates with the Seminar teacher about the graduate performance as required. For graduate performances realized in theatres, there is a teacher appointed who takes part in all milestones associated with the staging realization and provides supervision to the student.

An opponent of the graduate performance is a teacher of the same or associated degree programme, or a practitioner in the field.

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

## Degree programme: Dramaturgy and Directing

*Specialization: Theatre Direction*

*Type of study: Bachelor's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>The bachelor's project consists of several phases, which are intertwined. They represent preparation phase of the project, i.e. selection of the topic-text as a basis and starting point for the scenic work; dramaturgical - directorial preparation, (independent analytical work, cooperation with the dramaturge and scenographer on the concept); the project rehearsal phase, i.e. search for the scenic form of the originally literary work (drama, artwork, etc.); cooperation with students of acting, theatre management and stage technology, or light design; phase of finalizing the scenic work and its presentation. The output of the bachelor's graduation project is a smaller scale scenic form with 30 to 60 minutes footage.</p>	<p>Ability to create fundamental interpretation of a dramatic text or other original towards a stage form            Ability to analyse dramatic text and make conclusions based on these analyses (for text interpretation, concept of staging, etc.)            Knowledge of basic rules and methods of acting            Ability to independently build smaller units of a staging (situations, scenes) and connect them to a logical whole            Ability to organize the work of creative team of the staging            Ability to look for and find contexts of social phenomena</p>	<p>A written analysis of the course of work and result within the bachelor's thesis            A written opinion by the project opponent            Defence of the graduate project at the state final examination</p>	<p>A critical evaluation of the course and results of project work in the form of a discussion of participating students and teachers of all relevant ateliers</p>

*Specialization: Theatre Direction*

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Type of study: Follow-up master's degree*

<b>Project characteristics</b>	<b>Student demonstrates through the project</b>	<b>Evaluation of the project</b>	<b>Additional evaluation of the project</b>
<p>The graduate project is the direction of a feature-length staging whose starting point is usually a dramatic text, dramatization or other adequate source. This staging arises as a joint team work of graduating students of direction and dramaturgy and students in their final year of dramatic or musical acting. They also cooperate, for example, with students in scenography, theatre management, stage technology, light design, the atelier of audiovisual production and theatre, and others.</p> <p>Realization of the graduate project takes place during the winter or summer semester, usually at the Marta Studio Theatre or at the Orli Street Theatre. Exceptionally, it can be realized outside the school (e.g. as a guest appearance in the theatre)</p>	<p>Ability to see social phenomena in an analytical way                      Ability to synthesize findings acquired through theoretical study with existing knowledge and creative experience gained during the staging work                      Ability to present a demonstrable creative invention                      Ability to demonstrate readiness to work in a professional theatre                      The ability to rehearse a full-length staging, where the student demonstrates that he/she has mastered the work with all the components of the theatrical expression: from the ability to analyse and interpret the dramatic text in a unique way, through the inventive guidance of actors to work with the scene, space, music, rhythmization of the staging and unification of its style. The graduate must also demonstrate ability to cooperate with all the staging co-creators and lead the creative team successfully</p>	<p>A written analysis of the course of work and result within the master's thesis                      A written opinion by the project opponent                      Defence of the graduate project at the state final examination</p>	<p>A critical evaluation of the course and results of project work in the form of a discussion of students and teachers at the faculty level</p>

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Specialization: Theatre Dramaturgy*

*Type of study: Bachelor's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>Under the guidance of a teacher, students prepare a written analysis and interpretation of the chosen dramatic text or other source first. Subsequently, they cooperate with the students of direction on preparation of the staging solution of this text and proposal of the cast. In the next stage, they are dramaturgically involved in the rehearsal together with the student of direction and students of acting. They are actively involved in the finalization of the scenic work and its presentation. The output of the bachelor's graduation project is a smaller scale scenic form with 30 to 60 minutes footage.</p>	<p>Ability to create specific analyses and dramaturgical concepts of theatre works                      Ability to realize dramaturgical processes in practice, i.e. mainly searching for a topic, theme, selection and adaptation of a text (or creating a text - author's text, translation, etc.)                      Ability to realize dramaturgical concepts                      Ability to learn to communicate with other co-creators of a stage artefact (director, scenographer, actors)                      Independence in the performance of partial tasks                      Ability of author's approach to the text (translation, adaptation, editing, etc.)</p>	<p>A written analysis of the course of work and result within the bachelor's thesis                      A written opinion by the project opponent                      Defence of the graduate project at the state final examination</p>	<p>A critical evaluation of the course and results of project work in the form of a discussion of participating students and teachers of all relevant ateliers</p>

*Specialization: Theatre Dramaturgy*

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Type of study: Follow-up master's degree*

<b>Project characteristics</b>	<b>Student demonstrates through the project</b>	<b>Evaluation of the project</b>	<b>Additional evaluation of the project</b>
<p>The student's graduate project is the dramaturgy of a feature-length project, which is usually a dramatic text, dramatization or other adequate source. The final output is a theatre staging, which arises through a joint team work of graduating students and students of other specializations. The graduate project is awarded after consultations with teachers and in the context of other projects, after a careful dramaturgical - directional preparation. Realization of the graduate project takes place during the winter or summer semester, usually in the Marta Studio Theatre or Orli Street Theatre. Exceptionally, it can be realized outside the school (e.g. as a guest appearance in the theatre)</p>	<p>Ability to search for connections, link them to larger units, create strings of ideas and coherent lines of facts                      Ability of analytical perception of social phenomena and contexts                      Ability to perform theatrically creative activities leading to the formation of a theatre programme base by selecting and compiling the repertoire                      Ability to dramaturgically prepare text or script in a broadest context                      Ability to realize dramaturgical processes in practice, i.e. mainly searching for a topic, theme, selection and adaptation of a text (or creating a text - author's text, translation, etc.)                      Ability to realize dramaturgical concepts                      Ability to communicate with other co-creators of a stage artefact (director, scenographer, actors)                      Independence in the performance of partial tasks                      Ability to prepare high-quality printed material (programme on the staging and the like)                      Ability of author's approach to the text (translation, adaptation, editing, etc.)                      Ability to draw up a theatre review and perform theatre - critical and make an evaluation</p>	<p>A written analysis of the course of work and result within the master's thesis                      A written opinion by the project opponent                      Defence of the graduate project at the state final examination</p>	<p>A critical evaluation of the course and results of project work in the form of a discussion of students and teachers at the faculty level</p>

## Degree programme: Media and Dramatic Arts

*Specialization: Audiovisual media and theatre*

*Type of study: Bachelor's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p><b>Photographic output</b> The student shoots, processes and prints a photographic cycle on a pre-agreed topic he/she works on for at least one semester. The result is a thematically designed photographic exhibition installed in the school area or at any exhibition venue.</p> <p><b>Audiovisual output</b> Based on a consultation, the student participates in a joint long-term AV output, live action or documentary. The student works in the position of a cameraman, editor or director, or in their combination. The result is a full-fledged AV work that has all technical parameters set to a professional broadcast level. The output is thus presentable both on Internet and in the television environment, or on the stage of a professional theatre company. The student describes his/her contribution to the content and form of the AV work in a separately submitted reflection on the AV work</p>	<ul style="list-style-type: none"> <li>- The student is capable of independent artistic creation of photographic and audiovisual character, artistic performance including critical reflection and self-reflection, able to define a complex practical or theoretical problem and solve it in a creative way using selected theories, methods, procedures and forms of the field</li> <li>- Can create original, publicly presentable author's works of art, both printed and audiovisual</li> <li>- Is able not only to conceive own artistic performance, but also to lead a group in the process of artistic creation, flexibly adapt the dramaturgical-directorial concept, technological solution, realization including production and post-production to options, conditions, artistic intention, as well as the specific situation</li> <li>- Is able to bear the consequences of own artistic work from societal, economic to social and copyright</li> <li>- In solving practical issues of the field and preparing projects, the student uses the acquired knowledge, basic procedures and methods of the field in a way that brings inspirational stimuli, uses creative solutions of the problem and looks for original</li> </ul>	<p>An opinion by the project opponent Defence of the project at the state final examination</p>	

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

creation.	artistically and ethically responsible solutions - Is able to theoretically elaborate in writing and artistically portray on a professional level a certain topic using an independently chosen method		
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*Specialization: Audiovisual media and theatre*

*Type of study: Follow-up master's degree*

<b>Project characteristics</b>	<b>Student demonstrates through the project</b>	<b>Evaluation of the project</b>	<b>Additional evaluation of the project</b>
<p>Audiovisual output                      The student chooses among three areas of AV outputs based on a consultation:                      1) Author's documentary film with a length up to 20 minutes                      2) Author's live action film with a length up to 20 minutes                      3) Audiovision on a stage, i.e. the author's share in a scenic solution including the technical realization itself</p> <p>The result is a full-fledged AV work that has all technical parameters set to a professional broadcast level. The output is thus presentable both on Internet and in the television environment, or on the stage of a professional theatre company.</p> <p>From a formal and content point of view, the</p>	<ul style="list-style-type: none"> <li>- The student is capable of independent artistic creation, artistic performance including critical reflection and self-reflection; is able to define a complex practical or theoretical problem and solve it in a creative way using selected theories, methods, procedures and forms of the field</li> <li>- Is able to create a publicly presentable original author's work of art or an adaptation with elements of audiovision, theatre and other forms of performative art</li> <li>- Is able to create an original work of art or significantly cooperate as author in various formats of television theatre journalism, television broadcasts and recordings of theatre performances up to television adaptations including adaptations 'theatre in film - film in theatre' or create their AV work directly on stage as part of a theatre staging</li> <li>- Is able not only to conceive own artistic performance, but also to lead a group in the process</li> </ul>	<p>An opinion by the project opponent                      Defence of the project at the state final examination</p>	

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

<p>work is genre-classifiable and respects its potential audience. The process of creating the content and form of the AV work, as well as its audience, is described by the student in a separately submitted reflection on the AV work creation.</p>	<p>of artistic creation, flexibly adapt the dramaturgical-directorial concept, technological solution, realization including production and post-production to options, conditions, artistic intention, as well as the specific situation</p> <ul style="list-style-type: none"> <li>- Is able to bear the consequences of own artistic work from societal, economic to social and copyright</li> <li>- In solving practical issues of the field and preparing projects, the student uses the acquired knowledge, basic procedures and methods of the field in a way that brings inspirational stimuli, uses creative solutions of the problem and looks for original artistically and ethically responsible solutions</li> <li>- Is able to theoretically elaborate in writing and artistically portray on a professional level a certain topic using an independently chosen method</li> <li>- Presents an original artistic performance of his/her own or the entire team in public, even in an international forum, and is ready to take full responsibility for the work of the group</li> </ul>		
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Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Specialization: Radio and television dramaturgy and scriptwriting*

*Type of study: Bachelor's degree*

<b>Project characteristics</b>	<b>Student demonstrates through the project</b>	<b>Evaluation of the project</b>	<b>Additional evaluation of the project</b>
<p>The student produces in accordance with the composition of his/her individual creative dispositions any of the following variants of creative works:</p> <ul style="list-style-type: none"> <li>- Script of a medium-length television film or medium-length cinematographic work</li> <li>- Radio play script</li> <li>- Radio document</li> <li>- TV documentary</li> </ul> <p>The result is</p> <ul style="list-style-type: none"> <li>- A script of a medium-length audiovisual work or radio play with a potential for professional realization within a programme concept of public service media and independent audiovisual productions.</li> <li>- A professionally processed radio documentary work in a broadcastable quality or a professionally processed documentary audiovisual work in a quality appropriate to the requirements of broadcasting or any other type public presentation.</li> </ul>	<p>By his/her work, the student confirms knowledge of the principles of narration and construction of a dramatic audiovisual or radio work, or creative skills connected with the realization of documentary audiovisual or radio works.</p> <p>He/she demonstrates the ability to produce a thoughtful and high-quality script of a medium-length television or cinematographic work or radio drama.</p> <p>The student</p> <ul style="list-style-type: none"> <li>- Can consistently and originally develop the topic</li> <li>- Can choose a suitable dramaturgical concept</li> <li>- Is able to create a distinctive image, sound and editing concept</li> <li>- Is able to reflect authorially on the process of creating a dramatic or documentary work with high quality</li> <li>- Creates projects at a professional level by applying a distinct authorial attitude</li> <li>- Is able to prepare a script of a dramatic audiovisual or radio work, as well as of a document in a quality appropriate to the public service media</li> </ul>	<p>An opinion by the project opponent</p> <p>Defence of the project at the state final examination</p>	

*Specialization: Radio and television dramaturgy and scriptwriting*

*Type of study: Follow-up master's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>The student produces in accordance with the composition of his/her individual creative dispositions any of the following variants of creative works:</p> <ul style="list-style-type: none"> <li>- Script of a feature-length television film or feature-length cinematographic work</li> <li>- Radio play script</li> <li>- Solitary radio document</li> <li>- Solitary TV documentary</li> <li>- Medium-length documentary work</li> <li>- Medium-length live action audiovisual work</li> </ul> <p>The result is</p> <ul style="list-style-type: none"> <li>- A script of a feature-length audiovisual work or radio play with a potential for professional realization within a programme concept of public service media and independent audiovisual productions.</li> <li>- A professionally processed radio documentary work in a broadcastable quality or a professionally processed medium-length documentary/live action audiovisual work in a quality appropriate to the requirements of broadcasting or any other type of public presentation.</li> </ul>	<p>By his/her work, the student confirms knowledge of the principles of narration and construction of a dramatic audiovisual or radio work, or creative skills connected with the realization of documentary audiovisual or radio works.</p> <p>He/she demonstrates the ability to produce a thoughtful and high-quality script of a medium-length television or cinematographic work or radio drama.</p> <p>The student</p> <ul style="list-style-type: none"> <li>- Can consistently and originally develop the topic</li> <li>- Can choose a suitable dramaturgical concept</li> <li>- Is able to create a distinctive visual, sound and editing concept</li> <li>- Is able to reflect authorially on the process of creating a dramatic or documentary work with high quality</li> <li>- Creates projects at a professional level by applying a distinct authorial attitude</li> <li>- Is able to prepare a script of a dramatic audiovisual or audial work, as well as of a document in a quality appropriate to the public service media</li> </ul>		

## Degree programme: Stage and Costume Design

*Specialization: Stage and Costume Design*

*Type of study: Bachelor's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>An academic project prepared to be used in practice in the area of scenography, costume design in a theatre staging, documentary or film.</p> <p>An ideological and visual concept of a performance, exhibition, show, site-specific project or own author's artistic project.</p> <p>A text analysis and interpretation, definition of dramaturgical directorial creative concept, text annotation, project visualization, design of visual concept of the staging, mock-up, technical documentation and calculation, promotional materials, portfolio</p>	<ul style="list-style-type: none"> <li>• Has a knowledge of topic and broader context, originality, creativity, reliability, ability to cooperate, high artistic level of project realization, ability of reflection and critical thinking</li> <li>• Knows how to apply own artistic work to a project documentation</li> <li>• Demonstrates extensive knowledge and critical understanding of concepts and methods in relation to the artistic processes of scenography, dramaturgy, direction and light design</li> <li>• Produces comprehensive detailed documentation for the project realization</li> <li>• Is aware of the importance of scenography context and the possibilities of creative overlap into other artistic disciplines</li> <li>• Presents original artistic performance of his/her own or that of the team within the atelier or in cooperation with other disciplines and related institutions</li> </ul>	<p>An opinion by the project opponent:</p> <p>Evaluation criteria:</p> <ul style="list-style-type: none"> <li>- Scenographic and directorial concept of the project</li> <li>- Visual concept of the project realization</li> </ul> <p>Defence of the project at the state final examination</p>	

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Specializations: Stage and Costume Design, Light design*

*Type of study: Follow-up master's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>Scenography, costume design, light design for a theatre staging, concert, exhibition, documentary or film. Concept and realization of a performance, exhibition, show, site specific project or own author's artistic project. The artistic performance includes:</p> <ul style="list-style-type: none"> <li>• An artistic project presented publicly</li> <li>• A documentation of artistic output: visual, technical and technological, textual</li> <li>• A reflection / min 12 pages</li> <li>• A public defence of the project / state examination</li> </ul>	<p>Knowledge of topic and broader context, originality, creativity, reliability, ability of teamwork, high artistic level of project realization, ability of reflection and critical thinking</p> <p>Knows how to apply the principles of artistic creation to project realization:</p> <ul style="list-style-type: none"> <li>• Is able to create a visual concept of a project based on the principles of active scenography in the context of directorial dramaturgical line, engaged analysis in the context of societal ethical relations, art, psychology and historical-cultural aspects</li> <li>• Cooperates on the creation of an ideological visual dramaturgical directorial concept</li> <li>• Creates visual, technical, material and technological background for production</li> <li>• Is actively involved in the preparation of the realization with the project creators, including ongoing reflection</li> <li>• Is able to be in charge of project realization all the way to the result, in cooperation with the realization and creative team and production, including the visual aspect of the project promotion</li> <li>• Is capable of complex realization of the author's project and its public presentation in an international context</li> </ul>	<p>An opinion by the project opponent:</p> <p>Evaluation criteria:</p> <p>Preparation of the project concept and realization documents</p> <p>Project realization in cooperation with workshops and the realization team</p> <p>Project presentation, public presentation</p> <p>Documentation of artistic output and its written reflection</p> <p>Defence of the project at the state final examination</p>	

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

## Degree programme: Drama and education

*Specialization: Drama and education*

*Type of study: Bachelor's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>An author's theatre staging produced in a small group of students and presented to the public. The staging is intended for a specific audience age group and may include a workshop for the audience.</p> <p>Students are the authors of the theme, script, dramaturgical-directorial concept, scenography and they play in the staging themselves. The condition for granting an absolutionarium (certificate of completion) is at least five reprises of the staging and its presentation at the 'Sítko' festival organised by the Theatre and Education atelier.</p>	<p>Knowledge of the principles of production of an author's staging.</p> <p>Ability to produce a theatre staging for a specific audience age group in a smaller team.</p> <ul style="list-style-type: none"> <li>• Is able to choose a suitable basic theme for the staging and prepare a dramaturgical draft for the production of a staging/create an author's text</li> <li>• Prepares a dramaturgical-directorial and scenographic concept of the theatre staging (chooses appropriate theatrical genre, acting style and means of expression corresponding to the age of target audience)</li> <li>• Plays in the staging as an actor</li> <li>• Communicates with the audience adequately to the nature of the staging and age of the audience</li> <li>• Manages the entire process of creation as a manager</li> <li>• Documents and reflects on the process of the theatre staging production</li> <li>• Reprises the staging at least five times for different audiences</li> <li>• Presents the project at the Sítko festival</li> </ul>	<p>An opinion by the project opponent</p> <p>Defence of the project at the state final examination</p>	<p>Discussion after the project presentation at the Sítko festival</p>

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Specialization: Drama and education*

*Type of study: Follow-up master's degree*

<b>Project characteristics</b>	<b>Student demonstrates through the project</b>	<b>Evaluation of the project</b>	<b>Additional evaluation of the project</b>
<p>A theatre staging with an amateur group The student creates a theatre staging with an amateur group of any age, composition and previous theatre experience. The result is</p> <ul style="list-style-type: none"> <li>- A publicly presented theatre staging</li> <li>- A project documentation including description of the process of creation and its reflection</li> <li>- Public presentation of the project</li> </ul>	<p>Knowledge of the principles of making a theatre staging in an amateur group in relation to the age, composition and theatre experience of the group. Ability to create a staging with an amateur group made to fit this particular group:</p> <ul style="list-style-type: none"> <li>- Is able to choose a suitable basic theme for the staging and prepare a dramaturgical draft for the production of a staging/create an author's text</li> <li>- Guides the group members in their acting with respect to their age and experience</li> <li>- Is able to direct the theatre staging all the way to the result, which is publicly presented in the place of origin at the Sítko festival</li> <li>- Involves members of the group in making the theatre staging according to their age and theatre experience</li> <li>- Provides members of the group with a reflection and feedback on their work (staging, acting).</li> <li>- Manages the entire process of creation as a manager</li> <li>- Uses the process of making the staging to educate the group members in the field of theatre</li> <li>- Documents and reflects on the process of making the theatre staging</li> <li>- Presents the project at the Sítko festival</li> </ul>	<p>An opinion by the project opponent Defence of the project at the state final examination</p>	<p>Discussion after the project presentation at the Sítko festival</p>

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Specialization: Drama Education for the hearing Impaired*

*Type of study: Bachelor's degree*

<b>Project characteristics</b>	<b>Student demonstrates through the project</b>	<b>Evaluation of the project</b>	<b>Additional evaluation of the project</b>
<p>The student prepares and realizes:            A pedagogical project focused on a group of children and young people with specific needs, primarily with hearing impairment, in educational institutions or interest organizations for hearing impaired children and youth, and on a group of children in which a pupil with hearing impairment is included.            A project focused on cultivating rhythmic movement, cultivating presentation in sign language.            The project includes documentation of the project with a description of the pedagogical process and a comprehensive reflection of the project.</p>	<p>Knowledge of the age group specifics and the specific needs of the group.            Knowledge of used techniques and basic principles of theatre work with sign language.            Ability to adequately use the selected techniques.            Ability to modify the selected techniques in a creative way.            Ability to lead a group of children and young people, primarily with hearing impairment, and to develop and cultivate their movement skills and stage sign language usage.            Ability to create a short stage performance with the group based on the skills acquired.</p>	<p>An opinion by the project opponent            Defence of the project at the state final examination</p>	

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Specialization: Drama Education for the hearing Impaired*

*Type of study: Follow-up master's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>Variant 1: A pedagogical project that focuses on the preparation and realization of a stage performance or a minor staging within the drama education or music drama education, primarily for hearing impaired children and youth, both in inclusive education and in special schools and in the primary arts education.</p> <p>Variant 2: A theatre staging with an amateur group within the framework of leisure activities in organizations and institutions - primarily for hearing impaired children, youth and adults. The student realizes a stage performance or a minor staging within the framework of drama education in the area of inclusive and special education or creates a theatre staging with an amateur group of any age, composition and previous experience with theatre work, in which there are also individuals with hearing impairment</p> <p>The result is</p> <ul style="list-style-type: none"> <li>- A publicly presented theatre staging as part of current shows or festivals</li> <li>- A project documentation including description of the process of creation and its reflection</li> </ul>	<p>Knowledge of the principles of making a theatre staging in relation to the age, composition and theatre experience of the group.</p> <p>Ability to create a staging made to fit this particular group:</p> <ul style="list-style-type: none"> <li>- Is able to choose a suitable basic theme for the staging and prepare a dramaturgical draft for the staging with individuals and groups with specific needs, primarily with hearing impairment</li> <li>- Prepares a dramaturgical-directorial and scenographic concept of the theatre staging (chooses appropriate theatrical genre, acting style and means of expression corresponding to the age and experience of the group)</li> <li>- Guides the group members in their acting with respect to their age, specific needs and experience</li> <li>- Is able to direct the theatre staging all the way to the result, which is publicly presented in the place of origin</li> <li>- Involves all members of the group in making the theatre staging according to their age and theatre experience</li> <li>- Provides members of the group with a reflection and feedback on their work (staging, acting).</li> <li>- Uses the process of making the staging to educate the group members in the field of theatre</li> <li>- Documents and reflects on the process of making the theatre staging</li> </ul>	<p>An opinion by the project opponent</p> <p>Defence of the project at the state final examination</p>	



Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Specialization: Dance and movement theatre and education*

*Type of study: Bachelor's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>An artistic or pedagogical project The student prepares and realizes:</p> <ul style="list-style-type: none"> <li>- A pedagogical project focused on a group of participants of any age, on their movement cultivation using a special movement technique in a defined limited time frame. Processing of documentation including a description of the pedagogical process is required.</li> <li>- An artistic project focused on own creation (dance or movement) including its presentation and project documentation.</li> </ul>	<p>Knowledge of the methodology of dance or movement technique used. Knowledge of the specifics of the age group of participants and their movement skills and possibilities Ability to appropriately select and use a particular dance or movement technique. Ability to grasp selected methodology of dance or movement technique in a creative way. Ability to lead a team of people and develop their movement or dance skills. Ability to create within a selected group of people (amateur or professional) a dance or movement sequence while applying own creative approach to the dance or movement technique used.</p>	<p>An opinion by the project opponent Defence of the project at the state final examination</p>	

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Specialization: Dance and movement theatre and education*

*Type of study: Follow-up master's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>1. A pedagogical project in the area of dance or movement education at various levels of primary, secondary or private arts education. Its preparation, realization and documentation</p> <p>or</p> <p>2. An artistic project in the area of dramatic arts.</p> <p>- Making a staging with a selected group of people with an emphasis on dance and movement.</p> <p>- Movement cooperation or choreography in a professional theatre with a focus on movement stylization</p> <p>Creating own movement concept of a theatre staging</p>	<ul style="list-style-type: none"> <li>- Knowledge of methodology of a selected dance or movement technique and ability to develop it in own creative way.</li> <li>- Knowledge of the principles of dance techniques and ability to trace their interconnection and blending.</li> <li>- The ability to reflect on own artistic or pedagogical performance.</li> <li>- Competencies in assessing the degree of physical dispositions of people of different ages and dance or physical education.</li> <li>- Ability to prepare and realize own dance or movement performance with a selected group of people in a selected environment (site specific project).</li> <li>- Ability to prepare and realize own movement concept of a theatre performance or its part.</li> <li>- Ability to cooperate with the director of the theatre staging as a choreographer.</li> </ul>	<p>An opinion by the project opponent</p> <p>Defence of the project at the state final examination</p>	

## Degree programme: Theatre management and Stage Technology

*Specialization: Theatre management*

*Type of study: Bachelor's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>There are more project/performance variants; here we integrate them into two. In both variants, the student demonstrates his/her knowledge necessary for preparatory, realization and post-production organizational activities in the field of Theatre production at the level of management of a project, i.e. staging or the project unit.</p> <p><i>A. A theatre staging in one of the school theatres or a professional theatre</i></p> <p>The student is part of a creative team (no model structure of the team can be firmly determined - students, teachers and professionals in creative positions are involved to varying degrees). This team creates the theatre staging in the school theatre environment that simulates a professional theatre institution, including organizational processes.</p> <p>The result is:</p> <ul style="list-style-type: none"> <li>- A publicly and repeatedly presented theatre staging, which is part of the public offer of the school theatre within one</li> </ul>	<p>The student demonstrates his/her knowledge of the artistic and organizational principles of an art institution and thus views his/her graduate project/performance. In the course of study, the student has acquired the ability to choose appropriate tools and resources for planning, implementing and evaluating a practical project (i.e. competencies associated with the practical implementation of the project). For variant A and variant B, the student demonstrates that he/she is able to:</p> <ul style="list-style-type: none"> <li>- Plan and evaluate the project realized by him/her,</li> <li>- In planning and managing the project, he/she reflects on the specifics of the environment in which the project originates, while applying his/her expertise and basic methods in management, project management, economics, fundraising, marketing, law and social sciences.</li> </ul>	<p>An opinion by the project opponent</p> <p>Defence of the project at the state final examination</p>	<p>Evaluation of the staging (Variant A) - is a regular part of the DIFA environment. After each premiere, the evaluation of production and technical team takes place in the school theatre with the theatre staff and heads of graduate performances. The evaluation of the Setkání/ Encounter festival (Variant B) is a regular part of the ApaJT atelier environment and takes place twice during the semester.</p>

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

<p>season,</p> <ul style="list-style-type: none"> <li>- A project documentation including the process of creation and its reflection</li> <li>- A public defence of the project and the actual performance of the student of Theatre production</li> </ul> <p><i>B. Project at the Setkání/Encounter Festival</i>  The student is a part of a closer realization team in the position of the head of section (the number of sections changes). This team participates in the preparation, realization and post-production of the international theatre festival Setkání/Encounter.  The result is:</p> <ul style="list-style-type: none"> <li>- The realized festival</li> <li>- A project documentation based on conclusions and recommendations from analyses contained in the annexes of the documentation to which the text will refer. Annexes will include a detailed project planning documentation and other relevant attachments. A mandatory annex will be a detailed assessment of the student's performance within the project</li> <li>- A public defence of the project and the actual performance of the student of Theatre production</li> </ul>			
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Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Specialization: Theatre management*

*Type of study: Follow-up master's degree*

There are more project/performance variants; here we integrate them into two model ones. In both variants, the student demonstrates his/her knowledge necessary for preparatory, realization and post-production organizational activities in the field of Theatre production, particularly with regard to the knowledge of artistic and organizational principles of the art institution acquired in the master's degree.

The student views his/her graduate project/ performance in the logic of 'a project in the program', i.e. 'staging in the institution's artistic programme

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p><i>A. A theatre staging in one of the school theatres or a professional theatre</i></p> <p>The student is part of a creative team (no model structure of the team can be firmly determined - students, teachers and professionals in creative positions are involved to varying degrees). This team creates the theatre staging in the school theatre environment that simulates a professional theatre institution, including organizational processes.</p> <p>The result is:</p> <ul style="list-style-type: none"> <li>- A publicly and repeatedly presented theatre staging, which is part of the public offer of the school theatre within one season,</li> <li>- A project documentation including the process of creation and its reflection</li> <li>- A public defence of the project and the actual performance of the student of Theatre production</li> </ul>	<p>The student demonstrates his/her knowledge of the artistic and organizational principles of an art institution and thus views his/her graduate project/performance. From the bachelor's degree level he/she brings along the already proven ability to choose appropriate tools and resources for planning, implementing and evaluating a practical project (i.e. competencies associated with the practical implementation of the project). In the master's degree level, he/she provides the artistic project with an added value in terms of the intent of a long-term sustainability of his/her own artistic output (e.g. guest performance, participation in festivals), but especially implementation of the conclusion resulting from the procedural provision of the project in the environment into the institution's operation. For variant A and variant B, the student demonstrates that he/she is able to:</p> <ul style="list-style-type: none"> <li>- Analyse the project realized by him/her, both from the project and process point of view, in particular</li> </ul>	<p>An opinion by the project opponent</p> <p>Defence of the project at the state final examination</p>	<p>Evaluation of the staging (Variant A) - is a regular part of the DIFA environment. After each premiere, the evaluation of production and technical team takes place in the school theatre with the theatre staff and heads of graduate performances.</p>

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

<p><i>B. Art project of audiovisual, conference or event character</i></p> <p>The student is part of a creative team (no model structure of the team can be firmly determined - students, teachers and professionals in creative positions are involved to varying degrees). This team creates a structured and complicated art project, whose assignment is based on either the needs of an audiovisual degree programme or the needs of JAMU or its partners.</p> <p>The result is:</p> <ul style="list-style-type: none"> <li>- A realized and publicly presented art project, which takes the form of an audiovisual work, a major international conference or an artistic event (street theatre, festival of masks, etc.)</li> <li>- A project documentation including the process of creation and its reflection</li> <li>- A public defence of the project and the actual performance of the student of Theatre production</li> </ul>	<p>to organize a summary evaluation by stakeholders if it is not organized regularly (Variant B)</p> <ul style="list-style-type: none"> <li>- Use the conclusions of the analysis to evaluate the project</li> <li>- Formulate recommendations for improving future projects/processes in the art institution or the arts sector</li> <li>- Insert and reflect on the project within a wider external environment including the competition.</li> </ul>		
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*Specialization: Stage technology*

*Type of study: Bachelor's degree*

<b>Project characteristics</b>	<b>Student demonstrates through the project</b>	<b>Evaluation of the project</b>	<b>Additional evaluation of the project</b>
<p>There are more project/performance variants; here we integrate them into two. In both variants, the student demonstrates his/her knowledge in the area of light, sound and construction.</p> <p><i>A. A theatre staging in one of the school theatres or a professional theatre</i></p> <p>The student is part of a creative team (no model structure of the team can be firmly determined - students, teachers and professionals in creative positions are involved to varying degrees). This team creates the theatre staging in the school theatre environment that simulates a professional theatre institution, including organizational processes. The student chooses the area of realization: light, construction or sound.</p> <p>The result is:</p> <ul style="list-style-type: none"> <li>- A publicly and repeatedly presented theatre staging, which is part of the public offer of the school theatre within one season,</li> <li>- A project documentation including the process of creation and its reflection</li> <li>- A public defence of the project and the actual performance of the student of Stage technology</li> </ul> <p><i>B. Project at the Setkání / Encounter Festival</i></p> <p>The student is a part of a closer realization team in the position of the head of Logistics section. This</p>	<p>The student demonstrates his/her knowledge of selected technical disciplines (sound, light, scenic construction and scenic documentation). As part of his/her study, the student has acquired the ability to plan the technical side of the project in all its aspects and to realize and evaluate it together with the creative team. For variant A and variant B, the student demonstrates that he/she is able to:</p> <ul style="list-style-type: none"> <li>- Implement and evaluate the project realized by it,</li> <li>- Reflect on the specifics of the environment in which the project originates and to apply expertise and basic methods in management, project management, scenic technologies, light, sound and construction.</li> </ul>	<p>An opinion by the project opponent</p> <p>Defence of the project at the state final examination</p>	<p>Evaluation of the staging (Variant A) - is a regular part of the DIFA environment.</p> <p>After each premiere, the evaluation of production and technical team takes place in the school theatre with the theatre staff and heads of graduate performances.</p> <p>The evaluation of the Setkání/ Encounter festival (Variant B) is a regular part of the ApaJT atelier environment.</p>

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

<p>team participates in the preparation, realization and post-production of the international theatre festival Setkání/Encounter.  The result is:</p> <ul style="list-style-type: none"> <li>- The realized festival</li> <li>- A project documentation based on conclusions and recommendations from analyses contained in the <u>annexes</u> of the documentation to which the text will refer. Annexes will include a detailed project planning documentation and other relevant attachments. A mandatory annex will be a detailed assessment of the student's performance within the project</li> <li>- A public defence of the project and the actual performance of the student of Stage technology</li> </ul>			
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## Degree programme: Acting

*Specialization: Dramatic acting*

*Type of study: Non-follow-up master's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>The graduate performance is an acting performance in a dramatic staging in the sense of rehearsing, reprising and writing a professional reflection on the work on a role (it can be more roles within a single staging). The staging is usually realized in the Marta Studio Theatre, in justified cases it may be an acting performance on another professional scene.</p> <p>The result is</p> <ul style="list-style-type: none"> <li>- A publicly presented theatre staging (premiere and several reprises)</li> <li>- A written reflection on the work on a role, which is the basis for the verbal defence at the final state examination.</li> </ul>	<p>Ability to create a dramatic character along the lines of directorial guidance based on a text (or other assignment) and within the specific style of a particular staging.</p> <p>The required competencies of the graduate in his/her acting performance include:</p> <ul style="list-style-type: none"> <li>- Body and voice prerequisites for working on a stage form</li> <li>- Ability to analyse a dramatic text (or other source) and to understand its structure</li> <li>- Stage partner feelings of co-actors and teamwork ability</li> <li>- Readiness to respond to the director's demands</li> <li>- Creative cooperation with the staging team</li> <li>- Creative application of elements of various acting methods</li> <li>- Ability to maintain the achieved quality of the acting performance even during the reprises</li> <li>- Through continuous building of a personal cultural range of knowledge and based on a thorough reflection on his/her own work, the graduate demonstrates his/her ability to create own artistic opinion.</li> </ul>	<p>An opinion by the project opponent</p> <p>Defence of the project at the state final examination</p>	<p>Discussion within the framework of the Evaluation of a Staging organized in cooperation with doctoral students.</p>

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

*Specialization: Musical acting*

*Type of study: Non-follow-up master's degree*

<b>Project characteristics</b>	<b>Student demonstrates through the project</b>	<b>Evaluation of the project</b>	<b>Additional evaluation of the project</b>
<p>The graduate performance is an acting performance in a theatre staging in the sense of rehearsing, reprising and writing a professional reflection on the work on a role (it can be more roles within a single staging). The staging is usually realized in the Orli Street Theatre, in justified cases it may be an acting performance on another professional scene.</p> <p>The result is</p> <ul style="list-style-type: none"> <li>- A publicly presented theatre staging (premiere and several reprises)</li> <li>- A written reflection on the work on a role, which is the basis for the verbal defence at the final state examination.</li> </ul>	<p>Ability to create a dramatic character along the lines of directorial guidance based on a text (or other assignment) and within the specific style of a particular staging.</p> <p>The required competencies of the graduate in his/her acting performance include:</p> <ul style="list-style-type: none"> <li>- Body and voice prerequisites for working on a stage form</li> <li>- Application of acquired acting, singing and dancing skills leading to their synthesis</li> <li>- Ability to analyse a dramatic text (or other source) and to understand its structure</li> <li>- Stage teamwork ability</li> <li>- Readiness to respond to the demands of the director, choreographer, choirmaster and conductor</li> <li>- Creative cooperation with the staging team</li> <li>- Ability to maintain the achieved quality of the acting performance even during the reprises</li> <li>- Through continuous building of a personal cultural range of knowledge and based on a thorough reflection on his/her own work, the graduate demonstrates his/her ability to create own artistic opinion.</li> </ul>	<p>An opinion by the project opponent</p> <p>Defence of the project at the state final examination</p>	<p>Discussion within the framework of the Evaluation of a Staging organized in cooperation with doctoral students.</p>

*Specialization: Physical Theatre*

*Type of study: Non-follow-up master's degree*

Project characteristics	Student demonstrates through the project	Evaluation of the project	Additional evaluation of the project
<p>The student prepares a concept of a theatre project and implements it; the precise assignment is to create a twenty-minute up to forty-minute solo, duet or trio with a student from the same or another atelier of the Theatre Faculty in cooperation with the students of scenography, light design, stage technology, management, audiovisual production and theatre ateliers. This project is being developed as a coaching programme.</p> <p>Organisation:</p> <p>The project is realized according to a predetermined calendar. However, the framework of work is adapted to the specifics of each student's project (e.g. street performance, own layout of scenic work with the media). During the first month of the semester, students begin to define their project from an artistic and production point of view within individual consultations and in a collective discussion with teachers.</p>	<ul style="list-style-type: none"> <li>• Knowledge and skills: Acquisition of experience during an artistic creation practice. The atelier students try out a real time creative work of developing a particular project through learning about tools, stages, methods, ways and sources of inspiration. Getting to know the production of a performance that opens the door to a professional world for students of the atelier of physical theatre, scenography, light design and audiovisual production and theatre.</li> <li>• After the student has taken part in creation of one of the graduate 'projects under the direction of an eminent artist', which he/she later has analysed in writing, he/she is given the opportunity to set his/her own work rhythm when working on various stages of creation of the staging. All team members, including the educator - coach, strive to ensure that the quality of the 'product' is at a level that can be seen in the field of professional theatre.</li> <li>• The aim of coaching is to help students gain their own artistic potency and to orient themselves in the stages of creative work that can follow chronologically or alternate: the moment of choosing an inspiration, naming the topic, communicating with the co-creators, identifying the means used, identifying and naming the meanings brought by new means through which the interpretation of the topic can move</li> </ul>	<p>The student reflects on his/her work in writing in the bachelor's and master's thesis; the students are required to respond in writing to the process of creation from an artistic, technological and logistical point of view; to describe the source of the project's inspiration, identify and analyse the stages of work and their role in the process (communicating the inspiration, improvisation, composition, intent, dramaturgy, interpretation); to analyse the roles of other artistic components of the work and when they enter the process (light, sound or music, scenography, work with a given stage space, cooperation with theatre and its equipment, public relations, etc.) ; to analyse the role of production, division of</p>	

Annex A18: Evaluation of quality of educational and creative activities in degree programmes and their specializations through evaluating the graduate performances at DF JAMU

<p>Since November, students present some aspects of their work in front of the teachers. In January, there follow eight intensive coaching days, during which rehearsal rooms are available to students on daily basis, where they meet with teachers/coach. In the evenings, they present individual stages of their work (four to five presentations per evening) after an agreement with the coach in front of the atelier teachers and persons invited by students for subsequent reflection. Presentations on the 7th and 8th evening of coaching are open to public. From February to the end of March, when premieres are being held, students are intensively rehearsing and requesting cooperation from the coach and teachers where necessary. Each week, the coach provides at least one consultation.</p>	<p>beyond what was originally intended, the process of creating, collecting material and dramatic construction.</p> <ul style="list-style-type: none"> <li>• Part of this work is to design a project in advance so that cooperation with other artists and the production team of the theatre has a supporting function in the implementation process</li> <li>• It is necessary to conceive the project in advance so that cooperation with other artists and the production team of the theatre has a supporting function in the process of implementation.</li> <li>• The production team makes sure that the student's work is filmed and documented.</li> <li>• The student reflects on his/her work within the framework of the bachelor's and master's thesis (see questions in the annotation of the course Creation with an Eminent Artist). Most of the stagings are premiered in March, giving students plenty of time to present their work at spring and summer festivals</li> </ul>	<p>functions in a group, the role of interpreter in creation and his/her feelings in rehearsals, premieres, reprises. An opinion by the project opponent Defence of the project at the state final examination</p>	
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Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

## APPENDIX 9

### EVALUATION OF QUALITY OF EDUCATIONAL AND CREATIVE ACTIVITIES OF DEGREE PROGRAMMES AND THEIR SPECIALIZATIONS BASED ON THE ASSESSMENT OF OUTPUTS OF TEACHING OF STUDY COURSES AT JAMU, THEATRE FACULTY (DF or DIFA)

The system of evaluation is based on the specifics of the Arts Education area; thematic areas of Theatre Art, Dance Art and Film Production and Television Production. Curricula build on practical courses, which include acquiring practical knowledge, skills and competencies, and the courses are completed with the presented and evaluated outputs of teaching, and on theoretical courses that provide students with theoretical and historical bases for reflecting own artistic creation and that of others. Students' knowledge, skills and competencies acquired in both types of courses are demonstrated by students during the presented practical output and its reflection in a subsequent discussion.

Quality indicators are, in particular, the artistic outputs of teaching as results of learning. Art is not defined as a fixed and unchanging system of knowledge and skills. Respect for plurality, diversity and dynamism is a prerequisite for free artistic creation and unrestricted development of students' talents. The field of education and artistic creation is found in a space between classical and traditional methods on the one hand and constant experimentation and updating in search of new forms on the other. Arts education is characterized especially by the form of individual teaching based on a personal relationship between a teacher and student, or in small groups of students. Given these specifics, it is not possible to use quantitative methods of evaluation at JAMU, but rather qualitative methods and, above all, evaluation of creative outputs of teaching as an indicator of the quality of educational activities that preceded them.

#### *Types of outputs of teaching at Theatre Faculty of JAMU*

**Type A** – A complete work of art

Teaching in a number of courses across the degree programmes and their specializations leads to the creation of a complete work of art that is publicly presented at the JAMU faculty, possibly to the public. They are mostly small-size works with a distinct pedagogical guidance in the process of creation.

**Type B** – Presentation of partial professional skills

They are outputs of courses focused on creating professional skills. The results are presented in the framework of degree programmes and are mostly open to all JAMU faculty teachers and students.

**Type C** – Outputs of theoretical teaching

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

The level of achieved and theoretical knowledge is tested by oral or written exam. The ability to apply this knowledge to artistic creation is verified in discussions following the presentation of practical output of teaching.

c	=	credit
mc	=	marked credit
exm	=	examination

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

### Degree programme: Dramaturgy and Directing

#### Specialization: Theatre dramaturgy

#### Type of study: Bachelor's degree

#### 1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Dramaturgical and Directorial Project I	Summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	Presentation within the atelier	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier

#### 2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Dramaturgical and Directorial Project II	Winter semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	Presentation within the faculty	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier
Dramaturgical and Directorial Project III (Salon of Original Creation)	Summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	Staged reading of original authorial texts within the Salon of Original Creation	Teachers and students of the faculty and professional public	c	Teachers of the course + present teachers of the atelier, evaluation during discussions of students and participants (among others also from other faculties)
Dramaturgical and Directorial Project IV	Summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	A staging of dramatic dialogues or snippets of dramatic texts	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers and students of participating ateliers

#### 3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Dramaturgical and Directorial Project V	Winter semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	More elaborated short staging	Teachers of the course, teachers and students of the faculty	c	Teachers of the course + present teachers and students of participating ateliers

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Bachelor's Degree Graduation Project	Winter semester, summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	A staging where other components of the creative team are involved (scenography, light design, scenic music, production, movement cooperation, etc.)	Teachers and students of the faculty and professional public	c	Head of the project, opponent of the project, project defence committee. Evaluation by teachers and students of participating ateliers.
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*Specialization: Theatre dramaturgy*

*Type of study: Follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Dramaturgical Project I	Summer semester	Cejpek, Oslzlý, Plešák, Trtílek, Horoščák	A staging of a dramatic text or script that has gone through all stages of the staging preparation	Teachers and students of the faculty, professional public	c	Teachers of the course + teachers of the atelier. Evaluation by teachers and students of participating ateliers.

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Dramaturgical Project II or Placement at a Theatre	Winter semester or summer semester	Cejpek, Oslzlý, Plešák, Trtílek, Horoščák	Preparation and realization of a staging project carried out in one of the school ateliers (Marta Studio Theatre, Orlí Street Theatre), alternatively other premises or professional theatres. An alternative to this project is artistic performance in a foreign or domestic theatre.	Teachers and students of the faculty, professional and lay public	c	Teachers of the course + teachers of the atelier. Evaluation by teachers and students of participating ateliers. Expert reviews.



Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Optional courses

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Setkání / Encounter for Dramaturgy and Direction	Winter semester, summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák, Chládková, Dědová, Vodičková	Preparation and realization of the accompanying programme of the Setkání / Encounter Festival	Domestic and foreign participants of the Setkání / Encounter Festival	c	Teachers of the course + present teachers of the atelier.

*Specialization: Theatre Directing*  
*Type of study: Bachelor's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Dramaturgical and Directorial Project I	Summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	Presentation within the atelier	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier.

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Dramaturgical and Directorial Project II	Winter semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	Presentation within the faculty	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier
Dramaturgical and Directorial Project III (Salon of Original Creation)	Summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	Staged reading of original authorial texts within the Salon of Original Creation	Teachers and students of the faculty and professional public	c	Teachers of the course + present teachers of the atelier, evaluation during discussions of students and participants (among others also from other faculties)

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Dramaturgical and Directorial Project IV	Summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	Staging of dramatic dialogues or snippets of dramatic texts	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers and students of participating ateliers
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3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Dramaturgical and Directorial Project V	Winter semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	More elaborated short staging	Teachers of the course, teachers and students of the faculty	c	Teachers of the course + present teachers and students of participating ateliers
Bachelor's Degree Graduation Project	Winter semester, summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	A staging where other components of the creative team are involved (scenography, light design, scenic music, production, movement cooperation, etc.)	Teachers and students of the faculty and professional public	c	Head of the project, opponent of the project, project defence committee. Evaluation by teachers and students of participating ateliers.

Optional courses

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Setkání / Encounter for Dramaturgy and Direction	Winter semester, summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák, Chládková, Dědová, Vodičková	Preparation and realization of the accompanying program of the Setkání / Encounter Festival	Domestic and foreign participants of the Setkání / Encounter Festival	c	Teachers of the course + present teachers of the atelier.

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Specialization: Theatre Directing*

*Type of study: Follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Directorial Project I	Summer semester	Srba, Rychlík, Krobot	A staging of a dramatic text or script that has gone through all stages of the staging preparation	Teachers and students of the faculty, professional public	c	Teachers of the course + teachers of the atelier. Evaluation by teachers and students of participating ateliers.

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Directorial Project II or Placement at a Theatre	Winter semester or summer semester	Srba, Rychlík, Krobot	Preparation and realization of a staging project carried out in one of the school ateliers (Marta Studio Theatre, Orlí Street Theatre), eventually other premises or professional theatres. An alternative to this project is artistic performance in a foreign or domestic theatre.	Teachers and students of the faculty, professional and lay public	c	Teachers of the course + teachers of the atelier. Evaluation by teachers and students of participating ateliers. Expert reviews.
Master's Degree Graduation Project	Winter semester or summer semester	Srba, Rychlík, Krobot	Preparation and realization of a staging project carried out in one of the school ateliers (Marta Studio Theatre, Orlí Street Theatre), eventually other premises or professional theatres.	Teachers and students of the faculty, professional and lay public	c	Head of the project, opponent of the project, project defence committee. Teachers of the course + teachers of the atelier. Evaluation by teachers and students of participating ateliers. Expert reviews.

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

**Degree Programme: Media and Dramatic Arts**  
**Specialization: Audiovisual media and theatre**  
*Type of study: Bachelor's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Creative Photography	Winter semester, summer semester	Francán	Projection of semestral tasks on an assigned topic	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Scenic Project	Winter semester, summer semester	Cír	Own drama shape, based on a visually processed literary text	Teachers of the course, teachers and students of the atelier, plus invited public	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Acting Propedeutics	Winter semester	Cír	Acting etudes on an assigned topic	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Salon of Original Creation	Summer semester	Záboj	Photographic and camera recording, presented among other things on the school's social media	Teachers, students, public	c	Teachers of the course + present teachers of the atelier
Documentary Work of DIFA-workshop	Summer semester	Záboj, Francán	Photographic and camera recording of the Setkání / Encounter Festival, presented among other things on the school's social media	Teachers, students, public	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Theatre Documentary Photography	Winter semester, summer semester	Francán	Photographs published in programmes and on social media	Teachers of the course, teachers and students of the atelier, public	c	Teachers of the course + present teachers of the atelier, evaluation within the theatre performance evaluation

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Multimedia Processing of the Project	Summer semester	Gruna	Website accessible from a link	Teachers, students	c	Teachers, students
Scenic Audiovisual Project	Winter semester, summer semester	Gruna	A short dramatic performance based on the use of audiovision as an expression element	Teachers of the course, teachers and students of the atelier, plus invited public	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Editing Practical Class	Winter semester, summer semester	Záboj	DVDs with processed multi-camera recording, whose source material was shot by senior students	Teachers, students, management of the Pilsen Theatre Festival, participating ensembles	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Camera Practical Class	Winter semester, summer semester		Recordings of artistic performances during the faculty's drama projects of the year	Teachers, students	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
AV Recording of a Theatre Performance	Winter semester, summer semester	Záboj	Recordings of artistic performances in school theatres, presented on the Internet and Intranet	Teachers, students	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions

3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Audiovisual Project II	Summer semester	Gogola, Hlavica, Petřík, Slavíková	Screening of live action short films at the faculty	Teachers of the course, teachers and students of the atelier, teachers and students of the faculty	mc	Teachers of the course + present teachers of the atelier, students and teachers of the faculty, evaluation within the discussion of students and participants
Radio Project	Winter semester	Blažejovská	Presentation of radio documents within the atelier (selected documents are then included in the Broadcasting Schedule of Czech Radio (Čro))	Teachers of the course, teachers of radio courses, students of the atelier	c	Teachers of the course, teachers of radio courses, students of the atelier, evaluation in discussions with participants

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Specialization: Audiovisual media and theatre*

*Type of study: Follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Scenic Audiovisual Project B	Winter semester, summer semester	Gruna	A short dramatic performance based on the use of audiovision as an expression element	Teachers of the course, teachers and students of the atelier, plus invited public	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Theatre Documentary Photography II	Winter semester, summer semester	Francán	Photographs published in programmes and on social media	Teachers of the course, teachers and students of the atelier, public	c	Teachers of the course + present teachers of the atelier, evaluation within the theatre performance evaluation
Staged Opening Procession	Winter semester	Francán	Edited camera recording of matriculation procession through the city, presented among other things on the school's social media.	Teachers, students, public	c	Teachers of the course + teachers of the atelier, evaluation within the participants' discussions
Setkání / Encounter Festival	Summer semester	Záboj, Francán	Edited camera recording of the Setkání / Encounter Festival presented among other things on the school's social media.	Teachers, students, public	c	Teachers of the course + teachers of the atelier, evaluation within the participants' discussions
AV Recording of a Theatre Performance	Winter semester, summer semester	Záboj	Recordings of artistic performances in school theatres, presented on the Internet and Intranet	Teachers, students	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Graduation Project	Winter semester, summer semester	Francán, Gruna, Záboj, Slavíková, Jirásek	Graduation documentary film, graduation free film, audiovision on stage	Teachers, students, public	c	Teachers of the course + State Examination Committee, evaluation in discussion with the author

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Creative Photography II	Winter semester, summer semester	Francán	Projection of semestral tasks on an assigned topic	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Multimedia Processing of the Project II	Winter semester	Gruna	Website accessible from a link	Teachers, students	c	Teachers, students
Recording of the Pilsen Theatre Festival	Winter semester	Záboj, Francán	DVDs with processed multi-camera recording, whose source material was shot by senior students	Teachers, students, management of the Pilsen Theatre Festival, participating ensembles	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Setkání / Encounter Festival	Summer semester	Záboj, Francán	Edited camera recording of the Setkání / Encounter Festival presented among other things on the school's social media.	Teachers, students, public	c	Teachers of the course + teachers of the atelier, evaluation within the participants' discussions
Documentary Work of DIFA-workshop	Winter semester, summer semester		Recordings of school artistic performances and doctoral or scientific conferences presented on the Internet and Intranet	Teachers, students, public	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Acting in front of the Camera	Winter semester	Záboj	Film work with an actor	Teachers of the course, teachers and students of the atelier, plus invited public	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Specialization: Radio and television dramaturgy and scriptwriting*

*Type of study: Bachelor's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Black Box Internet Radio Project	Summer semester	Slavíková	Listening to author's radio programmes / selected episodes of a radio series	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Radio Genres	Summer semester	Blažejovská	Broadcasting of selected publicistic formats within the Čro	Listeners of Čro	mc	Teacher of the course / Čro dramaturgist

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Audiovisual Project I	Summer semester	Gogola, Hlavica, Slavíková	Projection of documentary audiovisual works within the faculty	Teachers of the course, teachers and students of the atelier, teachers and students of the faculty	mc	Teachers of the course + present teachers of the atelier, evaluation within the discussion of students and participants
Black Box Internet Radio Project	Winter semester, summer semester	Slavíková, Semotamová	Listening to author's radio programmes / selected episodes of a radio series	Teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier, evaluation within the discussion of students and participants
Radio Genres 2	Winter semester, summer semester	Blažejovská	Broadcasting of selected radio outputs within the Čro	Listeners of Čro	mc	Teacher of the course / Čro dramaturgist

3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Word and Text in a Documentary Film	Winter semester	Francán	Photo films with developed audio component	Teacher of the course and students of the atelier	mc	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Radio Practical Class	Winter semester,	Petřík	Radio exercises, interviews,	Teacher of the course and	c	Teachers of the course + present



Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

	summer semester		monologues and fiction	students of the atelier		teachers of the atelier, evaluation within the participants' discussions
Recording of the Pilsen Theatre Festival	Winter semester	Záboj, Francán	DVDs with processed multi-camera recording, whose source material was shot by senior students	Teachers, students, management of the Pilsen Theatre Festival, participating ensembles	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Setkání / Encounter Festival	Summer semester	Záboj, Francán	Edited camera recording of the Setkání / Encounter Festival presented among other things on the school's social media.	Teachers, students, public	c	Teachers of the course + teachers of the atelier, evaluation within the participants' discussions
Documentary Work of DIFA-workshop	Winter semester, summer semester		Recordings of school artistic performances and doctoral or scientific conferences presented on the Internet and Intranet	Teachers, students, public	c	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions
Graduation Project	Winter semester, summer semester	Francán, Gruna, Záboj, Slavíková, Jirásek	Graduation film, photo exhibition set	Teachers, students, public	c	Teachers of the course + State Examination Committee, evaluation in discussion with the author

*Specialization: Radio and television dramaturgy and scriptwriting*

*Type of study: Bachelor's degree*

*Type of study: Follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Audiovisual Project III	Summer semester	Gogola, Hlavica, Slavíková	Screening of live action short to medium-length films at the faculty / Screening of selected films as part of independent and student film shows	Teachers of the course, teachers and students of the atelier, teachers and students of the faculty / For selected films at the shows, the lay and	mc	Teachers of the course + present teachers of the atelier, evaluation within the participants' discussions

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

				professional public		
Radio Dramaturgical Workshop	Summer semester	Blažejovská	Listening to the author's radio series within the atelier / Inclusion of selected series in the broadcasting schedule of Čro	Teachers of radio courses, students / Listeners of Čro	mc	Teacher of the course / Čro dramaturgist, present teachers of radio courses, evaluation in discussions

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Degree Programme: Stage and Costume Design*

*Specialization: Stage and Costume Design*

*Type of study: Bachelor's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Scenography I	Winter semester, summer semester	Preková, Jirásková, Štěpánek, Zavorský	Final exams, public presentation	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, guests	mc	Teachers of the course
Costume I	Winter semester, summer semester	Preková, Jirásková, Bláhová, Štěpánek	Final exams, public presentation	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, guests	mc	Teachers of the course
Salon of Scenography	Summer semester once in two years	Preková, Jirásková, Štěpánek	Exhibition, public presentation Prague, Brno, Bratislava	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, guests	c	Teachers of the course
Prague Quadriennale	Once in four years	Preková, Jirásková, Bláhová, Štěpánek, Zavorský	Exhibition, public presentation, performance, Prague	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, international audience, guests	c	Teachers of the course
Art Project	Once in two years	Preková, Jirásková, Bláhová, Štěpánek, Zavorský	Exhibition, performance,	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, international audience, guests	c	Teachers of the course

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Dramaturgical and Directorial Project III (Salon of Original Creation)	Summer semester	Cejpek, Oslzlý, Krobot, Rychlík, Srba, Plešák, Trtílek, Horoščák	Staged reading of original authorial texts within the Salon of Original Creation Event visualization	Teachers and students of the faculty and professional public	c	Teachers of the course + present teachers of the atelier, evaluation during discussions of students and audience
Collaboration on Directors' projects	Winter semester, summer semester	Preková, Jirásková, Bláhová, Štěpánek, Zavorský	Scenography for the Dramaturgical and Directorial Project II and Dramaturgical and Directorial Project IV	Teachers of the course, teachers of the school, school students, audience	c	Teachers of the course + present teachers of the atelier, evaluation during discussions of students and participants (among others also from other faculties)
Scenography II	Winter semester, summer semester	Preková, Jirásková, Štěpánek, Zavorský	Final exams, public presentation	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, guests	mc	Teachers of the course
Costume II	Winter semester, summer semester	Preková, Jirásková, Bláhová, Štěpánek	Final exams, public presentation	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, guests	mc	Teachers of the course
Salon of Scenography	Summer semester once in two years	Preková, Jirásková, Štěpánek	Exhibition, public presentation Prague, Brno, Bratislava	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, guests	c	Teachers of the course
Prague Quadriennale	Once in four years	Preková, Jirásková, Bláhová, Štěpánek, Zavorský	Exhibition, public presentation, performance, Prague	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, international audience, guests	c	Teachers of the course
Art Project	Once in two years	Preková, Jirásková, Bláhová, Štěpánek,	Exhibition, performance,	Teachers of the course, teachers of other ateliers, students of the school	c	Teachers of the course

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

		Zavarský		and related higher education institutions, public, experts in the field, international audience, guests		
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3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Bachelor's Degree Graduation Project	Winter semester, summer semester	Preková, Jirásková, Bláhová, Štěpánek, Zavarský	Scenography and costume for a staging in which other components of the creative team are involved (directing, dramaturgy, light design, scenic music, production, etc.)	Teachers and students of the faculty and professional public	c	Head of the project, opponent of the project, project defence committee. Evaluation by teachers and students of participating ateliers.
Collaboration on Directors' projects	Winter semester, summer semester	Preková, Jirásková, Bláhová, Štěpánek, Zavarský	Scenography for the Dramaturgical and Directorial Project V	Teachers of the course, teachers of the school, school students, audience	c	Teachers of the course + present teachers of the atelier, evaluation during discussions of students and participants (among others also from other faculties)
Scenography III	Winter semester, summer semester	Preková, Jirásková, Štěpánek, Zavarský	Final exams, public presentation	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, guests	mc	Teachers of the course
Costume III	Winter semester, summer semester	Preková, Jirásková, Bláhová, Štěpánek	Final exams, public presentation	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, guests	mc	Teachers of the course
Salon of Scenography	Summer semester once in two years	Preková, Jirásková, Štěpánek	Exhibition, public presentation Prague, Brno, Bratislava	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, guests	c	Teachers of the course
Prague Quadriennale	Once in four years	Preková, Jirásková, Bláhová, Štěpánek,	Exhibition, public presentation, performance,	Teachers of the course, teachers of other ateliers, students of the school	c	Teachers of the course

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

		Zavarský	Prague	and related higher education institutions, public, experts in the field, international audience, guests		
Art Project	Once in two years	Preková, Jirásková, Bláhová, Štěpánek, Zavarský	Exhibition, performance,	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, international audience, guests	c	Teachers of the course
From Page to Stage	Winter semester	Beranová + teacher of direction, dramaturgy	Classroom staging	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, experts in the field	mc	Teachers of the course + present teachers of the atelier

Optional courses

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Setkání / Encounter, Visualization of the Festival and Accompanying Programme	Winter semester, summer semester	Gruna, Chládková, Dědová, Jirásková, Preková, Štěpánek	Preparation and realization of the accompanying program of the Setkání / Encounter Festival	Domestic and foreign participants of the Setkání / Encounter Festival	c	Teachers of the course + present teachers of the atelier.
Architectural space	Summer semester	Jirásková, Beranová	Documentation from visited premises ('visual diary'), presentation	Teacher of the course and students of the atelier	c	Teacher of the course

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Specialization: Stage and Costume Design*

*Type of study: Follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Scenography I	Winter semester, summer semester	Preková, Jirásková, Štěpánek	Final exams, public presentation	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, guests	mc	Teachers of the course
Costume I	Winter semester, summer semester	Preková, Jirásková, Štěpánek	Final exams, public presentation	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, guests	mc	Teachers of the course
Salon of Scenography	Summer semester once in two years	Preková, Jirásková, Štěpánek	Exhibition, public presentation Prague, Brno, Bratislava	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, guests	c	Teachers of the course
Prague Quadriennale	Once in four years	Preková, Jirásková, Štěpánek	Exhibition, public presentation, performance, Prague	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, international audience, guests	c	Teachers of the course
Art Project	Once in two years	Preková, Jirásková, Štěpánek	Exhibition, performance,	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, international audience, guests	c	Teachers of the course
Organisation of Exhibitions	Winter semester, summer semester	Slámková	Exposition, exposition design, exhibition	Teacher of the course, students, public	c	Teacher of the course
Practical Project in a Theatre	Winter semester, summer semester	Preková, Jirásková, Štěpánek, Beranová, Burian	Visual contribution to realization in the school or professional theatre	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, audience	c	Teachers of the course
Collaboration on Directors' projects	Winter semester, summer semester	Preková, Jirásková, Štěpánek	Scenography for the Dramaturgical and Directorial Project V	Teachers of the course, teachers of the school, school students, audience	c	Teachers of the course + present teachers of the atelier, evaluation during

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

						discussions of students and participants
2 <sup>nd</sup> year of study						
Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Scenography II	Winter semester	Preková, Jirásková, Štěpánek	Final exams, public presentation	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, guests	mc	Teachers of the course
Costume II	Winter semester	Preková, Jirásková, Štěpánek	Final exams, public presentation	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, guests	mc	Teachers of the course
Salon of Scenography	Summer semester once in two years	Preková, Jirásková, Štěpánek	Exhibition, public presentation Prague, Brno, Bratislava	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, guests	c	Teachers of the course
Prague Quadriennale	Once in four years	Preková, Jirásková, Štěpánek	Exhibition, public presentation, performance, Prague	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, international audience, guests	c	Teachers of the course
Art Project	Once in two years	Preková, Jirásková, Štěpánek	Exhibition, performance,	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, public, experts in the field, international audience, guests	c	Teachers of the course
From Page to Stage	Winter semester	Beranová + teacher of direction, dramaturgy, scenography	Classroom staging	Teachers of the course, teachers of other ateliers, students of the school and related higher education institutions, experts in the field	mc	Teachers of the course + present teachers of ateliers
Master's Degree Graduation Project	Winter semester, summer semester	Preková, Jirásková, Štěpánek, Beranová, Burian	Scenography and costume for a staging where other components of the creative team are involved (direction,	Teachers and students of the faculty, professional public	c	Head of the project, opponent of the project, project defence committee. Evaluation by teachers and students of participating ateliers.



Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

			dramaturgy, light design, scenic music, production, etc.)			
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Optional courses

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Setkání / Encounter, Visualization of the Festival and Accompanying Programme	Winter semester, summer semester	Gruna, Chládková, Dědová, Jirásková, Preková, Štěpánek	Preparation and realization of the accompanying program of the Setkání / Encounter Festival	Domestic and foreign participants of the Setkání / Encounter Festival	c	Teachers of the course + present teachers of the atelier.
Architectural Space	Summer semester	Jirásková, Beranová	Documentation from visited premises ('visual diary'), presentation	Teacher of the course and students of the atelier	c	Teacher of the course
Dramaturgy of scenography / projects and presentations /	Winter semester, summer semester	Preková, Jirásková, Štěpánek, Beranová, Burian	Projects and presentations realized within the framework of festivals, exhibitions and symposia realized outside JAMU	Teachers and students of the faculty, other ateliers and schools, audience and the professional public	c	Evaluation by teachers and students of participating ateliers
Collaboration on Directors' Projects	Winter semester, summer semester	Preková, Jirásková, Bláhová, Štěpánek, Zavarský	Scenography for the Dramaturgical and Directorial Project I-V	Teachers of the course, teachers of the school, school students, audience	c	Teachers of the course + present teachers of the atelier, evaluation during discussions of students and participants (among others also from other faculties)

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Specialization: Lighting design*

*Type of study: Follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Light concept	Winter semester, summer semester	Beranová	Proposal and documentation of own project on an assigned topic	Teacher of the course and students of the atelier	exm	Teacher of the course
From Page to Stage	Winter semester	Beranová + teacher of the course of direction, dramaturgy and scenography	Theatre performance (bachelor's degree graduation output of the Directing and Dramaturgy Atelier)	Teacher of the course, students of the atelier, teachers and students of other ateliers, audience	mc	Teacher of the course + teacher of the course of direction, dramaturgy and scenography
Light design in dance and physical theatre	Summer semester	Beranová, Burian + teacher of physical theatre, acting	Participation in preparing the output of the acting atelier or physical theatre	Teacher of the course and students of the atelier, teachers and students of other ateliers, audience	c	Teacher of the course + teacher of the physical theatre, acting
Light Art	Winter semester	Beranová, Burian	Realization / visualization of light installation	Teacher of the course and students of the atelier	c	Teacher of the course
Control systems	Winter semester, summer semester	Burian	Visualization	Teacher of the course and students of the atelier	mc	Teacher of the course
Practical Project in a Theatre	Winter semester, summer semester	Jirásková, Beranová, Preková, Štěpánek, Burian	Participation in the staging realization in a professional theatre	Teacher of the course, teachers and students of other ateliers, audience	c	Teachers of the course
Light outside the theatre context II	Summer semester	Beranová	Light installation in architecture (locations outside Brno)	Teacher of the course, external lecturer, students of the atelier, and potential audience		Teacher of the course and external lecturer

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Creative Programming	Winter semester	Burian	Realized show / visualization	Teacher of the course and students of the atelier	mc	Teacher of the course
Graduation performance	Winter semester	Jirásková, Beranová, Preková, Štěpánek, Burian	Realization of a large-scale art project	Teacher of the course, teachers and students of other ateliers, audience		Teachers of the course
Light outside the theatre context III	Winter semester	Beranová	Realization of exhibition lighting or light installation in an exhibition space	Teacher of the course, external lecturer, students of the atelier, and potential audience		Teacher of the course and external lecturer

Optional courses

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Architectural space	Summer semester	Jirásková, Beranová	Documentation from visited premises ('visual diary'), presentation	Teacher of the course and students of the atelier	c	Teacher of the course
Light Design	Summer semester, winter semester	Beranová, Burian	Short light show	Teacher of the course and students of the course	c	Teacher of the course
Dramaturgy of scenography / projects and presentations /	Summer semester	Jirásková, Preková, Bláhová, Štěpánek, Burian, Beranová	Projects or presentations realized within the framework of festivals, exhibitions, conferences and symposia realized outside JAMU	Teacher of the course, teachers, lecturers, students, professional public, visitors, audience	c	Teacher of the course

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

### Degree Programme: Drama and Education

#### Specialization: Drama and education

#### Type of study: Bachelor's degree

#### 1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Theatre Project I - Actor's Training	Winter semester	Konývková	Open class	Teacher of the course, teachers and students of the atelier - in a limited number	c	Teacher of the course + 1 present teacher of the atelier
Theatre Project I - Actor's Training	Summer semester	Konývková	Joint performance on a given topic	Teacher of the course, teachers and students of the atelier, the Sítko Festival participants	c	Teacher of the course + present teachers of the atelier
Speech Technique I	Winter semester, summer semester	Matyášová	Twice open class	Teacher of the course, teachers and students of the atelier	c	Teacher of the course + present teachers of the atelier
Recitation, individual actor's performance		Konývka	Individual performances once a semester	Teacher of the course, teachers and students of the atelier	c	Teachers of the course
Sítko Festival Realization	Summer semester	Konývka	Festival realization	Teacher of the course, teachers and students of the atelier	c	Teacher of the course, teachers of the atelier at the atelier's meeting

#### 2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Movement Theatre II	Winter semester, summer semester	Čír, Konývková	Individual performances twice a semester	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier
Practice II	Summer semester	Macková R., Jindra	Four short staging with a group of children from the 2nd grade of elementary school	Teachers of the course, teachers of the atelier, class teachers, school management, parents, two school classes	c	Teachers of the course + present teachers of the atelier
Theatre in Education	Winter semester	Macková R.	Accompanying programmes (discussions, workshops, lecturer's introduction for children, etc.) to the stagings in the National Theatre Brno	Teacher of the course, teachers of the atelier, the NdB representatives, elementary school pupils + pedagogical	mc	Teacher of the course, questionnaire survey in participant groups, feedback from teachers and the NdB representative

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

			(NdB) (2 - 4 realizations)	escort		
Theatre in Education	Summer semester	Konývka	Short performances of pairs in the form of a self-theatre	Teacher of the course, the Sítko Festival participants	c	Teacher of the course + feedback from participants – students, teachers
Script Creation	Summer semester	Klíč	Five-page script, reading excerpts at the Sítko Festival	The Sítko Festival participants		Teacher of the course + teachers of the atelier
Theatre Project II	Summer semester	Klíč	Theatre staging and workshop, forum	School classes – secondary school students About 8 classes Participants of the Sítko Festival	mc	Teacher of the course, feedback from the participants – students and teachers Discussion at the Sítko Festival
Theatre Project II – Theatre for Children and Youth	Summer semester	Macková, Jindra	Staging for a chosen age group	School classes About 8 classes Participants of the Sítko Festival	c	Teachers of the course + teachers and students of the atelier Feedback from participants - pupils, students, teachers Discussion at the Sítko Festival
Speech Technique	Winter semester, summer semester	Matyášová	Individual or collective performance	Teacher of the course, teachers and students of the atelier	c	Teacher of the course + present teachers of the atelier
National Popelka Rakovník Festival	Winter semester	Konývka, Konývková	Individual performances	Teacher of the course, Popelka Rakovník lecturing staff, festival participants	c	Teacher of the course + lecturing staff

3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Bachelor's Degree Graduation Project	Summer semester	R. Macková + Head of the project	Staging for a chosen age group, possibly with an accompanying programme (workshop, discussion, questionnaire) 6 repeats Presentation of the staging at the Sítko Festival, presentation of the project at the Sítko Festival	Head of the project, opponent of the project, teachers and students of the atelier target audience group 6 realizations participants of the Sítko Festival	c	Head of the project, opponent of the project, project defence committee. Feedback from the audience Discussion at the Sítko Festival
Movement Theatre III	Winter semester, summer semester	Cír	Individual performances or collective performance once a semester	Teachers of the course, teachers of the atelier	c	Teachers of the course + present teachers of the atelier
Theatre Project	Winter semester,	Macková R.	Workshops on stagings by JAMU DF	Teachers of the course, teachers	c	Teachers of the course + present

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

IV - Workshops on JAMU Stagings	summer semester		graduation year students repeated in a given academic year at the Marta Studio Theatre and Orlí Street Theatre, 8 realizations	of the atelier, secondary school students, students of lower years of the atelier		teachers of the atelier Members of the Marta Studio and Orlí Street Theatres creative team, questionnaire survey among participants
Theatre Project V - Regular Text	Summer semester	Konyvková	Staging based on the original, 6 repeats in the semester	Teachers of the course, teachers and students of the atelier, target audience group of x realizations, participants of the Sítko Festival	c	Teachers of the course + present teachers of the atelier
Speech Technique with Methodology	Winter semester, summer semester	Matyášová	Individual performances or collective performance	Teachers of the course, teachers and students of the atelier	c	Teachers of the course + present teachers of the atelier

*Specialization: Drama and education*

*Type of study: Follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Own Project - Theatre Workshops for Secondary Schools	Winter semester, summer semester	?	Half-day workshop 'How theatre is created'	Secondary school classes, secondary school teachers, teachers of the atelier	c	Teachers of the course, teachers and students of secondary schools
Theatre Project I - Acting Techniques	Winter semester, summer semester	Růžička	A staging form composed of short performances representing various acting techniques	Teachers of the atelier		Teacher of the course
Theatre Project II - Documentary Theatre	Summer semester	Badura	A staging form - a documentary theatre event that respects the context of the selected documented phenomenon by formal processing and content. The scope of the staging, according to the participants' ability, from staged reading to a well-thought-	Teacher of the course, teachers of the atelier, students of the atelier, project participants, professional public, public of all ages	c	Teacher of the course

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

			out full-fledged production.			
Theatre Project III - Work with the Audience	Winter semester, summer semester	Macková R.	Year performance in the form of an event for the Brno public (thematic dinner, tours of the theatre backstage, events in the children's museum, etc.) + individual project of work with the audience realized outside Brno (e.g. animated tour of cultural monuments, community cultural events, etc.)	Teacher of the course, students of the atelier, participants - public of all ages	c	Teacher of the course, feedback from the participants
Audiovisual education	Winter semester, summer semester	Hlavicová	Short audiovisual works according to the assignment (live action, animated, documentary or experimental works, etc.)	Students of the atelier Participants of the presentation at the Sítko Festival	c	Teacher of the course
Soukání International Festival	Summer semester	Konývka, Konývková	Festival realization	Teachers of the course, participants of the Soukání International Festival	c	Teachers of the course, festival organizational team
Lecturing and Organizational Activities at the Sítko Festival	Summer semester	Macková, Konývka	Conducting discussions on project presentations, conducting discussions on presented theatre stagings	Teachers and students of the atelier, participants of the Sítko Festival	c	Teachers of the course

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Master's Degree Graduation Performance	Summer semester	Head of the project	Staging with a non-professional group	Head of the project, opponent of the project, teachers and students of the atelier, the Sítko Festival participants Repeats in the place where the staging was created	c	Head of the project, opponent of the project, project defence committee.

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Own Project II	Winter semester, summer semester	Head of the project	According to the chosen form and focus of the student (staging with a non-professional group, workshop, etc.)	Head of the project, teachers and students of the atelier	c	Head of the project, teachers of the atelier
Theatre Project IV - Authorial Theatre	Winter semester	Badura	An author-type production, when, according to the chosen theme resonating in the group, an adequate staging shape is chosen. The production must capture the work of all participating student authors and has an open dramaturgy.	Head of the project, teachers and students of the atelier, JAMU students, professional public, the Sítko Festival visitors	c	Head of the project

Optional courses

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Choral Singing	Winter semester, summer semester	Svozilek	Performance at the Sítko Festival	Teachers and students of the atelier, the Sítko Festival participants	c	Teacher of the course
Solo Singing	Winter semester, summer semester	Zelová	Individual performances at the Sítko Festival	Teachers and students of the atelier, the Sítko Festival participants	c	Teacher of the course
Theatre Ensemble	Summer semester	Konývková	Author's production for the public, x repeats in the semester (with overlapping to next academic year)	Teacher of the course, teachers and students of the atelier, the Sítko Festival participants, wide audience group x realizations - visitors to domestic and foreign amateur theatre festivals	c	Teachers of the course + present teachers of the atelier
Recitation, individual acting performance		Konývka	Individual performances once a semester	Teachers of the course, teachers and students of the atelier	c	Teachers of the course
Projects of Work with the Audience		Macková R., Jindra	Individual or team project of work with the audience (e.g. animated tour of cultural monuments, community cultural events, museum projects, etc.)	Participants: public defined more closely on the basis of project specifics	c	Evaluators: teachers of the course, representatives of cultural institutions, feedback from participants



Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

			for public			
Movement Theatre Work		Čir	Movement theatre production	Teachers and students of the atelier, the Sítko Festival participants	c	Teacher of the course
Theatre Project - Landscape, Place, History	Summer semester	Růžička	A staging presented at the place of origin to the local audience, or presented at the Sítko Festival	Local citizens, teachers and students of the atelier, or participants of the Sítko Festival	c	Teacher of the course, present teachers of the atelier, or discussion at the Sítko Festival
Salon of Original Creation	Winter semester	Head of the year	Screenplay, directing, acting role	Salon participants	c	Discussion at the Salon
Organization and Realization of a Recitation Festival	Winter semester, summer semester	Jindra	Realization of the recitation part of the 'Dětská scéna' and 'ŠPÍL-BERG' festivals	Reciters, lecturing staff, reciter accompaniment, other festival participants	c	Teacher of the course, festival guarantor, other present teachers and students of the atelier
Organization and Realization of a Theatre Festival	Winter semester, summer semester	Jindra	Realization of the theatrical part of the 'Dětská scéna' and 'ŠPÍL-BERG' festivals	Theatre ensembles, lecturing staff, other festival participants	c	Teacher of the course, festival guarantor, other present teachers and students of the atelier

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Specialization: Theatre Education for Hearing Impaired*

*Type of study: Bachelor's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Movement Theatre i	Winter semester	Kratochvílová, Mikotová	Short presentation - individual and group etudes	Teachers of the course, teachers of the atelier, students of the atelier	mc	Teachers of the course
Movement Theatre I	Summer semester	Kratochvílová, Mikotová	Presentation of acquired skills in a short etude	Teachers of the course, teachers of the atelier, students of the atelier	mc	Teachers of the course
Basic Movement Training	Winter semester	Kulichová	Presentation of acquired movement skills, physical readiness and physical condition of the student, presentation of selected exercises	Teachers of the course, teachers of the atelier, students of the atelier	mc	Teacher of the course
Special Movement Training	Summer semester	Kulichová	Presentation of acquired skills, presentation of selected exercises, presentation of short movement etudes using props	Teacher of the course, teachers of the atelier, students of the atelier	mc	Teacher of the course
Acrobatics	Winter semester	Kulichová	Presentation of acquired movement skills, presentation of selected acrobatic exercises including assisting in the exercises of other exercisers	Teacher of the course, teachers of the atelier, students of the atelier	mc	Teacher of the course
Acrobatics	Summer semester	Kulichová	Presentation of acquired skills, presentation of other acrobatic exercises	Teacher of the course, teachers of the atelier, students of the atelier	mc	Teacher of the course
Rhythmic and Dance Exercises	Winter semester	Halberstadt	Presentation of acquired skills	Teacher of the course, teachers of the atelier, students of the atelier	mc	Teacher of the course
Rhythmic and Dance Exercises	Summer semester	Halberstadt	Presentation of acquired skills	Teacher of the course, teachers of the atelier, students of the atelier	mc	Teacher of the course
Artistic Interpreting into Sign	Winter summer	Kulichová	Presentation of acquired theoretical knowledge through written test, discussion analysis	Teacher of the course, teachers of the atelier, students of the atelier	c	Teacher of the course + teachers of the atelier

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Language I						
Artistic Interpreting into Sign Language I	Summer semester	Kulichová	Presentation of acquired knowledge and skills through a short demonstration of song interpreted into Czech sign language	Teacher of the course, teachers of the atelier, students of the atelier	c	Teacher of the course + teachers of the atelier

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Movement Theatre II	Winter semester	Kratochvílová, Mikotová	Presentation of skills and artistic expression	Teachers of the course, teachers and students of the atelier, teachers and students of the faculty	mc	Teachers of the course + teachers of the atelier
Movement Theatre II	Summer semester	Kratochvílová, Mikotová	Presentation of skills on a given topic in a theatre etude	Teachers of the course, teachers and students of the atelier, teachers and students of the faculty	mc	Teachers of the course + teachers of the atelier
Acrobatics with methodology	Winter semester	Kulichová	Presentation of acquired movement skills, presentation of acrobatic exercises of individuals and couples, including assistance	Teachers and students of the atelier, teachers and students of the faculty	mc	Teachers of the course + teachers of the atelier
Acrobatics with methodology	Summer semester	Kulichová	Presentation of acquired movement skills, presentation of acrobatic exercises of individuals and couples	Teachers and students of the atelier and faculty	mc	Teachers of the course + teachers of the atelier
Modern dance	Winter semester	Halberstadt	Presentation of dance choreography	Teachers and students of the atelier and faculty	mc	Teacher of the course
Modern dance	Summer semester	Halberstadt	Presentation of dance choreography	Teachers and students of the atelier and faculty	mc	Teacher of the course
Artistic Interpreting into Sign Language II	Winter semester	Kulichová	Presentation of the acquired theoretical knowledge and practical skills through demonstration of an independently prepared interpreted song	Teachers and students of the atelier and faculty	c	Teacher of the course and teachers of the atelier
Artistic Interpreting into Sign	Summer semester	Kulichová	Presentation of the acquired theoretical knowledge and practical skills through demonstration of an	Teachers of the atelier and students of the faculty	c	Teacher of the course and teachers of the atelier

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Language II			independently prepared interpreted song			
Book as a Theatre - Project	Winter semester	Jirásková, Broulíková, Mikotová, Kratochvílová, Kulichová, Vacková	Presentation of individual book performance on a literary story, scenographic, acting and stage adaptation	1. Teachers and students of the faculty, 2. Children from the school for children and youth with hearing impairment, 3. Children from ordinary schools	c	Teachers of the course and atelier

3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Movement Theatre III	Winter semester	Kratochvílová, Mikotová	Artistic presentation in the year performance	The general public	mc	Teachers of the course and atelier
Movement Theatre III	Summer semester	Kratochvílová, Mikotová	Own artistic performance using acquired skills	Teachers and students of the atelier and faculty	mc	Teachers of the course and atelier
Acrobatics with methodology II	Winter semester	Kulichová	Presentation of acrobatic exercises of individuals, couples and trios. Example of conducting a lesson on a given topic I.	Teachers and students of the atelier and faculty	mc	Teacher of the course
Acrobatics with methodology II	Summer semester	Kulichová	Presentation of acrobatic exercises of individuals, couples and trios. Example of conducting a lesson on a given topic II.	Teachers and students of the atelier and faculty	mc	Teacher of the course
Historical and Ballroom Dance	Winter semester	Halberstadt	Presentation of choreography of historical dances	Teachers and students of the atelier and faculty	mc	Teacher of the course
Historical and Ballroom Dance	Summer semester	Halberstadt	Presentation of choreography of ballroom dances	Teachers and students of the atelier and faculty	mc	Teacher of the course
Artistic Interpreting into Sign Language III	Winter semester	Kulichová	Presentation of preparation and documentation on the topic - Preparation of an interpreted cultural event - debate.	Teachers and students of the atelier	c	Teacher of the course, teachers of the atelier
Artistic Interpreting into Sign Language III	Summer semester	Kulichová	Presentation of acquired theoretical knowledge and practical skills through the organization of an interpreted	Teachers and students of the atelier, target audience	c	Teacher of the course, teachers of the atelier

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

			event open to public (preparation + artistic performance).			
Theatre Project at the Marta Studio Theatre	Winter semester	Teachers of the atelier	Theatre stagings, author's work, dramatization of literary works with dominant use of movement theatre elements, visual attractiveness and artistic interpretation into sign language	Broad public within a subscription	c	Teacher of the course, teachers of the atelier
Bachelor's Degree Graduation Performance	Summer semester	Teachers of the atelier	Presentation of bachelor's performance in the form of documentation or recording of a pedagogical project Realization of a selected topic with a group of children, young people and adults with or without hearing impairment	Presentation of documentation of the performance open for teachers and students	Project defence	Head and opponent of the performance

*Specialization: Theatre Education for Hearing Impaired*

*Type of study: Follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Year Project I	Winter semester	Broulíková, Mikotová, Kratochvílová	Partial presentation of the year pedagogical or artistic project, discussion and analysis	Teachers and students of the atelier		Teachers of the atelier
Year Project I	Summer semester	Broulíková, Mikotová, Kratochvílová	Presentation of the year pedagogical or artistic project, discussion and analysis	Teachers and students of the atelier		Teachers of the atelier
Movement Theatre	Winter semester	Kratochvílová, Mikotová	Presentation of acquired skills in a theatre etude	Teachers and students of the atelier	mc	Teachers of the atelier
Movement Theatre	Summer semester	Mikotová,	Theatre etudes on a given topic	Teachers and students of the	mc	Teachers of the atelier

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

		Kratochvílová		atelier		
Costume and Space	Winter semester	Jirásková	Presentation of results - realization of costumed etudes in open air environment	Teachers of the atelier, students, teachers of the faculty and students, general public	c	Teacher of the course and teachers of the atelier
Artistic Interpreting into Sign Language (workshop - one week)	Winter semester	Kulichová	Presentation of acquired theoretical knowledge and practical skills through demonstration of an independently prepared interpreted musical composition, song or artistic interpretation of a selected scene of a theatre performance	Teachers and students of the atelier, DIFA teachers and students	c	Teachers of the atelier
Theatre Festivals	Winter semester	Broulíková, Mikotová	Cooperation on coordination, participation in a selected theatre festival, documentation	Target group of children and youth		Teachers of the atelier
Theatre Festivals	Summer semester	Broulíková, Mikotová	Cooperation on coordination, participation in a selected theatre festival, documentation	Target group of children and youth	c	Teachers of the atelier

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Master's Degree Graduation Performance	Winter semester	Broulíková, Mikotová, Kratochvílová	Presentation of part of the graduation performance, discussion and analysis	Teachers and students of the atelier		Head of the master's degree performance, teachers of the atelier
Master's Degree Graduation Performance	Summer semester	Broulíková, Mikotová, Kratochvílová	Presentation of the master's degree graduation performance in the form of: 1. Digital recording of presentation of the work of art or 2. Documentation or recording of the pedagogical project	Teachers and students of the atelier, DIFA teachers and students		Head of the master's degree performance, teachers of the atelier
Year Project II	Winter semester	Broulíková, Mikotová,	Presentation of the pedagogical or artistic project	Teachers and students of the atelier		Teachers of the atelier

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

		Kratochvílová			
Year Project II	Summer semester	Broulíková, Mikotová, Kratochvílová	Presentation of the pedagogical or artistic project	Teachers and students of the atelier	Teachers of the atelier

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Specialization: Dance and Movement Theatre and Education*

*Type of study: Bachelor's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Movement Theatre I	Summer semester	Hana Halberstadt	Presentation of individual seminar papers of students with practical demonstration of their own work, according to individual assignment, joint discussion	Students of the atelier, teacher of the course	mc	Teacher of the course
Children's Folklore and Dance	Summer semester	Ladislava Košíková	Internal presentation of practical examples of students' work according to the assignment	Students of the atelier, teachers	mc	Teacher of the course
Classical Dance with Methodology I	Summer semester	Hana Litterová	Internal presentation of pedagogical output	Students of the atelier, teachers	exm	Teacher of the course
Folk Dance with Methodology I	Summer semester	Ladislava Košíková	Internal presentation of pedagogical output	Students of the atelier, teachers	exm	Teacher of the course
Modern Dance with Methodology I	Summer semester	Hana Halberstadt	Internal presentation of pedagogical output	Students of the atelier, teachers	exm	Teacher of the course
Introduction to Folk Culture	Summer semester	Ladislava Košíková	Presentation of individual students work, according to individual assignment, joint discussion	Students of the atelier, teachers	mc	Teacher of the course

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Dance and Movement Education Didactics	Summer semester	Hana Halberstadt	Presentation of individual students work, according to	Students of the atelier, teacher of the course		Teacher of the course



Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

			individual assignment, joint discussion			
Modern Dance with Methodology II	Summer semester	Ivana Kloubková	Internal presentation of pedagogical output	Students of the atelier, teachers	exm	Teacher of the course
Classical Dance with Methodology II	Summer semester	Hana Litterová	Internal presentation of pedagogical output	Students of the atelier, teachers	exm	Teacher of the course
Folk Dance with Methodology II	Summer semester	Ladislava Košíková	Internal presentation of pedagogical output	Students of the atelier, teachers	exm	Teacher of the course
Movement Theatre II (Dance Improvisation)	Winter semester, summer semester	Hana Halberstadt	Practical demonstration of student's work according to the assignment - individual or group improvisation (according to the assignment)	Students of the atelier, teachers Students of other DF ateliers	mc	Teacher of the course
Creative Workshop I	Summer semester	Hana Halberstadt + guest teacher	Presentation of the joint work of the atelier students with the guest teacher	Students of the atelier, teachers, DF students, DF teachers, guests	c	Head of the atelier, guest teacher
Bachelor's Degree Graduation Output	Winter semester, summer semester	Head of the atelier + Head of the project	Presentation of bachelor's degree (graduation) output in the form of: Public presentation of the work of art at the faculty's premises, or at the place of practice of a student Digital recording of presentation of the work of art Documentation or recording of the pedagogical project	Students of the atelier, other DF students, teachers of the atelier, DF teachers, head of the project, invited guests, professional public	Project defence	Head of the output Opponent of the output

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Specialization: Dance and Movement Theatre and Education*

*Type of study: Follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Year Project I	Summer semester	Head of the atelier	Presentation of own pedagogical or artistic project, discussion and analysis	Students of the atelier, teacher	c	Head of the atelier
Dance Pedagogy - Classical Dance I	Summer semester	Hana Litterová	Presentation of own pedagogical leadership of Classical Dance lessons (according to the assignment)	Students of the atelier, teacher	exm	Teacher of the course
Dance Pedagogy - Contemporary Dance I	Summer semester	Ivana Kloubková	Presentation of own pedagogical leadership of Contemporary Dance lessons (according to the assignment)	Students of the atelier, teacher	exm	Teacher of the course
Ritual and Folk Theatre	Summer semester	Ladislava Košíková	Presentation of practical demonstration of students' work on an assigned topic	Students of the atelier, teacher	exm	Teacher of the course
Master's Degree Graduate Output	Winter semester, summer semester	Head of the atelier + Head of the project	Presentation of the master's degree (graduation) project in the form of: Public presentation of the work of art at the faculty's premises, or at the place of practice of a student Digital recording of presentation of the work of art Documentation or recording of the pedagogical project	Students of the atelier, other DF students, teachers of the atelier, DF teachers, head of the project, invited guests, professional public	Project defence	Head of the output Opponent of the output

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Year Project II	Winter semester	Head of the atelier	Presentation of own pedagogical or artistic project, discussion and analysis	Students of the atelier, teacher	c	Head of the atelier
Dance Pedagogy - Classical Dance II	Winter semester	Hana Litterová	Presentation of own pedagogical leadership of Classical Dance lessons (according to the assignment)	Students of the atelier, teacher	exm	Teacher of the course
Dance Pedagogy - Contemporary Dance II	Winter semester	Ivana Kloubková	Presentation of own pedagogical leadership of Contemporary Dance lessons (according to the assignment)	Students of the atelier, teacher	exm	Teacher of the course
Folk Dance Overlaps	Winter semester	Ladislava Košíková	Presentation of practical demonstration of students' work on an assigned topic	Students of the atelier, teacher		Teacher of the course

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Degree Programme: Theatre Management and Stage Technology*

*Specialization: Theatre management*

*Type of study: Bachelor's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Acting Propedeutics – modular teaching	Winter semester	Doc. MgA. Igor Dostálek	Open learning	Teacher of the course, teachers and students of the atelier in a limited number, if the teacher and students of the course allow it	c	Teacher of the course + one present teacher of the atelier
Organization of the International Theatre Festival I	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Gradual realization of the festival	Teachers of the course, teachers and students of the atelier, the broad organizational team, participants of the international theatre festival, other interested parties	c	Teachers of the course, members of the broad organizational team (students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium
International Theatre Festival I – Production practice	Summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of the festival	Teachers of the course, teachers and students of the atelier, the broad organizational team, participants of the international theatre festival, other interested parties	c	Teachers of the course, members of the broad organizational team (students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium
Independent project - modular teaching including operational	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of production projects of DF JAMU including the JAMU theatres;	Teachers of the course, members of creative teams across the DF	c	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff,

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

seminar			the output is a public production (JAMU theatres) or artistic or staging outputs within the DF JAMU environment.	JAMU ateliers and their teachers, audience.		doctoral students (stage projects in the JAMU theatres)
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2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Production of an Audiovisual Project - modular education	Winter semester	MgA. Zdeňka Kujová	Short audiovisual outputs	Teacher of the course, teachers of the atelier	c	Teacher of the course, teachers of the atelier
Seminar on presentation and communication skills	Summer semester	Doc. Mgr Sylva Talpová	Individual outputs	Teacher of the course, head of the atelier	c	Teacher of the course
Technological minimum	Summer semester	MgA. Petra Vodičková, Ph.D., MgA. Jakub Mareš, BcA. Jan Škubal	Individual outputs	Teacher of the course, head of the atelier, students specializing in Stage Management and Technology	c	Teachers of the course
Organization of the International Theatre Festival II	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Gradual realization of the festival	Teachers of the course, teachers and students of the atelier, the broad organizational team, participants of the international theatre festival, other interested parties	mc	Teachers of the course, members of the broad organizational team (students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium
International Theatre Festival II - Production practice	Summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of the festival	Teachers of the course, teachers and students of the atelier, the broad organizational team, participants of the international theatre festival, other interested parties	c	Teachers of the course, members of the broad organizational team (students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Independent project - modular teaching including operational seminar	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of production projects of DF JAMU including the JAMU theatres; the output is a public production (JAMU theatres) or artistic or staging outputs within the DF JAMU environment.	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience.	c	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)
Project Management in Culture	Winter semester, summer semester	Doc. MgA. Hana Průchová, Ph.D.	Group presentation of documentation of art projects - practical application of project management tools	Open class – teachers and students of the atelier	mc	Teacher of the course, teachers of courses with a content link to project management, i.e. Chládková, Abou, Valová, Vodičková, Zaroďňanská

3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Project I - complete realization and team management - festival	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Gradual realization of the festival - management of festival teams	Teachers of the course, teachers and students of the atelier, the broad organizational team, participants of the international theatre festival, other interested parties	mc	Teachers of the course, members of the broad organizational team (students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium
Project II – scenic project, modular teaching	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of production projects of DF JAMU especially in the JAMU theatres; the output is a public production (JAMU theatres) or artistic or staging outputs within the DF JAMU environment.	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience.	mc	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)
International Theatre Festival III – Production	Summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra	Realization of the festival	Teachers of the course, teachers and students of	c	Teachers of the course, members of the broad organizational team

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

practice		Vodičková, Ph.D.		the atelier, the broad organizational team, participants of the international theatre festival, other interested parties		(students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium
Multimedia Processing of the Project	Winter semester	MgA. Tomáš Gruna	Individual output to the production project	Teacher of the course and head of the atelier, interested parties of the project in question	c	Teacher of the course
Graduation performance and its documentation - transfer of practical realization into written documentation	Winter semester, summer semester	Doc. MgA. Blanka Chládková, Doc. MgA. Hana Průchová, Ph.D., MgA. Lucie Abou + head of the project	Presentation of written documentation of the graduation performance chosen by the student from Project I or Project II.	Teachers of the course, students of the course, head of the performance, opponent of the performance, other interested parties according to the character of the graduation performance	mc	Head of the performance, opponent of the performance, graduation performance defence committee, feedback from interested parties according to the character of the graduation performance

*Specialization: Stage Management and Technology*

*Type of study: Bachelor's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
International Theatre Festival I - Technological practice	Summer semester	MgA. Petra Vodičková, Ph.D., MgA. Jakub Mareš, BcA. Jan Škubal	Realization of the festival	Teachers of the course, teachers and students of the atelier, the broad organizational team, participants of the international theatre festival, other interested parties	c	Teachers of the course, members of the broad organizational team (students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Scenic Sound Basics	Winter semester, summer semester	BcA. Jan Škubal	Realization of the sound workshop	Teachers of the course, teachers and students of the atelier,	c	Teacher of the course
Independent scenic project - modular teaching including operational seminar	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization and participation in the technical support of projects (light, construction or sound) of JAMU DF, including the JAMU theatres; the output is participation in the technical support (JAMU theatres) or artistic or staging outputs within the DF JAMU environment.	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience.	c	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)
Construction - Scenic Practice	Summer semester	BcA. Jan Škubal	Realization of rebuilding in the JAMU theatres	Teacher of the course, technical components of theatres		Teacher of the course

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Light	Winter semester, summer semester	MgA. Jakub Mareš	Lighting of the sound workshop Individual outputs	Teachers of the course, teachers and students of the atelier	c	Teacher of the course Cooperating ROBE company
International Theatre Festival II - Technological Practice	Summer semester	MgA. Petra Vodičková, Ph.D., MgA. Jakub Mareš, BcA. Jan Škubal	Realization of the festival	Teachers of the course, teachers and students of the atelier, the broad organizational team, participants of the international theatre festival, other interested parties	c	Teachers of the course, members of the broad organizational team (students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium
Independent Scenic Project - modular teaching including operational seminar	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization and participation in the technical support of projects (light, construction or sound) of JAMU DF, including the JAMU theatres; the output is participation in the technical support (JAMU theatres) or	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience.	c	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)



Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

			artistic or staging outputs within the DF JAMU environment.			
Project Management in Culture	Winter semester, summer semester	Doc. MgA. Hana Průchová, Ph.D.	Group presentation of documentation of technological projects - practical application of project management tools	Open class – teachers and students of the atelier	mc	Teacher of the course, teachers of courses with a content link to project management, i.e. Chládková, Abou, Valová, Vodičková, Zardňanská
Outdoor Stage Construction (standardized elements) - modular teaching	Winter semester	MgA. Jakub Mareš, Ing. Ondřej Bulva	Realization of the outdoor stage construction	Teachers of the course, teachers and students of the atelier	c	Teachers of the course

3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Project I – Scenic Realization and Construction	Winter semester, summer semester	MgA. Petra Vodičková, Ph.D., MgA. Jakub Mareš, BcA. Jan Škubal	Realization of construction in the JAMU theatres. The output is a public production (JAMU theatres) or artistic or staging outputs within the DF JAMU environment.	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience	mc	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)
Project II - Scenic Realization and Lighting of the Staging and Lighting of the Repeats	Winter semester, summer semester	MgA. Petra Vodičková, Ph.D., MgA. Jakub Mareš, BcA. Jan Škubal	Realization of the lighting concept and provision of lights in the JAMU theatres. The output is a public production (JAMU theatres) or artistic or staging outputs within the DF JAMU environment	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience	mc	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)
Project II - Scenic Realization and Sounding of the Staging and Sounding of the Repeats	Winter semester, summer semester	MgA. Petra Vodičková, Ph.D., MgA. Jakub Mareš, BcA. Jan Škubal	Realization of the sound concept in the JAMU theatres. The output is a public production (JAMU theatres) or artistic or staging outputs within the DF JAMU environment	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience	mc	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

International Theatre Festival I - Technological Practice	Summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of the festival	Teachers of the course, teachers and students of the atelier, the broad organizational team, participants of the international theatre festival, other interested parties	c	Teachers of the course, members of the broad organizational team (students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium
Multimedia Processing of the Project	Winter semester	MgA. Tomáš Gruna	Individual output to the production project	Teacher of the course and head of the atelier, interested parties of the project in question	c	Teacher of the course
Graduation performance and its documentation - transfer of practical realization into written documentation	Winter semester, summer semester	MgA. Petra Vodičková, Ph.D., MgA. Jakub Mareš, BcA. Jan Škubal + head of the performance	Presentation of written documentation of the graduation performance chosen by the student from Project I, Project II or Project III.	Teachers of the course, students of the course, head of the performance, opponent of the performance, other interested parties according to the character of the graduation performance	mc	Head of the performance, opponent of the performance, graduation performance defence committee, feedback from interested parties according to the character of the graduation performance
Independent Scenic Project - modular teaching including operational seminar	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization and participation in the technical support of projects (light, construction or sound) of JAMU DF, including the JAMU theatres; the output is participation in the technical support (JAMU theatres) or artistic or staging outputs within the DF JAMU environment.	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience.	c	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

*Specialization: Theatre Management*

*Type of study: Follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
International Theatre Festival IV – Production practice	Summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of the festival	Teachers of the course, teachers and students of the atelier, the broad organizational team, participants of the international theatre festival, other interested parties	c	Teachers of the course, members of the broad organizational team (students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium
Independent production in the theatre - modular teaching	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of large-scale production projects of JAMU DF, including the JAMU theatres; the output is a public production (JAMU theatres) or artistic or staging outputs within the DF JAMU environment.	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience.	mc	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)
Independent Project - modular teaching including operational seminar	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of production projects of JAMU DF, including the JAMU theatres; the output is a public production (JAMU theatres) or artistic or staging outputs within the DF JAMU environment.	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience.	c	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
International Theatre Festival V – Production	Summer semester	Mgr Et Mgr Adéla Dědová, MgA.	Realization of the festival	Teachers of the course, teachers and students of the atelier, the	c	Teachers of the course, members of the broad organizational team

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Practice		Petra Vodičková, Ph.D.		broad organizational team, participants of the international theatre festival, other interested parties		(students involved through the DF JAMU ateliers), Festival Committee, Dean's Collegium
Graduation performance and its documentation	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of large-scale art project, its written documentation including presentation and evaluation.	Teachers of the course, students of the course, head of the performance, opponent of the performance, other interested parties according to the character of the graduation performance	c	Head of the performance, opponent of the performance, graduation performance defence committee, feedback from interested parties according to the character of the graduation performance
Independent Project - modular teaching including operational seminar	Winter semester, summer semester	Mgr Et Mgr Adéla Dědová, MgA. Petra Vodičková, Ph.D.	Realization of production projects of JAMU DF, including the JAMU theatres; the output is a public production (JAMU theatres) or artistic or staging outputs within the DF JAMU environment.	Teachers of the course, members of creative teams across the DF JAMU ateliers and their teachers, audience.	c	Teachers of the course, members of creative teams across ateliers and their teachers, JAMU theatre staff, doctoral students (staging projects in the JAMU theatres)
Production Seminar (Management of Theatre and Art)	Winter semester, summer semester	Doc. MgA. Blanka Chládková, MgA. Daniela Zaroďňanská, Doc. MgA. Hana Průchová, Ph.D.	Individual processing of a long-term realistic intervention in the art environment (strategic plan, or production plan) at the level of feasibility study and related plans and its presentation	Teachers of the course, students of the course, teachers of follow-up courses consulting the relevant parts.	mc	Teachers of the course, Final State Examination Committee, feedback from interested parties

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

**Degree Programme: Acting**

**Specialization: Dramatic acting**

**Type of study: Non-follow-up master's degree**

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Acting	Winter semester, summer semester	Doc. Mgr Igor Dostálek, doc. Mgr Aleš Bergman, Ph.D., MgA. Štvrtecká-Kaločová Jana, doc. Oxana Smilková, Mgr Petr Štěpán, Mgr Miroslav Ondra, doc. Mgr Sylva Talpová, MgA. Aleš Kohout, doc. MgA. Lukáš Rieger, Ph. D., MgA. Michal Zetel, Ph. D., doc. Ing. David Strnad	Winter semester – open class Summer semester – open class or presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Acting - Drama	Winter semester, summer semester	Doc. Mgr Igor Dostálek, doc. Mgr Aleš Bergman, Ph.D., MgA. Štvrtecká-Kaločová Jana, doc. PhDr. Oxana Smilková, CSc, doc. MgA. Lukáš Rieger, Ph. D., MgA. Ladislav Odrazil	Winter semester – open class Summer semester – open class or presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Actor's Interpretation of a Text	Winter semester, summer semester	Prof. Mgr František Derfler, Mgr Eva Jelínková, MgA. Štvrtecká-Kaločová Jana, MgA. Tereza	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)

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		Lexová, MgA. Václav Veselý, MgA. Ladislav Odrázel				
Singing	Winter semester, summer semester	Doc. Mgr Karel Hegner, Mgr Lenka Bartolšicová, Mgr Jana Matyášová, Mgr Stanislava Pergolová, Mgr Markéta Ungrová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Ensemble Singing	Winter semester, summer semester	Mgr Petr Svozílek	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Speech Technique	Winter semester, summer semester	Mgr Františka Horáková, Mgr Jarmila Hrabalová	Summer semester - Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Actor's Movement Education	Winter semester, summer semester	Doc. PhDr. Oxana Smilková, CSc., doc. Mgr Aleš Bergman, Ph.D., doc. Mgr Hana Halberstadt, doc. Mgr Igor Dostálek, Mgr Aleš Záboj	Open class	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Acrobatics		doc. Mgr Hana Halberstadt, MgA. Adam Mašura, Dorota Vašíčková	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Rhythmic and Dance Exercises	Winter semester, summer semester	doc. Mgr Hana Halberstadt	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Acting	Winter semester, summer semester	Doc. Mgr Igor Dostálek, doc. Mgr Aleš Bergman, Ph.D., MgA. Štvrtecká-Kaločová Jana, doc. Oxana Smilková, Mgr Petr Štěpán, Mgr Miroslav Ondra, doc. Mgr Sylva Talpová, MgA. Aleš Kohout, doc. MgA. Lukáš Rieger, Ph. D., MgA. Michal Zetel, Ph. D., doc. Ing. David Strnad	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Acting - Drama	Winter semester, summer semester	Doc. Mgr Igor Dostálek, doc. Mgr Aleš Bergman, Ph.D., MgA. Štvrtecká-Kaločová Jana, doc. PhDr. Oxana Smilková, CSc, doc. MgA. Lukáš Rieger, Ph. D., MgA. Ladislav Odrazil	Open class or presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Actor's Interpretation of a Text	Winter semester, summer semester	Prof. Mgr František Derfler, Mgr Eva Jelínková, MgA. Štvrtecká-Kaločová Jana, MgA. Tereza Lexová, MgA. Václav Veselý, MgA. Ladislav Odrazil	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Singing	Winter semester, summer semester	Doc. Mgr Karel Hegner, Mgr Lenka Bartolšicová, Mgr Jana Matyášová, Mgr Stanislava Pergolová, Mgr Markéta Ungrová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course
Ensemble Singing	Winter semester, summer semester	Mgr Petr Svozilek	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Speech Technique	Winter semester, summer semester	Mgr Františka Horáková, Mgr Jarmila Hrabalová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Actor's Movement Education	Winter semester, summer semester	Doc. PhDr. Oxana Smilková, CSc., doc. Mgr Aleš Bergman, Ph.D., doc. Mgr Hana Halberstadt, doc. Mgr Igor Dostálek, Mgr Aleš Záboj	Open class	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Acrobatics	Winter semester, summer semester	doc. Mgr Hana Halberstadt, MgA. Adam Mašura, Dorota Vašíčková	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Classical Dance	Winter semester, summer semester	doc. Mgr Hana Halberstadt	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Work with students of	Summer semester	doc. PhDr. Oxana	Open class	Teacher of the course,	c	Teachers of the course



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Drama Direction and Theatre Dramaturgy		Smilková, CSc, doc. Mgr Aleš Bergman, Ph.D., doc. MgA. Lukáš Rieger, Ph. D., doc. Mgr Igor Dostálek		teachers of the atelier		
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Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Acting - Drama	Winter semester, summer semester	doc. Mgr Igor Dostálek, doc. Mgr Aleš Bergman, Ph.D., MgA. Štvrtecká-Kaločová Jana, doc. PhDr. Oxana Smilková, CSc, doc. MgA. Lukáš Rieger, Ph. D., MgA. Ladislav Odrazil	Open class or presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Actor's Interpretation of a Text	Winter semester, summer semester	prof. Mgr František Derfler, Mgr Eva Jelínková, MgA. Štvrtecká-Kaločová Jana, MgA. Tereza Lexová, MgA. Václav Veselý, MgA. Ladislav Odrazil	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Singing	Winter semester, summer semester	doc. Mgr Karel Hegner, Mgr Lenka Bartolšicová, Mgr Jana Matyášová, Mgr Stanislava Pergolová, Mgr Markéta Ungrová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course
Ensemble Singing	Winter semester, summer semester	Mgr Petr Svozílek	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Actor's Movement	Winter semester,	doc. PhDr. Oxana	Open class	Teacher of the course,	mc	Teachers of the course (includes a

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Education	summer semester	Smilková, CSc., doc. Mgr Aleš Bergman, Ph.D., doc. Mgr Hana Halberstadt, doc. Mgr Igor Dostálek, Mgr Aleš Záboj		teachers and students of the atelier, academic community of the faculty (in a limited number)		brief discussion of present faculty teachers immediately after the presentation)
Acrobatics	Winter semester, summer semester	doc. Mgr Hana Halberstadt, MgA. Adam Mašura, Dorota Vašíčková	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Historical and Ballroom Dance	Winter semester, summer semester	doc. Mgr Hana Halberstadt	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Project I	Winter semester	doc. PhDr. Oxana Smilková, CSc, doc. Mgr Aleš Bergman, Ph.D., doc. MgA. Lukáš Rieger, Ph. D., doc. Mgr Igor Dostálek	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty, or guests (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Project II	Winter semester	doc. PhDr. Oxana Smilková, CSc, doc. Mgr Aleš Bergman, Ph.D., doc. MgA. Lukáš Rieger, Ph. D., doc. Mgr Igor Dostálek	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty, or guests (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Project III	Summer semester	doc. PhDr. Oxana Smilková, CSc, doc. Mgr Aleš Bergman, Ph.D., doc. MgA. Lukáš Rieger, Ph. D.,	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty, or guests (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)

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		doc. Mgr Igor Dostálek				
Project IV – Marta Studio Theatre	Summer semester	doc. PhDr. Oxana Smilková, CSc, doc. Mgr Aleš Bergman, Ph.D., doc. MgA. Lukáš Rieger, Ph. D., doc. Mgr Igor Dostálek	Presentation of the studied performance at the school Marta Studio Theatre(or any other professional theatre premises)	Academic community, guests	mc	Teachers of the course

4<sup>th</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Master's Degree Graduation Performance I	Winter semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, Mgr Petr Štěpán, MgA. Michal Zetel, Ph.D., doc. MgA. Pierre Nadaud	Presentation of the studied performance at the school Marta Studio Theatre(or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed by a discussion)
Master's Degree Graduation Performance II	Winter semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, Mgr Petr	Presentation of the studied performance at the school Marta Studio Theatre(or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed by a discussion)

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		Štěpán, MgA. Michal Zetel, Ph.D., doc. MgA. Pierre Nadaud				
Master's Degree Graduation Performance III	Summer semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, doc. MgA. Pierre Nadaud	Presentation of the studied performance at the school Marta Studio Theatre(or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed by a discussion)
Master's Degree Graduation Performance IV	Summer semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, Mgr Petr Štěpán, MgA. Michal Zetel, Ph.D., doc. MgA. Pierre Nadaud	Presentation of the studied performance at the school Marta Studio Theatre(or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed by a discussion)

Optional courses

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Piano	Winter semester, summer semester	Mgr Jaroslava Michalíková	Presentation of the studied performance	Teacher of the course, teachers of the atelier	c	Teachers of the course
Actor's interpretation of a text - collective	Winter semester, summer semester	MgA. Jana Štvrtecká - Kaločová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

				(in a limited number)		presentation)
Fencing	Winter semester, summer semester	Libor Olšan	Open class	Teacher of the course, teachers of the atelier	c	Teachers of the course
Juggling	Winter semester, summer semester	Mgr Aleš Záboj	Open class	Teacher of the course, teachers of the atelier	c	Teachers of the course
Tap dance	Winter semester, summer semester	Anežka Knotková	Open class	Teacher of the course, teachers of the atelier	c	Teachers of the course
Acting in front of the Camera	Winter semester, summer semester	doc. PhDr. Oxana Smilková, CSc., doc. MgA. Lukáš Rieger, Mgr Aleš Záboj	Presentation of video recordings	Teachers of the course, teachers and students of the atelier	c	Teachers of the course
Actor's Communication and Creation Through Words	Winter semester, summer semester	MgA. Jana Štvrtecká – Kaločová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Dubbing	Winter semester, summer semester	doc. Mgr Sylva Talpová	Presentation of video recordings	Teachers of the course, teachers and students of the atelier	c	Teachers of the course
Scenic Movement	Winter semester, summer semester	doc.PhD. Oxana Smilková, CSc., MgA. Ladislav Odrazil	Open class	Teachers of the course, teachers and students of the atelier	c	Teachers of the course
Speech Technique	Winter semester, summer semester	Mgr Františka Horáková, Mgr Jarmila Hrabalová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)

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*Specialization: Musical acting*

*Type of study: Non-follow-up master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Acting	Winter semester, summer semester	doc. Mgr Igor Dostálek, doc. Mgr Aleš Bergman, Ph.D., MgA. Štvrtecká- Kaločová Jana, doc. Oxana Smilková, Mgr Petr Štěpán, Mgr Miroslav Ondra, doc. Mgr Sylva Talpová, MgA. Aleš Kohout, doc. MgA. Lukáš Rieger, Ph. D., MgA. Michal Zetel, Ph. D., doc. Ing. David Strnad	Winter semester – open class Summer semester – open class or presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Individual Singing	Winter semester, summer semester	doc. Mgr Karel Hegner, Mgr Lenka Bartolšicová, Mgr Jana Matyášová, Mgr Markéta Ungrová, Mgr Pavel Borský	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course
Ensemble Singing	Winter semester, summer semester	doc. Dagmar Klementová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course
Classical Dance	Winter semester, summer semester	Mgr Barbora Musilová, Hana Literová	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course

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Modern Dance	Winter semester, summer semester	doc. Ing. David Strnad, Mgr Hana Havelková, Hana Literová	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Jazz Dance	Winter semester, summer semester	doc. Ing. David Strnad, Mgr Hana Havelková	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Stage Speech	Winter semester, summer semester	MgA. Aleš Kohout, MgA. Jitka Macháňová, Mgr Jarmila Hrabalová, Ph.D.	Open class	Teacher of the course, teachers of the atelier	c	Teachers of the course

2<sup>nd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/ exm	Evaluators
Acting	Winter semester, summer semester	doc. Mgr Igor Dostálek, doc. Mgr Aleš Bergman, Ph.D., MgA. Štvrtecká- Kaločová Jana, doc. Oxana Smilková, Mgr Petr Štěpán, Mgr Miroslav Ondra, doc. Mgr Sylva Talpová, MgA. Aleš Kohout, doc. MgA. Lukáš Rieger, Ph. D., MgA. Michal Zetel, Ph. D., doc. Ing. David Strnad	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Individual Singing	Winter semester, summer semester	doc. Mgr Karel Hegner, Mgr Lenka Bartolšicová, Mgr Jana Matyášová,	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic	mc	Teachers of the course



Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

		Mgr Markéta Ungrová, Mgr Pavel Borský		community of the faculty (in a limited number)		
Ensemble Singing	Winter semester, summer semester	doc. Dagmar Klementová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course
Classical Dance	Winter semester, summer semester	Mgr Barbora Musilová, Hana Literová	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Modern dance	Winter semester, summer semester	doc. Ing. David Strnad, Mgr Hana Havelková, Hana Literová	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Jazz Dance	Winter semester, summer semester	doc. Ing. David Strnad, Mgr Hana Havelková	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Stage Speech	Winter semester, summer semester	MgA. Aleš Kohout, MgA. Jitka Macháňová, Mgr Jarmila Hrabalová, Ph.D.	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course

3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Acting - Musical	Winter semester, summer semester	doc. Mgr Sylva Talpová, MgA. Michal Zetel, Ph. D., Mgr Petr Štěpán, Mgr Miroslav Ondra	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Individual Singing	Winter semester, summer semester	doc. Mgr Karel Hegner, Mgr Lenka Bartošicová, Mgr	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community	mc	Teachers of the course

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		Jana Matyášová, Mgr Markéta Ungrová, Mgr Pavel Borský		of the faculty (in a limited number)		
Ensemble Singing	Winter semester, summer semester	doc. Dagmar Klementová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course
Classical Dance	Winter semester, summer semester	Mgr Barbora Musilová, Hana Literová	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Modern dance	Winter semester, summer semester	doc. Ing. David Strnad, Mgr Hana Havelková, Hana Literová	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Jazz Dance	Winter semester, summer semester	doc. Ing. David Strnad, Mgr Hana Havelková	Open class	Teacher of the course, teachers of the atelier	mc	Teachers of the course
Stage Speech	Winter semester, summer semester	MgA. Aleš Kohout, MgA. Jitka Macháňová, Mgr Jarmila Hrabalová, Ph.D.	Open class	Teacher of the course, teachers of the atelier	c	Teachers of the course
Project IV – Orlí Street Theatre	Summer semester	doc.MgrSylva Talpová, MgA. Michal Zetel, Ph. D., Mgr Petr Štěpán, Mgr Miroslav Ondra	Presentation of the studied performance at the Orlí Street Theatre (or any other professional theatre premises)	Academic community, guests	mc	Teachers of the course

4<sup>th</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Master's Degree	Winter semester	doc. PhDr. Oxana	Presentation of the studied	Academic community,	mc	Teachers of the course (includes

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Graduation Performance I		Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, Mgr Petr Štěpán, MgA. Michal Zetel, Ph.D., doc. MgA. Pierre Nadaud	performance at the school Marta Studio Theatre(or any other professional theatre premises)	general professional and lay public		a professional reflection by doctoral students presented before the academic community, followed by a discussion)
Master's Degree Graduation Performance II	Winter semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, Mgr Petr Štěpán, MgA. Michal Zetel, Ph.D., doc. MgA. Pierre Nadaud	Presentation of the studied performance at the school Marta Studio Theatre(or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed by a discussion)
Master's Degree Graduation Performance III	Summer semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, doc. MgA. Pierre Nadaud	Presentation of the studied performance at the school Marta Studio Theatre(or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed by a discussion)
Master's Degree Graduation Performance IV	Summer semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc.	Presentation of the studied performance at the school Marta Studio Theatre(or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed by a discussion)

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

		MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, Mgr Petr Štěpán, MgA. Michal Zetel, Ph.D., doc. MgA. Pierre Nadaud				
Individual Acting	Winter semester	doc. Mgr Sylva Talpová, MgA. Michal Zetel, Ph. D., Mgr Petr Štěpán, Mgr Miroslav Ondra	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course
Individual Singing	Winter semester, summer semester	doc. Mgr Karel Hegner, Mgr Lenka Bartolšicová, Mgr Jana Matyášová, Mgr Markéta Ungrová, Mgr Pavel Borský	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course

Optional courses

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Piano	Winter semester, summer semester	Mgr Jaroslava Michalíková	Presentation of the studied performance	Teacher of the course, teachers of the atelier	c	Teachers of the course
Actor's interpretation of a text - collective	Winter semester, summer semester	MgA. Jana Štvrtecká - Kaločová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Scenic Fencing	Winter semester, summer semester	Libor Olšan	Open class	Teacher of the course, teachers of the atelier	c	Teachers of the course
Juggling	Winter semester,	Mgr Aleš Záboj	Open class	Teacher of the course, teachers of	c	Teachers of the course

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	summer semester			the atelier		
Tap Dance	Winter semester, summer semester	Anežka Knotková	Open class	Teacher of the course, teachers of the atelier	c	Teachers of the course
Acrobatics	Winter semester, summer semester	doc. Mgr Hana Halberstadt, MgA. Adam Mašura, Dorota Vašíčková	Open class	Teacher of the course, teachers of the atelier	c	Teachers of the course

*Specialization: Physical theatre*

*Type of study: Non-follow-up Master's degree*

1<sup>st</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Acting	Winter semester, summer semester	doc. Mgr Igor Dostálek, doc. Mgr Aleš Bergman, Ph.D., MgA. Štvrtecká- Kaločová Jana, doc. Oxana Smilková, Mgr Petr Štěpán, Mgr Miroslav Ondra, doc. Mgr Sylva Talpová, MgA. Aleš Kohout, doc. MgA. Lukáš Rieger, Ph. D., MgA. Michal Zetel, Ph. D., doc. Ing. David Strnad	Winter semester – open class Summer semester – open class or presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Mask Theatre	Summer semester	MgA. Martina Krátká, Ph.D.	Open class	Teacher of the course, teachers and students of	c	Teachers of the course

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

				the atelier		
Project 1	Summer semester	doc. MgA. Mgr Pierre Nadaud, MgA. Dalibor Buš, doc. MgA. Marie Jirásková Ph.D., Mgr Pavla Beranová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Multimedia Workshops	Winter semester, summer semester	MgA. Tomáš Hubáček, Mgr Vladimír Burian, doc. Petr Francán Mgr(?), Mgr Pavel Jirásek, Mgr Vladimír Burian, Mgr Pavla Beranová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Light Design Workshop 1	Winter semester	Mgr Vladimír Burian	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Art of Movement and Dance 1, 2, 3	Winter semester, summer semester	Mgr Ivana Kloubková, Doc MgA. Mgr Pierre Nadaud	Open class	Teacher of the course, teachers and students of the atelier	mc	Teachers of the course
Acrobatics / Yoga 1, 2, 3	Winter semester, summer semester	Dorota Vašíčková	Open class	Teacher of the course, teachers and students of the atelier	mc	Teachers of the course
Ensemble Singing	Winter semester, summer semester	Mgr Petr Svozílek	Open class	Teacher of the course, teachers and students of the atelier	c	Teachers of the course

2<sup>nd</sup> year of study

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Acting	Winter semester, summer semester	doc. Mgr Igor Dostálek, doc. Mgr Aleš Bergman, Ph.D., MgA. Štvrtecká-Kaločová Jana, doc. Oxana Smilková, Mgr Petr Štěpán, Mgr Miroslav Ondra, doc. Mgr Sylva Talpová, MgA. Aleš Kohout, doc. MgA. Lukáš Rieger, Ph. D., MgA. Michal Zetel, Ph. D., doc. Ing. David Strnad	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Commedia dell' arte	Winter semester	MgA. Martina Krátká, Ph.D.	Open class	Teacher of the course, teachers and students of the atelier	c	Teachers of the course
Project 2	Winter semester	MgA. Martina Krátká Ph.D., Doc MgA. Mgr Pierre Nadaud, MgA. Dalibor Buš, Mgr Vladimír Burian, doc. MgA. Marie Jirásková Ph.D.	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Project 3	Summer semester	Doc MgA. Mgr Pierre Nadaud, MgA. Dalibor Buš, Mgr Pavla Beranová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Multimedia Workshops		MgA. Tomáš Hubáček,	Presentation of the studied	Teacher of the course,	c	Teachers of the course (includes a

Annex A19: Evaluation of quality of educational and creative activities of degree programmes and their specializations based on the assessment of outputs of teaching of study courses at Theatre Faculty JAMU

		Mgr Vladimír Burian, doc. Petr Francán Mgr(?), Mgr Pavel Jirásek, Mgr Vladimír Burian, Mgr Pavla Beranová	performance	teachers and students of the atelier, academic community of the faculty (in a limited number)		brief discussion of present faculty teachers immediately after the presentation)
Light Design Workshop 2	Summer semester	Mgr Pavla Beranová	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	c	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Art of Movement and Dance 1, 2, 3	Winter semester, summer semester	Mgr Ivana Kloubková, Doc MgA. Mgr Pierre Nadaud	Open class	Teacher of the course, teachers and students of the atelier	mc	Teachers of the course
Acrobatics / Yoga 1, 2, 3	Winter semester, summer semester	Dorota Vašíčková	Open class	Teacher of the course, teachers and students of the atelier	mc	Teachers of the course
Ensemble Singing	Winter semester, summer semester	Mgr Petr Svozílek	Open class	Teacher of the course, teachers and students of the atelier	c	Teachers of the course

3<sup>rd</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Project 4	Winter semester	Doc MgA. Mgr Pierre Nadaud, Mgr Ivana Kloubková, MgA. Tomáš Hubáček, Mgr Vladimír Burian, doc. Petr Francán Mgr(?)	Presentation of the studied performance	Teacher of the course, teachers and students of the atelier, academic community of the faculty (in a limited number)	mc	Teachers of the course (includes a brief discussion of present faculty teachers immediately after the presentation)
Project 5	Winter semester, summer semester	Doc MgA. Mgr Pierre Nadaud, MgA. Dalibor	Presentation of the studied performance	Teacher of the course, teachers and students of the	mc	Teachers of the course (includes a brief discussion of present faculty



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		Buš, Mgr Ivana Kloubková, MgA. Tomáš Hubaček, Mgr Pavla Beranová, Mgr Vladimír Burian, doc. MgA. Marie Jirásková Ph.D.		atelier, academic community of the faculty (in a limited number)		teachers immediately after the presentation)
Art of Movement and Dance 1, 2, 3	Winter semester, summer semester	Mgr Ivana Kloubková, Doc MgA. Mgr Pierre Nadaud	Open class	Teacher of the course, teachers and students of the atelier	mc	Teachers of the course
Acrobatics / Yoga 1, 2, 3	Winter semester, summer semester	Dorota Vašíčková	Open class	Teacher of the course, teachers and students of the atelier	mc	Teachers of the course

4<sup>th</sup> year of study

Course title	Semester	Teacher	Nature of the Output	Presentation participants	c/mc/exm	Evaluators
Master's Degree Graduation Performance I	Winter semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, Mgr Petr Štěpán, MgA. Michal Zetel, Ph.D., doc. MgA. Pierre Nadaud	Presentation of the studied performance at the school Marta Studio Theatre (or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed by a discussion)
Master's Degree Graduation Performance II	Winter semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš	Presentation of the studied performance at the school Marta Studio Theatre (or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed

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		Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, Mgr Petr Štěpán, MgA. Michal Zetel, Ph.D., doc. MgA. Pierre Nadaud				by a discussion)
Master's Degree Graduation Performance III	Summer semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, doc. MgA. Pierre Nadaud	Presentation of the studied performance at the school Marta Studio Theatre (or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed by a discussion)
Master's Degree Graduation Performance IV	Summer semester	doc. PhDr. Oxana Smilková, CSc., doc. Mgr Sylva Talpová, doc. Mgr Aleš Bergman, Ph. D., doc. MgA. Lukáš Rieger, Ph.D., doc. Mgr Igor Dostálek, Mgr Petr Štěpán, MgA. Michal Zetel, Ph.D., doc. MgA. Pierre Nadaud	Presentation of the studied performance at the school Marta Studio Theatre (or any other professional theatre premises)	Academic community, general professional and lay public	mc	Teachers of the course (includes a professional reflection by doctoral students presented before the academic community, followed by a discussion)

## Annexes B

### University Documents (strategy and evaluation)

No.	Title	Format
B01	Long-term plan of JAMU 2016 - 2020	documented
B02	Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2017	documented
B03	Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2018 Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2019	documented
B04	Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2019	documented
B05	JAMU Institutional Programme 2019 - 2020	documented
B06	Annual report on activities, Annual management report of JAMU 2018	documented
B07	Self-Evaluation Report of JAMU, 2017	documented
B08	Self-Evaluation Report of JAMU, 2018	documented
B09	Report on the Internal Evaluation of Quality of Educational, Creative and Related Activities o JAMU for 2017	documented
B10	Addendum to the Report on the Internal Evaluation of Quality of Educational, Creative and Related Activities o JAMU for 2018	documented

LONG-TERM PLAN  
OF EDUCATIONAL AND CREATIVE ACTIVITIES  
OF JANÁČEK ACADEMY OF MUSIC AND PERFORMING ARTS IN BRNO (JAMU)  
FOR THE PERIOD OF 2016-2020

Considered by the Management Board of JAMU on 2 October 2015  
Considered by the Arts Council of JAMU on 13 October 2015  
Approved by the Academic Senate of JAMU on 14 October 2015

## BASES OF THE LONG-TERM PLAN

The Long-Term Plan of Educational and Creative Activities of Janáček Academy of Music and Performing Arts in Brno (JAMU) is the key strategic document defining the main objectives and planned actions in the period of 2016-2020.

The Long-Term Plan of JAMU is based on:

- The Long-Term Plan of JAMU for the period of 2011-2015,
- The long-term plan of educational, scientific, research, development, innovation, artistic and other creative activities of universities for the period of 2016-2020 (the MEYS),
- The findings and recommendations of the individual implemented national projects, in particular Q-RAM, KVALITA (QUALITY), KREDO and EFIN.

The Long-Term Plan is based on the vision and mission of JAMU as an art university and on the assessment of realistic possibilities of JAMU in the field of personnel, material, space capacity and financing of its activities.

The bases for the preparation of the Long-Term Plan of JAMU at international level were, in particular, the following documents:

- Tuning Document Theatre Education (Prospero, the Theatre Section of the ELIA, European League of Institutes of the Arts in the framework of the inter artesthematic network, strand 2),
- Documents of AEC (Association Européenne de Conservatoires, Académies de Musique et Musikhochschulen etc.),
- Documents of the OP EU for the new programming period both in the area of the ESF and the ERDF, especially OP3V.

## MISSION OF JAMU

JAMU is responsible for the development of the tradition of art university education in the Czech Republic through its teaching, artistic, research and development activities. It is the bearer of values – ethical as well as aesthetic – and is able to pass them on to all those who are willing to listen.

The main mission of JAMU is education in the field of music and dramatic arts via accredited study programmes. JAMU contributes to the forming of standards of art education in the Czech as well as international environment and actively participates in research and development processes. Together with other art universities in the Czech Republic, it strives for the recognisability of outcomes of artistic creation as activities equal to research activities. JAMU values its associates, graduates, students and its reputation, and respects all rights and freedoms arising from the principles of academic education.

JAMU stimulates and supports the artistic and research activities of its students and teachers, and places emphasis on experiment, the individual personality of the artist and the team nature of music and theatre work fulfilled only at the moment of communication with the audience. It promotes the quality of art, culture and life in the region and the entire Czech Republic in direct connection to the environment of the European Union. It is aware of its essential role in the development of individual creativity and promotion of the artistic level and ethics of creative activities.

It is open to cooperation with a broad spectrum of partners and itself can be a reliable and stable partner.

JAMU as an art university develops the artistic abilities and talent of its students and interconnects art education, artistic creation and research of art as well as research through art as various forms of the process of getting to know the world and cultivating the society. It does so, among other things, through the activities of its teachers, who are actively involved in the artistic sphere, and through the creative activities of its students.

JAMU aims to educate top art personalities who will co-determine the form of Czech, European and global music and dramatic arts in a broad scope of application – from working at official professional art institutions to free types of creative expression in the spirit of free artistic creation across art types and genres.

Education at JAMU is available to all applicants; however, the prerequisite for admission is a demonstrable talent for the chosen field of study and personality requirements for its development. The numbers of admitted students are also affected by the need to ensure the conditions for a highly specialised individual education on the one hand and team creative activities during the studies on the other.

The objective of education at JAMU is to train students to be able to seek opportunities in the labour market on various creative positions after graduation and enter into many kinds of employment and copyright relationships as currently enabled and required by the diverse scope of activities in the area of artistic creation.

In addition to education, artistic and other creative activities, another, no less important, role of JAMU is its direct social involvement. JAMU contributes to the dissemination of knowledge and values in the society in many different ways and pursues expert activities in the field of its work. Together with other personalities and partners, it co-creates an environment for public debate and significantly contributes to its openness, seriousness, professionalism and cultivation.

The exclusive position of JAMU is due to the fact that it is the only art university providing education in all fields of music and dramatic arts in a three-tier system of study in Moravia and, at the same time, is one of two art universities in this area in the Czech Republic.

JAMU also promotes an equal position of arts in general elementary and secondary education and secondary vocational education also in the area of informal education.

## KEY STRATEGIC OBJECTIVES OF JAMU IN THE PERIOD OF 2016-2020

- Maintain and develop high standards of quality of all education, artistic and other creative activities with the objective of preparing graduates as well as possible for the needs of art and teaching practice, artistic creation and research. Maintain and further develop the high-quality standard of education and creative activities.
- When planning the number of applicants admitted, use the demographic evolution and needs of education and teaching practice as well as the financial situation of JAMU in order to ensure that the quality of the activities performed will be maintained and developed. Communicate with key actors from among potential employers with the objective of predicting their requirements for field-specific focus.
- In the education offer, reflect the needs, interests and possibilities of all talented students regardless of their social and economic backgrounds, age and nationality and, where the nature of the study fields permits it, also special needs caused by disabilities.
- Support, by all means possible, teachers as the key prerequisite for high-quality education.
- Support continuous generation variation of teachers, focus on acquiring new teachers from among graduates of doctoral studies and personalities from the art practice.
- Promote the openness of education in all forms: long-term and short-term reciprocal mobility of students and academic employees, study programmes taught in foreign languages, especially English, permanent positions of guest professors and experts from practice, international festivals, national and international competitions and exhibitions, workshops, national and international summer schools, interpretation courses, doctoral and scientific international conferences, internships abroad etc. Promote openness towards potential employers of graduates as well as the academic sphere and the general public, seek other forms of that openness.
- Strive for the recognition of arts as a full-fledged method of getting to know the world besides science, support the idea of equality and further improvement of the quality of art education as part of general elementary and secondary education and secondary vocational education. Support all levels and forms of education in the field of art.
- Conceive creative activities as the content and objective of education and consider the presented artistic, artistic-teaching and artistic-managerial outcomes of teaching as the main quality indicators.
- Be in close and mutually open contact with partners (art, academic and science institutions, institutions of lower levels of education, the non-profit and private sectors, public administration etc.) at all levels and in various forms of cooperation.
- Promote the presentation of education and creative activities to the public.

- Support international cooperation in a broad scope of possibilities offered, seek new options and forms.
- Focus on an effective management of JAMU so that it complies with the requirements for institutional accreditation.
- To secure the budget of JAMU, use all possibilities of multi-source financing including funds from operational programmes (OP3V). Strive for an analogous form of institutional support of art such as the institutional support of research.
- Maintain and develop the existing infrastructure (including the school stage and faculty concert halls and stages) and, in the development of technology needed for teaching and artistic and research creative activities, keep the implementation of current trends.

## PRIORITY OBJECTIVES OF THE LONG-TERM PLAN OF JAMU FOR THE PERIOD OF 2016-2020

### **I. Education**

JAMU is an art university that provides a comprehensive offer of study fields in music and dramatic arts in a wide range of fields from fundamentally artistic to artistic-technical, artistic-managerial and artistic-teaching.

The thematic scope of education includes the basic theoretical knowledge and skills of the relevant art fields and related art and scientific disciplines, utilisable in the theory and practice of music or dramatic arts.

The practical and conceptual basis for education within the individual fields is separate and distinct and at the same time mutually interconnected. Dramatic and music arts are not defined as a fixed and unchanging system of knowledge and skills. Respecting the variety, diversity and dynamics is the basic prerequisite for free artistic creation and free development of the students' talent. The area of education and artistic creation can be found in the range between conventional methods and traditional procedures on the one hand and continuous updates and seeking new forms on the other.

*Objective 1: JAMU is a sought-after art university, offering a comprehensive range of fields and providing practical as well as theoretical knowledge necessary for the performance of the occupation.*

#### *Activities*

1. According to the developments in art practice, expand the offer of study fields.



2. In the area of teaching and research, develop various forms of cooperation across fields and faculties and utilise the possibilities of inter-university cooperation.
3. Attend to the development of the theoretical basis of education, also in terms of improving the students' soft skills. Develop study plans using OP3V so that they, in cooperation with activities in the field of art research and research through art, follow and reflect the latest trends in all areas of professional activities including the training of teachers in arts.
4. Further support joint inter-field and inter-faculty student creative projects.
5. Promote the development of study fields and courses and use other sources of financing including OP3V in order to update the contents and methods of education and increase their quality.

*Objective 2: JAMU admits students on the basis of their talent and study abilities.*

*Activities*

1. Keep the admission procedure (talent entrance exams) as specifically focused on the chosen field of study, based on personal contact with the applicant and assessment of his/her individual talent and study abilities by committees composed of renowned teachers in the field.
2. In the number of students admitted, use the actual assessment of personnel, spatial, material and financial capacities of the faculty and the entire school in order to guarantee a high quality of all activities. Take into account the fact that individual form of teaching the basic courses is predominant in many fields.
3. Respect the limits of the number of financed students resulting from the rules of financing art universities as agreed with the Ministry of Education, Youth and Sports of the Czech Republic as the maximum total numbers of students.
4. In addition to the existing forms of support, prepare other forms of consultations for study applicants (lifelong education courses, summer schools, lectures, workshops etc.) that will enable the recognition of the specific talents in the applicants, the maximum utilisation of their potential and their preparation for a successful admission procedure.
5. At all levels of study, ensure availability for all talented students regardless of any social limitations and, where the nature of the study field permits it, health limitations etc.
6. Consider the possibilities of the graduates' opportunities in art practice, trends of demographic development and the need for professional cooperation in the course of the study (team nature of art projects).

7. Develop the scholarship system that will help students in a poor personal economic situation to continue in their studies.

*Objective 3: The content and aim of education at JAMU is creative artistic, artistic-managerial and artistic-teaching activities.*

*Activities*

1. Promote the introduction of principles of education focused on the student, promote an individual approach to students and create conditions (financial, material, technological, spatial, teaching-related) for the development of their talents.
2. Prepare and acquire the accreditation of new study fields that will reflect the ever-expanding and deepening issue of some existing accredited fields and that will be required by the practice in the future. At the same time, respect the real possibilities of the school given by the personnel, financial, material and technological capacities.
3. Transform some already established fields from the current model of Bachelor's and follow-up Master's studies into the so-called model of long Master's studies (5 years), as it is manifested that it will thus be possible to more effectively use the talent of individual students.
4. Increase the share of alternative forms of teaching and make the artistic outcomes as teaching results as similar as possible to the actual art and teaching practice.
5. Introduce new technologies as production and auxiliary tools to increase the quality of the teaching processes and the presentation of results. On the basis of an analysis of the existing experience and following its rapid development, for example in the area of information and communication technology, adjust the content and form of teaching theoretical subjects, create and update teaching aids, lecture notes and other teaching tools. The creation of a set of e-learning courses to support the theoretical part of the teaching that will be used by foreign as well as Czech students seems universally usable. Use the funds under OP3V for that.
6. Create conditions for student creative (art, art-teaching and research) projects as an effective form of teaching in the field of artistic creation, art research and research through art.
7. Respond to new international trends and demand, interests, needs and possibilities of exceptionally talented foreign students.
8. Continue supporting, maintaining and expanding international contacts, carried out at the level of art universities in the area of student and teacher exchange stays, international projects, participations in conferences, symposiums, competitions, festivals and exhibitions and work and study internships.

9. Provide the JAMU students and teachers with the possibility of long-term foreign mobility – systemisation as part of study and career plans and connection with contracts concluded according to the principles of selective strategy. Use programmes for that mobility (Erasmus+ etc.).
10. Develop programmes for foreign students (such as Bridging East and West etc.). As part of those programmes, continue integrating foreign students into the JAMU community.
11. Provide the JAMU students and teachers with the possibility of short-term foreign mobility associated with either active participation (presentation of artistic outcomes, participation in international competitions, workshops and conferences etc.) or passive participation (education in the form of observation, analysis of the watched artistic outcomes etc.). In both cases, the participation is always subject to the teacher's or supervisor's feedback. As a priority, use the OP3V framework or the Institutional Programme for these forms of short-term mobility.
12. Develop openness in terms of the teaching staff – use the opportunity presented by OP3V and expand the portfolio of subjects taught in foreign languages by foreign teachers or experts. Check the possibilities of systematic work with the status of a guest professor, or create the conditions for the establishment of positions and their regular occupation by experts from the practice and from abroad.
13. Acquire and accept know-how for the introduction of the so-called “joint degree” or other forms of joint integrated study with another university. JAMU will analyse the interest and preparedness of the individual departments for the introduction of such forms of education. In the event of interest of foreign partner institutions, commence negotiations concerning this form of cooperation (e.g. at the Faculty of Music: Royal Academy of Art, The Hague – cooperation in the area of learned interpretation of old music).
14. Give considerable support, especially via the OP3V project, to all meaningful forms of cooperation with the practice (continue fulfilling the practice in the form of specialised internships in art and education institutions and in the form of independent art and art-teaching practice according to the needs of the individual fields as part of their study plans).
15. Maintain the level of education at the Methodical Centre of the Faculty of Music for teachers of elementary art schools in the field of playing the piano and create a similar form of education for other fields as well.
16. Support student activities beyond the framework of standard education that are oriented at cooperation with the practice.
17. Increase the volume of specialised courses taught in foreign languages (especially English) for students of fields accredited in Czech, for foreign students and for joint teaching of our and foreign students as part of the OP3V project.

18. Differentiate and profile the concept of teaching foreign languages according to the specific needs of the individual study fields, use the possibilities of the OP3V project for that.

*Objective 4: There is a reliable method of evaluating the quality of teaching at JAMU. Artistic outcomes of courses as the results of teaching are considered the main indicators of the quality of teaching.*

*Activities*

1. Continue striving for keeping the excellent position of JAMU as a unique education and research institution in the area of art at university level in the Czech as well as international environment.
2. Strive for building a functional system of ensuring and assessing the quality in accordance with the requirements of the amendment to the Act on Higher Education Institutions and the related Government Regulation so that it is possible to achieve, during the term of validity of the present Long-Term Plan, the fulfilment of the requirements for acquiring an institutional accreditation if provided for in the amendment to the Act.
3. Consult the procedures when creating the system with experts from abroad. Implement these activities under OP3V.
4. Create a hierarchically structured map of key processes executed in the individual parts of JAMU as the fundamental platform for ensuring and assessing quality.
5. To secure the functionality of the system, establish a Board for Ensuring and Assessing Quality at JAMU and define its embedding in the system of school management. Determine and codify the powers of the Board.
6. Complete and implement the existing methodologies of management and continuous quality assessment.
7. Create a methodology of education quality assessment on the basis of the evaluation of learning outcomes and carefully apply it as a means of internal quality assurance. Use the peer review principles in the evaluation of individual processes.
8. Determine the parameters for evaluating the students' artistic outcomes and create a feedback for the transfer of findings from the evaluation of that creative activity back into teaching.
9. Determine the rules for the preparation of an internal assessment report. Elaborate the system of ensuring and assessing quality at JAMU into individual phases and continuously reflect it in annual updates of the Long-Term Plan and the three-year Institutional Programme. Integrate the specifics of an art university, where artistic

teaching outcomes are also evaluated by professional critics and the public, into the evaluation system.

10. Ensure competitiveness on an international scale using an analysis of the assessment of the study quality at JAMU and on the basis of an analysis of student and teacher mobilities.
11. Continue being a member of international organisations (AEC, ELIA etc.), which enables cooperation between member institutions also in the area of ensuring and assessing quality, or apply for new memberships in other networks (such as the Society for Artistic Research). Expand the institutional and personnel engagement in those organisations and, where possible, use their network for a more active participation in various forms of strategic partnerships.
12. Set and maintain high standards of quality of all activities at JAMU including those that will lead to an increase in the number of foreign applicants with the perspective of successful studies at JAMU.
13. Constitute a system (or systems) of internal evaluations in terms of key stakeholders for individual parts.
14. On the basis of all partial activities, analyses and actions, prepare an auto-evaluation report in a structure corresponding to the requirements of institutional accreditation if it is part of the Czech accreditation system.
15. Perform an external evaluation of the quality of education at both faculties of JAMU by chosen international institutions. Determine a plan of regular internal as well as external evaluations.
16. Use the possibilities of the cross-sectional ESF project under OP3V to create and execute the quality assessment system and gradually create the conditions for its future sustainability.
17. Create a system of regular publication of data and outcomes of the process of ensuring and assessing quality at the faculties and for the entire JAMU.

## **II. Creative Activities**

Creative activities at JAMU are closely related to teaching and form the content and objective of teaching. The main mission of JAMU is to develop the artistic talent of its students and interconnect art education, artistic creation and art research and research through art as different forms of the process of getting to know the world and cultivating the society. Artistic creation at JAMU must be aimed at including its graduates among top art personalities who will co-determine the form of Czech, European as well as global music and dramatic arts in a wide range of applications – from working at official professional music and theatre institutions to free types of creative expression in the spirit of free artistic creation.

Although JAMU is an art school, it considers research and development to be an important and integral part of its activities and, in this respect, wants to be included among research schools of university type. Research will be focused, in particular, on the area of reflection of creative activities in a number of fields of music and dramatic arts.

Research and development at JAMU will take place at several levels. Research involves basic and applied research, as well as a specific field known as artistic research.

*Objective 1: JAMU places emphasis on quality, development and new forms of art projects, and encourages students to seek their own artistic styles that will be a unique manifestation of their art generation.*

#### *Activities*

1. Maintain high quality and continue developing the content and keep the time frame of international events in the area of artistic creation – the SETKÁNÍ/ENCOUNTER International Festival of Theatre Schools, the Leoš Janáček International Competition, the Meeting of New Music Plus International Music Festival, international interpretation courses, the Festival of Percussion Instruments etc. Use these major international events to gain new partners for cooperation in all areas.
2. Actively keep in touch with stakeholders and motivate them for a further development of activities referred to above and prestigious for the City of Brno and the South Moravian Region. Systematically seek partners for the implementation of objectives in artistic activities in the form of strategic partnerships.
3. Organise regular public presentations of partial results of artistic creation and accompany them with a sophisticated evaluation by teachers of the relevant fields, other teachers at the school and external experts.
4. Continue supporting the presentations of artistic outcomes of JAMU as part of the culture offer of the region and the Czech Republic. Sufficiently medialise especially graduate projects of students of all fields.
5. Enhance and emphasise the self-concept of JAMU as a laboratory of new art. Promote new art procedures and seeking new ways. Annually award the best-quality and most inspirational artistic outcomes.
6. Allow the presentations of more advanced creative activities of students at nation-wide as well as international levels and thus subject them to a challenging confrontation.
7. In order to maintain the current high-quality artistic outcomes and continuously improve their quality, ensure that excellent art personalities continue to be active at JAMU as teachers – maintain and increase the high level of these teachers. Focus on the support, appraisal and rewarding of exceptionally high-quality performance and results.

8. Complete the functional system of planning, recording, implementing, presenting and evaluating the artistic activities of students and teachers.

*Objective 2: JAMU is a major research institution, presenting the results of its research activities at the national as well as international level and developing its prestige in the field of research.*

*Activities*

1. Newly structure, specify and deepen the activities of research teams. Ensure continuity with the previous research activities of major employees of JAMU.
2. Get involved in inter-faculty as well as inter-university research cooperation at nation-wide level. Strengthen the theoretical support for projects and strategy formulations, in particular for projects with a supra-national reach implemented in cooperation with partner institutions in Czech and international environment. Also get involved in international research projects.
3. Prepare and hold international science conferences with topics related to the school programming (e.g. for the area of the individual fields etc.) and international conferences of doctoral studies. Ensure high-quality domestic and foreign expert participation in those conferences and develop their prestige. Publish collections from those conferences in printed or electronic form.
4. Continuously seek ways to enhance the international significance and prestige of conferences held by JAMU.
5. Search for and, according to the topics, involve foreign experts in joint research projects. Seek partners for the achievement of objectives in research activities in the form of strategic partnerships.
6. Promote the work of JAMU teachers in expert associations abroad, international evaluation bodies and projects with foreign partners and their publishing and conference activities in foreign languages. Strive for an international impact of publishing activities.
7. Develop new topics of research as well as the expert profile of new research and development employees of the school and promote their involvement in domestic as well as foreign conferences and publishing in domestic and foreign periodicals and support them in aiming for independent expert publications.
8. Continuously improve the quality of the electronic publishing platform of JAMU so that it becomes not only a place for archiving specific research studies but also an edited collection that will present the outcomes of the research activities of students and teachers alike.

9. Stimulate the expansion and increase of the number of publishing activities of other teachers and arrange reviews of those publications as well as translations of foreign-language résumés.
10. Continue applying for grants in basic as well as applied research. On average, at least one such application should be prepared and submitted each calendar year. Focus, in particular, on grants from the Czech Science Foundation (GACR) but also actively seek other domestic as well as international research grant opportunities.
11. Offer studies by researchers as well as teachers to foreign journals and collections.

*Objective 3: JAMU develops new research procedures and methods that can be characterised as artistic research.*

*Activities*

1. Support and develop this specific area of research in teachers and doctoral students, interconnecting research and artistic creation; the process of the research conducted as such is decisive. The outcome is generally the work of art as well as its reflection performed especially using qualitative methods. Evaluate this activity regularly and publish its results.
2. Develop activities in permanent examination of traditional and new creative procedures and research in the area of use of new technology and material possibilities in the production and presentation of works of art. All that in an effort to interconnect creation and research activities as one of the manifestations of artistic research. The outcomes are, at the same time, naturally used in education processes and they gradually fulfil various research plans.
3. Support experimenting and laboratory music and theatre projects developing the possibilities of using new technology procedures.

*Objective 4: JAMU involves students of the follow-up Master's and doctoral studies in research.*

*Activities*

1. Develop specific research of students of the follow-up Master's and doctoral studies through an internal grant competition. Place emphasis on clearly formulating research questions and naming research methods and properly editing and evaluating outcomes and regularly using them in the relevant registers.
2. The results of individual projects will be presented at conferences or published in journals and collections as well as electronically.



### **III. Direct Social and Expert Activities of JAMU (“Third Role”)**

Given the fulfilment of the strategic objectives of JAMU until 2015, international activities (internationalisation) and the university’s third role can no longer be separated. JAMU is active in international context both in terms of teaching and artistic and research activities (internal activities) and in terms of offering the outcomes of art or research projects – this offer having an international impact. JAMU graduates and in some cases also students are active globally and as part of top art institutions; very often, they represent potential employers on managerial positions. The involvement of JAMU in the creation of room for public debate is a part of the school’s mission.

JAMU will continue in the selective strategy for the development of a portfolio of cooperating institutions. The intention is to acquire partners whose focus of teaching (cooperating institutions) or focus of the art practice or research (professional institutions) corresponds to the direction of JAMU and is compatible with the outcomes of teaching at JAMU, can develop and enrich them, or can participate in ensuring and assessing quality at JAMU. This selective approach also pertains to offers of joint projects of different types – their benefit will always be evaluated in terms of the benefit of the outcomes of the considered projects for the faculty’s educational, artistic or research activities.

JAMU is actively striving for the inclusion of art subjects in general education at the level of elementary and secondary schools. JAMU will further participate in the preparation of national school documents – Framework Education Programmes and their specification (concretisation of teaching outcomes) and in training teachers for art and teaching fields in full-time study programmes as well as programmes of lifelong education.

As part of lifelong learning, JAMU traditionally focuses on applicants, increasing professional competencies especially in the field of art education and the general public (University of the Third Age).

*Objective 1: JAMU enhances its external presentation as an excellent art school where leading art personalities meet young talents and further develop those talents in a creative environment.*

#### *Activities*

1. For communication with the public, use all available and applicable tools with the aim of sharing ethical and aesthetic values and the quality of outcomes of teaching, research and especially artistic activities with the society.
2. Present the outcomes of the creative activities of JAMU to the public on the school stages and at the school concert hall (the Marta Theatre Studio, the Orlí Street Theatre / Musically Dramatic Lab, the Chamber Opera of the Faculty of Music of JAMU, the Janáček Academic Stage) and outside them as part of the faculties, at domestic and foreign festivals and when performing outside the faculties as guests.

3. Fundamentally innovate the international presentation of JAMU on the website with the objective of increasing the international awareness of the school and thus acquire possible new partners for cooperation.
4. Keep cooperating with the local government and state administration authorities at the regional and nation-wide levels. Get actively involved in the strategy of presentation of the South Moravian Region, whose priority is to build the region as a centre of learning and excellence in research.
5. Promote and expand internships at culture and public institutions (theatres, orchestras, agencies, the Czech Television, the Czech Radio etc.).
6. Keep cooperating with foundations, endowment funds and associations.
7. When promoting the school externally (especially abroad), use the name of Leoš Janáček more, for example by emphasising the link to the direct Janáček tradition, opening specialised courses thematically focused on the area of accredited study programmes etc.
8. Improve the building of good relations with employees. The school's employees' attitudes and behaviour in public and their loyalty are also important to a positive image of the school.
9. Finalise a solution of copyright matters in relation to creative projects of students and teachers being implemented at the faculties.
10. Through methodological support, be involved in the development of creativity of children and youth using research results in the area of applying the principles of music improvisation and composition on study programmes of lower levels of schools and in the broad offer of further education in the region.
11. Interlink the area of PR at JAMU with the quality management system and building JAMU's corporate identity.
12. In relation to JAMU's corporate identity, continue developing the objectives of PR at JAMU and newly create the means to their achievement – the school's promotional materials (e.g. brochures, leaflets), a uniform visual style of the school (e.g. logo, building marking, business cards etc.), website, news in print (e.g. student successes, research results), information on the school's activities beyond the framework of the academic ground, participation in fairs focused on the offer of higher education (e.g. Gaudeamus), press conferences, press releases (e.g. statements on the current events at the university) etc.
13. Actively participate – in cooperation with the Statutory City of Brno, the South Moravian Region, the Leoš Janáček Foundation, the Moravian Museum and Masaryk University – in the foundation of the Leoš Janáček International Society.

*Objective 2: JAMU is developing a portfolio of cooperating institutions and acquires partners whose focus of teaching (cooperating institutions) or focus of the art practice or research (professional institutions) corresponds to the direction of JAMU and is compatible with the outcomes of teaching at JAMU, can develop and enrich them, or can participate in ensuring and assessing quality at JAMU.*

*Activities*

1. Monitor and evaluate the number and quality of contracts (concluded and terminated) with international partners (universities, professional institutions, networks etc.) and projects implemented together with international partners.
2. Participate in innovating the system of external relations of JAMU in the area of education, artistic, research and other related activities (in connection with other activities of the school), including relations to the professional and business spheres and the school graduates.
3. Create a structured overview of the needs of potential employers and use the gained knowledge in planning the development of study fields.
4. Create a platform for communicating with principals of elementary art schools and conservatories and directors of art institutions.
5. Involve partners from the external environment of JAMU in the process of ensuring and assessing quality.
6. Stimulate the involvement of JAMU and its employees in Czech as well as international networks, associations, societies and equivalent institutions that deal with real problems of particular people and institutions at the local, regional, national and international levels. Promote the involvement of members of the academia in consulting activities associated with the work of the state administration or local government or with the activities of the employment sphere.
7. Continue building PR at JAMU as a strategic and systematic process of forming a good reputation and good relations with target groups (potential new and existing students, employees, the media, employers, state administration etc.), the academia and the general public.
8. Continue providing the reporting and servicing activities of JAMU experts that expand the offer in the area of highly specialised services of report, expert and guarantee servicing, often with a nation-wide or even supra-national impact (e.g. court expert's reports, habilitating procedures and procedures of professorship awarding etc.).
9. Promote the interests of JAMU and higher education in the field of arts as part of representations of universities and advisory and consulting bodies at the level of state administration and local government.

10. Continue developing the long-term and intensive cooperation with the main partners of JAMU in the Czech Republic and Slovakia (especially the Academy of Performing Arts in Prague and the Academy of Performing Arts in Bratislava).

*Objective 3: JAMU cooperates with lower levels of the education system and is involved in lifelong learning.*

#### *Activities*

1. Offer of selected art projects (inscenations, concerts, inter-field artefacts etc.) and creative workshops for projects of Czech and foreign artists and experts at the Marta Theatre Studio and the Orli Street Theatre / Musically Dramatic Lab to elementary and secondary schools. On this basis, try to create a platform for meetings of principals of conservatories and representatives of the Faculty of Music of JAMU and discussing the level and quality of education at conservatories and the resulting consequences.
2. Support for projects expanding various lifelong learning programmes focused on the applicants, offer of summer theatre and music workshops and courses to the secondary-school youth.
3. Offer of the outcomes of art-teaching projects to elementary and secondary schools and expanding the systematic as well as one-time practice of students of fields of teaching at elementary and secondary schools and elementary art schools.
4. Training teachers for art-teaching fields in formal education (elementary schools, grammar schools, secondary vocational schools, elementary art schools) and informal art education.
5. Continue in the successful project of the University of the Third Age and continuously develop study plans of the individual cycles.

## BACKGROUND OF THE ACTIVITIES

### **IV. Effective Management**

JAMU strives for the establishment of an effective method of managing all processes directly relating to the area of education and creative activities. We do not perceive creative activities separately from education and consider them the content and objective of a large part of education. JAMU pays equal attention to processes that support these areas and their mutual functional connections.

*Objective 1: JAMU has a functional system of the main and supporting processes executed at the faculties and other parts of JAMU.*

*Activities*

1. Complete the analysis of the management processes at JAMU and implement changes arising from that analysis.
2. Following the analysis of the management processes, adapt the organisational structure and innovate the competences of the management of JAMU and its parts, academic as well as non-academic employees.
3. Verify the quality of JAMU management using methods recommended as part of the outputs of IPN Quality or other sources (EFQM etc.).

*Objective 2: JAMU has set strategic objectives, current goals and indicators of activity and quality.*

*Activities*

1. When preparing the Long-Term Plan of JAMU and its updates, the strategic objectives are annually revised on the basis of an analysis of the internal and external environment and the revisions are incorporated into the Long-Term Plan in order to ensure continuity.
2. Finalise the manner of creation of dramaturgical plans of the school stages and a system of evaluating art projects.

*Objective 3: JAMU has established a system of monitoring and managing the fulfilment of objectives, goals and indicators of activity and quality.*

*Activities*

1. Create a system of collection and evaluation of data relevant to the quality of own activities. Use the information kept in the RUV and RIV databases and make full use of the information system (IS).
2. Finalise the system of monitoring and managing the fulfilment of objectives and goals (Long-Term Plan, Update of the Long-Term Plan and the Institutional Programme). Transfer responsibilities to a greater extent to the middle level of management.
3. If necessary, use an external specialised system of evaluating activity and quality that has been created for the needs of evaluating art universities and faculties by one of the international networks or agencies.

## **V. Personnel**

Education takes place at JAMU at departments or studios headed by exceptional art and teacher personalities. In order to ensure the good functioning of this system, it is necessary to continuously acquire and keep such personalities and motivate them for further development not only as teachers but also as art personalities.

Teaching at JAMU is often considered prestigious by many art personalities; it is generally perceived as part of professional growth. When acquiring especially young teachers, however, low salaries of beginning teachers seem to present a problem.

*Objective 1: Teachers at JAMU are among leading art personalities with teaching skills and experience.*

*Activities*

1. Maintain a quality teaching background based on art and teacher personalities in full-time employment relationship.
2. Continue in a regular generation variation of teachers including the involvement of students and doctoral graduates and personalities from the practice.
3. Continue enriching the offer of teachers in the form of workshops and inviting excellent Czech and foreign artists and teachers as well as the establishment of guest professor posts – all this under the support of OP3V.
4. Support the artistic creation of teachers and their own artistic development, and create conditions for the implementation of their own creative (art, research, teaching) projects.
5. Based on the career rules of JAMU, prepare personnel plans of all parts of JAMU and career plans of the academic as well as non-academic staff of JAMU, and keep those plans up-to-date. Promote the career growth of academic employees.
6. Maintain high expectations from the level of habilitating procedures and professorship award procedures.
7. Support the education of employees in the necessary areas, involve them in corresponding projects and activities at sites or in bodies subordinate to the heads of individual parts. Support continuous self-learning not only of academic staff and initiate regular foreign mobilities.

*Objective 2: JAMU has a functional and economic management team and a related functional operating apparatus.*

*Activities*

1. Clearly determine the competences of members of the management of JAMU and the faculties and operational staff, and describe the competences and links between the management members and operational staff and the method of their communication in a simple and functional scheme.
2. Strengthen the team of operational and administrative staff and develop their professional competencies in order to ensure professional support for teaching and creative activities through technical and technical-artistic jobs at teaching departments (e.g. school stages etc.).
3. Seek, develop and motivate suitable persons for management positions at JAMU and the faculties.

## **VI. Financial and Material Background of Education and Creative Activities**

JAMU sees the continuing underfinancing of the area of higher education and the annual uncertainty as regards the amount of contributions and subsidies from the state budget as a direct threat not only to the quality but also to the very existence of the school. From the point of view of the art university, the absence of a real culture policy of the state, in particular in the area of live art, and a virtually non-functional act on the support of culture are just as negative.

JAMU will continue promoting the application of qualitative indicators of financing public universities in the Czech Republic and, in the projection of changing principles of financing, take account of artistic outcomes as full-fledged indicators of performance and quality in addition to the outcomes of scientific and research activities of universities.

*Objective 1: JAMU applies the principles of effective financing.*

### *Activities*

1. When formulating new principles of financing public universities, continue promoting the equality of RUV and RIV outcomes in all budgetary titles where these indicators of performance (quality) are used.
2. Actively promote addressing adequate support for arts at the institutional level as well (the equivalent of institutional support of a science and research institution).
3. At the level of the faculties, focus qualification papers on the expansion of the theoretical basis and practical resolution of the issue of culture policy at all levels of state administration and local government.

*Objective 2: JAMU ensures an effective and economic use of the obtained funds for education and creative activities in line with the fulfilment of general as well as specific standards of quality of the current study programmes.*

*Activities*

1. Every year, as part of the preparation of the budget, carry out a thorough analysis of the source part of the individual indicators of the contribution and subsidies allocated from the MEYS and ensure that they are mirrored in the budget breakdown. Given the increasing share of the quality indicator in the budget, the faculties, in particular, must pay special attention to the individual categories involved in the quality indicator and provide adequate support to teachers involved in this matter.
2. As part of the preparation of the Institutional Programmes and annual updates of the Long-Term Plan, carry out a thorough analysis of the development of the number of students in the individual study fields in light of the achievement of the field-specific standards in the area of their personnel, spatial and material background.
3. As part of the preparation of accreditation materials opening a new study field (within the framework of institutional accreditation or study programme accreditation), it is necessary to carry out thorough analyses of the school's personnel, financial, spatial and material capacities, as the school's capacity is full and the school is no longer able to absorb further growth.
4. Analyse the coverage of all study outcomes using the source records necessary for evaluating their quantitative and, if possible, also qualitative parameters; at the same time, consistently use the information system of JAMU as the basis of all data sources and records.

*Objective 3: JAMU continues creating an environment for the involvement of a wide range of financial sources in the income structure of finances supporting the maintenance and development of all activities of the school.*

*Activities*

1. In order to secure the necessary resources for the development of study fields at both faculties as well as to ensure further development of their cooperation on artistic outcomes, prepare a cross-sectional school-wide project under OP3V as part of the ESF call and at least one project as part of the ERDF call for the years 2016-2020.
2. Strive for the acquisition of science grants under the Czech Science Foundation (GACR), prepare a project as part of the TA CR Omega Programme and the NAKI (National and Cultural Identity) grant procedure at the Ministry of Culture of the Czech Republic, as well as use the regional grant systems of the South Moravian Region or the City of Brno and grants from international agencies, for example Visegrad Fund.



*Objective 4: In the personnel area, JAMU focuses on qualitative development; the overall increase of the number of employees in all categories always depends on a pre-determined source coverage. The school aims at increasing the average salary (by 10 % by 2020) in relation to increasing the quality of the employees' work.*

*Activities*

1. Annually evaluate the effectiveness of drawing salary funds from individual sources in relation to providing for the education and artistic activities of teachers and their support by the other school employees.

*Objective 5: JAMU responsibly provides for all its declared activities in material terms.*

*Activities*

1. Use the material, personnel and financial resources of the school with an accent on the development of education, artistic and research activities and with an emphasis on long-term goals of development of the individual study programmes while respecting the current development needs. The basis for strategic thinking in this area is to make the transition from quantitative towards qualitative development.

*Objective 6: JAMU responsibly addresses the spatial capacities for all its declared activities.*

*Activities*

1. Further increase of the spatial capacity of the school is not possible (operating costs), therefore it is necessary, on the basis of an analysis of the current situation, to ensure the space standards of teaching through a more effective and economic utilisation of all the existing space of the school. At the same time, it is necessary to deal with the property relations to leased premises.
2. Regularly update information on the actual structural and technical condition of all buildings of the school and perform especially normal maintenance in a timely manner.
3. Elaborate a more effective and economic model of utilising the premises of the Astorka Information and Learning Centre and execute the relevant structural and technological modifications of the premises with a change of usage in relation to teaching.
4. Arrange the purchase of the premises of the Marta Theatre Studio in Bayerova Street including the premises of the Scenography Studio at the same address.
5. Arrange the following reconstructions and revitalisations of real property:

- a) Structural modifications and renovation of the listed building at Mozartova 647/1

This includes the renovation of the windows in the street facades, the reconstruction of the attic and a complete reconstruction of heavy-current and weak-current power distribution systems and the computer network including a reconstruction of the server room.

***Estimated costs:***

Window refurbishment	CZK 9,700 thousand
Reconstruction of the electrical installations and data network	CZK 8,800 thousand
Structural modifications of the attic	CZK 4,350 thousand
Total	CZK 22,850 thousand

Sources of coverage – approved action under the Reproduction Programme of the MEYS 2016-17

- b) Structural modifications and modernisation of the building at Komenského náměstí 690/6

This includes the removal of dampness from the entire underground floor of the building, structural modifications of the sanitary facilities, the reconstruction of HVAC on the underground floor of the building and a modernisation of the fluorescent lighting in the building.

***Estimated costs:***

Dampness and structural modifications of the sanitary facilities	CZK 3,000 thousand
HVAC in the basement area (Sonáta)	CZK 1,500 thousand
Replacement of lighting	CZK 1,700 thousand
Total	CZK 6,200 thousand

Sources of coverage – FRIM CZK 3,200 thousand 2015/16 + new Reproduction Programme of the MEYS 2018

- c) Structural modifications and repair of the building at Novobranská 691/3

This includes the repair of the accommodation units including sanitary facilities, the establishment of ventilation and air conditioning of the library depository on the underground floor and structural modifications of some of the accommodation units into teaching rooms on the basis of a revision of the possible and effective use of the school premises for teaching purposes.

***Estimated costs:***

Repair of accommodation units	CZK 5,600 thousand
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Structural modifications of teaching rooms	CZK 1,900 thousand
Ventilation and air conditioning of the library depository	CZK 1,600 thousand
Total	CZK 9,100 thousand

Sources of coverage – FRIM CZK 2,000 thousand 2015/17 + new Reproduction Programme of the MEYS 2018; reconstruct the teaching rooms acquired through the change of usage in the framework of the possibilities given by the call of PA 2 of the ERDF under the OP3V project.

- d) Purchase of the premises of the Marta Theatre Studio and the Scenography Studio in the building at Bayerova 575/5

The student Marta Theatre Studio and the Scenography Studio of the Faculty of Theatre have been operated since 1952 in the non-residential premises of a rental residential building in Brno, Bayerova 575/5. The building is owned by the Statutory City of Brno. In 2004, JAMU and the Statutory City of Brno entered into an agreement on the establishment of an easement for the use of the non-residential premises until 31 December 2033. Given the fact that the owner of the building is considering the privatisation of the residential areas of the house, it is advisable to acquire the rented premises into the ownership of JAMU in order to ensure further stabilisation and development of the school.

***Estimated costs:***

Acquisition of the premises of Marta and Scenography into the ownership of JAMU	CZK 50,000 thousand
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Sources of coverage – new requirement Reproduction Programme of the MEYS 2016-18

- e) Structural modifications and repair of the Marta Theatre Studio and the Scenography Studio in the building at Bayerova 575/5

This includes a complete reconstruction of the premises of the Scenography Studio, repair of the adjacent structures to the Theatre Studio, removal of dampness and building a new transport and supply access to the Theatre Studio through the basement of the building, as the neighbouring building of the Supreme Court of the Czech Republic is currently planning a reconstruction that will mean a considerable burden on the roads to the Theatre Studio and the Scenography Studio.

***Estimated costs:***

Scenography reconstruction	CZK 6,000 thousand
Repair of adjacent structures	CZK 3,000 thousand
Transport and supply access to the Studio	CZK 3,000 thousand
Total	CZK 12,000 thousand

Sources of coverage – new Reproduction Programme of the MEYS 2018

- f) Modernisation of the premises of the Rector's Office in the building at Beethovenova 650/2

The Rector's Office of JAMU is based at non-residential premises of a rental residential house in Brno, Beethovenova 650/2. The building is owned by the Statutory City of Brno. In 1997, the JAMU and the Statutory City of Brno concluded an agreement on the establishment of an easement for the use of the non-residential premises for 30 years. Modernising the premises of the Rector's Office involves dislocation shifts in the use of the individual rooms, especially the ground floor, and modernising the fluorescent lighting in the building.

***Estimated costs:***

Replacement of fluorescent lighting	CZK 1,000 thousand
Ground floor modification	CZK 1,000 thousand
Total	CZK 2,000 thousand

Sources of coverage – FRIM 2018

*Objective 7: JAMU provides the relevant technologies for all areas of its activities.*

*Activities*

1. Maintain the current state of documents for decision-making on the necessary sustainability and development of the individual groups of technologies including the conceptual solution of the direction of their development needed to ensure the technology standards of the individual study fields with regard to the accredited graduate profile.
2. Address the competency and responsibility for these activities at individual parts. The basis is the plan of reproduction and development of JAMU technologies for 2016-2020, which will be annually updated as part of budgeting of real funds of the individual budget titles for the given year.
3. Financially secure the updated plan of reproduction and development of JAMU technologies for 2016-2020 in line with the project rules of the following individual subsidy instruments by means of:
  - ERDF projects as part of PA 2 of OP3V – CZK 110 million
  - JAMU Institutional Programme – CZK 2.5-3 million annually
  - Existing Reproduction Programme of the MEYS – the total of CZK 12 million, 2016-2018

- New Reproduction Programme of the MEYS – the total of CZK 45 million, 2018-2020
  - FRIM – about CZK 1 million annually, 2016-2020
  - CRP on the basis of cooperation, at least 13 public universities – the total of CZK 3.5 million, 2016-2020
4. As part of the preparation of the accreditation of new fields, prepare the link to the material, spatial and technology background and clarify the link in terms of resources in advance.

23 October 2015

[signature illegible]

Stamp: [JANÁČEK ACADEMY OF MUSIC AND PERFORMING ARTS IN BRNO, RECTOR'S OFFICE, Beethovenova 2]

**Strategic Project Implementation Plan of  
Education and Creative Activities of  
the Janáček Academy of Music and Performing  
Arts in Brno for 2017**

Brno, October 2016

## Introduction

In 2017, the activities of the Janáček Academy of Music and Performing Arts will continue to be based on a strategic document of the university, namely the Long-Term Education and Creative Activities Project for 2016–2020, which – apart from the key strategic goals of the university – defines the priority goals in the field of education and creative activities, the so-called third role of a university and ensuring all the activities related to human resources, spaces, materials and financing. All the specific activities listed in the respective parts of this document are the key tasks of the university for 2017. Therefore the presented Strategic Project emphasizes the most topical goals and tasks of the university in relation to the adoption of the amendment to Act No. 111/1998 Coll., adopted as Act No. 137/2016 Coll., and the expected start of implementation of the projects presented by the university within OP RDE.

The above amendment to the Higher Education Act changes the existing term “long-term university project” to a “strategic project”; in order to adopt the new terminology, the new term is also used in the presented document.

### **Priority goals** of meeting the JAMU Strategic Project in 2017:

- 1) Implement the amendment to Act No. 111/1998 Coll. in the internal university regulations and real performance of the university education and creative activities.
- 2) Start the implementation of three OP RDE projects submitted in 2016 to MEYS CR (hereinafter referred to as the Ministry) for approval; one in the field of ESF projects focused on improving the quality of education at JAMU and two in the field of ERDF focused on improving the quality of infrastructure at both JAMU faculties.
- 3) Prepare documents for the new planning period of funding JAMU development within the EDS Programme of MEYS CR and continue to successfully implement the existing programme.

## Measures Planned for 2017

### *Priority goal 1: Implementation of the amendment to the Higher Education Act*

- Review, approve and register the university internal regulations with the Ministry – Statute, Study and Exam Rules, Faculty Academic Senate Election Code, University Academic Senate Rules of Procedure, Salary Policy, Faculty Arts Council Rules of Procedure, University Staff Recruitment Policy and the Disciplinary Code for Students.
- Prepare, approve and register the university internal regulations with the Ministry:
  - a) System of education and creative activities quality assurance and their internal evaluation.
  - b) Rules of Habilitation Proceedings and Proceedings for the Appointment of Professors as a university-wide regulation emphasizing the criteria necessary for the associate professor or professor qualification of the applicants.
- When drafting the above internal university regulations and mostly when performing the education and creative activities at the faculties, apply strictly not only the provisions of the amendment to the Higher Education Act incorporated in Act No. 137/2016 Coll. and the five implementing government regulations and the related Ministry decrees of 2016 but also the more detailed and often more demanding internal standards of education and creative activities of the university formulated for the study programmes of Drama and Music of all levels and create the necessary personnel and material conditions at all the university management levels.
- Review the internal faculty regulations at both faculties.

### *Priority goal 2: Start implementation of three OP RDE projects*

submitted in 2016 to MEYS CR for approval; one in the field of ESF projects focused on improving the quality of education at JAMU and two in the field of ERDF focused on improving the quality of infrastructure at both JAMU faculties; and even if the submitted projects are rejected or restricted by the Ministry, adopt measures for partial implementation of the activities:

- Start preparing foreign language teaching of the existing subjects and their gradual incorporation in the classes of the students studying in Czech.



- Start preparing the implementation of a new teaching method – electronic interactive syllabus in the information system within three study programmes at the Faculty of Theatre.
  
- Start preparing documents for new accreditation of the follow-up study master's programmes at the Faculty of Music and documents for new accreditation of the new study field at the Faculty of Theatre in the follow-up master's programme.
  
- At the Faculty of Music, intensely continue to prepare the joint follow-up master's programme with one of the most prestigious schools focused on old music – the Royal Academy of Art (Hoeghschool van den Kunsten) in The Hague in the study field of Interpretation of Early Music.
  
- Within forming a system of internal quality assurance and performing external evaluations to improve quality:
  - Specify the rules and documents for the respective parts of the quality assurance system;
  - Gradually arrange authorized translations of all internal regulations into English;
  - Define system job roles focused on education and related art outputs quality assurance;
  - Introduce systematic staff training to assure quality of education and the internal evaluation system in the form of methodology workshops;
  - Test the existing evaluation processes in the respective workplaces;
  - Formulate a typology of art outputs and implement an extended module of the JAMU Information System to build their database;
  - Test the existing art output evaluation process setup.
  
- In order to improve the spatial and technical conditions for education and art activities at both faculties, realize the planned technical development, mostly of the final workplaces, start modernizing the instruments, expand the teaching spaces by approximately 400 m<sup>2</sup> by adjusting the Astorka facility.

***Priority goal 3: Prepare documents for the new planning period of funding JAMU development within the EDS Programme of MEYS CR and continue to successfully implement the existing programme.***

- Update the Plan of JAMU Technical Development and Renovation scheduled until 2022.
  - By engaging the largest possible number of JAMU academic community members, draft proposals of optimum use of the Astorka facility.
  - Arrange the following renovations and repairs of JAMU real property:

**a) Construction adjustments to the building at Mozartova 647/1**

Renovation of the attic consisting of fitting insulation and air-conditioning for the classrooms, complete renovation of the computer network and the server room, additional low current and power distribution in the whole building. Execution is scheduled for 2017–2019. Financing sources: EDS (Programme 133 210: Development and Renovation of Public University Material and Technical Base) and FRIM.

**b) Construction adjustments to the building at Novobranská 691/3**

Construction adjustments of some accommodation spaces by turning them into teaching spaces on the 3rd and 7th floors and construction adjustments of spaces on the 2nd floor, which will expand the library and editing centre usable area. Execution is scheduled for 2017–2018. Financing sources: OP RDE and FRIM.

**c) Construction adjustments to stage design in the building at Bayerova 575/5**

Complete renovation of the stage design spaces consisting of redesigning the layout, fitting artificial ventilation by means of air-conditioning, complete renovation of the power distribution and adding low current distribution and data network. Financing source: FRIM.

**d) Complete technology renovation at the Marta Studio at Bayerova 575/5**

Project and investment preparation of a complete technology renovation at the Marta Studio including theatre technology, lighting, projection, sound and video equipment including the necessary distribution systems and installations. Financing sources: OP RDE and FRIM.

## Conclusion

The presented Strategic Project for JAMU education and creative activities for 2017 was discussed by the JAMU Arts Council, approved by the JAMU Academic Senate on 19 October 2016 and by the JAMU Management Board on 21 October 2016. It is submitted to the Ministry of Education, Youth and Sports in due time and published on the university website.

Prof. Ing. MgA. Ivo Medek, Ph.D. m.p.

Rector of JAMU

B03: Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2017

# **Strategic Project Implementation Plan of Education and Creative Activities of the Janáček Academy of Music and Performing Arts in Brno for 2018**

Brno, October 2017

## Introduction

In 2018, the activities of the Janáček Academy of Music and Performing Arts will continue to be based on a strategic document of the university, namely the Long-Term Education and Creative Activities Project for 2016–2020, which – apart from the key strategic goals of the university – defines the priority goals in the field of education and creative activities, the so-called third role of a university and ensuring all the activities related to human resources, spaces, materials and financing. All the specific activities listed in the respective parts of this document are the key tasks of the university for 2018. Therefore the presented Strategic Project emphasizes the most topical goals and tasks of the university in relation to the implementation of changes arising from the amendment to Act No. 111/1998 Coll., adopted as Act No. 137/2016 Coll. and the related implementing regulations focused on accreditation and the implementation of three projects accepted for the university within OP RDE.

The above amendment to the Higher Education Act changes the existing term “long-term university project” to a “strategic project”; in order to adopt the new terminology, the new term has also been used in the presented document since 2017.

### **Priority goals** of meeting the JAMU Strategic Project in 2018:

- 1) Strictly implement the new internal JAMU regulations registered with MEYS under the amendment to Act No. 111/1998 Coll., mostly accentuate the formation of the quality management system within the "Rules of the system for the assurance of quality of educational, creative and related activities and internal evaluation of the quality of educational, creative and related activities". Complete the drafting and facilitate implementation of internal faculty regulations and any other university implementing regulations.
- 2) Implement three OP RDE projects; one in the field of ESF projects focused on improving the quality of education at JAMU and two in the field of ERDF focused on improving the quality of infrastructure at both JAMU faculties.
- 3) Prepare the required documents for the application for accreditation of the new study programmes in order to change to a new form of the study programmes and their specializations at both faculties of the university.
- 4) Draw the remaining funds allocated to the university within the existing MEYS EDS Programme and in the event the submitted projects for the new planning period of investments in JAMU development under the MEYS EDS Programme for 2018 and the following years, start their implementation.

## Measures Planned for 2018

### *Priority goal 1: Implementation of new university internal regulations*

#### **In education:**

- Ensure smooth transition to the new JAMU Study and Exam Rules effective as of the start of the academic year 2018/19;
- By developing the respective JAMU study IS modules, create a digital database of the respective documents and start the transition to the electronic filing system of the faculty study agenda;
- In cooperation with AMU Prague, analyse the doctoral study programmes in order to aim at further quality development of the highest level of synergy between education, research and art activities of the students.

#### **In quality:**

Strictly implement the principles and policies of the Rules of the system for the assurance of quality of educational, creative and related activities and internal evaluation of the quality of educational, creative and related activities in all the university activities as a new internal university regulation;

Complete the fundamental platform for quality assurance and evaluation in the form of a hierarchically structured map of the key processes executed in the respective parts of the university;

Formulate internal methodology for education quality evaluation based on evaluating the education results of the respective study programmes and their specializations;

Set the parameters for students' art output evaluation and create feedback to transfer the creative activity evaluation findings back to the teaching process.

### *Priority goal 2: Implement three OP RDE projects*

In 2017, within the calls of OP RDE 15 (ESF) and 16 (ERDF) JAMU started the implementation of the following projects: Improving Education Quality at JAMU (CZ.02.2.69/0.0/0.0/16\_015/0002245), Improving the Infrastructure of the Music Study Programme at JAMU (CZ.02.2.67/0.0/0.0/16\_016/0002246) and Improving the Infrastructure of the Theatre Study Programme at JAMU (CZ.02.2.67/0.0/0.0/16\_016/0002469).

#### **A) ESF project to improve the quality of education at JAMU**

- Continue to prepare foreign language teaching of the selected existing subjects and their gradual incorporation in the classes of the students studying in Czech.
- Continue to prepare the implementation of a new teaching method – electronic interactive syllabus in the information system within six study programmes at the Faculty of Theatre.
- Prepare the documents for new accreditation of the follow-up master's programmes at the Faculty of Music.
- Prepare the documents for accreditation of the new specialization at the Faculty of Theatre in the non-follow-up master's studies.
- Adjust the existing study programmes to reflect the needs of the labour market.
- Accredite the follow-up master's study programme at the Faculty of Music – Interpretation of Early Music, created in cooperation with one of the most prestigious schools focused on old music — the Royal

### B03: Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2017

Academy of Art (Hoeghschool van den Kunsten den Haag) and prepare for the first students to enrol for their studies.

- Within forming a system of internal quality assurance and performing external evaluations to improve quality:
  - Update faculty regulations and internal standards;
  - Gradually arrange authorized translations of all internal regulations into English;
  - Perform systematic staff training to assure quality of education and the internal evaluation system in the form of methodology workshops;
  - Develop and calibrate system features at the level of the JAMU information system and its systematic use for the public part of the output records;
  - Modify the existing setup of the evaluation processes in the respective workplaces based on the rules of quality assurance;
  - Specify the typology of art outputs and implement the extended module in practice;
  - Test the existing art output evaluation process setup;
  - Start translations of both internal and external evaluation reports.

#### **B) ERDF project: Improvement of Infrastructure of the Drama SP**

- **Renovation of A/C and equipment in classroom 104 in the building at Mozartova 647/1**  
Adding air-conditioning to the existing ventilation system plus complete renovation of the equipment installed in classroom 104.
- **Renovation of equipment in Na Orlí Theatre, Orlí 710/19**  
Renovation of sound recording systems and cameras, new digital microport system in the theatre auditorium.
- **Renovation of equipment of the Faculty of Theatre**  
Renovation of the musical theatre studio lighting equipment, photographic technology and purchasing an AV chain to record and process graduation performances.

#### **C) ERDF project: Improvement of Infrastructure of the Music SP**

- **Renovation of equipment of the Faculty of Music**  
Renovation of stage design lighting equipment, audio and video equipment in the classrooms, in the small auditorium and the faculty auditorium. Moreover, equipment for electroacoustic music will be renovated as well, modular synthesizers will be purchased, HW and SW for realizing electroacoustic music and graphic scores.
- **Keyboard renovation**  
Purchase of the first portion of keyboards – 14 units.
- **Purchase of historical musical instruments** Purchase of the first portion of musical instruments for the historical and organ interpretation department.
- **Purchase of other musical instruments** Purchase of wind instruments, ethnic percussions and string instruments.

B03: Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2017

- **Renovation of equipment in Na Orlí Theatre, Orlí 710/19**

Renovation of sound, recording systems and cameras, new digital microport system in the theatre auditorium.

***Priority goal 3: Prepare required documents for the applications for accreditation of new study programmes in order to change to a new form of the study programmes and their specializations at both faculties of the university:***

- Strictly follow the schedule of preparing accreditation applications for the new study programmes and their specializations in order to guarantee a smooth transition to the new model as of 1 September 2019 based on the approved period of accreditation of the existing study programmes and meeting the requirements of the ESF JAMU project within OP RDE;
- Prepare methodology of students' transition from the existing study programmes to the new study programmes or their specializations for the academic year 2019/20.

***Priority goal 4: Draw the remaining funds within the MEYS CR EDS Programme and successfully continue to implement the existing programme***

**In 2018, the following renovations and repairs of real property are planned:**

- **Construction adjustments to the building at Mozartova 647/1**

Renovation of the attic consisting of fitting insulation and air-conditioning for the classrooms, complete renovation of the computer network and the server room, additional low current and power distribution in the whole building. Execution is scheduled for 2018–2019. Financing sources: EDS (existing programme 133 210: Development and Renovation of Public University Material and Technical Base) and FRIM.

- **Development and renovation of equipment**

Continuous renovation and innovation of equipment used in teaching and operation of JAMU (information, communication, video, sound, theatre and lighting technologies). Financing sources: EDS (existing programme 133 210: Development and Renovation of Public University Material and Technical Base) and FRIM.

- **Upgrading equipment in the Marta Studio, Bayerova 575/5**

Complete equipment renovation in the Marta Studio including theatre technology, lighting, projection, sound and video equipment including the necessary distribution systems and installations. Financing sources: OP RDE (ERDF Drama), EDS (new programme 133 220 Development and Renovation of Public University Material and Technical Base) and FRIM.



B03: Strategic Project Implementation Plan of Education and Creative Activities of the JAMU for 2017

- **Construction adjustments to stage design in the building at Bayerova 575/5**

Complete renovation of the stage design spaces consisting of redesigning the layout, fitting artificial ventilation by means of air-conditioning, complete renovation of the power distribution and adding low current distribution and data network. Financing sources: EDS (new programme 133 220: Development and Renovation of Public University Material and Technical Base) and FRIM.

## Conclusion

The presented Strategic Project of JAMU education and creative activities for 2018 was discussed by the JAMU Arts Council, approved by the JAMU Academic Senate on 13 October 2017 and by the JAMU October Management Board on 27 October 2017. It is submitted to the Ministry of Education, Youth and Sports in due time and published on the university website.

In Brno, 30 October 2017

*[ILLEGIBLE SIGNATURE]*

Prof. Ing. MgA. Ivo Medek, Ph.D.

Rector of JAMU

STAMP: JANÁČEK ACADEMY OF MUSIC AND  
PERFORMING ARTS IN BRNO

RECTORATE

Beethovenova 2

# Strategic Project Implementation Plan of Education and Creative Activities of the Janáček Academy of Music and Performing Arts in Brno for 2019

- Discussed by the JAMU Arts Council per rollam by 25 September 2018
- Approved by the JAMU Academic Senate on 8 October 2018
- Approved by the JAMU Management Board on 19 October 2018

In 2019, the activities of the Janáček Academy of Music and Performing Arts will continue to be based on a strategic document of the university, namely the Long-Term Education and Creative Activities Project for 2016–2020, which – apart from the key strategic goals of the university – defines the priority goals in the field of education and creative activities, the so-called third role of a university and ensuring all the activities related to human resources, spaces, materials and financing. All the specific activities listed in the respective parts of this document are the key tasks of the university for 2019.

Therefore the presented Strategic Project emphasizes the most topical goals and tasks of the university in relation to the adoption of the amendment to Act No. 111/1998 Coll., adopted as Act No. 137/2016 Coll., and implementation of the projects presented by the university within OP RDE.

The above amendment to the Higher Education Act changes the existing term “long-term university project” to a “strategic project”; in order to adopt the new terminology, the new term is also used in the presented document.

## **Priority goal 1: Quality assurance**

1. Within implementation of the JAMU system of quality assurance and evaluation, prepare implementation of the self-evaluation report system.
2. Start preparation of external JAMU evaluation (agency tender, preparation of documents, communication with the selected agency).
3. By improving the teaching competencies of doctoral students, improve their teaching engagement in the teaching process and allow for their greater integration in teaching. Consider the options of financing doctoral students beyond their scholarships during their studies and financing successful candidates after completion of studies in order to ensure

continuity of support and increase the probability of their staying at JAMU.

Hold an international conference for doctoral students at both faculties in 2019.

4. Start the transition to the new system of study programmes and their specializations of both JAMU faculties.
5. Specify the responsibilities and powers of study programme supervisors within the university management system.
6. Strive for extending teaching in foreign languages at both JAMU faculties – mostly with regard to the introduction of particular subjects taught in English.
7. Introduce a “professional readiness” course at the Faculty of Music.
8. Set up a dramaturgy council for faculty projects at the Na Orlí Theatre for the Faculty of Theatre, similar to the Faculty of Music.

### **Priority goal 2: Diversity and accessibility**

1. Prepare the U1V DIFA courses gradually targeting high school and elementary school students.
2. Continue to effectively develop communication with conservatories as the primary suppliers of applicants to the Faculty of Music.

### **Priority goal 3: Internationalization**

1. Analyse the current situation and create methodology for multisource financing of international stays within mobility programmes.
2. Continue to upgrade information systems to allow participation in a digital platform for better communication in the future and to facilitate mobility with Europe.
3. Finalize the practical steps leading to the launch of the new joint programme with the Royal Conservatory of Music Den Haag in the study programme Historical Interpretation and Study, and start the studies in the academic year 2020/2021.
4. Analyse the options of creating contacts with foreign music universities leading to possible future cooperation in the form of joint degree programmes or softer forms of cooperation within the study programmes of the universities involved.
5. Improve internationalization by engaging internationally renowned experts in preparation of the development activities of the JAMU Faculty of Music within the ESF project.
6. Ensure the JAMU Faculty of Theatre exposition at the Prague Quadriennale 2019 in terms of content, human resources and finance.
7. Develop membership in international networks of both fields of art.

### **Priority goal 4: Relevance**

1. Continue to extend cooperation with the Statutory City of Brno and the South Moravian Region mostly in relation to the city and region development.
2. Support innovative students' and academic activities beneficial for JAMU beyond the study

plans, however, working in line with the university goals.

**Priority goal 5: Quality and relevant research, development and innovation**

1. Analyse the university possibilities within the new R&D evaluation methodology – prepare a strategic development plan of the scientific, research, development and innovation activities of JAMU.
2. Specify the criteria of internal grant systems (Education and Art Activity Development Fund (FRVUČ), Research Development Fund (FRVČ), specific university research) and mechanisms of fund allocation for long-term conceptual development of the institution.
3. Analyse the results of both faculties in the Art Output Register (RUV), search for the causes of the decline in recent years and propose measures to stop the decline.
4. Assess the continuous results of the project “Improving Competitiveness and Quality of Doctoral Study Programmes of Art Universities in the National and International Context” and project them into the evaluation of the current situation of the doctoral study programmes at both JAMU faculties.

**Priority goal 6: Data-based decision-making**

1. Actively participate in completing and evaluating the results of university graduates’ professional success survey performed in 2018, with special emphasis on the specifics of art universities.
2. After the new JAMU website implementation, ensure operative data flows for its continuous filling.
3. Focus on study agenda digitalization in order to provide digitally signed documents to students – including the implementation of eIDAS (Regulation (EU) No 910/2014 of the European Parliament and of the Council on electronic identification and trust services).

**Priority goal 7: Projects**

1. Continue to implement the three currently executed projects within OP RDE.
2. Participate in the tender in the prepared double call within OP RDE.
3. Draw the remaining funds allocated within the existing reproduction programme of MEYS EDS and start the steps within the new programme.
4. Reach a final solution in relation to the JAMU Rectorate location.

## **Annex No. 1: JAMU Investment Activities Schedule for 2019**

### **a) Construction adjustments to the attic and wiring renovation in the building at Mozartova 647/1, Brno**

Renovation of the attic consisting of fitting insulation and air-conditioning for the classrooms, complete renovation of the computer network and the server room, additional low current and power distribution in the whole building.

Project work completed, final building permit issued. Based on the call by MEYS, submission of the investment project within the current 133 210 programme Development and Renovation of Public University Material and Technical Base. If the investment project is accepted, execution is scheduled for 2019.

Total costs are CZK 22,474 thousand, projected costs for 2019 are CZK 21,916 thousand. Financing source: EDS (current programme 133 210); CZK 19,109 thousand, remaining costs – FRIM.

The objective of the investment is to achieve thermal comfort in the classrooms in the attic and increase capacity, stability, reliability and safety of the power and low current distribution. The above investment is in line with the “Long-Term Education and Creative Activities Project of the Janáček Academy of Music and Performing Arts for 2016–2020”, chapter VI: Finance and Materials for Education and Creative Activities, in particular with goal No. 6, clause 5: Arrange the following renovations and repairs of the real property – Construction adjustments and heritage renovation of the building at Mozartova 647/1.

### **b) Construction adjustments to stage design studio in the building at Bayerova 575/5, Brno**

Complete renovation of the stage design spaces consisting of redesigning the layout, fitting artificial ventilation by means of air-conditioning, complete renovation of the power distribution and adding low current distribution and data network.

Project work completed, final building permit issued. The project is included in the new programme 133 220 Development and Renovation of Public University Material and Technical Base. If the new programme 133 220 is approved, execution is scheduled for 2019.

Total costs are CZK 8,550 thousand, projected costs for 2019 are CZK 8,022 thousand. Financing source: EDS (new programme 133 210); CZK 7,270 thousand, remaining costs – FRIM.

The objective of the investment is the renovation and modernization of the existing structurally unsuitable and considerably worn spaces where teaching takes place. The above investment is in line with the “Long-Term Education and Creative Activities Project of the Janáček Academy of Music and Performing Arts for 2016–2020”, chapter VI: Finance and Materials for Education and Creative Activities, in particular with goal 6, clause 5: Arrange the following renovations and repairs of the real property – Construction adjustments and repair of the Marta Studio and the stage design studio in the building at Bayerova 575/5.

**c) Renovation of acting and musical theatre classrooms**

Floor renovation and purchase of velvet covers in the acting classrooms at the Faculty of Theatre and purchase of velvet covers in the musical theatre classrooms in Astorka.

Execution is scheduled for 3Q 2019. Projected costs are CZK 2,556 thousand. Financing source: OP RDE (ERDF Drama), contribution of 5% will be paid from FRIM.

The objective of the investment is the renovation and modernization of the teaching spaces of the Faculty of Theatre. The above investment is in line with the “Long-Term Education and Creative Activities Project of the Janáček Academy of Music and Performing Arts for 2016–2020”, chapter VI: Finance and Materials for Education and Creative Activities, in particular with goal 6, clause 5: Arrange the following renovations and repairs of the real property – Construction adjustments and heritage renovation of the building at Mozartova 647/1 and Construction adjustments and repair of the building at Novobranská 691/3.

**d) Keyboard renovation**

Purchase of keyboards for teaching purposes at the Faculty of Music (pianos, upright pianos, electronic keyboards).

Execution is scheduled for the first half-year of 2019. Projected costs are CZK 32,233 thousand. Financing source: OP RDE (ERDF Music), contribution of 5% will be paid from FRIM.

The objective of the investment is the renovation of musical instruments used in teaching at the Faculty of Music. The above investment is in line with the “Long-Term Education and Creative Activities Project of the Janáček Academy of Music and Performing Arts for 2016–2020”, chapter VI: Finance and Materials for Education and Creative Activities, in particular with goal 7: JAMU provides all the equipment for all of its activities.

**e) Purchase of historical musical instruments**

Purchase of musical instruments for the programme Historical and Organ Interpretation.

Execution is scheduled continuously in 2018–2020. Total costs are CZK 3,772 thousand, projected costs for 2019 are CZK 1,781 thousand. Financing source: OP RDE (ERDF Music), contribution of 5% will be paid from FRIM.

The objective of the investment is the renovation of musical instruments used in teaching at the Faculty of Music. The above investment is in line with the “Long-Term Education and Creative Activities Project of the Janáček Academy of Music and Performing Arts for 2016–2020”, chapter VI: Finance and Materials for Education and Creative Activities, in particular with goal 7: JAMU provides all the equipment for all of its activities.

**f) Renovation of equipment of the Faculty of Theatre**

Renovation of the musical theatre studio sound equipment, dubbing studio technical equipment, photographic technology and purchasing an AV chain to record and process graduation

performances. Financing sources: OP RDE (ERDF Drama) amounting to the total of CZK 8 million based on the project.

**g) Development and renovation of equipment**

Continuous renovation and innovation of equipment used in teaching and operation of the university (information, communication, video, sound, theatre and lighting technologies). Financing sources: EDS (new programme 133 220: Development and Renovation of Public University Material and Technical Base), FRIM and IP. Equipment in the groups of audio technology, video technology, stage and IT equipment will be financed by approximately CZK 2 million per year per group.

# JAMU Institutional Programme 2019–2020

## Preamble

JAMU Institutional Programme applies to years 2019–2020 and is based on the “Announcement of the Institutional Programme for Public Universities for 2019–2020” by MEYS, the Long-Term Project of JAMU 2016–2020 and its Implementation Plans. It includes key areas of JAMU activities, such as education and creative activities, internationalization, effective management and technological development.

## JAMU IP budget and its allocation

Planned budget of the JAMU Institutional Programme for 2019: CZK 7,494,471.50

Finance allocation based on the respective areas:

I.	Education	CZK 1,200 thousand
II.	Creative activities	CZK 1,500 thousand
III.	Effective management	CZK 1,994 thousand
IV.	International contacts	CZK 100 thousand
V.	Technological development	CZK 2,700 thousand, investment CZK 500 thousand

The plan of funds allocation to the respective areas can be considered non-binding; the funds can be relocated to activities within a different area based on real needs during implementation. The total amount for JAMU must not exceed the limit allocated by MEYS. The INV and NIV allocation is non-binding.

## I. Field of education

### A) Number of students

#### *In accordance with DZ JAMU 2016-2020 – I. Goal 2, activity 2*

JAMU accepts students based on their talent and study prospects.

The number of accepted students is based on real evaluation of personnel, spatial, material and financial possibilities of the faculty and the university in order to guarantee high quality of all activities. It is to be expected that individual form of teaching of the basic subjects prevails in many fields.

#### *Goals for 2019 and 2020*

In accordance with the financing contract between MEYS and the university, maintain the agreed number of students studying at JAMU in the range of 690 students  $\pm$  10% also in 2019 and 2020.



**Activities leading to achieving the goal**

- The Directive of the Deans on the Admission Procedure ensures strict and conclusive entry exam process in terms of content and organization. The Directive is published every year. Executive: Faculty deans
- When deciding on the number of accepted applicants, consider – apart from the entrance exam results – the analysis of personnel, spatial, material and overall financial possibilities of the faculty and the respective departments. Every year for admission procedure until 30 August of the previous academic year. Executive: Faculty deans
- Ensure compliance with the agreed number of financed students across the university by continuous monitoring and coordination of the numbers of accepted students in the respective study degrees. Every year during the admission procedure Executive: Vice-Rector for Studies and Quality

**Indicators**

- 1) Number of students based on degrees of studies (as of 1 October of a given year):

	<b>2018</b>	<b>2019 Plan</b>	<b>2020 Plan</b>
Bachelor studies	389	383	364
Long master studies	68	71	99
Follow-up master studies	193	198	201
Doctoral studies	66	63	63
Total	716	715	727

JAMU complies with the long-term agreed range of the number of financed students, which is  $690 \pm 10\%$ , i.e. the maximum of 759 students, minimum of 621 students.

**B) Study**

**In accordance with DZ JAMU 2016-2020 – I. Goal 2, activities 5 and 7**

Ensure accessibility in all degrees of studies for all talented students regardless of potential social restrictions, as well as health and other restrictions, as long as the nature of the study field allows.

Develop the bursary system that can allow students in unfavourable personal economic situation to continue to study.

**2020 goals**

- 1) Keep the total study completion percentage above 90%. Prepare professional readiness courses at both faculties by 31 December 2019 and incorporate them in the teaching process by 2020.

**Activities leading to achieving the goal**

- Within the education evaluation processes, annually evaluate the individual cases of discontinuation of studies or failure to graduate and adopt any necessary measures, including measures related to bursary. Continuously. Executive: Faculty deans, Vice-Rector for Studies and Quality.
- Analysis of deferred demand students including the establishment of gender specifics in the area. Continuously. Executive: Faculty deans, Vice-Rector for Studies and Quality
- Implementation of professional readiness courses as a comprehensive set of information leading to achieving maximum student orientation in the internal regulations, timelines and conditions of the respective study programmes as well as in areas of legislation and basics of accounting. By the start of AY 2020/2021. Executive: Faculty deans

**Indicators**

- 2) Completion of professional readiness courses preparation at both faculties by 31 December 2019 and their incorporation in the teaching process by 2020.
- 3) In 2019 and 2020, achieve study completion rate of 90% and assess the reasons of unsuccessful studies annually.

**C) Study programme development, including the Education and Art Activity Development Fund (hereinafter referred to as FRVUČ)**

***In accordance with DZ JAMU 2016-2020 – I. Goal 3, activities 1, 2, 3, 4***

Promote the implementation of principles of student focused education, support individual student approach and create conditions (financial, material, technological, spatial, and pedagogical) to develop their talent.

Prepare and get accreditation of new study branches reflecting the ever growing and expanding areas of some existing accredited branches, whose establishment will be practically required in the future. While doing so, respect the realistic university possibilities defined by the personnel, financial, material and technological situation.

Transform certain traditional branches from the existing model of bachelor and follow-up master studies to the long master studies (5 years) since it has become evident that the talent prospects of the students can be used more effectively that way.

Expand representation of alternative teaching forms and get the art outputs as the teaching results as close to the real art and teaching practice as possible.

**2019-2020 goals**

Get the study programmes that pass accreditation before 2020 successfully accredited.

Turn the projects of the JAMU Art Activity Development Fund into a stable instrument to develop study programmes, evaluate and update the applicable Rector's directive annually.

**Activities leading to achieving the goal**

- Prepare documents with responsibility and file the accreditation applications in time.

Based on the accreditation procedure requirements

Executive: Vice-Rector for Studies and Quality, faculty deans

- Support project awareness development, mostly of new teachers and students through the FRVUČ instrument, develop methodology aid for responsible staff members both at the faculties and university economic departments.

Every year, based on the dates given in the FRVUČ Directive

Executive: Vice-Rector for Creative Activities, Vice-Rector for Strategy and Development, faculty deans, university treasurer

- Strictly evaluate the execution of supported projects

Every year, based on the dates given in the FRVUČ Directive

Executive: Vice-Rector for Creative Activities, Vice-Rector for Strategy and Development, faculty deans, university treasurer

### **Indicators**

- 4) Successfully accredited study programmes at both faculties
- 5) Annual FRVUČ project support amounting to at least CZK 1,000 thousand.
- 6) Preparation of at least 6 projects in total at both faculties.

## **II. Creative Activities**

### **A) Art Activities**

#### ***In accordance with DZ JAMU 2016-2020 – II. Goal 1***

JAMU emphasizes quality, development and new forms of art projects, encourages students to search for their own art style that will become a unique testimony of their artistic generation.

#### ***In accordance with DZ JAMU 2016-2020 – I. Goal 4, activity 8***

*Set the parameters for students' art output evaluation and create feedback to transfer the creative activity evaluation findings back to the teaching process.*

#### **2019 and 2020 goals**

Keep the total extent of public student presentations at the current above-standard level. Incorporate evaluation based on the described system of student art performance evaluation in the system of quality assurance and evaluation and the annual self-evaluation reports as a fundamental evaluation feature of quality evaluation.

#### **Activities leading to achieving the goal**

- Perform continuous public presentations of art milestones and create a system of strict evaluation based on the nature of the output, by teachers of the respective branches, other university teachers and external specialists including feedback on the system function by the faculty management and incorporate the evaluation outputs in the self-evaluation reports.

Based on the academic year schedule

Executive: Faculty deans, RVH

- Continue to support the presentations of JAMU art outputs as a part of the culture offer in the region and the Czech Republic. Arrange sufficient media coverage mostly of the graduation projects of students of all branches.

Based on the academic year schedule

Executive: faculty deans, PR staff

### **Indicators**

- 7) Creating a system of evaluating students' public performances at both faculties and its incorporation in the self-evaluation reports by the academic year 2019/2020 at the latest.
- 8) Support of presentations of JAMU art outputs and maintaining the number of public student performances:

	<b>2017</b>	<b>2019 Plan</b>	<b>2020 Plan</b>
Musical theatre concerts	13	10	10
Theatre plays	126	100	105
Audiovisual and radio projects	16	15	15
Art and teaching projects	16	15	15
Stage projects	12	10	10
Concerts	210	200	200
Multimedia and opera projects	5	4	4

(most recent available data for 2017)

## **B) Research and Development**

### ***In accordance with DZ JAMU 2016-2020 – I. Goal 2, activity 7***

Develop new research topics and the professional profile of new research and development university staff and support their participation at national and international conferences, publications in national and international periodicals, as well as their support in the direction towards individual specialized publications.

### ***In accordance with DZ JAMU 2016-2020 – II. Goal 2, activity 3***

Prepare and execute international scientific conferences with focus related to the university programming (e.g. for the area of the respective branches) and international doctoral studies conferences. Ensure high quality professional national and international attendance of these conferences and develop their reputation. Publish anthologies from the conferences in printed or digital form.

### ***2019 and 2020 goals***

Draw up a strategic development plan of JAMU scientific, research, development and innovation activities. Turn the projects of the JAMU Art Activity Development Fund into a stable instrument to develop scientific and research work at JAMU, evaluate and update the applicable Rector's directive annually. Organize international R&D events and engage DSP students.

**Activities leading to achieving the goal**

- Draft the strategic development plan of JAMU scientific, research, development and innovation activities and incorporate it to the JAMU strategic documents by 2020.  
Draft by 31 December 2019, finished and discussed document by 31 December 2020  
Executive: Vice-Rector for Creative Activities, Vice-Rector for Strategy and Development, faculty deans, university treasurer
- Support the development of research activities performed by teachers through FRVČ, develop methodology aid to researchers  
Every year, based on the dates given in the FRVČ Directive  
Executive: Vice-Rector for Creative Activities, Vice-Rector for Strategy and Development, faculty deans, university treasurer
- Strictly evaluate the execution of supported projects  
Every year, based on the dates given in the FRVČ Directive  
Executive: Vice-Rector for Creative Activities, Vice-Rector for Strategy and Development, faculty deans, university treasurer
- Hold the JAMUsica international conference at the Faculty of Music in 2019  
According to conference schedule  
Executive: Dean of the Faculty of Music, Vice-Dean for Creative Activities
- Hold international conferences for DSP students of theatre and music branches in 2019.  
According to conference schedule  
Executive: Faculty deans, faculty secretaries

**Indicators**

- 9) Draft of the strategic development plan of JAMU scientific, research, development and innovation activities (by 31 December 2019) and its implementation as a JAMU internal regulation (by 31 December 2020)
- 10) Annual FRVČ project support amounting to at least CZK 500 thousand from the funds of the Long-Term Research Organization Development Support
- 11) Preparation of at least 6 projects in total at both faculties.
- 12) Execution of international conferences for DSP students of theatre and music branches.
- 13) Execution of the JAMUsica international conference.
- 14)

### III. **Effective management**

#### A) **Quality**

##### ***In accordance with DZ JAMU 2016-2020 – IV. Goals 1 and 2***

JAMU has in place a functioning system of main and support processes executed at the faculties and other parts of JAMU.

JAMU has identified its strategic goals, current goals and performance and quality indicators.

##### ***2019-2020 goals***

Create methodology for setting the system of annual JAMU self-evaluation reports and five-year summary self-evaluation reports.

Prepare external evaluation by an international evaluation agency in order for it to take place between October 2020 and September 2021

##### ***Activities leading to achieving the goal***

- Standardize the form of the annual JAMU self-evaluation report and the process of its publication, and prepare and publish the reports in 2019 and 2020  
Every year by 15 December  
Executive: RVH, Vice-Rector for Studies and Quality
- Standardize the form of the five-year JAMU summary self-evaluation report and prepare its publication in 2021.  
By October 2020  
Executive: RVH, Vice-Rector for Studies and Quality
- Perform analysis of JAMU readiness for external evaluation and, where possible, adopt measures to eliminate any drawbacks.  
By October 2020  
Executive: RVH, Vice-Rector for Studies and Quality, faculty deans
- Take administrative steps leading to selection of an international external evaluation agency  
By 30 June 2019  
Executive: Rector, Vice-Rector for Studies and Quality, University Treasurer

##### ***Indicators***

15) Standardized form of the annual self-evaluation report and the five-year summary self-evaluation report.

16) Drawing up the self-evaluation report for 2018 and 2019

17) Selection of international agency for external JAMU evaluation.

## B) Teaching Personnel

### ***In accordance with DZ JAMU 2016-2020 – V. Goal 1, activities 1, 2***

Maintain quality teaching based on art and teacher personalities working full time.

Continue with gradual generational renewal of teachers, including the engagement of students, Ph.D. graduates and professionals.

### ***2019 and 2020 goals***

Specify the powers and responsibilities and study programme supervisors and their incorporation in the management system at all levels.

Analyse the gender distribution of JAMU teaching staff.

Complete the full incorporation of career and personnel plans of the university parts in the management process.

Create plans of habilitation and appointment procedures at both faculties.

By improving the teaching competencies of doctoral students, improve their teaching engagement in the teaching process and allow for their greater integration in teaching. Specify their teaching responsibilities. Reflect the relevant outputs of the project Improving Competitiveness and Quality of Doctoral Study Programmes of Art Universities in the National and International Context in the DSP curricula. Consider the doctoral student financing options beyond their scholarships.

### ***Activities leading to achieving the goal***

- Analysis of the gender distribution of JAMU teaching staff.
- Continuous annual update of career and personnel plans of the respective university parts and discussion of the summary information of the management parts at the level of the Rector's Committee as of 15 December, annually.
- Create plans of habilitation and appointment procedures at both faculties annually.
  - Every year by 15 December
  - Executive: Faculty deans
- Allocation of salary funds for more effective engagement of doctoral students and post docs in teaching, art, research and scientific activities.
  - Every year, within the IP budget
  - Executive: University treasurer, faculty deans and secretaries
- Update the Concept of Further Education of Teaching and Non-Teaching JAMU Staff annually with focus on their professional, language and information competencies in line with the career structure and implement the concept.
  - According to schedule of the Concept for Further Education
  - Executive: Vice-Rector for Strategy and Development, university treasurer, PK

**Indicators**

18) Maintain the current gender distribution of converted workloads of the JAMU teaching staff in the approximate range of 10% also in 2019-2020.

	1 September 2018	2019 Plan	2020 Plan
Percentage representation of the proportion of converted work loads of teaching staff – women and men	76%	66-86%	66-86%

19) Summary information on updates of the career and personnel plans of the part discussed at RC – minutes of the RC meeting by 15 December, annually

20) Number of converted workloads – doctoral students and post docs

	2017	2019 Plan	2020 Plan
DSP students and post docs	9.7	4.0	4.0

21) Number of trainings and participants

	2017	2019 Plan	2020 Plan
Number of trainings	37	28	28
Number of participants	122	100	100

(most recent available data for 2017)

**IV. International contacts**

***In accordance with DZ JAMU 2016-2020 – III. Goal 1***

JAMU promotes its external presentation as an excellent art school where prominent art personalities meet young talent in a creative environment to further develop the talent.

***2019-2020 goals***

Maintain the high quality and continue to develop content and maintain the timeline of international events focused on art – the SETKÁNÍ/ENCOUNTER International Theatre School Festival, Leoš Janáček International Competition in Brno, the Meeting of New Music Plus international music festival, International Interpretation Courses, Drum Festival, etc. Use these significant international events to find new partners for cooperation in all areas.

Start a new chapter of international cooperation based on joint study programmes shared with foreign partner art universities.

***Activities leading to achieving the goal***



- Use all marketing strategies to prepare admission procedures for joint SP of historical interpretation organized together with the Royal Conservatory of Music Den Haag and open the SP in academic year 2020/2021.  
2019–2020, continuously  
Executive: Dean of the Faculty of Music
- Analyse the possibilities of cooperation based on various forms of shared teaching and joint art activities of foreign art universities.  
2019–2020, continuously  
Executive: Vice-Rector for Studies, Vice-Rector for External Relations, Vice-Rector for Strategy and Development, faculty deans
- Prepare and execute the SETKÁNÍ/ENCOUNTER International Theatre School Festival, Leoš Janáček International Competition in Brno, the Meeting of New Music Plus international music festival, International Interpretation Courses, Drum Festival at the highest possible level.  
According to event schedule  
Executive: faculty deans

#### **Indicators**

- 22) In 2019 and 2020, prepare and execute the SETKÁNÍ/ENCOUNTER International Theatre School Festival, Leoš Janáček International Competition in Brno, the Meeting of New Music Plus international music festival, International Interpretation Courses at the highest possible level.
- 23) Launch the joint SP of historical interpretation together with the Royal Conservatory of Music Den Haag in academic year 2020/2021
- 24) Organize the Drum Festival as a biennial event in 2020.

## **v. Technological development**

### ***In accordance with DZ JAMU 2016-2020 – VI. Goal 7, activity 1***

JAMU provides all the equipment for all areas of its activities.

Maintain the documents for decision-making concerning the necessary sustainability and development of the respective equipment groups including a conceptual solution to the direction of their development necessary to meet the technology standards of the study branches with regard to the accredited graduate profile.

### ***2020 goals***

Annually updated and implemented JAMU Technology Development and Reproduction Plan 2016/2020.

### ***Activities leading to achieving the goal***

- Provide funding of the updated JAMU Technology Development and Reproduction Plan 2016/2020 in accordance with project rules of the following grant instruments for 2019–2020 by means of:
  - ERDF projects within PO 2 OP3V
  - JAMU Institutional Programme

- MEYS Reproduction Programme
- FRIM
- CRP based on cooperation of at least 18 public universities

Every year, based on the source budgets

Executive: University treasurer

- During preparation for new branch accreditation, process and clarify in advance the relation to material and spatial conditions and equipment.

In accordance with the faculty accreditation and reaccreditation schedule

Executive: Faculty deans and secretaries

**Indicators**

25) Within the JAMU Technology Development and Reproduction Plan, execute activities in the total amount of CZK 2,000 thousand, investment CZK 500 thousand per year.

26) Within the 2020 Implementation Plan, specify the real annual JAMU Technology Development and Reproduction Plan for these years.

In Brno,

Prof. Mgr. Petr Oslzlý

Rector of the Janáček Academy of Music and  
Performing Arts in Brno

Annex B06: Annual report on activities, Annual management report of JAMU 2018

**JANÁČEK ACADEMY OF MUSIC AND PERFORMING ARTS IN BRNO**

**ANNUAL REPORT ON ACTIVITIES**

**ANNUAL MANAGEMENT REPORT**

JANÁČEK ACADEMY OF MUSIC AND PERFORMING ARTS IN BRNO  
2018

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## Introduction

The year 2018 was an exceptional year for the Janáček Academy of Music and Performing Arts in Brno in several spheres of activities of the university starting with its management. On 1 February 2018, the office of Rector of JAMU was assumed by prof. Mgr. Petr Oslzlý, who chose as his closest colleagues prof. PhDr. Josef Kovalčuk as the governing representative and Vice-rector for Creative Activities, prof. PhDr. Silva Macková as Vice-rector for Studies and Quality and Vice-rectors prof. Ing. MgA. Ivo Medek, Ph.D., for strategy and development and doc. MgA. Vít Spilka for external relations. However, after less than six months, JAMU and the Rector's team suffered a great loss. On the same day, 30 June 2018, Vice-rector Josef Kovalčuk and the most experienced teacher of acting at the Faculty of Theatre of JAMU, prof. MgA. Nika Brettschneiderová, died. Therefore, the Rector had to reconstruct his team and appointed doc. Spilka the Governing Vice-rector and, upon consideration in the Academic Senate of JAMU, doc. MgA. Marek Hlavica, Ph.D. the Vice-rector for Creative Activities. The Bursar remains JUDr. Lenka Valová. The new President of the Academic Senate of the university is doc. PhDr. Květoslava Horáčková, Ph.D.

In the spring months, the Management Board of JAMU was supplemented with three new members: Senator JUDr. Eliška Wagnerová, Ph.D., Director of the National Theatre Brno MgA. Martin Glaser and David Dittrich, Director of the Concentus Moraviae Festival.

Following the amendment to the Act on Higher Education Institutions, it was necessary to revise both the formal sphere and especially the sphere of organising and planning the primary activity of the school, i.e. teaching, in terms of the institutional life of the school. All internal regulations of JAMU, beginning with the Statutes of JAMU and ending with – not in the sense of necessity for the day-to-day operations of the university – regulations and decrees of both faculties, were amended. The demanding revision process commenced in 2017 and was to a large extent completed in 2018. The teaching process needed to be revised in connection with the transition from study fields to study programmes and their specialisations as required by the new amendment to the Act. Work in this area was accelerated by the need to prepare and submit applications for new accreditations of several study programmes at both faculties in relation to the European OP RDE projects. After a very long period of time, since the 1990s, when the structure of the fields taught had been stable and only sometimes enriched with a newly established field, this constituted a major restructuring, bringing the opportunity to think about the entire complex of teaching and its division. Dozens of fields will be gradually transformed into fourteen study programmes at the Faculty of Music and six programmes at the Faculty of Theatre. After the completion of this process and accreditation

of the individual study programmes, the basic structure of studies at JAMU will again be finalised and stabilised for a long time. For the time being, our university is not considering the submission of an application for institutional accreditation, the establishment of which goes beyond the scope and needs of the school; the newly created or revised programmes are thus gradually presented to the National Accreditation Bureau for accreditation.

As part of the study internationalisation, preparatory work was completed, and a joint study programme of the Faculty of Music of JAMU and the Royal Conservatory Den Haag in the field of historical interpretation, which is the first programme with a full international reach, was submitted for accreditation.

Steps were taken to support the main strategic objective of JAMU, i.e. a continuous increase in quality, in other areas as well. In particular, the Internal Evaluation Board was established, its Rules of Procedure prepared and approved, the Self-Evaluation Report of the Janáček Academy of Music and Performing Arts in Brno for 2017 elaborated, and the System of Internal Assurance and Evaluation of JAMU considered.

In the practical area in terms of the priority increase in the quality of teaching and the closely related artistic outcomes of students, there was a major increase in the level of the school's instrument and technology equipment, which was enabled by a successful European project OP RDE. Steps were also taken to prepare a new project, OP RDE II, which will be elaborated by the Faculty of Theatre and submitted in 2019.

In the field of financing art universities, i.e. also the budget of our university, major progress was achieved in 2018. The MEYS respected the initiative of four public art universities in the Czech Republic (the Academy of Performing Arts in Prague, the Janáček Academy of Music and Performing Arts in Brno, the Academy of Fine Arts in Prague and the Academy of Arts, Architecture and Design in Prague) aiming to achieve the establishment of a system of support for artistic and creative activities, which – unlike science and research – do not have institutional support. For the time being, the MEYS has decided to aid these activities in the budget of 2019. Nevertheless, the ultimate goal of this initiative is to embed the system of permanent support for artistic and creative activities in the principles of financing universities as early as 2020.

The year 2018 brought JAMU a number of successes in the art field, especially in terms of competitions and invitations for students to prestigious venues, but also in the artistic activities of the members of the academia, which was positively reflected in the Register of Artistic Outcomes (RUV).

The focus and programming of JAMU in the field of art clearly indicates that artistic activities are the dominant creative activities; nevertheless, the fact that the school develops and consistently supports science and research was evidenced by the formation of the Science Development Fund of JAMU and a successful commencement of this internal grant competition of science and research projects. Two projects proposed by the Faculty of Music were submitted to the Czech Science Foundation (GACR) and the Faculty of Theatre got involved in two TA CR projects (with the Brno University of Technology and Masaryk

University) as co-author. JAMU pays great attention to this sphere, which is evidenced by the implementation of an international dramatic symposium with the topic of Tendencies in Contemporary Theatre Directing and Theatre-Directing Education at the Faculty of Theatre with broad foreign participation and the newly published specialised journal JAMUsica at the Faculty of Music.

In 2018 – as, after all, every year – JAMU was a university visible in public thanks to more than two hundred concerts and more than a hundred theatre performances carried out in 2018, as well as renowned activities of international nature – the 28<sup>th</sup> Annual SETKÁNÍ/ENCOUNTER International Festival of Theatre Schools, the 24<sup>th</sup> Annual Leoš Janáček International Competition, the 51<sup>st</sup> International Interpretation Courses and two international music festivals – the 21<sup>st</sup> Annual Meeting of New Music Plus and the 5<sup>th</sup> Annual Festival of Percussion Instruments. Events that form a regular part of the creation and activities of the Faculty of Theatre – the 25<sup>th</sup> Annual Salon of Original Creation and the 16<sup>th</sup> Annual Sítka Festival – were opened to the interested public and the academia.

It is only natural that JAMU also reflected major anniversaries, in particular 100 years from the establishment of an independent Czechoslovak State. The theatre performance of a play by Václav Havel “Zítřa to spustíme” (Tomorrow) studied by the actors of the Musical Studio of the Faculty of Theatre and two gala concerts of the Faculty of Music were dedicated to the anniversary.

The anniversary of the establishment of JAMU, celebrated last year, was commemorated by the gala opening of the 70 Years of JAMU exhibition, which was opened by the Rector of JAMU prof. Mgr. Petr Oslzlý and the main author of the exhibition, prof. PhDr. Josef Kovalčuk, at the Moravian Library in Brno on 8 March.

An exceptional event was a gala evening held at the Besední dům in Brno on 14 June – an organ and theatre concert dedicated to the life jubilees of the first two Rectors of JAMU after November 1989, prof. Alena Štěpánková-Veselá (95 years of age) and prof. Alois Hajda (90 years of age).

Before the end of the year, a major act was the award of an honorary degree of doctor honoris causa to a leading Czech actress Vlasta Chramostová. In this case, JAMU showed a maximum organisation flexibility. The honorary doctorate that should have been presented at a gala ceremony also as part of the celebrations of the 100<sup>th</sup> anniversary of the independent state on 26 October was given to Mrs Chramostová in the privacy of the sanatorium in Prague-Modřany on 15 December 2018 due to her long-term hospitalisation; this was done at the suggestion of the Rector and upon approval by the Arts Council of JAMU in a private ceremony attended by the Czech Television.

I would like to thank, for everything that was done in 2018, the academic staff and employees of the school, who did a great deal of work for JAMU in 2018, as well as all students spreading the good reputation of our university in the Czech Republic as well as abroad thanks to their successes.

*Prof. Mgr. Petr Oslzlý*

## **Presenting the new Rector of JAMU**

The election of the new Rector of JAMU was made as early as October of the previous year but the new head of the school, prof. Mgr. Petr Oslzlý, accepted the appointment decree together with eleven new Rectors of universities appointed by President Miloš Zeman at the Prague Karolinum on the last day of January 2018. The President did this without the traditional ceremony that used to be held at the Prague Castle. Oslzlý thus received the instrument authorising him to perform the office from the Minister of Education, Youth and Sports Robert Plaga. The Rector's office lasts four years. The new Rector was inaugurated at the Orlí Street Theatre on the third of March in the presence of the heads or representatives of twenty domestic universities, senior academic dignitaries of JAMU, the Minister of Education, Youth and Sports of the Czech Republic Robert Plaga, Senator Eliška Wagnerová, Emeritus Rectors of JAMU Alena Štěpánková-Veselá, Alois Hajda, Václav Cejpek and Ivo Medek and dozens of honorary guests.

### **Prof. Mgr. Petr OSLZLÝ (born in 1945)**

*Dramaturgist, director, script writer, actor and theatre teacher.*

After overcoming the prohibition of studying a university in the field of humanities, he studied theatre science and history of art at the Faculty of Arts of Masaryk University (the then J. E. Purkyně University) in 1968-1973. In the same period, he attended a seminar of direction of Bořivoj Srba at JAMU.



He was a protagonist of the experimental performing theatre group, Quidam, with which he performed at the Arts laboratory and International Theatre Club in London in November and December 1968.

From 1972, he was the dramaturgist and one of the leading personalities of the Na provázku Theatre, i.e. Husa na provázku (Goose on a String) Theatre – in the years 1976-1980 and 1992-2001, he was also its artistic director. He created a number of original scripts, adaptations and dramatic performances for this theatre and was also a protagonist in a number of the plays. He was involved in the major profiling of the ensemble in the international movement of alternative theatre and in the movement of Czech studio ensembles. He was the co-author of major international and domestic theatre projects, the largest of which was an international theatre event – play Together – Labyrinth of the World and Paradise of the Heart in 1983. His scripts were also played at the National Theatre in Prague, the Drama Club and other theatres.

In the years 1984-1990 in Brno, in cooperation with the British Jan Hus Educational Foundation and Charter 77, he organised a secret university flat-based seminar where leading philosophers, political scientists, writers, composers and artists from Great Britain gave lectures. He documented these activities in the book entitled *Podzemní univerzita (Underground University)* (CDK, 1993).

In November 1989, he was the first to announce a strike of Czech theatres on behalf of the Na provázku Theatre and the HaDivadlo Theatre, was a founding signatory of the Civic Forum, after the Velvet Revolution was an advisory and assistant to President Václav Havel and held the post of director of the Culture Section of the Office of the President of the Republic (1990-1992).

He co-founded and, in the years 1993-2018, headed the Centre for Experimental Theatre in Brno including the Husa na provázku Theatre, the HaDivadlo Theatre and the U stolu Theatre.

He received the Cairo International Festival for Experimental Theatre Award (1992), the Brno Award in Dramatic Arts (2000), the “Living Treasure” Honorary Award under the Next Wave Festival, the Award of the Ministry of Culture for his contribution in the area of theatre (both in 2016) as well as other awards for his artistic creation.

In 1982, he prepared (together with J. Kořán), for the Jazz Section, his first book on the cult theatre group of hippie culture *Living Theatre: Divadlo života: 1951-1980* (1981) and, in addition to the aforesaid *Podzemní univerzita*, he also wrote a sculpture monograph *Jan Šimek – Příběhy soch (Jan Šimek – Stories of Sculptures)* (Atlantis, 1998) and a number of books reflecting the creation of Husa na provázku, of which the latest is an extensive publication *LET HUSY z Brna až do Amsterodamu a Avignonu – Divadlo na provázku v letech 1972-1979/1980 (FLIGHT OF THE GOOSE from Brno to Amsterdam and Avignon – the Na provázku Theatre in the years 1972-1979/1980)* (JAMU, 2017).

Since 1992, he has been teaching at the Faculty of Theatre of JAMU. In the years 1995-2018, he was the artistic director of the SETKÁNÍ/ENCOUNTER International Festival of Theatre Schools organised by the Faculty of Theatre of JAMU. In 1997, he became Vice Dean for Foreign Relations, Science and Research there and held that post until 2008. In 2000, he was named professor of dramatic arts. Since 2003, he has headed one of three Studios of Direction and Dramaturgy.

In the years 1992-2012, he also taught at the Department of Theatre Studies of the Faculty of Arts of Masaryk University.

In October 2017, he was elected Rector of JAMU and has held the post since 1 February 2018.

## **Studies at JAMU in a new structure for students**

The main activity of JAMU, which is also embedded in its vision, is educational activity. Virtually all other activities of the school are aimed at how to teach well. Over the decades, both faculties formed a system of study fields that has been gradually developing and supplemented with new fields since the 1990s, until it finally achieved the form of a standard European art school. Almost 30 years have passed since then – long enough to come out of the system for a while and view it from the outside, without the subjective plane. A good opportunity for this was the application of the amendment to the Act on Higher Education Institutions, which brought about a major change in the concept of study fields at universities. Related fields will be gradually – as their accreditation terms end – merged into study programmes with specialisations. Dozens of fields will thus be gradually transformed into fourteen study programmes at the Faculty of Music and six programmes at the Faculty of Theatre.

The creation of new study programmes with specialisations opened up the possibility of critically assessing the composition of the existing study fields and newly conceiving the study programmes and their specialisations with regard to the current situation and developments in artistic, artistic-teaching and artistic-managerial professions in the area of theatre, music and audio-vision. This process and the gradual accreditation of the individual study programmes will, again, for a long time, stabilise the essential structure of studies at JAMU.

It is also for this reason that JAMU is not considering institutional accreditation for the time being; it is also expected that the newly formed programmes will be gradually accredited by the National Accreditation Bureau and work in this structure for many years.

JAMU has appointed guarantors of study programmes for the study programmes offered at both faculties from among its academic staff according to the rules set out by the Act on Higher Education Institutions and the internal regulations of JAMU. These guarantors, in particular, coordinate the content preparation of each study programme, supervise its quality and evaluate and develop the study programme.

In line with the above, the Faculty of Theatre submitted an application for accreditation of these newly conceived study programmes in the follow-up Master's studies in 2018:

**Scenography** with the specialisations of Scenography and Lighting Design (the guarantor of the study programme is doc. MgA. Marie Jirásková, Ph.D.), **Dramatic Creation and the Media** with the specialisations of Radio and Television Dramaturgy and Script Writing and Audio-Visual Creation and Theatre (the guarantor is doc. Mgr. Petr Francán) and **Theatre Production and Stage Technology** with the specialisation of Theatre Production (the guarantor is doc. MgA. Blanka Chládková). These study programmes have already been granted the decision on accreditation for the maximum possible period of ten years.

In 2018, the Faculty of Music submitted an application for accreditation of the study programme **Historical Interpretation**. This study programme will be executed as a joint programme in the follow-up Master's studies in cooperation with the Dutch Royal Conservatory in The Hague (Koninklijk Conservatorium den Haag), and the teaching language will be English.

In 2018, the university started to prepare documents for the submission of applications for accreditation of other study programmes and their specialisations. The **Faculty of Theatre** is preparing for accreditation the study programme **Dramaturgy and Direction** with the specialisations of Direction and Dramaturgy in the Bachelor's as well as follow-up Master's studies. The programme is guaranteed by prof. MgA. Zbyněk Srba, Ph.D. A four-year Master's study programme **Acting** with the specialisations of Drama Acting, Musical Acting and Physical Theatre is guaranteed by doc. MgA. Igor Dostálek. The Bachelor's levels of study of study programmes that have already obtained accreditation for the follow-up Master's studies are **Dramatic Creation and the Media, Scenography and Theatre Production and Stage Technology**. The submission of an application for the accreditation of

the last study programme of the Faculty of Theatre of JAMU with an artistic and teaching focus, Theatre and Education, with the specialisations of Theatre and Education, Theatre and Education for the Hearing Impaired and Dance and Movement Theatre and Education with the guarantor prof. Mgr. Veronika Broulíková will be the object of the project under ESF II “Increasing the quality of education at the Faculty of Theatre of JAMU and its relevance to the practical needs”. The project will deal, in particular, with the work of students of the study programme with an artistic and teaching focus and cooperation with education institutions in conceiving and implementation.

The **Faculty of Music** has prepared for accreditation the doctoral study programme **Music Production** in full-time and combined forms, guaranteed by doc. MgA. Ing. Lucie Pešl Šilerová, Ph.D. At both levels of study, an application for accreditation has been prepared for the study programme **Playing Brass Instruments**, guaranteed by prof. Milan Polák. There are newly conceived study programmes **Conducting, Singing and Opera Direction** (with specialisations of the same names and the guarantor doc. Mgr. et MgA. Monika Holá, Ph.D.) and **Composition** (with the specialisations of Composition, Scenic and Film Music, Electroacoustic Music and Multimedia Composition, and the guarantor doc. Mgr. et MgA. Ing. Dan Dlouhý, Ph.D.). With the exception of the specialisation of Multimedia Composition (follow-up Master’s studies), these two study programmes and their specialisations will be transformed into five-year Master’s studies. This decision is based on long-standing experience of teachers of the programme with the necessary duration of the cycle in which students are trained for their art careers in these challenging artistic professions.

The formation of new study programmes was supported by two multi-year projects under OP RDE:

**- Improving the quality of the infrastructure of the study programme Music Arts at JAMU (CZ.02.2.67/0.0/0.0/16\_016/0002246)**

The objective of the project is to ensure an increase in the quality of teaching through the artistic creation of students of study fields at the Faculty of Music in the area of musical instruments and stage, lighting, video and audio technology.

**- Improving the quality of the infrastructure of the study programme Dramatic Arts at JAMU (CZ.02.2.67/0.0/0.0/16\_016/0002469)**

The objective of the project is to ensure an increase in the quality of teaching through the artistic creation of students of study programmes at the Faculty of Theatre in the area of the spatial conditions and stage, lighting, video, audio and IT technology.

**... and for the public as well**

A number of activities in the area of education lie in the sphere of the so-called third role of the university and are not focused on students but rather on the public – whether the academia

interested in further training, potential applicants or the general public interested in intriguing information.

The beginning of the summer holidays at the **Faculty of Theatre** is traditionally associated with **organising summer schools of acting and musical**, which are intended for all those who want to develop their dancing, movement or acting skills. The announced courses were, again, completely full in 2018. The agenda of the musical summer school again included acting education this year, so those interested could try acting in addition to dance disciplines and individual singing. In November, another annual **Theatre Seminar**, which is organised primarily for those interested in studying at our school and always receives positive reactions, was opened. Most applicants also used the opportunity to attend a theatre performance of our students at the Orlí Street Theatre or the Marta Studio.

Last year, the Theatre and Education Studio of the Faculty of Theatre offered to secondary schools a series of workshops relating to plays at the Marta Studio and the Orlí Street Theatre, inscenations of the Fórum Theatre and a play that had been created within the subject of theatre for children and youth, *The Daughters of Maria Theresa*. 25 secondary-school classes participated in these studio events. To pupils of elementary schools, the studio offered workshops related to the play *Nutcracker* of the National Theatre Brno and a cycle entitled *How Theatre Is Created*. The offer was used by seven classes of the first level of elementary school.

At the **Faculty of Music**, especially two activities are aimed at wider expert public – the accredited **Methodical Centre** for teachers of the piano at elementary art schools that has a long-standing tradition and nation-wide recognition, and **international interpretation courses** held every summer in a number of fields, led by professors of the Faculty of Music of JAMU and open mainly to the most advanced students of elementary art schools and conservatories. In 2018, there were about 100 participants.

The **University of the Third Age** at both faculties of JAMU is receiving more and more positive feedback. At the Faculty of Theatre, the aim of the programme is to provide the students with a way to learning the sources of the theatre art in different historical periods and link it to the issue of seeking and fulfilling the meaning of the theatre in a modern society. In 2018, a three-part cycle entitled **How Theatre Is Created VII, VIII and IX**, subtitled **The Secret of the Creative Processes of Contemporary Theatre** (key inspirations, major personalities, influence of related arts, historical sources) included thirty-three specialised lectures and seminars carried out by internal and external teachers of the Faculty of Theatre of JAMU. It also offered three moderated lectures of personalities of the theatre art from the practice (doc. PhDr. Milan Uhde, dr.h.c., MgA. Martin Čičvák, prof. PhDr. Veronika Broulíková).

At the faculty of Music in 2018, lifelong learning courses took place – the University of the Third Age – for the fourth year running. That year, the following courses were held: **People Behind Music** of the Department of Music Production, **Madam Music Over Centuries of Development** of the Department of Music and Humanities, **Poets of the Piano II** of the Department of Piano Interpretation, **Human Voice – Source of Emotion, Powerful**

**Instrument** of the Department of Singing and **Old Music Unlimited II** of the Department of Organ and Historical Interpretation. The courses were led by leading experts – professors at the Faculty of Music at JAMU. Over 200 students have completed the University of the Third Age.

## **Internal system of quality assurance**

Based on the requirements for the quality system resulting from the amendment to the Act on Higher Education Institutions and in accordance with the Plan of JAMU for 2016-2020, JAMU prepared a methodology of ensuring and assessing quality of the teaching and creative activities and related activities, and set criteria at the faculties for the establishment of their own comprehensive quality systems. The basis was an updated formulation of the school's mission and the related vision. JAMU also mapped the structure of main and supporting processes of ensuring and assessing quality of the teaching and creative activities and related activities performed at the faculties and other parts of the university.

In 2018, the personnel background for the quality system was formed according to the requirements of the amendment to the Act on Higher Education Institutions. The Internal Evaluation Board of JAMU was appointed. The Board has 9 members and the representation of both faculties was taken into account in their appointment. In the area of ensuring and increasing quality, an internal regulation of JAMU entitled "Rules of the system of ensuring the quality of teaching, creative and related activities and internal evaluation of the quality of teaching, creative and related activities" was prepared in 2017. The activities of the Board are governed by an internal regulation of JAMU – the Rules of Procedure of the Internal Evaluation Board.

At JAMU, the creative outcomes of teaching are traditionally evaluated. A public assessment of graduate projects and performances at the Marta Studio, on the stages of the Faculty of Music and at the Orli Street Theatre has proven to be important and meaningful. JAMU recognises the creative outcomes of teaching as an important criterion for evaluating the education process with a significant informative value and uses them as one of the key instruments for a further development of the quality system, activity evaluation and process setting. An electronic tool for the collection of data on the executed and presented school, employee and other artistic performances and study outcomes was established for recording and assessing creative activities. Under the designation of "Records of Works of Art", it was launched as part of the JAMU information system. By consistently filling the tool with information, we will create an archive of the creative activities of JAMU, its parts and members of the academia.

The Internal Evaluation Board was involved in the preparation of the document "System of internal ensuring and assessing the quality of teaching, creative and other related activities". The document describes the main principles of evaluation specific for an art university, where the publicly presented and evaluated outcomes from most of the taught subjects are considered an indicator of the quality of the education process preceding those outcomes, as

well as an indicator of the quality of the creative activities that formed the content and objective of the given subject.

The following annexes are attached to the document:

**- Field-specific accreditation standards**

In 2016-2017, the structure of documents describing the general and field-specific standards of activities at both faculties was reworked, especially for the needs of other activities oriented at the new accreditation system. On this basis, the following strategic documents were prepared in cooperation between the representatives of the Academy of Performing Arts in Prague and the Janáček Academy of Music and Performing Arts in Brno as one of the outputs of a joint CRP: “Standards for the accreditation of study programmes in the area of education of Art – thematic fields of Theatre Art, Music Art, Film and Television Art and Dance Art” finalised in November 2016. At the beginning of 2017, both documents were delivered to the National Accreditation Bureau.

**- Outcomes from learning for the individual study programmes and their specialisations** for the Bachelor’s, Master’s and doctoral levels of studies (qualification framework)

**- Graduate performances** that are, in addition to the Bachelor’s and diploma theses, an equal part of the graduation process. The graduate performances are described for the study programmes and their specialisations. The description includes the characteristics of the performance and professional skills, knowledge and abilities that the student demonstrates in his/her graduate performance.

**- Outcomes from the teaching** of all subjects, where that outcome is presented. These are different types of outcomes from the presentation of skills to comprehensive works intended for the general public. In the overview, they are listed by the study programmes and their specialisations, levels and years of study, the subject where the outcome is presented and its type, to whom the presentation is given and who assesses the outcome quality.

During the summer and autumn of 2018, a Self-Evaluation Report of JAMU for 2017 was elaborated on the basis of materials from the faculties. This was followed by the preparation of the Internal Evaluation Report of JAMU for 2017.



## **Festivals and competitions**

A continuous art-related communication among students, between students and leading world personalities in the field and between students and the public is an integral part of art education at JAMU. One of the important platforms involves international festivals at both faculties.

The Faculty of Theatre has been organising the unique exhibition of theatre art universities from around the world **SETKÁNÍ/ENCOUNTER** for more than twenty-five years. The festival connects all three of the aforesaid communication flows – the students present their performances to one another, to an expert panel as well as the public. In the main line-up of 2018, a dozen theatre ensembles literally from the entire world performed. According to the organisers, forty-six schools applied for participation in this year's annual festival, which is the record in the history of this unique exhibition. In addition to the usual participants from the Czech Republic, Slovakia and Poland, art academies from Germany, Slovenia, Great Britain, Russia, Israel and Scotland came to Brno. First-timers included schools from the Republic of South Africa and Armenia. The director of the festival and Rector of JAMU, professor Petr Oslzlý, awarded a South-African student, Lunt Masiz, for his performance in the play *The Island*. The panel also recognised the scenography author Tereza Gsöllhoferová, who had designed the stage for the play *Žranice (Beanfeast)*, performed by the Theatre Faculty of the Academy of Performing Arts in Prague. Success was achieved by the artistic design of the play *It's not that way, it's over here* performed by the students of the German Academy of Performing Arts Baden-Württemberg. The panel praised the authors of the scenography, Nele Bühler and Luise Ehrenwerth, and their stage in a play composed of single acts by the French-Romanian author Eugène Ionesco. The last Marta statuette of the festival went to Israel for the best female acting performance of Michal Uziel in a performance by the students of the Yoram Loewenstein Acting School in Tel Aviv. The patron of the festival was a JAMU graduate from 1972 Jiří Bartoška.

The **Salon of Original Creation** is a traditional two-day exhibition of the creative works of students of drama direction, theatre dramaturgy, drama acting, theatre management and stage technology. The jubilee 25<sup>th</sup> Annual Salon took place on 9-10 March 2018. The Salon gives the students room for script reading and play-acting the texts, thereby enabling beginning as well as established authors to present their unpublished and not yet played literary texts. The Faculty of Theatre of JAMU publishes a collection of all the student texts as part of the Salon. The annual “Salon” with the thematic focus of “Moloch” was accompanied by other concerts and performances. Over the two days, 10 inscenations from originally created texts were presented in the main programme, with 3 performances and 2 music concerts in the accompanying programme. 39 texts connected by an effort to find the justification or disproving of the mechanisms we use to measure the usefulness of our activities were entered in the selection procedure.

Within the framework of the Theatre and Education Studio at the Faculty of Theatre of JAMU, the **Sítko** Festival takes place annually. The latest XVI Annual was held at the premises of the Faculty of Theatre of JAMU and the Orlí Street Theatre on 31 May – 3 June 2018. The aim of the festival is, in particular, a meeting of the current, former and future students of the Studio, during which the outcomes from the past year (Bachelor’s projects, Master’s inscenations and projects by the individual years and students) are presented. The festival also offers room for performances by amateur ensembles led by the graduates of our studio. Yet another objective is to bring students of other fields as well, both from our school and students of related fields from other universities. And, last but not least, the festival offers the opportunity for meeting, confrontation, sharing experience and discussion on issues closely related to theatre and education. The topic of the Sítko Festival 2018 was “This will touch you”: Just as a painter needs his brush and a writer his pen, we need our bodies. Our palms. Our fingers. Our touch. Stop being afraid to use these means fully. Because everybody wants to be touched, because not all touches are the same, and because people often pretend that it does not “touch” them.

Other activities of the Faculty of Theatre that have the nature of a festival or exhibition include the new project entitled **JAMŮví** (a festival of student creation), focused on audio-visual and audio works, and a regular exhibition of the cooperation of the studios of acting, direction, dramaturgy and theatre production known as **Monodramas**.

The Faculty of Music of JAMU co-organises one of the two international music festivals focused on contemporary music held in Brno – **Meeting of New Music Plus**. In 2018, the 21<sup>st</sup> Annual took place, again with the participation of major artists, who, in addition to their own performances, organised workshops and individual teaching of the students of the Faculty of Music of JAMU. This gives the students a unique opportunity to have their own “pre-concerts” before the performances of the art personalities – whether from the Czech Republic or abroad – festival guests. They are thus immediately confronted on the same stage. The 2018 Meeting presented foreign artists in the field of interpretation, improvisation and multimedia. The most prominent performers included the multimedia artists Justin Bennett (GB), Geneviève Murphy (SCT) and Christina della Giustina (CH/NL), members of the Madrid-based PluralEnsemble, Simon Desbruslais and Mark Slater (GB), as well as a number

of top Czech interpreters including young artists (Mirror Ensemble, PeTMuse, Ištvan Quartett).

The Faculty of Music of JAMU prepared a unique exhibition attended by leading percussionists from five countries in Brno. The international non-competition biennale **Festival of Percussion Instruments**, held by the Faculty of Music of JAMU for the fifth year running, took place at the Orlí Street Theatre from 7 to 9 December. Art academies and conservatories from Romania, Italy, Austria, Slovakia and naturally the host Czech Republic were represented. Excellent foreign guests came, too – major percussionists Dom Famularo (USA) and Emmanuel Séjourné (F).

Unlike the previously mentioned activities of a festival nature, the **Leoš Janáček International Competition in Brno** is a “pure” competition.

In the period of 8-15 September, Brno hosted young interpreters from around the world, who competed in the fields of the contrabass and the violoncello. The Faculty of Music of the Janáček Academy of Music and Performing Arts in Brno in cooperation with the Statutory City of Brno, the South Moravian Region and the Leoš Janáček Foundation held the already 24<sup>th</sup> Annual of this prestigious interpretation competition.

Young contrabass and violoncello players from around the world competed in three rounds that took place in the concert hall of the Faculty of Music of JAMU, at the Orlí Street Theatre and at the Besední dům. The contrabass field was won by Matis Eisaks (Latvia), a student of the Faculty of Music of JAMU, and Javier Huerta Gimeno from Spain won in the field of the violoncello.

The winners of the contrabass played in the concert hall of the Faculty of Music of JAMU in cooperation with Ensemble Opera Diversa, conducted by a JAMU graduate, Gabriela Tardonová. The winners of the violoncello had a concert at the Besední dům with the accompaniment of the Czech Virtuosi Orchestra conducted by Petr Vronský.

The second place in the contrabass was won by Maria Krykov from Finland and the third place by Yannick Adams (Spain), a student of the Faculty of Music of JAMU. The second place in the violoncello was achieved by Yoosin Park from the Republic of Korea and the third place was shared by Dora Hájková from the Czech Republic and Alexandra Kahrer from Austria.

The ranking of the young interpreters was decided by leading Czech as well as foreign panel members. The seven-member panel in the field of the contrabass was presided over by Stefan Schäfer (Germany), his counterpart in the field of the violoncello being Maria Kliegel (Germany). The other contrabass panel members were: Donatas Bagurskas (Lithuania), Irena Olkiewicz (Poland), Gunars Upatnieks (Germany, Latvia), Peter Leerdam (Netherlands), Pavel Horák (Czech Republic) and Miloslav Jelínek (Czech Republic). The panel for the violoncello was as follows: Emil Rovner (Russia), Roland Pidoux (France), Miroslav Petráš (Czech Republic) and Miroslav Zicha (Czech Republic). The winner in each field received not only a prestigious award but also a financial reward of 100 thousand Czech crowns. The

second and third places were rewarded with the amounts of 70 and 40 thousand Czech crowns, respectively. All the winners can now boast the title of “Laureate of the Leoš Janáček International Competition in Brno”.

The competition was held under the patronage of the Governor of the South Moravian Region, JUDr. Bohumil Šimek, and the Mayor of the Statutory City of Brno, Ing. Petr Vokřál. The competition took place with the financial aid of the Statutory City of Brno, the South Moravian Region, the Leoš Janáček Foundation, the Ministry of Culture of the Czech Republic, the Czech Music Fund Foundation, the State Culture Fund of the Czech Republic and the Artist’s Life Foundation. The partner of the competition was the company Rengl and the media partner was Opus musicum this year.

The competition covers several fields and a total of ten musical instrument fields are presented in it in five-year cycles (the piano, the organ, the violoncello, the contrabass, the flute, the clarinet, the violin, string quartet, the French horn and the bombardon). In 2019, flute and clarinet players will compete in Brno.

## **School Stages of JAMU**

A characteristic feature of an art university is its ability to execute art projects at its own premises – in the case of JAMU drama, opera and musical theatres and concert halls with professional parameters. The oldest, but recently innovated, is the **Marta Studio**, which was established as early as 1952. On the contrary, the newest is the opera and musical **Orlí Street Theatre** bearing the “subtitle” of Musically Dramatic Lab, thereby expressing the aim of the facility including the main hall, studios and rooms for corepetition, costume manufacture, managerial rooms and also a top recording studio in the basement of the building. Performances that take the form of final exams or projects are usually given right in the buildings of both faculties. The Faculty of Music has three venues for concerts and other events – the **Concert Hall, the Chamber Hall and the Vault Hall**. Larger chamber concerts

take place in the theatre hall of the Orlí Street Theatre, which can, in such cases, specially adjust the acoustics via the acoustic hull above the stage. The **Chamber Opera of JAMU** has more than a sixty-year tradition and gave – under several historical names – and still gives production of operas of the Faculty of Music for both the Orlí Street Theatre and its own small stage – the **Devítka Studio**. A scene for contemporary music is the **Forum of New Music** covering, among others, the **Studio of Contemporary Music** with more than fifty years of history, presenting especially new creation of students and teachers of the study fields of Composition and Multimedia Composition. The students of jazz interpretation often use the **MusicLab** premises – a music club located in the basement of the building of the Faculty of Music.

**In 2018, more than 100 theatre performances, 4 operas and more than 200 concerts took place on JAMU stages – all produced by the two JAMU faculties.**

The opening nights of dramas, operas and musicals were – as every year – among the most closely followed events in 2018.

The Orlí Street Theatre opened the musical inscenation **The Secret Diary of Adrian Mole** in mid-February. The students of musical acting from the Faculty of Theatre were led by director and choreographer Martin Pacek in the stage performance of the cult book.

A memorable dramatic text **Zlatý drak (Golden Dragon)** directed by Miroslav Lukačovič was offered in a new inscenation by the students of drama acting at the Marta Studio, presenting a post-dramatic play by the star of contemporary German theatre Roland Schimmelpfennig.

Two short operettas in one evening were studied by the Chamber Opera of the Faculty of Music of the Janáček Academy of Music and Performing Arts in Brno. On two opening nights on 17 and 18 March, the operetta **Vdova Grapinova (Grapin's Widow)** by German composer Friedrich von Flotow was performed in the Czech Republic for the first time. It was complemented by the operetta **Zasnoubení při lucernách (Betrothal Under Lanterns)** by French composer of German origin Jacques Offenbach. The Orlí Street Theatre thus belonged to the operetta for the first time. The director was Natálie Gregorová.

The students of the fourth year of the Musical Acting Studio presented a drama play in April. At the Orlí Street Theatre, the musical students performed the play **YOU** by the contemporary Russian author Olja Muchina, directed by Barbora Chovancová.

From 15 to 19 May, the Marta Studio hosted the traditional Graduate Festival 2018. The event constituted an exhibition of the inscenations of the season 2017-2018.

The first drama opening of the new season was the play **Světová duše (World Soul)**. The script of the director Oxana Smilkova was studied by her students of this year's graduate class of drama acting of the Faculty of Theatre of JAMU at the Orlí Street Theatre.

The students of musical and drama from the Faculty of Theatre of JAMU studied the play **Zítřa to spustíme (Tomorrow)** by Václav Havel. The play directed by Ivo Krobot, involving at least thirty students of the Faculty of Theatre of JAMU, thus celebrated the century of existence of our state. It premiered at the school Orlí Street Theatre on 18 October.

At the Orlí Street Theatre, the Faculty of Music gave the premieres of contemporary operas by Jiří Najvar **Falstaff** and Daniel Šimek **Neznámá (Unknown)**, directed by Natálie Gregorová, which also represented JAMU at the prestigious international music festival Janáček Brno 2018.

The hit of the 2018/2019 season at the Orlí Street Theatre was a musical adaptation of the novel by Leo Tolstoy, **Anna Karenina**, written by Aleš Kohout, a teacher at the Faculty of Theatre of JAMU and director of the inscenation. It premiered in September 2018.

November was indeed rich in premieres at the Marta Studio. The first was the graduate project **ISBN** by Martin Hodoň. In the second November premiere, Pierre Nadaud presented his specific view of Shakespeare's famous drama in the play **Hamlet a tma (Hamlet and Darkness)**. And, finally, the third premiere was prepared by the students of the Faculty of Theatre of JAMU at the end of November, namely an inscenation of Beckett's famous drama **Konec hry (Endgame)**, directed by Adam Steinbauer.

**Srdce v prachu, oči planoucí (Heart in the Dust, Blazing Eyes)** – this was the name of an inscenation whose Czech premiere was held at the Marta Studio in December. It presented a graduate inscenation of the Studio of Educational Drama for the Hearing Impaired of Libor Máca, directed by the expert assistant Adéla Kratochvílová.

In 2018, the Marta Studio held a total of 63 performances and 5 premieres. Another 3 inscenations presented by the Marta Studio had premiered in 2017. A total of 3,812 people came to see the performances, which means an average visitor rate of 94 %.

The Orlí Street Theatre held a total of 49 performances on the big stage and another 13 performances (projects of the students of the Theatre and Education Studio and Bachelor's projects of the students of direction and dramaturgy of the Faculty of Theatre) on stages of the theatre's smaller studios.

The inscenations were attended by a total of 4,867 people, which means an average visitor rate of 70.9 %.

However, JAMU holds its events not only on its own stages but also intervenes in public spaces. An example may be the pilot year of a parade in Brno full of theatre, mysteries, legends and enchantments organised under the patronage of students of higher years and with the involvement of their freshly matriculated colleagues for the Brno public, which was held on the occasion of opening the academic year 2018/2019.

At the Brno Besední dům at the end of March, a pair of young conductors from the Faculty of Music gave a joint orchestra concert. The students of conducting, Jiří Najvar and Jiří Habart, conducted sixty players of the Moravian Philharmonic Orchestra Olomouc.

On 29 October, the Faculty of Music held an exceptional gala concert on the occasion of the 100<sup>th</sup> anniversary of the formation of Czechoslovakia, which presented Czech and Slovak jazz music players, generally students or graduates from the Department of Jazz Interpretation of the Faculty of Music of JAMU. At the concert at the Orlí Street Theatre, the JAZZ ORCHESTRA big band – jazz orchestra of the host faculty – gave its performance.

## Science, research and publishing

The position of JAMU in the context of involvement in science and research activities is specific. This specificity is primarily based on the fact that the dominant creative activities are artistic activities. Artistic performance constitutes the immediate outcomes of teaching and the JAMU quality assessment system also focuses on them. However, a theoretical reflection of the artistic activities undoubtedly plays an irreplaceable role in this context. The reflection takes place on two basic levels – the first in the area of examining the objective aspects of the work in terms of the development of the individual art types – in the case of JAMU especially theatreology and musicology – i.e. in the concept of art sciences, and the second from the perspective of the creator – by examining the work during its creation – i.e. in the field of artistic research. Both the aforesaid approaches to examining artistic outcomes thus form a synergistically functioning backbone of research at JAMU. Despite the predominant artistic and creative activities, research is an integral part of JAMU's activities, which is also evidenced by outcomes specific of the continuously evolving and richly structured art sphere.

In the field of research, the year 2018 was significant for JAMU especially in connection with research projects aided by the two large national grant agencies. The projects under the Czech Science Foundation (GACR) were completed at the beginning of the year, by the publication of two exceptional works, the monograph by Petr Oslzlý *LET HUSY z Brna až do Amsterodamu a Avignonu (FLIGHT OF THE GOOSE from Brno to Amsterdam and Avignon)* reflecting and documenting the first period of professional activities of the Na provázku Theatre from the start of 1972 until the end of the 1979-1980 season, and the monograph by Marek Hlavica *Dramatická tvorba ostravského studia Československé televize (1955-1991) (Dramatic Creation of the Ostrava Studio of the Czechoslovak Television (1955-1991))*, which received the Josef Škvorecký Award for an exceptional literary work in the field of audio-visual creation from the Czech Film and Television Association FITES at the beginning of 2019.

The high quality of research at JAMU is also evidenced by the acceptance of two projects in a tender of the programme Eta of the Technology Agency of the Czech Republic, which is focused on the support for applied social science and humanities research. The four-year project entitled **GIS Comprehensive Screening Diagnostic System** will be implemented in cooperation with Masaryk University and its results will help searching for talented children and their further development. The three-year project entitled **Artistic research of creation of theatre plays with actors with the Down syndrome as an efficient tool for social inclusion** by a doctoral student of the Faculty of Theatre, Jitka Vrbková, will use progressive methods of artistic research to examine the possibilities of creative work with actors with the Down syndrome and will be a major contribution towards their inclusion in the society.



Publishing activities were very successful as well; during the year, the **JAMU Publishing House** published twenty publications written mainly by members of the JAMU academia. Their complete list can be found further in this Annual Report. The academia also greatly appreciated the international conferences held by the Faculty of Theatre, of which the most important was the symposium called **Tendencies in Contemporary Theatre Directing and Theatre-Directing Education**, which was focused especially on theatre direction and education of young directors, as well as the annual doctoral conference of the Faculty of Music of JAMU, which regularly includes participants from a number of universities and institutions of the Czech Republic and Slovakia.

The **JAMU Research Development Fund**, which started its activities in 2018 and which financially aids the research and publishing activities of our employees, will undoubtedly have a major benefit for the development of research at JAMU.

## Internationalisation

International exchanges of artistic as well as teaching experience are important aspects of increasing the quality of the study and related creative activities, and also form an important element in benchmarking. Mobilities of students and teachers are an integral part of studies at JAMU. In 2018, **53 students went abroad, and 42 students came here**. It needs to be considered that, given the artistic outcomes, accompanying the completion of both the Bachelor's and Master's studies and requiring a year-long preparation, the option of studying abroad applies mainly to the 2<sup>nd</sup> year of the Bachelor's studies and the 1<sup>st</sup> year of the follow-up Master's level. For language reasons, it is also clear that students of music fields are predominant in the mobilities.

Teacher mobilities enable to bring top world personalities – helped by the attention paid to the financing of these mobilities – collecting money from several sources – e.g. centralised development projects, projects of specific research, the Science Development Fund (FRVČ), the Teaching and Artistic Activity Development Fund (FRVUČ) and funds under the so-called D indicator. In 2018, **61 foreign guests came to JAMU and 33 JAMU teachers went abroad**. Given the size of JAMU, this manifests a great interest in its teachers.

Memoranda were concluded with art universities in Texas, California, Osijek and Tbilisi to support the mobilities as well as other forms of cooperation.

Internationalisation – it does not mean only mobility, of course. In 2018, a bilateral agreement was entered into between the Faculty of Music of JAMU and the Royal Conservatory in The Hague, reflecting the willingness of both institutions to implement a joint study programme Historical Interpretation in the follow-up Master's studies. Under that agreement, the accreditation application was submitted for the aforesaid joint study programme in 2018. In 2018, JAMU was also involved in international activities aimed at deepening the cooperation with non-European top art universities (e.g. memorandum of cooperation with UNT in Denton, Texas and with the Shanghai Conservatory) – based on these contacts, students of the Shanghai Conservatory gave an opera performance at the Orli Street Theatre in January and

representatives of JAMU then visited the Shanghai Conservatory, where the teachers of the Faculty of Music organised master classes and together with their students performed at two concerts as part of the prestigious international festival Shanghai Spring. During that visit – and as part of international cooperation by involving JAMU in 16+1 CEEC (Central and Eastern European Countries) and China Music Academies Union, master classes also took place at ZJEM – Zhejiang Conservatory of Music in Hangzhou.

Another major activity of JAMU was a joint concert and learning project at the partner University of North Texas (UNT) in Denton, Texas, where the teachers and students of the Faculty of Music, in addition to several workshops, performed at concerts and multimedia performances. During the visit, a new version of the bilateral agreement on cooperation between UNT and JAMU was signed.

In addition to the aforesaid resources, JAMU aids such extra student activities of international nature from the scholarship fund and the **Rudolf Firkušný Fund**. In 2018, grants from this source were awarded to a student of the 3<sup>rd</sup> year of the Bachelor's study programme of the Faculty of Music in the field of the clarinet, Anna Sysová, for a study stay at the prestigious Guildhall School of Music and Drama in London in the class of Andrew Marriner, and to a student of the 2<sup>nd</sup> year of the doctoral studies at the Faculty of Theatre in the field of Dramatic Arts, MgA. Daniela Zaroďňanská, to complete two highly specialised courses at the Central European University in Budapest.

## Congratulations

Awarding honorary doctorates to major theatre and music personalities is among significant traditions at JAMU and is followed by the general society. The university – unlike some other Czech universities – awards, and only exceptionally, those who are, in addition to their undoubted artistic greatness, somehow associated with the heritage of Leoš Janáček or directly with JAMU. This was also the case with awarding an honorary title of doctor honoris causa to the leading Czech actress and graduate from JAMU **Vlasta Chramostová** in December 2018, which was also reflected in most print.

A gala concert at the Brno Besední dům held on 14 June was given on the occasion of significant life jubilees of the first two JAMU Rectors after November 1989. The gala evening was dedicated to the upcoming 95<sup>th</sup> birthday of professor **Alena Štěpánková-Veselá** and the 90<sup>th</sup> birthday of professor **Alois Hajda**. Both honourees and Emeritus Rectors attended the unique event.

At the end of January 2018, two teachers from the Faculty of Theatre of JAMU received the Brno Award for the previous year. The prestigious award was given to professors **Zoja Mikotová** and **Alena Blažejovská**.

It is a great pleasure to announce the annual successes of JAMU students. Let us list at least the most prominent ones – laureates of international and major national competitions:

**Pavel Zemen** (piano) – *1<sup>st</sup> place and absolute win /Grand Prix* (International Forum and 21<sup>st</sup> Century Art Competition Vienna)

**Vít Beneš** (jazz) – *award for the best Czech band* (Central European Jazz Competition)

**Adam Sikora** (jazz) – *award for the best Czech band* (Central European Jazz Competition)

**Kristýna Burianová** (guitar) – *1<sup>st</sup> place* (Concorso Internazionale Givani Promesse – Italy)

**Robin Červinek** (singing) – *2<sup>nd</sup> place in the junior category – men* (A. Dvořák International Singing Competition in Karlovy Vary); *1<sup>st</sup> place and absolute win* (Prague Singer International Competition)

**Mattis Eisaks** (contrabass) – *1<sup>st</sup> place* (Leoš Janáček International Interpretation Competition Brno)

**Tadeáš Hoza** (singing) – *1<sup>st</sup> place (junior category – men)* (A. Dvořák International Singing Competition in Karlovy Vary); *2<sup>nd</sup> place of the Czech Music Fund (song category)* (A. Dvořák International Singing Competition in Karlovy Vary)

**Martin Schubert** (violoncello) – *2<sup>nd</sup> place* (international competition in Poland); *1<sup>st</sup> place and the laureate title* (K. Ditters von Dittersdorf Interpretation Competition in Vidnava)

## **Material and technological background of activities**

Just as research universities cannot do without first-class laboratory equipment, musical instruments and audio, video and stage technologies are crucial for art schools. In order to keep up with the professional scene in the continuous development of technology, it is necessary to regularly invest in upgrading all these areas. JAMU uses the following funding:

- The funds of the European Structural and Investment Funds under the Operational Programme Research, Development and Education
- Centralised Development Project
- Institutional Plan
- Own investment resources, i.e. the Investment Asset Reproduction Fund

The largest volume of sources was drawn from the Operational Programme Research, Development and Education, under which JAMU implements two individual projects financed from the European Regional Development Fund (ERDF):

- **The project “Improving the quality of the infrastructure of the study programme Music Arts at JAMU” under registration number CZ.02.2.67/0.0/0.0/16\_016/0002246** with a total amount of eligible costs of CZK 79,373 thousand enabled the purchase of almost thirty new pianos and other musical instruments including historical instruments, HW and SW equipment for electroacoustic music, stage, lighting, audio and video technologies for classrooms and halls and a mobile lending office at the Faculty of Music and for the Orlí Street Theatre.

- **The project “Improving the quality of the infrastructure of the study programme Dramatic Arts at JAMU” under registration number CZ.02.2.67/0.0/0.0/16\_016/0002469** with a total amount of eligible costs of CZK 78,135 thousand enabled the funding of the completion of structural modifications in the Astorka building (teaching premises of the Faculty of Theatre), an overall modernisation of theatre, lighting, audio and video technologies at the Marta Studio, the lighting equipment of musical studios, audio technology at the Orlí Street Theatre, photography technology, digital archiving of artistic performances, powerful multimedia stations for processing 3D recordings, modernisation of multimedia technology and adding air conditioning for classroom 104 of the Faculty of Theatre.

The above investments allowed for a significant innovation of the equipment of JAMU and ensured that, in the coming years, students will be able to work with top instruments and technologies of theatres and concert halls.

## **Those who left us...**

JAMU, specifically the Faculty of Theatre, unfortunately had to say goodbye forever to two major personalities – professor Josef Kovalčuk and professor Nika Brettschneiderová. Saturday, 30 June 2018, when both of them – Josef Kovalčuk in Brno and Nika Brettschneiderová in Vienna – died, became a black day of the existing history of the entire Janáček Academy of Music and Performing Arts in Brno.

### **Josef Kovalčuk**

*5 August 1948 Trutnov – 30 June 2018 Brno*

A theatre dramaturgist, script writer and teacher, co-founder of the Prostějov, later Brno, HaDivadlo Theatre (originally under the name of Hanácké divadlo, i.e. Hanakia Theatre, 1974), artistic director of the Drama Section of the National Theatre in Prague in the years 1997-2002.

He studied dramaturgy at the Theatre Faculty of the Academy of Performing Arts in Prague in 1973-1979 and already at that time – 1974 – co-founded the HaDivadlo Theatre (originally under the name of Hanácké divadlo, i.e. Hanakia Theatre) in Prostějov, where he worked as dramaturgist until 1996, when he became the dramaturgist of the Drama Section of the National Theatre in Prague, where he subsequently held the post of artistic director in the years 1996-2002. In 2009-2013, he was also the dramaturgist of the Husa na provázku Theatre.

Josef Kovalčuk was politically active for a brief period – from February 1990 until June 1990, he was a member of the Czech National Council and held the post of Deputy Chairman of the Culture Committee.

He was the co-founder of the Faculty of Theatre and held the office of its Dean twice – from 1990 to 1996 and then from 2002 for another two terms. From 2017, he was the Vice-rector of JAMU for Creative Activities. At JAMU, he was involved in the establishment of the SETKÁNÍ/ENCOUNTER International Festival of Theatre Schools and in the formation of the tradition of international science and doctoral conferences at the Faculty of Theatre, where he was active until his death as the head of one of the studios of direction and dramaturgy and Chairman of the Field Board of Doctoral Studies. He also headed the section for the research of theatre and drama.

His papers relating to theatre activities debuted in local periodicals and then in Divadelní noviny (Theatre Newspapers) and the Amateur Scene. He contributed to the samizdat periodical collection O divadle (About Theatre). He worked on a joint project of Czech studio theatres as part of collective inscenations Cesty (Journeys) (1984) and Rozrazil (Forget-Me-Not) (1988). Kovalčuk's dramatised version of Švejda's novel Havárie (Disaster) was studied by the Czechoslovak Radio (1978, directed by Jiří Valchař). In 1993, he prepared a cycle entitled Kabinet múz (Cabinet of Muses) for the Czech Television.

After 1992, he prepared a number of dramatised versions – for example Dostoevsky's Idiot, which was performed in various versions at the HaDivadlo (1993, directed by Arnošt Goldflam), at the National Theatre in Prague (2001, directed by Ivo Krobot) and at the Husa na provázku Theatre (2004, directed by Vladimír Morávek). At the time when he was active at the Drama Section of the National Theatre in Prague, he was involved in the preparation of several other adaptations of literary works. He mostly worked with director Arnošt Goldflam and at the National Theatre with Jan Antonín Pitinský and Ivo Krobot (Romance pro křídlovku 1997). In terms of dramaturgy, he cooperated on the inscenations Demons (1997, based on F. M. Dostoevsky, directed by Ivan Rajmont); Bloudění (Wanderings; 1998, adaptation of the novel cycle by Jaroslav Durych according to the literary script by Pavel Švanda, with Petr Štindl and J. A. Pitinský, directed by J. A. Pitinský); Markéta Lazarová

(2002, based on Vladislav Vančura, with Marek Horoščák and J. A. Pitinský, directed by J. A. Pitinský).

Josef Kovalčuk is also the author of a number of theoretical works on author and studio theatre, published in books and journals, later published as a collection in the book *Téma: Autorské Divadlo (Topic: Author Theatre)* (2009), which includes a detailed analysis of the features of author theatre and his specific dramatic texts. He focused mainly on studio stages of the (Husa) (N)na provázku Theatre, the Na okraji Theatre and especially the HaDivadlo Theatre in monographs *Bylo jich pět a půl (They were five and a half)* (2006), *Hvězdy nad Kabinetem múz (Stars Above the Cabinet of Muses)* (2010) and others.

### **Nika Brettschneiderová**

*9 February 1951 Ostrava – 30 June 2018 Vienna, Austria*

Actress, theatre manager, director and signatory of Charter 77; she graduated from JAMU in the field of acting in 1973. She pursued her acting career – engagements at Studio Y, the Husa na provázku Theatre and the HaDivadlo Theatre.

As a signatory of Charter 77, she was exposed to repressions and suffered existential difficulties. That was why she moved to Austria in 1977. She stayed there and together with her husband Ludvík Kavín founded her own theatre – THEATER BRETT, which found its permanent seat in Vienna after several years of travelling in various European countries. Brettschneiderová acted there, directed plays and even co-wrote some of them. In 1981, she received the Kainz Award for her acting performance. The theatre became an informal centre of Czech cultural emigration. After 1989, she again acted in Brno as well – she was a guest actress several times under Vladimír Morávek in his inscenations at the Husa na provázku Theatre (*Lásky jedné plavovlásky (Loves of a Blonde)*, *Ze života hmyzu (Pictures from the Insects' Life)*).

However, her teaching career was closely linked to JAMU. From 1990, she taught acting and movement at JAMU and, in 1997, she was successfully habilitated at the Faculty of Theatre, where she headed the Studio of Acting. In 2007, she was awarded professorship.

In addition to regular work at the Faculty of Theatre of JAMU, she headed many long-term as well as short-term theatre workshops in Austria, Switzerland, Germany, France and the USA from 1997.

Director Jiří Střecha shot one episode of the five-episode document *Vyhnání po Chartě (Expelled after the Charter)* with her for the Czech Television in 2017.



# Self-Evaluation Report of Janáček Academy of Music and Performing Arts (JAMU) in Brno for 2017

Discussed in the Internal Evaluation Board of JAMU on 10 Sep 2018  
Discussed in the Arts Council of JAMU on 25 Sep 2018

Approved by the Academic Senate of JAMU on

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## JAMU Vision Statement

The Janáček Academy of Music and Performing Arts in Brno is a university-type higher arts education institution that carries out its degree programmes in the education area of Arts at two faculties - Theatre and Music, and offers its students and teachers a modern background for artistic activities at well-equipped university workplaces. At the same time, the faculty significantly fulfils the third role of university through its artistic activity, namely by a focused cultural offer for the general public in the region of South Moravia. The Janáček Academy of Music and Performing Arts in Brno (hereinafter referred to as JAMU) provides the conditions for developing the artistic talents of its students and linking arts education, artistic creation and research in art and through art as various forms of learning and cultivating society. JAMU educates top artistic personalities who determine the form of Czech, European and world music and dramatic arts in a wide range of applications - from working in official professional music and theatre institutions to free types of creativity manifestations in the spirit of free artistic creation across art forms and genres.

The JAMU representatives are active in the self-governing bodies of the Council of Higher Education Institutions (CHEI) and the Czech Rectors' Conference (CRC). Through its activities, JAMU promotes the importance of higher arts education in the context of higher education system in the Czech Republic.

## JAMU Mission Statement

JAMU is responsible for developing the tradition of higher arts education in the Czech Republic through its educational, art and scientific activities. It strives to contribute to the formation of standards of arts, especially theatre and music, education also in the international environment.

JAMU advocates the recognition of artistic creative activity as equal to the outputs of scientific cognition and at the same time contributes richly to science and research in the Czech Republic. It stimulates and supports the artistic and scientific activities of its students and teachers, emphasizes experiment and boosts the quality of art, culture and life in the region and throughout the Czech Republic in direct relation to the EU environment. It is aware of its indispensability in developing creativity of individuals and in promoting artistic level and ethics of creative activity. It is open to co-working with a wide range of partners, and at the same time it can also be a reliable and stable partner itself.

JAMU appreciates its employees, associates, graduates, students, its reputation and respects all the rights and freedoms arising from the principles of academic education.

The artistic, pedagogical and scientific potential of JAMU teachers guarantees not only the quality of education (acquiring knowledge and skills, developing students' abilities and talents), but also educating students in the spirit of the right to free creation, education for responsibility and respect for professional ethics, awareness of the social mission and the importance of art. The exclusive position of JAMU is due to the fact that it is the only higher arts education institution providing education in all fields of the Dramatic Arts and Music Art degree programmes in a three-tier system of study in Moravia and one of two such institutions in the Czech Republic.

JAMU is responsible for developing the tradition of higher arts education in the Czech Republic through its educational, creative and related activities. JAMU is a bearer of aesthetic and ethical values and is able to pass it on to all who are willing to listen.

The main role of JAMU is education in the field of arts through accredited degree programmes in Music arts, Dramatic Arts and Dance Arts. JAMU participates in the formation of standards of artistic education in the Czech and international environment. It also actively participates in scientific, research and development processes.

Annex B07: Self-Evaluation Report of JAMU, 2017

JAMU develops the artistic talent of students who have undergone a demanding admission procedure. It uniquely combines artistic education, artistic creation (through the work of its teachers in the artistic sphere and through the creative work of its students) and research in art and through art.

Art is one of the important parts of life of every society. The artistic, pedagogical and scientific potential of JAMU academic community guarantees not only the quality of education (acquiring knowledge and skills, developing students' abilities and talents), but also educating students in the spirit of the right to free creation, education for responsibility and respect for professional ethics.

In addition to education and artistic and other creative activities, equally important role of JAMU is its direct social influence. JAMU contributes to the dissemination of knowledge and values in the society in many different ways and itself carries out professional activities in its scope of influence. Together with other personalities and partners, it creates space for public discussion and contributes significantly to its openness, criticality, expertise and refinement.

### *Verification*

- JAMU Strategic Intent (JAMU Long-term intent for the period 2016–2020)
- Statute of Janáček Academy of Music and Performing Arts in Brno
- Curricula of the existing fields of study at JAMU

### *Evaluation*

JAMU has set a long-term and targeted focus both in the area of educational activities and creative (artistic and scientific) activities with a clear overlap to the area of arts and culture and other spheres of social life in the region within the Czech Republic, as well as overlapping abroad.



## Scope of activity of the JAMU bodies

### JAMU BODIES

#### **JAMU MANAGEMENT**

##### Rector

Prof. Ing. MgA. Ivo Medek, Ph.D.

##### Pro-Rectors

Prof. PhDr Václav Cejpek – Pro-Rector for study, pedagogical and artistic activities (statutory deputy rector)

Doc. Mgr Richard Fajnor – Pro-Rector for international relations and quality assurance and evaluation

Prof. PhDr Josef Kovalčuk – Pro-Rector for science, research, strategy and development

##### Quaestor

JUDr Lenka Valová

#### **ACADEMIC SENATE OF JAMU**

##### Teachers

Prof. PhDr Silva Macková – the Chairwoman

Doc. PhDr Květoslava Horáčková, Ph.D. – the Vice-Chairwoman

Doc. Mgr Hana Halberstadt

Doc. MgA. Jan Jiraský, Ph.D.

Prof. MgA. Martin Opršál

Doc. MgA. Lukáš Rieger, Ph.D.

Doc. MgA. Vít Spilka

MgA. Petra Vodičková, Ph.D.

##### Students

MgA. Jonáš Konývka – the Secretary

Stanislav Čaban

BcA. Ivana Pavlů, DiS.

Gabriela Vojtičková, DiS

#### **ARTS COUNCIL OF JAMU**

Prof. PhDr Jindřiška Bártová

Prof. PhDr Václav Cejpek

Prof. Mgr František Derfler

Doc. Mgr Pavel Drábek, Ph.D. (FF MU Brno)\*

Doc. Mgr Richard Fajnor

Prof. PhDr Leoš Faltus

Doc. Mgr Petr Francán

Prof. Alois Hajda\*

Prof. Mgr Miloslav Klíma (DAMU Praha)\*

Prof. PhDr Josef Kovalčuk

Prof. MgA. Václav Kunt  
Doc. Juraj Letenay (VŠMU Bratislava)\*  
Prof. PhDr Zuzana Martináková, Ph.D. (HUAJA Banská Štiavnica)\*  
Prof. Ing. MgA. Ivo Medek, Ph.D.  
Prof. MgA. František Novotný  
Prof. Petr Oslzlý  
Prof. PhDr Miroslav Plešák  
Prof. PhDr Antonín Přidal (until 6 Feb 2017)  
Doc. MgA. Vít Spilka  
Doc. MgA. Zbyněk Srba, Ph.D.  
Prof. Adolf Sýkora  
Prof. PhDr Miloš Štědroň, CSc. (FF MU Brno)\*  
Prof. Alena Štěpánková-Veselá\*  
Mgr Miloš Vacek  
Prof. Barbara Maria Willi, Ph.D.  
Mgr Bohuš Zoubek (Brno Philharmonic)\* (until 17 Sep 2017)  
Prof. Mgr MgA. Vít Zouhar, Ph.D. (UP Olomouc)  
\*external members

## **ADMINISTRATIVE BOARD OF JAMU**

Mgr Václav Božek, CSc., Councillor of the South Moravian Region, Brno  
Ac. arch. Daniel Dvořák, Scenographer  
Ing. Jiří Kadrnka, Managing director of Moss logistics s. r. o.  
MgA. David Mareček, Ph.D., General Director of the Czech Philharmonic Prague  
ThDr. Ing. Lukáš Evžen Martinec, OSA, Roman Catholic priest  
Jiří Morávek, General Director of SNIP&CO, Brno  
Mgr. Stanislav Moša, Director of the Brno City Theatre  
Mgr. Jiří Nantl, LL.M, Operational director of CEITEC of the Masaryk University Brno  
Boleslav Polívka, actor, Director of the Bolek Polívka Theatre  
Mgr Zdeněk Prokeš, the National Theatre Prague  
Ing. Jana Říhová, Director of Department of Higher Education and Research Support, Ministry of Education, Youth and Sports, Prague  
Ing. Martin Slezák, Deputy Director of ČNB Brno  
Ing. Michal Štefl, Vice President of the Regional Chamber of Commerce of South Moravia  
Prof. MVDr Vladimír Večerek, CSc., Pro Rector of Strategy and Development of the University of Veterinary and Pharmaceutical Sciences Brno

## **BODIES OF JAMU THEATRE FACULTY (DF JAMU)**

### **MANAGEMENT OF DF JAMU**

Dean  
Doc. Mgr Petr Francán

Pro-Deans  
Prof. MgA. Ivo Krobot – Artistic activity  
Doc. Ing. David Strnad – Study

Annex B07: Self-Evaluation Report of JAMU, 2017

Doc. MgA. Blanka Chládková – Development

Doc. MgA. Marek Hlavica, Ph.D. – Research

Secretary

MgA. Ondřej Vodička

## **ACADEMIC SENATE OF DF JAMU**

### Teachers

Doc. MgA. Lukáš Rieger, Ph.D.  
Mgr Igor Dostálek  
Doc. Mgr Hana Halberstadt  
MgA. Jonáš Konývka  
Prof. PhDr. Miroslav Plešák  
Mgr Petr Svozilek

### Students

Adam Steinbauer  
Stanislav Čaban  
Petr Theodor Pidrman

## **ARTS COUNCIL OF DF JAMU (until 25 Jan 2017)**

Doc. Mgr Petr Francán  
Prof. PhDr Václav Cejpek  
Prof. Mgr František Derfler  
Prof. Mgr Jan Gogola  
Prof. Alois Hajda (Professor emeritus of JAMU)  
Doc. Mgr Jan Hančil (external, AMU Praha)  
Doc. MgA. Jana Janíková, ArtD. (external, UTB Zlín)  
Prof. Mgr Miloslav Klíma (external, DAMU Praha)  
Prof. PhDr Josef Kovalčuk  
Prof. MgA. Ivo Krobot  
Prof. PhDr Tatjana Lazorčáková, Ph.D. (external, UP Olomouc)  
Doc. Juraj Letenay (external, VŠMU Bratislava)  
Prof. PhDr Silva Macková  
Prof. Mgr Zoja Mikotová  
Mgr Art. Peter Mikulík (external, VŠMU Bratislava)  
Mgr Stanislav Moša (external, MdB)  
Prof. Petr Oslzlý  
Prof. PhDr Petr Osolsobě, Ph.D.  
Prof. PhDr Miroslav Plešák  
Doc. MgA. Zbyněk Srba, Ph.D.  
MgA. et Mgr Doubravka Svobodová (external, DAMU Praha)  
Prof. Pavel Švanda (Professor emeritus of JAMU)  
Prof. Mgr. Ján Zavorský

## **ARTS COUNCIL OF DF JAMU (from 25 Jan 2017)**

Prof. PhDr Václav Cejpek  
Prof. Mgr František Derfler  
Prof. Mgr Jan Gogola  
Doc. Mgr Petr Francán  
Mgr Martin Františák  
MgA. Martin Glaser

Annex B07: Self-Evaluation Report of JAMU, 2017

Doc. Mgr Jan Hančil (external, AMU Praha)

Doc. MgA. Jana Janíková, ArtD. (external, UTB Zlín)

Prof. Mgr Miloslav Klíma (external, DAMU Praha)

Prof. PhDr Josef Kovalčuk  
Prof. MgA. Ivo Krobot  
Prof. PhDr Tatjana Lazorčáková, Ph.D. (external, UP Olomouc)  
Doc. Juraj Letenay (external, VŠMU Bratislava)  
Prof. PhDr Silva Macková  
Prof. Mgr Zoja Mikotová  
Mgr Art Peter Mikulík (external, VŠMU Bratislava)  
Mgr Stanislav Moša (external, MdB)  
Prof. Petr Oslzlý  
Prof. PhDr Petr Osolsobě, Ph.D.  
Prof. PhDr Miroslav Plešák  
Doc. MgA. Zbyněk Srba, Ph.D.  
MgA. et Mgr Doubravka Svobodová (external, DAMU Praha)  
Prof. Pavel Švanda (Professor emeritus of JAMU)  
Prof. Mgr Ján Zavarský  
\*external members

## BODIES OF JAMU MUSIC FACULTY (HF JAMU)

### MANAGEMENT OF HF JAMU

Dean

Prof. MgA. Jindřich Petráš

Pro-Deans:

Doc. MgA. Jana Goliášová – Study and pedagogical activity

Doc. Jurij Likin – Foreign relations

Doc. MgA. Mgr. Monika Holá, Ph.D. – Science, research and dislocation (until 1 Oct 2017)

Mgr Petr Lyko, Ph.D. – Science, research and dislocation (from 1 Oct 2017)

Mgr Jan Přibil, DiS. – Quality assurance system for educational, creative and related activities

Secretary:

Ing. Jana Vondráčková

### ACADEMIC SENATE OF HF JAMU

Teachers:

Doc. MgA. Jan Jiraský, Ph.D. – Chairman

Prof. MgA. Miloslav Jelínek

MgA. Ivana Mikesková, Ph.D.

Doc. Mgr Roman Novozámský

Doc. Ing. MgA. Lucie Pešl Šilerová, Ph.D.

Mgr. Helena Weiser

Students:

BcA. Ivana Pavlů, DiS. – Vice-Chairwoman

MgA. Martin Hroch

MgA. Jiří Najvar, DiS.

## **ARTS COUNCIL OF HF JAMU**

Prof. MgA. Jindřich Petráš  
prof. PhDr. Jindřiška Bártová  
Prof. PhDr. Leoš Faltus  
Prof. MgA. Miloslav Jelínek  
Prof. MgA. Václav Kunt  
Prof. Ing. Ivo Medek, Ph.D.  
Prof. MgA. Martin Opršál  
Prof. Barbara Maria Willi, Ph.D.  
Prof. Mgr. Jan Zbavítel  
Doc. MgA. Ing. Dan Dlouhý, Ph.D.  
Doc. MgA. Jana Goliášová  
Doc. MgA. Jan Jiraský, Ph.D.  
Doc. MgA. Vít Spilka  
Doc. MgA. Zdeněk Šmukař  
Mgr. Juraj Bartoš  
Doc. Ing. MgA. Lucie Pešl Šilerová, Ph.D.

### External members:

Prof. Vlastimil Mareš (HAMU Praha)  
Prof. PhDr. Miloš Štědroň, CSc. (FF MU Brno)  
Prof. PhDr. Vladimír Tichý, CSc. (HAMU Praha)  
Prof. Alena Štěpánková-Veselá (Professor emeritus of HF JAMU)  
Doc. PhDr. Jiří Zahrádka, Ph.D. (FF MU Brno)  
Mgr. Marie Gajdošová (Brno Philharmonic)  
Mgr. Pavel Maňásek (Director of Brno Conservatoire)  
MgA. David Mareček, Ph.D. (Director of Czech Philharmonic Prague)

### *Verification*

- Internal regulations of JAMU
- Internal regulations of DF JAMU and HF JAMU
- Annual Report on JAMU activities for 2017

### *Evaluation*

The scope of activity, competences and responsibilities of the bodies of the Janáček Academy of Music and Performing Arts in Brno for activities and actions concerning the development and realization of degree programmes including their evaluation by the higher education institution are defined in the JAMU internal regulations. Definitions are functional and the division of competences, powers and responsibilities of the institution's bodies and components concerning the development and realization of degree programmes form a functional whole.

Positions of members of the academic community, including students, are defined by JAMU internal regulations. The involvement of students in the operation of bodies of the institution's components is functional.

Annex B07: Self-Evaluation Report of JAMU, 2017

*NOTE: The following text evaluates the activities of JAMU as a whole, i.e. both of its faculties. If faculties apply a different approach mainly due to the specifics of the studied arts and their disciplines or fields, each faculty is described separately.*



## Internal quality assurance system

### Defining competencies and responsibilities for quality

The internal quality assurance and assessment system is being built at JAMU on a continuous basis by gradually introducing individual elements to form a set of interdependent principles, rules and procedures that aim at achieving excellence and continually improving activities of JAMU in the areas of education, art, research and related activities. At all levels of JAMU management, competencies and responsibilities are defined for the quality of educational, creative and related activities to form a functional whole. The quality assurance and assessment system covers all areas envisaged by the Higher Education Act, the Government Regulation on standards for accreditation in higher education, quality assurance directives in the European Higher Education Area (EHEA) and the JAMU internal regulations. In 2017, all internal regulations of JAMU were created and approved and internal regulations of faculties were prepared.

Positions of staff members responsible for the area of internal quality assessment and assurance have been established at both faculties and in the JAMU management; training of these workers and other academic staff involved in assessing and assuring the quality of educational and other related activities has been carried out.

On the basis of the new JAMU Statute, the JAMU Internal Evaluation Board will be established in 2018. Proposals for the composition of the Board were in accordance with the Higher Education Act submitted to the Rector of JAMU by the JAMU Arts Council and the JAMU Academic Senate.

Standards for accreditation of arts degree programmes have been completed (Educational area 31: Arts; Thematic ranges: Theatre art; Music art; Dance art and Television art). In line with the JAMU's mission statement, the quality assurance system puts emphasis on educational activities. Teaching in arts degree programmes is closely connected with creative activity. It is both its content and objective.

Quality indicators are, in particular, the artistic outputs of teaching as results of learning. Music and dramatic arts are not defined as a fixed and unchanging system of knowledge and skills. Respect for plurality, diversity and dynamism is a prerequisite for free artistic creation and unrestricted development of students' talents. The field of education and artistic creation is found in a space between classical and traditional methods on the one hand and constant experimentation and updating in search of new forms on the other. Arts education is characterized especially by the form of individual teaching based on a personal relationship between a teacher and student, or in small groups of students. Given these specifics, it is not possible to use quantitative methods of evaluation at JAMU, but rather qualitative methods and, above all, evaluation of creative outputs of teaching as an indicator of the quality of educational activities that preceded them.

### Quality assurance subject matter and criteria for process evaluation at JAMU:

Educational activity:

- Degree programmes:
  - Consistency of the JAMU mission statement with targeting of degree programmes and strategic planning
  - Setting educational and creative processes
  - Admission to study and study conditions
- Lifelong learning programmes

Creative activity:

- Artistic activity and individual student development
- Research and scientific activities and editorial activities

Related activities:

- Staffing of degree programmes:
  - Staff competences and development
  - Mobility of students and staff
- Material and spatial provision of degree programmes and support for student life:
  - Individual student development
  - Library and information services
  - Material and technical support
- Setting organizational and decision-making processes
- Social responsibility of the university:
  - Systematic development of the third role of university and its activities in the region
  - Consulting services

JAMU gradually creates a System of internal assurance and assessment of quality of educational, creative and related activities of JAMU, which will be reviewed during 2018 and finalized, based on experience. The System will fully respect the specifics of both types of arts taught at JAMU and both faculties have the opportunity to create their own concept within the System.

Processes of preparation and modification of degree programmes

### Existing fields of study at JAMU

#### DF JAMU

Field of Study	Bc. 3-year	Mg. follow-up 2-year	Mg. follow-up 3-year	Mg. 4-year	Mg. 5-year	Ph.D. 4-year
<b>Dramatic Arts</b>						
Audiovisual Creation and Theatre	31.7.2022	31.7.2022				
Dramatic Acting				31.5.2020		
Drama Directing	31.5.2020	1.3.2022				
Theatre Dramaturgy	31.5.2020	1.3.2022				
Theatre Management focusing on: Production Management Stage Management and Technology	31.5.2020	31.8.2019				
Drama in Education ( <b>P, K</b> ) Theatre and Education ( <b>P, K</b> )	31.8.2019	31.8.2019				
Physical Theatre	31.5.2023					
Musical Acting				31.5.2020		

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Radio and Television Dramaturgy and Screenwriting	31.5.2020	31.8.2019				
Scenography	31.5.2020	1.3.2022				
Light Design		31.8.2019				
Dance and Movement Theatre and Education (K)	31.8.2019	31.8.2019				
Educational Drama for the Deaf	31.12.2020 (P)		31.8.2019 (P,K)			
Dramatic Arts						31.3.2024 (P,K)
<b>Dance Art</b>						
Dance Pedagogy					31.10.2019	

## HF JAMU

Field of Study	Bc. 3-year	Mg. follow-up 2-year	Ph.D. 3-year	Ph.D. 4-year
<b>Music Art</b>				
Orchestral Conducting (N)	31.5.2020	31.3.2022		
Choral Conducting (N)	31.5.2020	31.3.2022		
Spiritual Music (N)	31.5.2020			
Historical Interpretation	31.7.2020	31.7.2020		
Percussion Instruments Playing (A, N)	31.5.2020	31.3.2022		
Bassoon Playing (N)	31.5.2020	31.3.2022		
Flute Playing (A)	31.5.2020	31.3.2022		
Oboe Playing (N)	31.5.2020	31.3.2022		
Violin Playing (A,N)	31.5.2020	31.3.2022		
Clarinet Playing (A – Mg. follow-up)	31.5.2020	31.3.2022		
Piano Playing (A, N)	31.5.2020	31.3.2022		

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Piano Playing and Piano Pedagogy		31.7.2022		
Double Bass Playing (A, N)	31.5.2020	31.3.2022		
Guitar Playing (A, N)	31.5.2020	31.3.2022		
French Horn Playing (A, N)	31.5.2020	31.3.2022		
Trombone Playing (A, N)	31.5.2020	31.3.2022		
Trumpet Playing (N)	31.5.2020	31.3.2022		
Tuba playing	31.7.2022	31.7.2018		
Organ Playing (A, N)	31.5.2020	31.3.2022		
Cello Playing (A, N)	31.5.2020	31.3.2022		
Viola Playing (A, N)	31.5.2020	31.3.2022		
Music Management	31.5.2020	<del>31.10.2018</del> 8	31.8.2019	
Music Production		31.7.2022		1.11.2019
Interpretation and Theory of Interpretation				31.3.2021
Jazz Interpretation (A-Bc.)	31.7.2022	31.7.2020		
Piano Pedagogy (K)	31.7.2022			
Composition (A, N)	31.5.2020	31.3.2022		
Composition and Theory of Composition				31.3.2021
Multimedia Composition	31.7.2022	31.8.2019		
Opera Direction (N)	31.5.2020	31.3.2022		
Singing (N)	31.5.2020	31.3.2022		

Based on the changes brought by the amendment to the Higher Education Act to the degree programmes and on the basis of discussions held at both JAMU faculties across fields of study, departments and ateliers in 2016, draft degree programmes were created with specializations and guarantors of these programmes.

## Plan of JAMU degree programmes and their specializations

### DF JAMU

Area of Education	Typical Degree Programme	Thematic Area	Degree Programme	Specialization	Degree Programme Guarantors
ARTS	Dramatic arts	Theatre art	Direction and dramaturgy	Direction	Doc. Zbyněk Srba
				Dramaturgy	
		Theatre art	Acting	Dramatic acting	Doc. Igor Dostálek
				Musical acting	
				Physical theatre	
		Theatre art	Scenography	Scenography	Doc. Marie Jirásková
				Light design	
		Theatre art Radio art Television art Audiovisual art	Dramatic production and media	Audiovisual production and theatre	Doc. Petr Francán
				Radio and television dramaturgy and scriptwriting	
		Theatre art Organization and management of artistic practice	Theatrical production and stage technology	Theatrical production	Doc. Blanka Chládková
				Stage management and technology	
		Theatre art Dance art Pedagogy and didactics of the arts	Theatre and education	Theatre and education	Prof. Veronika Broulíková
				Theatre and education for the deaf	
				Dance and movement theatre and education	

HF JAMU creates degree programmes gradually in accordance with the faculty's intention to submit applications for accreditation and in accordance with the project OP RDE – CZ.02.2.69/0.0/0.0/16\_015/0002245 Improving the quality of education at JAMU.

The Theatre Faculty (DF) has prepared the Application for Accreditation of the following degree programmes and their specializations:

Area of Education	Typical Degree	Thematic Area	Degree Programme	Specialization	Degree Programme
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	<b>Programme</b>				<b>Guarantors</b>
ARTS	Dramatic arts	Theatre art	Scenography	Scenography	Doc. Marie Jirásková
				Light design	
		Theatre art Radio art Television art Audio visual art	Audio vision	Audio visual creation and theatre	Doc. Petr Francán
				Radio and television dramaturgy and screenwriting	
		Theatre art Organization and management of artistic practice	Theatre management	Theatrical production	Doc. Blanka Chládková
				Stage management and technology	

The Music Faculty (HF) of JAMU prepares the Application for Accreditation of the following degree programmes and their specializations:

Area of Education	Typical Degree Programme	Thematic Area	Degree Programme	Specialization	Degree Programme Guarantors
Arts	Music art	Music art Theatre art Organization and management of artistic practice	Music production	Scenography	MgA. Ing. Lucie Pešl Šilerová, Ph.D.
				Light design	
	Music art	Conducting and opera	Orchestral conducting	Doc. Mgr. MgA. Monika Holá	
				Choral conducting	
				Singing	
				Opera direction	
	Music art	Flute playing Oboe playing Clarinet playing Bassoon playing French horn playing Trumpet playing Trombone playing Tuba playing		Prof. Milan Polák	
Music art Multimedia creation	Composition	Composition	Doc. Mgr. Ing. MgA. Dan Dlouhý, Ph.D.		
		Multimedia composition			
Music art	Historical interpretation Accreditation in English as a joint programme with the Hague University		Prof. Barbara Willi, Ph.D.		

The preparation of documents for accreditation is administered by pro-deans responsible for study issues, doc. Jana Goliášová (HF JAMU) and doc. Ing. David Strnad (DF JAMU) in cooperation with the newly nominated degree programme guarantors, heads of relevant departments and ateliers and individual teachers.

The first application for accreditation will be submitted to the National Accreditation Bureau in the period of January-February 2018.

JAMU has been involved in a discussion of procedural issues related to the transition from study fields to degree programmes with specializations, particularly in addressing the problem of completion of studies of existing students in the present fields of study.

[Principles and system of recognition of foreign education for admission to study](#)

Recognition of foreign education for persons admitted to study is governed by Section 48 (4) to (7) of the Higher Education Act and Section 52 of the Study and Examination Code of JAMU. The condition for admission to study is the successful completion of a talent test. In accordance with the Higher Education Act, new internal regulations of JAMU were created in 2017. The conditions for admission to the study of foreign students have been laid down in the Statute of JAMU in Article 47 of Part Five.

*Verification:*

- Statute of Janáček Academy of Music and Performing Arts in Brno

*Evaluation:*

JAMU has established the conditions for recognition of studies abroad and the conditions for admission of foreign students.

**Qualification work guidance**

Due to the specifics of the studied art, the faculties of JAMU have their own rules for guiding the qualification theses and dissertations and performances of graduate students.

**DF JAMU**

The absolutorium at DF JAMU includes a bachelor's thesis and bachelor's degree graduate performance at the bachelor's degree level, a master's thesis and a master's graduate performance at the master's degree level and a doctoral dissertation at the doctor's degree level. These are two completely different types of qualification works.

By writing a thesis or dissertation, students demonstrate their knowledge, skills and abilities to theoretically reflect the process of creation and put the acquired knowledge into a wider theoretical and historical context.

By their graduate performance they demonstrate the ability to use the acquired knowledge and skills in the process of creating an artistic, artistic-managerial or artistic-pedagogical work and the ability to present this work to a wider public.

In accordance with the Higher Education Act, teachers of relevant degree programmes having a corresponding degree of education with specialization in theoretical teaching or practical work are entrusted with guiding these qualification works. However, in the personalities of key teachers at DF JAMU, both competencies meet.

To evaluate the written qualification works, a model of evaluation was created, which teachers (supervisors and opponents of theses/dissertations) can use:

**Criteria for assessing a bachelor's thesis:**

1. Choice of problem with respect to the topic and fulfilment of set goals. The student's ability to formulate his/her own conclusions and interpret the results of his/her work.
2. The ability of the author to work with professional literature and to reflect own experience as collected, classified and interpreted work material; ability of the author to apply the knowledge gained in studying.
3. Fulfilment of formal requirements for the elaboration of a thesis in terms of stylistics, grammar, graphic layout and structure, i.e. whether the individual parts of the thesis, their scope, content and arrangement including the appendix apparatus are adequate to the key question of the work (minimum scope of the work set by the atelier's diploma seminar).
4. What is the main value of the work and contribution to the field of study or degree programme and what is its further theoretical or practical use.

**Criteria for assessing a master's thesis:**

1. Choice of problem with respect to the topic and fulfilment of set goals. The student's ability to solve the chosen problem and defend his/her own approach to the solution.



2. The ability of the author to solve the problem through deeper study of professional literature and through empirical or other research (ability to formulate hypotheses, to discuss professional sources within individual chapters, to prepare partial conclusions, etc.).
3. Fulfilment of formal requirements for the elaboration of a thesis in terms of stylistics, grammar, graphic layout and structure, i.e. whether the individual parts of the thesis, their scope, content and arrangement including the appendix apparatus are adequate to the key question of the work (minimum scope of the work set by the atelier's diploma seminar).
4. What is the main value of the work and contribution to the field of study or degree programme and what is its further theoretical or practical use.

**Summary evaluation:**

<b>Content of the work *</b>	Corresponds with the title of work	Corresponds, with a comment	Corresponds, with a reservation	Does not correspond with the title of work			
<b>Structure of the work*</b>	Meets the requirements	Meets, with a comment	Meets, with a reservation	Does not meet the requirements			
<b>Methodology of the work*</b>	Excellent	Very good	Good	Unsatisfactory			
<b>Author's ability to formulate own conclusions and use knowledge and experience from the surroundings*</b>	Excellent	Very good	Good	Unsatisfactory			
<b>Quotations in the work *</b>	Meets the requirements	Meets, with a comment	Meets, with a reservation	Does not meet the requirements			
<b>Appendices to the work*</b>	Appropriately complement the topic	Do not relate to the topic	Are not appropriate for the topic	Are not mentioned in the thesis			
<b>List of literature*</b>	Corresponds with the topic	Corresponds, with a comment	Corresponds, with a reservation	Does not correspond with the topic			
<b>Number of pages of the work*</b>	Meets the requirements	Meets, with a comment	Meets, with a reservation	Does not meet the requirements			
<b>Benefits of the work for the discipline or practice*</b>	Highly beneficial work	Beneficial work	Standardly beneficial work	Benefits cannot be defined			
<b>Classification proposal*</b>		A	B	C	D	E	F
		90 - 100	80 - 89	70 - 79	60 - 69	50 - 59	0 - 49
<b>Recommendation for the defence*</b>	I recommend and suggest the classification as follows:				I do not recommend		

Evaluation of the graduate performance is part of the absolutorium in all degree programmes at DF JAMU. Each degree programme and its specializations have a defined type of project depending on the studied artistic, artistic-managerial and artistic-pedagogical profession and the requirements for professional knowledge, skills and competencies that the student is supposed to demonstrate by his/her performance. Based on the assessment of the performance by the opponent and the committee in defence of the performance at the final state examination the student is/is not awarded absolutorium (certificate of completion).

**HF JAMU**

The absolutorium at HF JAMU includes a bachelor's thesis and realization of a bachelor's degree graduate performance (in the form of a graduate concert, presentation of own work, production of an artistic project, performance of an opera role) at the bachelor's degree level, a master's thesis and a master's graduate performance (in the form of a graduate concert, presentation of own work, production of an artistic project, performance of an opera role) at the master's degree level and a doctoral dissertation and an artistic performance in a scope comparable to an all-evening artistic production in interpretation specializations at the doctor's degree level. These are two completely different types of qualification works. The assessment and defence then take place within the final state examination. These are two

completely different types of qualification performances. By writing a thesis or dissertation, students demonstrate their knowledge, skills and abilities to theoretically reflect the investigated phenomenon or problem and put the acquired knowledge into a wider theoretical and historical context. By their graduate performance they demonstrate the ability to use the acquired knowledge and skills (or competencies in a broader sense) in the process of creating an artistic, artistic-managerial or artistic-pedagogical work and the ability to present this work to a wider public.

In accordance with the Higher Education Act, teachers of relevant degree programmes having a corresponding degree of education with specialization in theoretical teaching or practical work are entrusted with guiding these qualification works.

A model for assessment and opponent proceedings has been created for the evaluation of written qualification works. HF uses formalized assessments for this purpose.

### **Criteria for assessing the bachelor's and master's thesis:**

The work is evaluated and classified:

From the point of view of content intent, fulfilment of assignment and processing of prescribed literature

From the point of view of language accuracy (grammar and other language mistakes)

From the point of view of formalization requirements, required scope, adherence to citation standards, references and bibliography

Comments, suggestions, questions for debate

### *Verification*

- Qualification works published in the JAMU Information System (IS), assessments by supervisors and opponents

### *Evaluation*

Both JAMU faculties have adopted sufficiently effective measures to guarantee the quality of qualification works in a long term and systematically pay attention to assessing and evaluating the quality of the defended final qualification works. Under their rules, faculties set requirements for the guidance of these works and qualification requirements for supervisors, consultants and trainers of qualification works. In 2018, new internal regulations will be created at both faculties, specifically regulations providing for the framework for qualification works and templates for qualification works. For theoretical bachelor's and master's theses or doctoral dissertations, the SW Theses is consistently used to check the content for originality and adherence to quotation regulations. The program can be used by students at any stage of the work preparation; its use by supervisors and opponents of the works is compulsory. This application is fully integrated in the electronic information system of JAMU.

The criteria for evaluating graduate performances will be precisely defined in the JAMU's System of internal assurance and assessment of quality of educational, creative and other related activities.

### *Feedback processes in quality assessment*

The framework for the assurance and internal evaluation of quality of educational and creative activities is laid down in the JAMU's internal regulation 'Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Quality Evaluation of Educational, Creative and Related Activities'.

In 2018, the Quality Assurance and Evaluation System for Educational, Creative and Related Activities will be created at JAMU.

Substantial and irreplaceable function in the evaluation activities has the Academic Senate of JAMU and the Arts Council of JAMU as well as senates and arts councils of faculties. JAMU is actively involved in a

systematic development and use of the Register of Artistic Outputs (RUV), which is an important tool for recording the extent and significance of artistic creative activity at universities in the Czech Republic, and thus an appropriate form of evaluation of the activities of both faculties and their teachers.

### **DF JAMU**

Most teaching at DF JAMU leads to the creative outputs being presented either internally within the faculty or to the wider public. The quality of creative outputs of teaching is considered to be an indicator of quality of the educational process that preceded these outputs. Therefore, their evaluation is at the same time the evaluation of teaching. Traditional evaluation methods, such as discussions on realized projects and stagings, are used to assess the quality of education. The measure of the quality of education is also the public's response to the outputs of artistic creation presented at the Marta Studio Theatre, Orlí Street Theatre<sup>1</sup>, within the international festival SETKÁNÍ/ENCOUNTER, Sitko festival of the Theatre and Education Atelier and regional and national presentations of DF JAMU projects.

A unique measure of the quality of education for the arts high schools is also the public acceptance of the presented outputs, as well as reviews and write-ups of theatre publicists and the professional public in general.

Students' evaluation of the quality of teaching takes place at the level of discussions with teachers and heads of ateliers. Students are systematically led to open dialogue with teachers.

Substantial and irreplaceable function in the evaluation activities has the Academic Senate and the Arts Council of DF JAMU.

DF JAMU participates in the project of the Register of Artistic Outputs, which it considers, among other things, to be a quantified form of evaluation of activities of the Faculty and its teachers. In 2017, the first attempt was made to capture the principles of assuring and assessing the quality of educational and creative activities in the 'Methodology of assuring and assessing the quality of educational activities at the Theatre Faculty of the Janáček Academy of Music and Performing Arts in Brno'. We consider this attempt to be a starting point for the creation of the System of internal assurance and assessment of quality of educational activities at JAMU.

### **HF JAMU**

Educational processes and teaching at JAMU lead to the production of creative outputs. Then, at HF, the presentation of these results leads to their public realization. The quality of creative outputs of teaching is considered to be an indicator of quality of the educational process that preceded these outputs. Therefore, their evaluation is at the same time the evaluation of teaching. Traditional evaluation methods, such as discussions on realized concerts, stagings, scenic projects and other realizations are used to assess the quality of education. A unique measure of the quality of education for the arts high schools is also the public acceptance of the presented outputs, as well as reviews and write-ups of theatre publicists and the professional public in general.

Students' evaluation of the quality of teaching takes place at the level of discussions with teachers and heads of departments, alternatively in the form of surveys or questionnaires.

### *Verification*

- JAMU Internal regulation Rules for assuring and evaluating quality of educational, creative and related activities of JAMU
- JAMU Internal regulation Quality Council Rules of Procedure
- Minutes of the meetings of Collegia of Deans and the Rector's Collegium
- Minutes of the meetings of teachers of DF JAMU
- Minutes of the meetings of DF management with heads of the ateliers
- Minutes of the meetings of HF management with heads of the departments

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<sup>1</sup> DF stagings in both theatres are evaluated by doctoral students in open discussions.

## **DF JAMU**

The system for evaluating quality of educational and creative activities of DF JAMU is based on continuous evaluation at the level of fields of study - evaluation of creative outputs of teaching. At the same time, it represents the evaluation of individual study courses that present the output of teaching. For each course, the type of output, participants in the presentation and the output evaluators will be characterized in the description of the System of Internal Assurance and Evaluation of Quality of Educational, Creative and Related Activities. Basically, these are outputs presented within the DF (the participants in the presentation are teachers and students of the atelier, of the field, of DF) or a wider public (invited audience, school classes, audience in the school theatres, subscribers). The process of continuous evaluation of quality of educational activities takes place at the level of individual fields of study or individual levels of study or years. Ateliers keep documentation of it.

## **HF JAMU**

Assuring and evaluating quality of educational, creative and related activities at HF JAMU relies on feedback processes, in particular inquiries and quantitative and qualitative surveys. These processes involve, on a representative basis, academic community, students, relevant professional chambers, field-specific associations or employers' organizations or other practitioners, taking account of the types and possible profiles of the degree programmes. Until now, individual departments of HF have undergone a traditional questionnaire survey.

### **Monitoring success rates of study applicants, students and the graduates' employability**

The contact between teachers and students is very close; teachers are informed about the students' study, creative activities and about possible study as well as personal problems. Every case where there is a risk of unsuccessfulness caused by extraordinary circumstances (health, social situation, etc.) is dealt with individually by the Dean's Collegium at the initiative of the Head of Department (HF) or Head of the Atelier (DF) so that the reasons for leaving the study are minimized and the student will continue studying.

The employability of JAMU graduates depends on many factors, especially on the ability of the graduate himself/herself to become established in a professional environment and on the momentary demand from cultural institutions. Admitted applicants are not guaranteed any direct link between the profession being studied and a definite career.

Even after graduation, departments and ateliers remain in contact with their graduates. Most of the graduates with whom they are in contact are currently receiving income from their main employment or self-employment, and their work is done in their field of study or relates to it.

Arts education enables students to become creative art professionals. Students learn to develop the necessary imaginative, intellectual, theoretical and practical skills and dexterity to equip them for further personal development and professional career in arts. Students are required to become actively involved in their own education and to specify their own practical, theoretical and research spheres, including the relevant professional skills necessary for this practice.

The PhD study builds on the issues of professional knowledge, deepens them, and consequently enables to complete the study of issues learnt through own artistic and creative work by systematic and focused theoretical and practical examination, generalization and written reflection. Skills include the ability to use the procedures of research, artistic and creative activities to evaluate the latest findings in dramatic and music arts.

The graduates, equipped with this knowledge, skills and competencies, find their employment in artistic ensembles and institutions (orchestras, theatres, television, radio, film, schools with art disciplines, etc.); many of them act as freelance artists. Already during the course of their study, students' artistic outputs are regularly evaluated in the form of public presentations and the main competencies of graduates include the ability to cooperate and agree in the process of creation.

After completing their studies, career paths open up to graduates corresponding to their studied field or other jobs in music, theatre, radio, audiovisual production, multimedia and arts and culture in general.

The so-called transferable skills that students acquire during studying are serious and appreciated in a number of other working contexts, especially in the creatively entrepreneurial and managerial contexts.

### Verification

- Database of JAMU graduates

### Evaluation

#### **DF JAMU**

DF JAMU uses all opportunities to find out how the graduates get established in practice. In 2015, the Alumni Gathering was held at DF JAMU on the occasion of the 25<sup>th</sup> anniversary of the restoration of the Theatre Faculty, attended by 365 graduates. During the gathering, contacts to graduates were updated and graduates were also asked to fill in a questionnaire on the site or later in electronic form. In connection with the Alumni Gathering, an overview was made of the most important awards and achievements of graduates, students and teachers of the Faculty over the recent years<sup>2</sup>. A similar gathering took place in 2017 on the occasion of the 70<sup>th</sup> anniversary of JAMU's foundation and was also used to establish further contacts with graduates and informally find out more about their career.

Other platforms for meeting graduates include important events organized by the faculty: the international festival of theatre schools SETKÁNÍ/ENCOUNTER, festival of authorial plays Salon of Original Creation, festival Sítko of the Theatre and Education atelier, graduate festivals and more.

#### **HF JAMU**

Setting of indicators in the field of educational and creative activities, through which HF JAMU monitors the success rate in admission procedure, study failure in a degree programme, the rate of duly completed study in a degree programme and the employability of graduates is recorded and corrected for the time being through teachers, particularly at the level of very strong informal personal ties in the study courses of the main subject.

Even after graduation, intensive personal ties between the students and teachers remain decisive. On the basis of these records, the faculty can state that almost all graduates will find employment in the field after graduation. They are regularly successful in auditions for orchestras, opera stages, cultural and educational institutions. It is also a common practice to actively involve graduates in setting up their own artistic bodies or agencies. Most of the graduates with whom the teachers are in contact are currently receiving income from their main employment or self-employment and their work is carried out in the field of study or relates to it.

## Educational and creative activities

### International dimension and application of the contemporary state of knowledge

The spectrum of approaches to arts education is based on a number of period and territorial professional traditions of artistic skill, internationally proven knowledge of current strategies of artistic expression, and implies self-expression into an academic tradition based on controlled study with an emphasis on

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<sup>2</sup> Based on the questionnaire, it was found that the vast majority (87.8 %) of respondents currently have an income from their main employment or self-employment. In addition, 90.7 % said that their work is in their field of study or relates to it. Respondents most strongly recommended to the faculty an even greater link between students and practice and practical skills that they think are the most valuable in practice.

developing intellectual skills and individual competencies. Artistic disciplines do not represent any stable or solid set of knowledge and skills; they continuously rebuild and redefine themselves upon changing social, ethical and artistic values. The dynamic nature of this cultural practice is inevitably reflected in the methods, procedures, disciplines and areas of study. Through the processes of research, creation, reflection and permanent evaluation, the acquisition of knowledge, skills and competencies takes place.

Hence, the higher arts schools are institutions that provide the highest grade of academic education in arts degree programmes at all their workplaces, with an emphasis on high level of professional qualification of graduates in all three levels of study.

### **DF JAMU**

DF JAMU creates an environment for realization of international contacts in creative, educational and scientific activities in order to present its outputs and projects, but also to gain new impulses, information and approaches to enrich and innovate its programme, disciplines and courses.

Teaching at DF JAMU is regularly complemented by visiting foreign teachers (creative workshops, stagings at the Marta Studio Theatre and at the Orlí Street Theatre - direction, scenography). This leads to a direct confrontation of professional practices and approach to our and foreign works, which are reflected directly in the content of study and in the creative activities of DF JAMU, but with full awareness of national cultural traditions and the specific social context of artistic creation.

DF JAMU organizes three major international events, the International Conference of Doctoral Studies, the International Scientific Conference and the International Festival of Theatre Schools SETKÁNÍ/ENCOUNTER.

### **HF JAMU**

Procedures in the area of music art are subject to permanent comparison with the practice of organizing and performing concerts, performances and other scenic and multimedia projects, as well as benchmarking with similar trends abroad, for example, the rich participation of students in international competitions and international interpretation courses and workshops.

The HF artistic production programme and constant contact with audience is ideal for realizing international contacts in the area of creative, educational and scientific activities. That is, not only for expanding the range of presentations of its outputs and projects, but also for gaining new impulses, information and approaches for enriching and innovating its creative and educational programme, structure and varied composition of courses. The composition of lecturers and personalities at HF is regularly complemented by visiting foreign teachers (creative workshops, master classes or opera stagings at the Orlí Street Theatre).

Teachers and students of HF participate in foreign stays and placements at partner institutions (Erasmus Programme, etc.). This leads to a direct confrontation of approaches within the framework of educational and creative activities and to the reciprocal enrichment or refining contemporary state of knowledge.

In order to develop its degree programmes, HF JAMU organizes major international events, such as the Leoš Janáček International Competition in Brno, the International Interpretation Courses and the International Festival New Music Encounters Plus, which significantly expands the range of similar events in the Czech Republic and participates directly in the current state of knowledge on a European scale.

### *Verification*

- JAMU Strategic Intent (JAMU Long-term Intent for the period 2016–2020), Strategic Intents of both faculties
- Plan of Implementation of the Strategic Intent for 2017, Plans for Implementation of Strategic Intents of both faculties

- Project in OP RDE (Operational Programme for Research, Development and Education): **Improving the quality of education at JAMU, No: CZ.02.2.67/0.0/0.0/16\_016/0002245**
- Plans of seasons and repertoires of both JAMU theatres

### *Evaluation*

The educational and creative activities of JAMU are backed up by regular comparisons with current events in the area of contemporary art production in a broader context. Many results have an international character, taking into account the type and profile of degree programmes. Activities are also carried out with the help of foreign mobility of both students and academic workers. JAMU tries to use numerous short-term and project activities to strengthen the internationalization strategy of programme development. The importance of this area is evidenced by the regularly implemented Centralized Development Project in the field of internationalization, including the standard process of its evaluation. Both faculties try to support the development of their environment and prepare new courses taught in foreign languages to be included in their curricula. This can contribute to the definitive launch of accredited degree programmes in foreign languages.

International events organized by JAMU faculties, both regular and one-time, are of great importance.

### *Cooperation with practice in implementing degree programmes*

JAMU carries out creative activities as an integral part of teaching and the students' own creative activities under the guidance of teachers are the basis of university education of this type in the region where it is established.

High-quality artistic activity of teachers is one of the important conditions and prerequisites for their successful pedagogical work in arts disciplines. Own creative experience and knowledge are irreplaceable in recognizing and developing students' talent. The art achievements of JAMU teachers in other art institutions are recorded annually in the Register of Artistic Outputs (RUV).

Through the work of teachers directly in the professional sphere, contacts with cultural institutions are established which bring immediate findings of contemporary artistic practice to the faculties and relevant degree programmes, and also enable students to undertake professionally oriented placements.

JAMU therefore acts as an artistic centre at its place of operation. Thanks to the necessary regular and institutional cooperation with the professional sphere, it fulfils the role of a cultural ambassador in the region and in the national context. It significantly enriches the offer of cultural events in the area and influences its further development.

The above-mentioned direct dependence of educational processes on programme public presentation of study outputs, which must simulate the professional running of concert, theatre and gallery houses, and is thus a direct competitor of professional artistic operation - all this is no longer sustainable without cooperation and partnership. A good example of this is the participation of the Academy at the Janáček Brno Festival, which is currently organized by the National Theatre Brno and the production of HF JAMU is a regular part of its main programme, or cooperation with professional orchestras, especially in the presentation of contemporary music, and a significant contribution to the organization of festivals such as the Exposition of New Music and the like.

### *Verification*

- JAMU Strategic Intent (JAMU Long-term Intent for the period 2016–2020)
- Plan of Implementation of the Strategic Intent for 2017
- Annual Report on JAMU activities for 2017



## Evaluation

JAMU is a school having a nationwide reach and even international overlap in many respects. This applies both to the diversity of students' origins and their activities, as well as to a wide range of professional partners and international contacts, without which it would not be possible to ensure the professional part of graduates' preparation. In addition, there is of course an important and extensive regional and city-level cooperation that can be defined at several levels:

- International and nation-wide events (especially festivals, seminars, concerts, theatre performances and public space activities), which significantly contribute to the improvement of cultural and artistic programme offer in the region;
- A direct cooperation at events held in Brno and within the South Moravian Region and significantly exceeding the national and international context of their impact, such as the Leoš Janáček International Competition, the International Festival SETKÁNÍ/ENCOUNTER, the Festival of Theatre World, International Interpretation Classes, the International Festival of New Music Encounter Plus, TheatreTech and more.

Both faculties of JAMU develop cooperation with practice taking into account the types and possible profiles of degree programmes. It includes, in particular, practical education, assignment of bachelor's, master's or dissertation theses, awarding scholarships and involving practitioners in the educational process.

There is a close communication between the JAMU management and the city and region management, primarily as a mutual exchange of information and coordination of some activities. These strategic considerations are mostly linked to other Brno universities to achieve a maximum synergy in this area (city + region + higher education institutions). Such a co-operation brings satisfactory results.

An integral part of the regional role is the regular repertoire activity of both JAMU faculties in the Orlí Street Theatre and the Marta Studio Theatre as well as their rich concert activity. The public (both urban and regional) has the opportunity to immediately see the creative outputs of teaching, i.e. concerts, theatre performances and other artistic performances and works in a varied offer that significantly complements the cultural offer of the city and the region.

## Cooperation with practice in creating degree programmes

The described principle of linking school with practice through personalities working in both types of art is reflected in the creation of degree programs. On the one hand, the teachers directly bring from practice new knowledge, new procedures and approaches to creation, and on the other hand the feedback provided by the institution to the students' placements is always a reason to intervene in the curricula with the aim of adding to teaching a possibility of acquiring knowledge, skills and competencies whose lack was perceived by the institution as a lack of professional readiness of students. This is done through innovation of existing courses and the inclusion of new ones.

At this moment of transition from fields of study to degree programmes and their specializations, the experience gained due to contacts with the professional sphere significantly influences the composition and content of study of the newly conceived degree programmes.

As the subject of art theories and sciences is the creative activity of a man whose origins go back far into the past, and the contemporary artistic creation is not bounded or predictable in its development, the study is characterized by special demands as it draws on many specific fields and disciplines (history, philosophy, psychology, sociology, etc.). The essence of the requirement for uniqueness of such a way of interpretation and formulation of professional opinion also implies an exclusively individual form of mainly practical but also a large part of theoretical preparation of future artistic personalities.

Therefore, at all levels, in addition to the necessary deep practical training, students are encouraged to gain a historical overview and awareness of the broader context, with an emphasis on independent qualified interpretation and an analytical-critical comparison of already closed forms and manifestations of contemporary art and the current state of informed historical interpretation. In the master's degree, these competencies should culminate to achieve a distinctive insight into the subject, with an overlap to other fields and a wider range of artistic disciplines. At the doctoral level, these practices are completed in an individual programme of a professional artist applied in all independent creative and academic activities and in an international context.

### *Verification*

- Curricula of individual fields published on faculty websites and in the JAMU Information system (IS)

### *Evaluation*

JAMU communicates with professional chambers, field-specific associations, employers' organizations and other practitioners to determine what are their expectations and requirements for graduates from degree programmes. Also important is the active approach of teachers to cooperation with the Ministry of Culture of the Czech Republic by participating in its advisory bodies, roof organizations of the given types of art (e.g. the Czech Music Council) and foundations and endowment funds (e.g. in the form of membership in administrative boards) or strategic partners also at the level of their decision-making bodies (e.g. participation in expert councils and boards, juries of prestigious competitions).

In order to further improve this cooperation, it is necessary to improve the coordination of strategies for communication with partners and presentation of outputs of individual components. There is no unified form and style for further building the school's name and brand. Outdated and inefficient tools are used for promotion and more systematic work with partners and media potentials of the faculty is missing.

## Supporting resources and administration

### Information system

Computer network is available for students, teachers, administrative staff and faculty management. Students have at their disposal computers in the public spaces of the school and others at the relevant departments; appropriate spaces have wireless connection. JAMU uses an electronic information and study system that is continuously updated.

An infrastructure for teaching and learning is provided (adequate material and technical support, adequate and operational teaching and learning spaces, classrooms, rehearsal rooms, studios, halls and ateliers equipped with technology, technical devices, tools and instrumentation) that corresponds to the type and thematic profile of the art, degree programmes and courses taught and the number of students. The electronic system is used also for asset registration by means of bar code marking. The two faculties are developing a system for recording effective use of tools and instrumentation and the on-line rental system.

The JAMU information system is operated and developed by the Faculty of Informatics of Masaryk University.

The system was developed and is operated in accordance with the current wording of Act No. 111/1998 Sb., on Higher Education Institutions.

The system is operated under an outsourcing scheme, i.e. the operation and responsibility for operation is transferred to the provider. MU provides the operation directly in the form of hosting.

The system:

- Allows administering students with a low number of administrative staff and their increase without increasing the number of these administrative workers
- Accentuates the possibilities for a broad academic public to work with it
- Offers quality communication and presentation tools and electronic teaching support

### *Verification*

- JAMU Information system (IS)

### *Evaluation*

The JAMU has a functional information system and means of communication in place that provide access to accurate and comprehensible information about degree programmes, study rules and study-related requirements, information and counselling services, and systematic organizing of practical graduate and yearly performances and outputs.

### *Libraries and electronic resources*

The JAMU Library is a specialist library and information centre providing access to information resources (database licenses, audio and audiovisual fund, music collection and professional literature corresponding to the Music, Theatre, Multimedia, Radio, Television Production thematic areas) and creates a necessary information background for studying, creative, artistic-research and scientific-research work also in the field of art. Through its collections and acquisitions it strives to satisfy the needs and focus of all departments and ateliers. The library has books, encyclopaedias, sheet music, CDs and DVDs, LP albums, periodicals and electronic resources, and allows students to work there on PCs and in listening boxes within their self-study. Collections are supplemented by urtext editions of older documents. It provides access to the most important foreign and domestic databases. The library fund is supplemented by donations and through student and research grants. The library keeps track of the number of teachers and students using it and organizes its own educational events. The library is a member of international professional organizations. Departments, ateliers and workplaces are equipped with their own information resources according to their focus. These resources are continuously updated.

The structure and composition of library collections are consistent with current development and knowledge in the area of music and dramatic arts. Library funds are continuously supplemented in accordance with study, creative and research requirements as well as with regard to publishing activities

and the latest findings, creative methods and trends in the area of music and dramatic arts. The infrastructure for studying, creation and research includes a computer room, which provides access to electronic information resources, electronic materials and database licenses, enables their processing and serves for the needs of teaching and professional trainings.

#### *Verification*

- JAMU Library: Novobranská 3, 602 00 Brno
- Catalogue Aleph: <https://aleph.jamu.cz>
- Via IS: <https://is.jamu.cz/auth/publikace/>
- Art online: [http://dokumenty.jamu.cz/knihovna/eiz/clients/forms/index.php?form\\_id=2&view\\_id=12](http://dokumenty.jamu.cz/knihovna/eiz/clients/forms/index.php?form_id=2&view_id=12)
- Music database of the Oxford University Press: <http://dokumenty.jamu.cz/knihovna/oxford/>
- Music database of the Alexander Street Press, sound library, sheet music, encyclopaedias: <http://dokumenty.jamu.cz/knihovna/muco/>

#### *Evaluation*

JAMU library services and other publishing resources used for teaching are, with regard to the type of JAMU degree programmes, sufficient and available to all students, academic and research workers and other staff.

Students have access to traditional printed study materials (textbooks, university books, professional journals, other teaching texts) as well as interactive and multimedia forms (audio and audiovisual materials, e-learning, electronic materials, presentations) that correspond to the types and profiles of degree programmes in the education area of Arts and their requirements for supporting creative, i.e. artistic and research activities, which include, among others, recordings of concerts, opera performances, theatre performances, multimedia projects and sheet music.

#### *Study of students with specific needs*

##### **DF JAMU**

At DF JAMU there is a field of Drama Education for the Deaf with bachelor's and master's degree and with both regular and combined form of study. The field has excellent results and is highly regarded in the Czech Republic and abroad. The artistic work of students and the work in the field of special pedagogy are appreciated.

##### **HF JAMU**

For applicants for study, students and other persons, there is an offer of information and counselling services at HF JAMU related to study and employment and career opportunities for graduates from degree programmes. Equal access to study is provided to all study applicants and students. Available services and other support measures are provided to balance university learning opportunities for students with specific needs.

#### *Verification*

- Curricula
- Internal regulation Study and Examination Code of JAMU

#### *Evaluation*

JAMU provides accessible services, scholarships and other support measures for equalizing opportunities to study at a higher education institution for students with specific needs, based on a generally binding

legislation. It further ensures informed and human dignity respecting approach of all its employees to students and applicants. But it is always necessary to start from the talent prerequisites specified for the field in question. JAMU ensures and checks that the services and adaptations realized with the aim of achieving accessibility of academic life for students with specific needs do not lead to a reduction in study requirements.

## Measures against unethical behaviour and intellectual property protection

JAMU has taken measures against intentional action against good morals during study and measures to protect intellectual property.

Part of the JAMU information system, which is being developed by MU in Brno, is a special app called Theses for detecting potential plagiarisms. It is tied to a database of qualification works (theses) such as Repozitář and the like. The content of the files in the IS data storage (i.e. the objects available in the File Manager), for which a pure text version is available, is continuously analysed by machine. The system searches for similarities across the shared database of compared documents, which includes, in addition to the IS document server, the final works of schools participating in the Theses.cz system, seminar and other works in the Odevzdej.cz system, scientific publications in the Repozitar.cz system and other documents in the JAMU-operated information systems. Similarity search includes an algorithm that analyses the document being compared and examines possible similarities also against sources across the Internet.

Qualification works of all students of both faculties of JAMU must be checked by this application prior to their definitive submission.

### *Verification*

- JAMU Code of Ethics
- Minutes of the meetings of Disciplinary Committee of DF and HF JAMU

### *Evaluation*

JAMU has taken sufficiently effective measures to protect intellectual property and against intentional action against good morals during study, especially against plagiarism and academic fraud.

## II. Degree programme

### Compliance of the degree program with the mission statement of the higher education institution and the international dimension of the degree programme

#### Compliance of the degree programme with the mission statement and strategic documents of the higher education institution

##### **DF JAMU**

DF JAMU has set its strategic objectives for 2016-2020 in line with the JAMU's strategic objectives and for each following year the plan is updated.

In the area of education, DF JAMU has set the following priority goals:

Goal 1: DF JAMU is a sought-after faculty of the university-type higher arts education institution offering a comprehensive range of fields and providing practical as well as theoretical knowledge needed for the profession, including career in academic pedagogical and research activities.

Goal 2: DF JAMU admits students based on their talent and study prerequisites.

Goal 3: The content and aim of education at DF JAMU are creative artistic, artistic-managerial and artistic-pedagogical activities.

Goal 4: There is a reliable way of evaluating teaching quality at DF JAMU. In the first place, artistic outputs of teaching are considered indicators of teaching quality.

The proposed degree programmes and their specializations are conceived to cover the entire thematic area of Theatre Art with overlaps into thematic areas of Radio Art, Television Art, Audiovisual Art, Dance Art, Organization and Management of Artistic Practice, and Pedagogy and Didactics of the Arts.

In the course of 2017, a new accreditation of degree programmes in audiovision, scenography and theatre management was prepared. In 2018, the remaining degree programmes and the follow-up master's degree programmes in audiovision, scenography and theatre management will be gradually prepared for new accreditation.

New degree programmes build on

- The tradition of teaching artistic, artistic-managerial and artistic-pedagogical fields of study at DF JAMU
- The assessment of contemporary artistic managerial and pedagogical practice in the field of arts
- The experience with traditional as well as new methods and forms of art education (project teaching, workshops, placements, practice in arts and pedagogical institutions)
- The concept of key practical disciplines as a process of artistic creation leading to a presentable and evaluated result

A qualifications framework was created for conceiving new degree programmes - generally for the Theatre Art thematic area, and specifically for all seven planned degree programmes and their specializations.

For the creation of new degree programmes and their specializations, there are Standards for Accreditation of Degree Programmes in the Education Area of Arts, Thematic Area Theatre Art, created in cooperation of DF JAMU with DAMU.

## **HF JAMU**

Degree programmes carried out at HF JAMU within the framework of the Music Art study area are in terms of their type, form and possible profile in accordance with the mission statement and strategic long-term intent of JAMU's educational and other creative (artistic, scientific-research and artistic-research) activities and other strategic documents of the faculty.

The offer of study fields covers not only the classic range of disciplines, common in other arts schools, but also bonuses in the form of Historical Interpretation and Jazz Interpretation. Openness to the demand for new fields of art is a hallmark of HF's aiming in recent years.

HF takes into account social needs, monitors social feedback on its activities and communicates with chambers of commerce or employers' organizations in music and cultural institutions, or other practitioners, to determine their expectations and requirements for graduates from the degree programmes carried out within the thematic range of Music Art.

JAMU monitors the indicators set by HF for educational and creative activities. HF always monitors rate of study failure, the rate of duly completed study, the success rate in admission procedure and the employability of graduates from degree programmes carried out in the framework of typical Music Art degree programmes.

### *Verification*

- JAMU Strategic Intent (JAMU Long-term Intent for the period 2016–2020)
- Plan of Implementation of the Strategic Intent for 2017
- Strategic Intents of both faculties and Plans for their Implementation for 2017
- Annual Report on JAMU activities
- Annual Reports on activities of both faculties
- Standards for the education area of Arts, thematic area Theatre Art

### *Evaluation*

The aim of the study at JAMU within the thematic area of Arts is the development of an independent creative personality with complex psychophysical prerequisites for the performance of artistic profession in the area of music and dramatic arts and related professions. The degree programmes carried out in the thematic areas Music Art, Theatre Art, Radio Art, Television Art and Multimedia Art correspond to the current development and knowledge in arts, undergo regular comparisons within standard benchmarking methods with higher education institutions having adequate reputation in the Czech Republic and abroad with similar degree programmes of international parameters and levels and satisfy the professional demands of arts or educational institutions as well as the expectations of stakeholders.

### *Connection with the creative activity of the higher education institution*



The specificities of JAMU are mainly that it

- Uniquely combines artistic education, artistic creation (through the work of its teachers in arts and through the creative work of its students) and research in art and through art
- Clearly signals to the general public its artistic view and concept of art as an equal way of human cognition and understands artistic creation as a manifestation of social commitment
- provides education in all fields of music art, dramatic arts and theatre with an overlap into audiovisual fields that are related to music and dramatic arts and theatre
- responds through accreditation of new fields directly to the development in music and dramatic arts
- strives for high-quality pedagogical support of teaching, cooperation with prominent artistic personalities, encourages the entry of new generation into the pedagogical, artistic and research activities of faculties
- creates conditions for developing students' talents and their independent creative activity
- provides top-quality material support for pedagogical, creative and research activities
- actively participates through pedagogical fields of study in the effort to expand the possibilities of formal and informal arts education including the support of inclusion in the education area of Arts and Culture at the level of primary and secondary education alongside the traditional disciplines of music education/field and fine art education/field also the fields of drama education/field, film and audiovisual education/field and dance and movement education/field and thus unfolds the idea of equality of scientific and artistic cognition and education

Degree programmes of the profiling base are connected with the artistic or research activities of students in the area of arts and JAMU applies a methodology for evaluating results of creative activity based on established key performance indicators in creative activity (RUV, RIV or other register for keeping records on professional performance of the institution and its evaluation) and assesses its most important creative activities at regular intervals. Both faculties archive relevant qualification performances (recordings of concerts, theatre and opera stagings, projects, audio and video recordings, photographic documentation, printed outputs, etc.) so that they can present them to external evaluators. Registration and maintaining records of creative achievements is part of the internal system of quality assurance and corresponds to Section 77c of the Higher Education Act.

### Verification

- RIV, RUV
- Register of artistic projects in IS JAMU
- Programme of the Marta Studio Theatre, Orli Street Theatre, programmes of HF concerts

The creative activities of both faculties are reflected in educational activities, international activities and cooperation with practice. Cooperation with practice is developed taking into account the types and profiles of degree programmes. This is mainly professional practice in orchestras, theatres, media, cultural and educational institutions and the involvement of practitioners in the educational process.

### Cooperation with practice

Cooperation with practice takes place along two lines at JAMU, namely

- through teachers who are simultaneously involved in the professional sphere, mostly in top art institutions, and their teaching and artistic practice is closely linked (findings from contemporary artistic practice are immediately transferred to teaching and vice versa, the results of students' creative work have an impact on their teachers' artistic practice).

- in the form of work and professional placements and both short-term and continuous practice; students' practice and work placements are part of the curricula and are based on the needs of the profession being studied and the opportunities offered by the professional sphere.

Students' practice is also considered to be their involvement in stagings at the Marta Studio Theatre and Orlí Street Theatre, where they also gain experience in routine running of theatre, music and opera operations.

### Connection with the scientific/artistic activity of the higher education institution

At JAMU, artistic and creative activities are a priority, on which the whole pedagogical process is based. We perceive artistic creation as a specific way of cognition and self-cognition of man and society, i.e. research through art, for which the term 'Artistic Research' has become established. In addition to this, classical art-scientific research takes place at both faculties, with its own methodology, creating a theoretical and historical breeding ground for artistic creation.

The research results are immediately reflected in the teaching of theoretical courses as well as courses focused on artistic, artistic-managerial and artistic-pedagogical work.

In the 'Artistic Research' concept, also professional reflection of all work at all levels of study generates research results.

### Verification

- RIV, RUV
- Register of artistic projects in IS JAMU
- Programme of the Marta Studio Theatre, Orlí Street Theatre, programmes of HF concerts

### Evaluation

The creative activity being reported relates to its degree programmes. JAMU's degree programmes are in line with the focus of the JAMU's creative activity.

### International dimension of the degree programme

JAMU carries out creative activities with an international dimension, which corresponds to the thematic area of Music Art and Dramatic Art. Creative activity is artistic, artistic-research and scientific-research. JAMU in the whole range of accredited degree programmes is the investigator of artistic or research projects in the Czech Republic or abroad, which are professionally related to the thematic area of Music Art and Dramatic Art.

### DF JAMU

In the strategic plan for 2016-2020, DF JAMU set out the following priority:

'In the accredited Dramatic Arts degree programme and its individual fields, DF JAMU strives to achieve a level comparable to the best European higher education institutions of the same focus'.

DF JAMU creates an environment for the realization of international contacts in the area of creative, educational and scientific activities in order to present its outputs and projects, but also to gain new impulses, information and approaches to enrich and innovate its programme, fields and courses.

DF JAMU further develops its contacts in the field of international mobility of students and teachers. It cooperates intensively with foreign teachers. Teaching at DF JAMU is thus regularly supplemented by visiting foreign teachers (leading of creative workshops, stagings at the Marta Studio Theatre and at the Orlí Street Theatre - direction, scenography).

DF JAMU organizes three major international events, the International Conference of Doctoral Studies, the International Scientific Conference and the International Festival of Theatre Schools SETKÁNÍ/ENCOUNTER.

In 2016, the International Conference of Doctoral Studies on Politics and Community Engagement in Doctoral Theatre Research and the Festival SETKÁNÍ/ENCOUNTER took place.

DF is implementing a program for Erasmus and foreign students, Bridging East and West, in which the Erasmus students are integrated into the teaching of their disciplines and participate in creative projects with DF students. Part of the international student mobility is the public presentation of results of their creative activities (scenic projects).

## **HF JAMU**

HF JAMU continuously confronts the results of its creative activities with comparable schools in the Czech Republic and abroad, in a form appropriate to the thematic area Music Art, within the festivals, shows, art competitions, concerts, etc. Within its budget, it regularly allocates funds for this purpose.

Educational, creative and related activities of HF are of international character, taking into account the type and profile of degree programmes implemented within the thematic area Music Art. International mobility of students and academic workers takes place. Courses taught in a foreign language and study or work placements in a foreign language are offered.

Other forms of involvement in international activities take place, such as joint concert projects, festivals with international participation, shows and conferences with international participation, international competitions, international summer schools and master classes and other international activities in music art.

HF creates conditions for mobility of students, teachers and other employees and takes care of improving their language skills. It supports international artistic and other creative (scientific-research and artistic-research) projects. It creates an open and accommodating environment for incoming students, teachers and practitioners.

As part of the international student mobility, the students present results of their creative activities (concerts, festivals, shows, scenic projects) to public. Also students from abroad are involved in the institution's artistic activities and their public presentation (playing in orchestra, chamber play, joint scenic projects or concerts).

### *Verification*

- Annual Report on JAMU activities
- Annual Reports on activities of both faculties

### *Evaluation*

The international dimension of JAMU degree programmes consists of the mobility of students, teachers and other employees, access to professional literature in foreign languages and its use in professional activities, teaching of courses in a foreign language, international cooperation in research or artistic activities and relates to the content and corresponds to the focus of the degree programme. The scope of international cooperation corresponds to the type of degree programme and the nature of study fields.

JAMU is involved in international artistic, creative and research projects on an ongoing basis in which it can guarantee active participation and satisfy the interest of foreign partners. It actively uses its membership in international organizations (especially AEC, ELIA) for continuous cooperation, evaluation and benchmarking in the area of music and drama education and cooperates with foreign partners also within the framework of international grants - Erasmus, Fulbright F., IVF, Creative Europe and the like.

HF JAMU is intensively preparing for the possibility of sharing some degree programmes with foreign partners. Currently, it is bound by a long-term plan and ESF project implemented with the support of the

Operational Program Research, Development and Education to try to accredit the degree programme Historical Interpretation under a new methodology of the National Accreditation Bureau during the next academic year. In the follow-up master's degree it will be realized as a joint programme in cooperation with the Royal Conservatoire in The Hague (Koninklijk Conservatorium den Haag).

## Profile of the graduate and content of the study

### Compliance of the acquired professional knowledge, skills and competencies with the type and profile of the degree program

Annotations in the structure were prepared for the existing study fields in 2016

- Professional career
- Characteristics of the field of study
- Graduate's profile (knowledge, skills, competencies)
- Rules and conditions for creating individual curricula
- Conditions of passing and completion of study
- Content and scope of the final examination
- Prerequisites for admission to study

These annotations were published in the JAMU information system<sup>3</sup>. Based on the comparison of annotations, future degree programmes and their specialization were proposed.

In 2017, the Qualifications Framework for individual degree programmes and their specialization was made as a basis for preparing their accreditation.

## **DF JAMU**

### **Learning outcomes – Education area: Dramatic Arts / Bachelor's degree**

After graduation, with respect to the studied field, the graduate is able to

#### **Professional knowledge**

- Understand key stages of theatre and drama history and apply this understanding to his/her own practice
- have a wide knowledge of theories, concepts and methods of theatre and dramatic arts and the field and correlate theory and practice in his/her specific field of study
- Understand dramatic literature in historical, ethno-social and artistic contexts
- Understand essential elements of the theatrical language and contextualize them in the process of transition 'from page to stage' through analysis of text, script or other sources for the stage form
- Understand theatre in the widest sense as beyond reality, where various techniques, expressions and individual creativity are used in the staging

#### **Professional skills**

- Use basic terminology, methods and practices in the field to solve the problem within a creative process
- Search, classify and interpret information, sources of inspiration and research procedures relevant to addressing a defined issue or artistic interpretation of a theme
- Cooperate in communicating ideas and intentions expressed by a dramatic text or author's script and bring them to a concrete realization in a staging
- Use techniques and material and the necessary technical equipment to complete the staging in his/her specific area
- Use the basic technologies of the field and ensure the presentation of artistic output in terms of copyright and technical and author's supervision
- Respond creatively to career opportunities offered by theatre, film, audiovision and other related forms

#### **Professional competencies**

- Collect, analyse and synthesize information in an effort to use a research approach
- Capture attention by critical self-reflection, develop own ideas and give reasoned arguments
- Be self-sufficient, self-motivated, able to manage himself/herself, but also support the interest of the theatre staging as a whole
- Coordinate, upon a framework assignment and resources allocated within the field, the activities of a creative team in the realization of small-scale scenic work and be responsible for its results
- Work with others harmoniously and effectively on projects and creation
- Demonstrate teamwork skills, ability to discuss issues, organize task fulfilment and respect deadlines
- Comprehensibly summarize the opinions of other members of the creative team, present teamwork in a clear and approachable way
- Incorporate in problem solving a consideration of the ethical dimension of artistic creation
- Communicate comprehensibly and convincingly to both professionals and lay people information on the nature of professional issues in the field of theatre and dramatic arts and his/her own opinion on their solution
- Demonstrate adequate skills to use information and communication technologies

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<sup>3</sup> <https://is.jamu.cz/obory/?fakulta=5453>

- Speak within his/her professional knowledge, skills and competencies at least one foreign language
- Independently acquire additional professional knowledge, skills and competencies particularly based on practical experience and its evaluation, but also through self-study of theoretical knowledge of the field

### Learning outcomes – Education area: Dramatic Arts / Master's degree

After graduation, with respect to the studied field, the graduate is able to

#### Professional knowledge

- Demonstrate a broad and profound knowledge and understanding of the subject and scope of the field corresponding to the current state of knowledge
- Demonstrate a broad and profound knowledge and understanding of theories, concepts and methods corresponding to the current state of knowledge in the field
- Understand possibilities, conditions and limitations of the use of knowledge of related fields
- Demonstrate a broad and profound knowledge of history of dramatic arts and theatre
- Understand contemporary practices in the area of theatre and dramatic arts as well as in the field and assess them in a historical and sociocultural context and find fundamental bibliographic references
- Demonstrate a broad and profound knowledge and understanding of theories, concepts and methods in relation to artistic and research processes corresponding to the current state of development and knowledge in the area of theatre and dramatic arts
- Understand and use related interdisciplinary elements in an informed way and apply knowledge, practice, concepts of other disciplines or artistic and scientific areas in an effective way
- Understand the possibilities, conditions and limitations of the use of knowledge of related fields as well as creative or theoretical overlap into other areas

#### Professional skills

- Use expert knowledge to independently define and creatively solve a theoretical and practical problem in the area of theatre and dramatic arts
- Solve a complex problem independently and creatively with the use of selected theories, concepts and methods of the field and critically reflect at an appropriate level both specific problems of the field and general problems of theatre and dramatic arts
- Use some of the advanced research procedures in the field in a way that allows to acquire new original information
- Participate in a diverse context of theatre staging as a dramaturge, director, scenographer, actor, technician, manager, etc. who present himself/herself as a creative professional, and demonstrate his/her technical maturity and artistic awareness tailored to the expression and realization of own ideas

#### Professional competencies

- Decide independently and responsibly and conceive a work of art in new changing contexts, taking into account wider social consequences
- Recognize his/her individuality of an original co-creator in a team work
- Practice critical reflection and maintain originality in his/her work based on collecting, analysing and synthesizing information and developing own ideas and concepts

- Make effective use of own imagination, knowledge and emotional understanding for creative work and for the purpose of problem solving
- Manage and coordinate the work of a creative team within his/her field according to the evolving broader context in the realization of a complex scenic work of standard and larger size with a complicated structure and complicated links between individual means of expression and be responsible for its results.
- Lead others and develop his/her leadership capabilities in a significant and creative way necessary for the completion of creative projects
- Organize and administer own projects, adequately manage both human and material resources, as well as adhere to the required deadlines for successful project realization
- Use information and communication technologies and adequate communication skills for the success of his/her projects and creative activities
- Solve an ethical problem independently
- Communicate his/her expert opinions to experts and the wider public in a clear and convincing way
- Speak within his/her expertise, skills and competencies in at least one foreign language
- Plan, support and manage, using theoretical knowledge of the field, the acquisition of additional professional knowledge, skills and competencies of other team members

Students who prefer to apply their theatre education in a wider context (such as education and training, community and social context) are able to

- Work in the educational and artistic area as teachers of theatre/drama education
- Consolidate and develop methodological competencies and master control of didactic knowledge in terms of conceiving and using programmes with an artistic and educational content

### Learning outcomes – Education area: Dramatic Arts / Doctoral degree

After graduation, with respect to the studied field, the graduate is able to

#### Professional knowledge

- Demonstrates a deep and systematic knowledge and understanding of the history, theory, practice, concepts and methods in the area of theatre and dramatic arts corresponding to the present state of knowledge at an international level.
- Demonstrate mastery in understanding relevant research methods, techniques and strategies and their corresponding application in the field of artistic research and/or artistic practice
- Demonstrate extensive understanding of the wider professional context in which their research is taking place and see their research results in context with peer reviews and published, presented and other public outputs

#### Professional skills

- Develop and evaluate theories, concepts and methods of the field, including the definition of fields and their inclusion in the area of theatre and dramatic arts
- Work with relevant bibliographic data, use archives and other sources of information
- Approach the research in a creative, innovative and genuine way, demonstrate flexibility and openness, while recognizing boundaries and drawing appropriate conclusions from sound sources and methodologically correct practices

#### Professional competencies

- Evaluate new knowledge and ideas, design and use advanced artistic and research procedures and contribute innovatively to the development of contemporary theory and practice of theatre and

- dramatic arts in a way that enables to extend the knowledge and development of theatre and dramatic arts in a wider cultural and social context
- Manage his/her own serious research project based on clearly-focused and reasonably substantiated research objectives and methodologies, and plan large-scale creative activities and raise resources to realize them
  - Develop and maintain a system of cooperation and working relationships with co-workers, colleagues and partners in cultural and artistic institutions and in broad research and artistic communities
  - Solve independently a complex ethical issue that has arisen in the creative activity or exploitation of its results
  - Communicate his/her findings in the area of theatre and dramatic arts to other members of professional community at an international level and to the general public in a comprehensive and convincing way
  - Speak within his/her professional knowledge, skills and competencies at least one foreign language, including oral and written presentation of creative activity results.
  - Acquire new expert knowledge, skills and competencies through his/her own creative activities, as well as discover new creative possibilities in the area of theatre and dramatic arts and influence the conditions and contexts of education of others

## HF JAMU

### Learning outcomes – Education area: Music Art / Bachelor's degree

After graduation, with respect to the specifics of the field and genre, the graduate

Practical results (based on skills)

- Is able to realize, change, adapt, create or produce music within his/her discipline or genre for practical purposes in a particular environment
- Has mastered an effective and professionally sound technique for further studying, rehearsing and examinations
- Recognizes, realizes and interprets music material using sheet music or listening
- Is engaged in a music ensemble
- Is able to improvise, interpret or adapt music beyond the score
- Examines, evaluates, applies and critically views existing research and artistic practice
- Uses an appropriate spoken, digital, or other form to communicate information and ideas about music
- Communicates information, opinions, problems and their solutions to professional and lay audiences using various media and presentations
- Uses appropriate technology to learn, create, record, produce and dissemination of music material
- Uses adequate media for promotion and dissemination, controls a range of communication, presentation and organizational skills associated with public appearances
- Identifies a variety of artistic contexts and environments and responds to them accordingly
- Realizes, reflects and develops his/her own learning style and the skills and strategies needed
- Leads or supports the educational and creative processes of others, contributing to the development of learning environment
- Develops artistic concepts and projects and is able to present them professionally to potential clients and recipients (audience)
- Identifies key issues of his/her artistic practice and practices an artistic self-reflection



#### Theoretical results (based on knowledge)

- Knows the practice, language, forms, materials, technologies and techniques in the area of music that are relevant to the field, knows related texts, sources and concepts
- Has sufficient knowledge of theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and corresponding artistic traditions; can explore and master new and challenging repertoires and styles
- Has a comprehensive knowledge of the relevant representative repertoire in his/her music field and is able to create and provide comprehensive music experience and interpretation
- Recognizes and has routine processes that are the basis of improvisation, is able to adapt music material in sound or in writing
- Understand the means by which musicians can develop, conduct research and evaluate ideas, concepts and processes, using creative, critical and reflexive thinking and practice
  
- Is able to collect and use relevant information found in libraries, Internet storage sites, museums, galleries and other relevant resources and knows the relevant institutions
- Identifies a number of strategies for interpretation, communication and presentation of ideas, problems and arguments in an appropriate style for different audiences
- Knows a variety of ways how to use technology to create, disseminate and produce music, including appropriate means of communication and their application
- Identifies various professional work environments and contexts and recognizes the role of a musician in contemporary society
- Knows the key financial, business and legal aspects of the music profession
- Is familiar with the concepts and practice of pedagogy, especially with the strategies to motivate and convey music creativity and education
- Is aware of legal and ethical frameworks related to intellectual property and is able to take appropriate measures to protect innovation

#### General results

- Masters systematic analytical and process skills, is able to follow them independently and systematically
- Demonstrates strong self-motivation and self-discipline capability, including self-study ability in preparation for continuous, future-oriented education with a sustainable career path
- Has the ability to listen, cooperate, express opinions in a constructive manner, and favours a common interest before asserting his/her own opinion
- Is flexible and able to quickly acquire knowledge and propose alternative solutions in real time
- Recognizes the relevance of previously acquired skills and is able to adapt them to a new context
- Develops, examines and evaluates proposals, concepts and processes through creative, critical and reflective thinking and practice
- Uses his/her imagination, intuition and emotional understanding, thinks and works creatively, flexibly and adaptively
- Uses and applies various technical means in his/her own music creation and uses them to promote his/her professional profile
- Acts as a self-confident and trustworthy personality in an appropriate context, communicates effectively, presents his/her work in an accessible form and uses IT tools and other presentation skills as needed

- Is familiar with various social, cultural and ethical issues and introduces various local, national and international views into his/her own artistic practice
- Recognizes the needs of others, responds creatively and appropriately to the ideas and suggestions of others, works consistently and positively with verbal or written feedback. He/she engages in activities with other individuals and groups, demonstrates sensitivity to views and perspectives of others, and, where appropriate, proves teamwork, negotiation, leadership, project development and organization skills
- Has a long-term (lifelong) perspective of individual artistic development, an open attitude towards the new and regularly evaluates and develops artistic and personal skills and competencies in relation to personal goals

### Learning outcomes – Education area: Music Art / Master's degree

After graduation, with respect to the specifics of the field and genre, the graduate

Practical results (based on skills)

- Realizes, transforms, modifies and creates or produces music at a high professional level, expresses own artistic concepts corresponding to the level of a developed music personality
- Has a command of sophisticated craft skills in relation to the repertoire, style, etc. his/her field or genre
- Shows the breadth and depth of expert knowledge, in relation to his/her field of study, demonstrates proficiency in a number of different styles and has a distinctive and individual expression in one particular style
- Has the ability to create, realize and express his/her own artistic concept; is able to ensure that any weaker areas related to artistic practice, exams, reading, auditory, creative and shaping skills are covered
- Holds a leading role in an ensemble or leads other joint activities
- Shows a high level of improvisation proficiency
- Has the ability to develop, explore and evaluate ideas, concepts and processes in his/her discipline, genre, study area and/or his/her own artistic practice
- Demonstrates excellent communication skills in the context of his/her own practice and during presentation for both professional and lay audiences
- Has competencies in the use of technologies and their application
- Takes responsibility for linking context, audience and music material, delivers ideas across a range of different contexts with proficiency and certainty
- In the context of music education, he/she recognizes and identifies individual student needs and has the ability to differentiate and adapt activities to this
- Practices a high level of critical self-reflection in relation to his/her own style of learning, skills and strategies
- Has the ability to transfer theoretical findings into practical activities that allow the study of music and supports the creative process of others
- Is sensitive to objects of his/her research, respects the diversity of character of individuals and contexts and takes into account the ethical dimension of work
- Has a deep insight into his/her field in relation to the relevant career path and opportunities and identifies and formulates strategies for developing cooperation on this basis

Theoretical results (based on knowledge)

- Has a profound knowledge of music practice, languages, forms, materials, technologies and techniques relevant to the field of study, and possibly to the related disciplines and texts, sources and concepts associated to them
- Has a comprehensive knowledge of the repertoire in his/her area of music education and demonstrates a high level in creating and delivering coherent music experiences and interpretations; his/her repertoire includes well-known, lesser known and unknown works
- Develops and expands his/her knowledge of the theoretical and historical context in which music is practiced and presented
- Has a knowledge musical styles and a sophisticated and critical understanding of the related artistic traditions
- Develops, presents and realizes artistic programmes that are coherent and suitable for different contexts
- Has cultivated and routine knowledge of improvisation techniques and processes and has the ability to apply them freely in different contexts
- Understands a number of sophisticated research techniques and knows how to use selected procedures in order to develop, contextualize, explore and evaluate ideas, concepts and processes as needed within his/her discipline, genre, study area, and/or artistic practice
- Identifies and uses relevant literature and/or other sources related to his/her practice and development within the discipline, genre and/or field of study
- Identifies and excellently uses research, study, communication and presentation techniques for self-development and expansion and/or deepening of the artistic project
- Uses specific technologies to create, disseminate and/or produce music, with respect to the discipline, genre, field and/or artistic practice
- Has a deep insight into pedagogical theories concerning music education in one or more specific educational contexts
- Has a deep insight into the role of a musician in contemporary society, examines, deals with and considers specific relevant professional work environments and contexts

#### General results

- Demonstrates a high level of critical thinking and critical awareness skills
- Demonstrates self-reliance in all aspects of learning, social interaction and opportunity recognition
- Uses a variety of communication and social skills in appropriate contexts with confidence and competence
- Demonstrates leadership, teamwork, negotiation and/ or coordination skills taking into account different artistic contexts
- Is able to integrate knowledge gained from different contexts and perspectives
- Demonstrates independent thinking supported by rational and empirical use of knowledge when carrying out tasks that can be:
  - extended and comprehensive
  - in new or unknown contexts
  - based on incomplete or limited information
- Recognizes the correlation between theory and practice and uses this knowledge to support and strengthen his/her own artistic development
- Is able and willing to communicate knowledge and ideas in other ways than through scores, artistic performances and/or other music outputs (recordings, etc.)
- Consistently analyses, examines, uses and responds creatively and appropriately to verbal and/or written feedback, ideas and suggestions from others

- Initiates activities and projects and works with others through interaction or cooperation
- Has suitable high-level presentation skills in all aspects of his/her practice and activities
- Shows sensitivity to the different learning styles and needs of others and has the ability to support and motivate through creative activity and learning
- Is active in cooperation with individuals and/or groups, as appropriate and in relation to his/her own and wider cultural contexts
- Engages and shares information with professional and lay musicians and audiences across a wide social spectrum, is aware of individual and/or group responses to this information and is able to respond appropriately
- Uses confidently his/her own psychological understanding - and the feeling of own success and satisfaction of others - to make decisions in situations related to professional practice
- Has a positive attitude and is willing to engage in permanent (lifelong) personal and professional development

#### Learning outcomes – Education area: Music Art / Doctoral degree

On the basis of the skills acquired in the bachelor's and master's degree, the student after graduation is expected to be able to continue in seeking new knowledge, skills and general competencies:

Practical results (based on skills)

- Identifies and contextualizes dynamic research questions from his/her artistic practice or music area to broaden understanding and discover new findings and research results
- Defines, plans, manages and arranges research activities and projects, selects and justifies appropriate methodological processes and resources, including possible funding opportunities, while identifying, evaluating and minimizing risks or negative impacts
- Encourages colleagues, cooperates with them and guides them using a variety of practical, facilitation and communication skills, thereby influencing practice and strategy in different environments
- Systematically and critically analyses and evaluates own research results and that of others
- Identifies the value of own research results from a social, cultural, ethical and economic perspective
- Records and shows original perspectives and innovative solutions in realizing, reshaping, creating, adapting and/or producing within his/her own music activity/practice
- Considers the impact of his/her research on different types of audience and convey its understanding to both professional and lay audiences
- Seeks opportunities to exploit and further develop knowledge gained from own research

#### Theoretical results (based on knowledge)

- Recognizes excellence in his/her field and helps to maintain it
- In his/her research and/or artistic practice, he/she seeks, discovers, accesses, acquires, classifies, interprets, analyses, evaluates, manages, retains and communicates knowledge from relevant literature and/or other sources
- Identifies, selects and uses effective and appropriate techniques and methods to research and disseminate information, taking into account the needs of a wide range of target groups
- Adheres to professional standards in research practice, and recognizes ethical, legal and health and safety implications of the research conducted, its national and international context, and the ownership rights of all persons associated with the research work

#### General results

- Applies and adheres to professional and ethical standards in his/her research, promotes the development of research and artistic practice
- Identifies key issues related to the field of study, critically considers and innovatively addresses them
- Engages in a wider community of researchers, experts and creators, sensitively shares the criticism of others' ideas and is receptive to criticism concerning his/her own work
- Establishes and maintains cooperative relationships with colleagues, students, artistic co-workers and other parties, respects equality, diversity and cultural context
- Engages in relevant research and communicates its results to a broad professional and lay audience, opening up the possibility of public understanding and/or broader artistic opinion
- Approaches research tasks with enthusiasm, perseverance and conscientiousness, and develops strategies to unfold his/her own potential

#### *Verification*

- Standards for the education area of Arts, thematic areas Music art, Theatre art

#### *Evaluation*

Both faculties of JAMU participated in the preparation of teaching outputs on the accreditation standards for thematic areas of the education area of Arts. The outputs are the result of cooperation between HF JAMU and DF JAMU with DAMU and HAMU Prague. Based on this material, outputs for individual degree

programmes and specializations were prepared. The resulting material establishes a general framework for creation of degree programmes and their specializations and for conceiving their curricula as well as individual theoretical and practical courses and for preparing applications for accreditation of degree programs.

#### *Interest in study and admission to study - number of students*

The expected maximum number of admitted students in the individual fields of the degree programmes Music Art at HF and Dramatic Arts at DF is tied to:

- The level of applicants' talent prerequisites, year-on-year variable diversity in the number and availability of persons interested in study between individual study fields
- The number of graduates from each degree
- Objective assessment of the faculty's capacity, personnel, spatial and financial capabilities with respect to the form of teaching - the focus in the individual teaching of fundamental courses of the field

Thus, the determination of specific number of students for a given academic year is governed by:

- The number of applicants enrolled in individual fields
- The highest possible number of admissions, as laid down in the current Admission Procedure Directive and the limit tied to the agreements on the funding rules of the higher arts education institutions
- Requirement of individual departments and ateliers reflecting on the number of enrolled and taking into account the number of graduates

#### *Verification*

- Annual Report on JAMU activities for 2017
- Annual Reports on activities of faculties for 2017
- Internal regulation Study and Examination Code of JAMU
- Rules for the Admission Procedure for the academic year 2018/2019

#### *Evaluation*

Professional knowledge, skills and general competencies acquired by graduates from the JAMU degree programmes are in accordance with the given type or profile of the respective degree programme.

## Language competencies

### **DF JAMU**

The curricula of all bachelor's degree programmes include teaching one foreign language at least four semesters, two hours per week. In the degree programmes of Theatre Management/specialization of Theatre production and Direction and Dramaturgy/specialization of Dramaturgy, the teaching of foreign languages is strengthened by another two hours per week. For some degree programmes, the knowledge of English is also the subject of admission procedure.

Students of all degree programmes can choose additional foreign language as an optional course.

DF JAMU has committed itself within the OP3V ESF project to prepare curricula and teaching in English for selected courses in certain programmes.

When conceiving degree programmes and their specializations, the extent of foreign language teaching is maintained; language teaching is placed in the first two years of the bachelor's degree as a compulsory course of the common base of the degree programme and its specializations.

For admission to doctoral studies, knowledge of languages is a prerequisite and is examined in the admission procedure. In the course of their studies, students are also required to pass an exam in which they demonstrate their ability to produce a professional text in a foreign language, present it at an international conference, and be able to hold a professional debate in a foreign language.

### **HF JAMU**

The degree programmes of the Music Faculty are conceived in such a way that during their study the students must demonstrate their ability to use the acquired professional knowledge, professional skills and general competencies in at least one foreign language. In the curricula for the bachelor's degree, the foreign language teaching is a part of the compulsory quota of the field base in four semesters. The composition of the curricula allows the choice of additional foreign language as an optional course.

For admission to the follow-up master's and doctoral degree studies, knowledge of a foreign language is a prerequisite and is examined during the admission procedure. Teaching of additional foreign language is then part of the curricula for doctoral studies.

For foreigners to be admitted to degree programmes carried out in the Czech language, the passing of Czech language exam, which is part of the admission procedure, is essential.

### *Verification*

- Study and Examination Code of JAMU
- Rules for the Admission Procedure for the academic year 2018/2019
- Curricula for the given academic year

### *Evaluation*

The degree programmes at both faculties of JAMU are conceived in such a way that during their study the students must demonstrate their ability to use the acquired professional knowledge, professional skills and general competencies in at least one foreign language.

## Rules and conditions of curricula development

The rules and conditions of curricula development are part of JAMU's internal regulation 'Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities'.

### **DF JAMU**

DF creates rules for developing curricula based on the need to balance the students' practical and theoretical background with regard to their work in the artistic practice and the university nature of their study. An integral part of teaching is the artistic work itself, which in the field of theatre art takes on the form of teamwork. This fact is also decisive for the development of curricula that respect the need to link degree programmes and specializations in joint projects.

### **HF JAMU**

HF has set up functional rules and conditions for developing curricula so that, in particular, the acquisition of the necessary practical skills and the acquisition of theoretical knowledge prepare students for the chosen professions and enable their employment in other creative activity.

#### *Verification*

- Internal regulation Study and Examination Code of JAMU
- Curricula for the given academic year
- Internal regulation Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities of JAMU

#### *Evaluation*

JAMU has set up functional rules and conditions for developing curricula and length of teaching, including self-study; the curriculum is designed to enable students to acquire the necessary practical skills and theoretical knowledge needed for the pursuit of a profession, including career in creative activities. Part of the curricula is the artistic work itself and its public presentation.

### Specification of the career prospects of graduates

Career prospects of graduates from the existing fields of study are stipulated in their annotations published in the JAMU Information System (IS). Gradually during the transition to degree programmes and their specializations, annotations of these programmes and specializations will be published in the IS, including the specification of career prospects of graduates

Graduates, equipped with the abovementioned knowledge, skills and competencies, find their employment in artistic ensembles and institutions (orchestras, theatres, television, film, schools with art disciplines, etc.), many of them become freelance artists. Already during the course of studies, students' artistic outputs are regularly evaluated in the form of public presentations and the main competencies of graduates include the ability to cooperate and come to an agreement in the process of creation. After completing their studies, the future career paths are opened to graduates according to their field of study or other employment opportunities in culture. The so-called transferable skills that students acquire during their studies are also serious and appreciated in a number of other working contexts, especially in the creatively entrepreneurial and managerial contexts.

#### *Verification*

- Database of JAMU graduates

#### *Evaluation*

The career opportunities of JAMU graduates depend on many factors, especially on the ability of the graduate to assert himself/herself in a professional environment, on the momentary demand from cultural institutions. Admitted applicants are not guaranteed any direct link between the profession being studied and a definite career.

Thanks to the work of teachers in the professional sphere, students get contacts with potential future employers as well as general awareness of career opportunities.

#### *Standard length of study*

The standard length of study for individual levels of degree programmes and their specializations is determined in accordance with Sections 45, 46 and 47 of the Higher Education Act and the internal



regulations of JAMU; three years for the bachelor's degree programmes; two years for the follow-up master's degree programmes and five years for the non-follow-up degree programmes (except for the fields of acting at DF JAMU, where the length of the non-follow-up master's degree study is set to four years due to a long-term experience in linking the personal professional development cycle and the necessary acquisition of practical and theoretical competencies of the field), and four years in the doctoral degree programme.

## Consistency of the study content with study objectives and the graduate's profile

The content of study is traditionally derived from the graduate's profile at both faculties and continuously updated according to developments in the professional sphere. Teaching is regularly complemented by meetings with outstanding artistic and pedagogical personalities (lectures, seminars, workshops, classes). Meeting them provides students with valuable information about the situation in professional sphere and can influence their own professional aiming.

Arts education enables students to become creative art professionals. Students learn to develop the necessary imaginative, intellectual, theoretical and practical skills and dexterity to equip them for further personal development and professional career in arts. Students are required to become actively involved in their own education and to specify their own practical, theoretical and research spheres, including the relevant professional skills necessary for this practice.

### Verification

- Internal regulation Study and Examination Code of JAMU
- Curricula for the given academic year
- Internal regulation Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities of JAMU
- Standards for the education area of Arts, Music Art and Dramatic Arts degree programmes.

### Evaluation

When conceiving the transition of the existing fields of study to new degree programmes and their specializations, the professional career prospects are re-formulated. The content of study is thus gradually verified and adapted to the objectives of the study; it enables to attain the defined graduate's profile in accordance with the established qualifications frameworks and is based on the application of contemporary knowledge and methods of creative activity in the given area of education.

## Differentiation of doctoral degree programme from other types of degree programmes

Doctoral degree programmes are conceived as a platform connecting students of individual artistic professions and focus. They combine research with artistic creation and pedagogical activity of students. The PhD study builds on the issues of professional knowledge, deepens them, and consequently enables to complete the study of issues learnt through own artistic and creative work by systematic and focused theoretical and practical examination, generalization and written reflection. Skills include the ability to use the procedures of research, artistic and creative activities to evaluate the latest findings in dramatic and music arts.

Part of the doctoral study is the obligation to perform artistic, pedagogical and publishing activities. Research activities of doctoral students are also supported from the funds intended for a specific higher education research, which students apply for within an internal grant competition.

DF JAMU organizes the International Conference of Doctoral Studies biennale. In 2017, this conference was held on the theme of 'Politics and Community Engagement in Doctoral Theatre Research'.

### Verification

- Curricula for doctoral degree study
- Agendas for the International Conference of Doctoral Studies
- Proceedings from the International Conferences of Doctoral Studies

### Evaluation

Compulsory specialist study courses of the doctoral degree programmes are not identical in content to the compulsory study courses of bachelor's or master's degree programmes, having a strong focus on research (traditionally conceived research as well as 'artistic research'), on the ability of theoretical reflection on one's own work and that of others, and on pedagogical activity within the faculties .

As part of an individual degree programme, the students usually get involved in an international cooperation through various programmes to support mobility, for example by completing at least one month of study at a foreign institution or by participating in an international creative project or competition with results published or presented abroad.

## Structure and scope of study courses

### DF JAMU

Study courses in existing fields of study are traditionally divided into courses of the field base and courses of personal specialization. Personal specialization courses are of two kinds

- Courses offered across all fields of DF
- Courses offered within individual ateliers to students of a particular field to complement the compulsory field base

DF JAMU in all fields strives for a balanced ratio of theoretical and practical education. The specificity of studying artistic fields is blending theory with practice. Even in practically oriented courses (especially projects that lead to the creation of artistic, artistic-managerial and artistic-pedagogical output), inputs are necessarily included (continuously in process of creation or through inclusion of a seminar on performance) providing theoretical reflection (putting the work into a wider theoretical and historical context).

**A credit system (ECTS)** has been introduced at DF JAMU. The calculation of credits for individual study courses is based on the student's hourly workload, including the hours of the student's expected self-study (the one-hour workload for one credit is 24 - 32 hours per semester). The number of hours, including the hours of student's self-study, is given in the curricula for the given academic year. The courses are introduced in the information system (IS) and have been newly coded by the system in which the faculty, field, semester and year of study are displayed.

### Sample curriculum with course codes and credit calculation

	Course	Winter semester					Summer semester					Teacher
		L <sup>4</sup>	E <sup>5</sup>	S <sup>6</sup>	Ex,	CR <sup>8</sup>	L	E	S	Ex,	CR	

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4 L = Lecture

						mc, c <sup>7</sup>					mc, c		
		Field base:											
<b>DRCZ10 1</b>	<b>DRCL101</b>	Directing Basics	2	2	4	Ex	4	2	2	4	mc	4	<b>Srba</b>
<b>DRCZ10 2</b>	<b>DRCL102</b>	Drama Theory I	2	1	5	Ex	4	2	1	6	Ex	5	<b>Cejpek</b>
<b>DRCZ10 3</b>	<b>DRCL103</b>	Introduction to practical dramaturgy	1	1	3	c	3	1	1	3	c	3	<b>Plešák</b>
<b>DRCZ10 4</b>	<b>DRCL104</b>	Acting education for directors	0	4	0	c	2	0	4	0	c	2	<b>Bergman</b>

In 2017, the transition of existing fields of study to degree programmes with specializations began. In this way, all new degree programmes will be gradually being prepared for accreditation. In connection with this, there will be a change in the composition of study courses.

Courses are newly divided into

- Courses of a common degree programme base
- Courses of degree programme specialization

Within these categories they will then be divided into courses

- Compulsory
- Compulsorily optional
- Optional

With regard to the focus of degree programmes on academically oriented, the requirement for the inclusion of theoretical courses is maintained, but knowing the specifics of arts programmes, where the courses containing artistic, artistic-managerial and artistic-pedagogical creation are conceived as 'Artistic Research' (Theatre based Research") and are considered to be partly theoretical, providing theoretical and historical findings directly linked to the creation itself and teach students theoretical reflection and inclusion of creation in a broader theoretical, social and historical context.

The method of establishing the scope of courses and the determined calculation of credits from the student's hourly workload has proved successful over the years and will remain unchanged.

## HF JAMU

Study courses in existing fields of study are traditionally divided into courses of the field base and courses of personal specialization. Personal specialization courses are of two kinds - courses offered across all fields of degree programmes and courses offered within individual departments to students of a particular field to complement the compulsory field base.

The specificity of studying artistic fields is blending theory with practice. Even in practically oriented courses, inputs are necessarily included continuously in the form of a lecture or seminar on the project, providing theoretical reflection enabling identification of a historical context and pertinence of the created output into a wider theoretical framework.

## Verification

- Curricula for the given academic year

5 E = Exercise, seminar

6 S = Self-study

7 Completion of the course (Ex = examination, mc = marked credit, c = credit)

8 CR = Number of credits

- Study course syllabi

### *Evaluation*

The degree programmes of both faculties have a clearly defined and reasoned structure of study courses, their scope and characteristics as well as conditions and requirements for their successful completion and evaluation.

## Consistency of the curricula content, state exams and qualification works with learning outcomes and graduate's profile

In all existing fields of study at both faculties of JAMU, students take state examination in theory and history of the relevant field. The content of the exam and the requirement for the student's ability to put theoretical and historical findings into a broader context of contemporary artistic creation and social context and relate them with his/her own work differs according to the degree of study.

According to individual fields, this state examination base is supplemented by other disciplines, e.g. of managerial focus, examinations in pedagogy, psychology and didactics for pedagogically oriented fields, in courses focused on methods of artistic creation in the authorial fields.

Qualification works at JAMU are of two kinds

- Written work (bachelor's thesis, master's thesis, dissertation)
- Graduate artistic, artistic-managerial, artistic-pedagogical performance (at the bachelor's and master's level, in the doctoral study the own creative projects are part of the dissertation research and the results are included in the dissertation)

The study courses, the content of state exams and the requirements for qualification works are consistently based on qualification outputs formulated for individual fields and from specified accreditation standards for theatre and music arts.

The content and scope of the final state examination and requirements for the qualification works are subject to a thorough analysis when conceiving degree programmes and their specializations

Requirements for the graduate performances will be newly formulated in the System of Internal Quality Assurance and Evaluation. The type of performance will be determined, its characteristics and requirements for professional knowledge, skills and competencies to be demonstrated by the performance.

### *Verification*

- Standards for the education area of Arts, Music Art and Theatre Art thematic areas
- Outputs of teaching for individual fields of study of JAMU
- Published qualification works and documentation of graduate performance
- System of registration of artistic projects at JAMU

### *Evaluation*

The content of the courses taught, teaching methods, practical training, method of assessment, content of the state final exams, and the topics and focus of the qualification works are consistent with the planned learning outcomes and the graduate's profile in the given degree programme and create a logical whole. The content and scope of the final state examination and requirements for the qualification works are subject to a thorough analysis when conceiving the degree programmes and their specializations.

## Educational and creative activities in a degree programme

### Aim of educational activity at JAMU

The aim of arts education is primarily to develop talent. In the pedagogical process, individual contact teaching is necessary, which develops the originality of personality, teaches it to master the creative procedures and techniques of the chosen field, acquire the ability of critical reflection and self-reflection, and follow and seek new ways of artistic creativity.

The aim of undergraduate education in the arts is to provide theoretical knowledge, practical experience and skills so that graduates find employment in the artistic ensembles and institutions (theatres, orchestras, television, radio, film, schools with arts disciplines, etc.) in artistic and artistic-operational positions and can become freelance artists. The main competencies of graduates include the ability to cooperate and come to an agreement in the process of creation; in the case of collective works of art they are able to manage a large creative team in the process of creation.

In the field of arts education, the practice-based research degree (PhD) prevails at the doctoral level. There is a characteristic balanced ratio between artistic creative activity and its erudite critical theoretical reflection, i.e. between written work and artistic practice in the reporting of publishing activities.

Studying the doctoral degree programme in a particular field is coordinated by a field-specific council, which in particular draws up the degree programme in the field, determines the content of the admission interview for applicants, suggests a supervisor for a doctoral student, approves topics of dissertations, evaluates the course of study, proposes the composition of committees for defence of dissertations and for the state doctoral examination. The study of each student is coordinated by a professional trainer who, in particular, prepares with the student his/her individual curriculum, performs a continuous check of how it is fulfilled and evaluates the student's study once a year.

### Methods of teaching and evaluation study results

DF JAMU

Methods of teaching are based on the following principles

- Individual approach to each student (recognition of his/her strengths and weaknesses and guidance in developing his/her talent)
- Contact teaching in disciplines based on development of professional skills and techniques (continuous checking and correction of performance)
- Leading students to independent creative work (continuous feedback and further direction of creation)
- Mastering the principles of teamwork
- Knowledge of the theory and history of the field as a prerequisite for creation and its reflection
- Understanding the significance of artistic cognition of the world in addition to scientific cognition and the role of art in society
- Importance of research through art (artistic research, theatre based research)

The most commonly used methods are

- Lecture, discussion, heuristic methods in theoretical disciplines
- Methods of developing professional skills and techniques in practically oriented disciplines
- Project methods, discussion methods, heuristic methods, problem solving, brainstorming, learning in life situations - creation and presentation of a theatre staging, creation and realization of an artistic-pedagogical and artistic-managerial project in the case of creative projects

Teaching at DF most often takes form of individual teaching (development of professional skills and techniques, guiding independent creative activities of students) and group individualized teaching (especially for creative projects based on teamwork).

Due to the gradual transition from fields of study to degree programmes with specializations, there is a greater interconnection of teaching and thus of methods and creative practices between the various professions studied and the principle of team creation is strengthened.

## HF JAMU

The degree programmes realized within the thematic area Music Art use teaching methods appropriate to the individual needs of students and the development of their specific creative, talent, psychosomatic and possibly other (theoretical-critical, organizational, communication, etc.) prerequisites. Education at the Music Faculty is thus most often in the form of individual teaching (developing professional skills and techniques, guiding independent creative activities of students) and group teaching (especially in theoretical and historical subjects or in the development of teamwork focused on the realization of creative projects). The gradual transition from study fields to degree programmes with specializations, according to the requirements of new legislation and accreditation methodology, leads to greater interconnection of teaching and thus also methods and creative practices between the various professions studied, the principle of teamwork and sharing of good practice is strengthened.

In the course of study process, student-centred approaches that support their active, individual creative activities and group cooperation are used. Given the specifics of the thematic area Music Art, a special emphasis is placed on direct/contact teaching immediately related to the development of individual talent, creative, psychosomatic and other prerequisites.

Studying takes place according to the nature of the given programme and the course in the form of lectures, seminars, individual lessons (interpretative fields - playing the instrument, conducting, singing and composition), group lessons (chamber music, orchestral and opera projects, multidisciplinary projects), concert and opera practice, exercises, self-study and related artistic/ creative activities, as well as visits to concerts, shows and other artistic presentations or participation in professional excursions. The ratio of direct teaching and self-study corresponds to the profile of the degree programme and teaching methods, with more than half of the teaching being done in the contact form.

The development of methods of studying, teaching and evaluating results includes the use of study results as a positive learning tool that enables to engage students in critical peer review processes. There is a general shift towards a more responsible and transparent approach to teaching that focuses on students and study to support their personal profile. These methods can engage students right from the outset in the search for further direction and development of a personal artistic programme, and in negotiation about further professional career, taking into account the practical, social, ethical, health and safety implications for the career development of the future graduate. This inclusion or placement is discussed with teachers and the relevant experts or institutions are contacted. Students acquire direct experience with individual issues and procedures related to their inclusion. They document their experience and are evaluated for artistic performance, demonstration, presentation of work or project to their colleagues and teachers. In this way, the group of students gain valuable information and insight into the problem thanks to their colleagues' experience while developing their own presentation skills.

The composition of the study literature and the composition of the study supports, which are included in the requirements of the study courses of the profiling base, reflect the current state of development in the area of music art. Students are provided with the availability of study literature and study support, which is stated in the requirements of study subjects of the profiling base

The composition of study literature and that of study materials, which are included in the requirements of the profiling base courses, reflect the current state of development in the area of music art. Students are provided access to study literature and study materials, which is indicated in the requirements of the profiling base courses

### *Verification*

- Annual Report on JAMU activities for 2017
- Standards for accreditation of degree programmes in the education area of Arts, thematic area Music Art and thematic area Theatre Art
- Curricula of the fields
- Syllabi of study courses in IS JAMU

### *Evaluation*

#### **Providing for teaching**

Teaching at JAMU is conceived to provide sufficient space for student talent development. Individual approach of teachers to each student is ensured. Students have ample opportunities for independent creative activity, for which they are given expert guidance by experienced teachers, mostly simultaneously active artists. When carrying out degree programmes and their fields of study, modern teaching methods are used that correspond to the required and declared learning outcomes of the relevant programme and its fields, as well as approaches supporting the active role of students in the teaching process. The ratio of direct teaching and self-study corresponds to the degree programme and its fields, level and form of study.

#### **Credit system of study**

JAMU uses a complex electronic information system IS for the agenda of study processes and study duties and the unified European Credit Transfer System (ECTS) for the evaluation of study results. Diplomas are provided with Diploma Supplements made in English according to EHEA rules. Both faculties of JAMU have introduced the principles of qualification frameworks into the description of the study agenda and its published parts, and at the level of individual workplaces and specializations they are introducing descriptions of criteria that correspond to the study objectives and by which the students are evaluated.

#### **Teaching in professional courses**

Students are required to prepare an interpretation of their artistic performance, or presentation of a partial result of their work, or the resulting realization of the work in relation to other historical or contemporary examples and put it in a critical and theoretical context. Other forms of presentation include student assessments and analysis of a concert, artistic project, or discussion of a specific topic related to artistic practice. Presentations place demands on students in applying individual and cooperative research skills and understanding theory as an integral part of their study. A public presentation allows students to gain self-confidence in communicating different content to a group of listeners. It gives them an opportunity to test and improve presentation skills. Learning based on peer interaction or peer learning that includes mutual observation and analysing of student presentations is of great value and enables students to develop critical thinking and reflection skills.

#### **Verification of outputs in the process of teaching and when the course is completed by examination**

Students are involved in a wide range of study activities. Continuous assessment of outputs of teaching is used as a learning tool and the students are expected to play an active role in their evaluation. This evaluation can take place by means of group criticism, by writing critical evaluation reports on own study growth or through critical activity of colleagues. This form of assessment engages students in analysis, evaluation and discussion with their fellow-classmates and allows the assessment process to be transparent. In this way, students can assume greater responsibility for their own study.

The purpose of the examination is to verify whether the student has theoretical knowledge or practical skills in the scope and form set for each course of study. Examinations must take place in a specified form (written test, theoretical examination and the like for theoretical courses, or presentation of artistic performance or realization of an author's work in the case of outputs of practical disciplines). The examination may have several parts and if the main course is evaluated in higher grades, the results of study are presented by a public presentation.

## Creative activity related to a degree programme

The entire pedagogical process at DF JAMU is directed towards students' independent creative and artistic activities. First, under the guidance of teachers, there are exercises and minor works that are presented inside the atelier and then inside the school, which does not exclude the possibility of presenting the most significant achievements to a wider public. Some creative projects in the bachelor's degree are directed towards public presentation and confrontation with the audience. In the master's degree, outputs are presented through public appearances.

A special category is formed by graduate performances, which have the character of completed and publicly presented artistic, artistic-managerial, artistic-pedagogical work. Requirements for graduate performances will be newly formulated in the Methodology of Internal Assurance and Evaluation of Quality of Educational and Creative Activities of DF JAMU.

At HF, students present their artistic activity at public concerts or within other artistic productions; works for final examinations are presented in the form of outputs at HF only within the relevant department. Graduate performances, which have the character of completed and publicly presented artistic, artistic-managerial, artistic-pedagogical works, constitute a special category.

A detailed list of realized and published creative projects from the degree programmes is contained in the annual report for the year in question.

In 2016, a register of students' artistic projects was introduced in the JAMU information system. Linking artistic activity with education is the principle on which the teaching is based and follows from the very nature, mission statement and main activity of the school. Teachers fulfil their roles - pedagogical, artistic and some of them also research. A number of academic and research workers are members of renowned orchestral and chamber ensembles or theatres and are active even abroad. They are also members of



juries of international competitions, lead master classes and seminars in the Czech Republic and abroad. Recording activity of students and teachers is also part of the artistic activity. The institution supports their artistic activities and regular presentations of students' creative activities, joint projects of teachers and students, profile concerts of teachers, publication activity and the participation of teachers at international conferences.

JAMU and its faculties act as a centre of artistic and research activities in the region. The institution's artistic activity and its performance in the area of creative activities and professional outputs can be monitored through the nation-wide RUV project (Register of Artistic Outputs), while the publishing and research activities through the RIV (Register of Results). The Arts Council of the faculty as an advisory body of the Dean is composed of representatives of the school, practitioners from the professional sphere and educational arts institutions.

### Verification

- Register of Artistic Outputs (RUV)
- Register of Students' Artistic Projects
- Annual Report on JAMU activities for 2017
- Annual Reports on activities of faculties for 2017

### Evaluation

JAMU carries out scientific or artistic activity that is directly related to the thematic areas of Music Art, Theatre Art, Dance Art, Radio Arts and Television Art of the relevant education area of Arts, in which the fields of study of the faculty are realized. This is reflected in its outputs and their assessment with regard to the profile of fields of study. To keep records and as evidence of professional performance, the artistic and other professional performances of teachers and students, realized even outside the institution, are recorded through a special module in the school information system and in the National Register of Artistic Outputs (RUV) administered by the Ministry of Education, Youth and Sports of the Czech Republic. The professional performance of both faculties is high in the performance characteristics of both teachers and students in most professions, often with an international dimension. To further develop the institution, it is essential to improve publicity, public formats of presentation and the overall communication style.

The prerequisite for the public defence of the theses and dissertations is the submission of a summary of professional outputs of each student's creative activity. Regular and abundant concert, theatre, project and opera activity itself is an important evaluation parameter for the assessment of the faculty's professional activities. From the character of creative activities in the programme documents of the Orlí Street Theatre and the Marta Studio Theatre and the project and concert documentation contained in the annual reports as well as from the summary of topics of theses and dissertations, it is possible to judge the breadth of professional scope, and documentation of their opposition proceedings testifies on the level of creative activities of both faculties. It follows from the assignment that their elaboration requires independent creative efforts of each student. Even this activity is subject to opposition proceedings.

## Financial, material and other support provided to a degree programme

### Financial support to a degree programme

The legal framework for the management of public higher education institutions was established in 2016 mainly by the full wording of Act No. 111/1998 Sb., on Higher Education Institutions and on Amendments and Supplements to Some Other Acts, and the Rules for allocating contributions and subventions to the public higher education institutions by the Ministry of Education, Youth and Sports (hereinafter referred to as the 'Rules') issued by the Ministry of Education for the relevant financial year.

Contributions under the Rules are provided to the public higher education institution (hereinafter referred to as the 'higher education institution'), i.e. JAMU, by the Ministry of Education, Youth and Sports for implementation of accredited degree programmes and lifelong learning programmes and related scientific, research, development, innovation, artistic and other creative activities.

The non-investment cost of undergraduate education per one student is based on the MEYS budget and the cost of specific research. The contribution to the doctoral education of one student is based on the cost per one student according to the MEYS budget and also on the cost supporting the institutional programme and other costs supporting the research of the institution at the level of obtained grants and other research projects. However, JAMU, like other Czech higher arts education institutions, lacks financial resources to ensure its own artistic activity, which would at least partly correspond to the support of

research activities in the form of support for long-term institutional development of research institutions. This financial handicap of arts education is particularly evident in the area of wages, where higher arts education institutions traditionally occupy the last places as far as average wages are concerned.

For lifelong learning, costs are paid directly by the course participants, while the costs are based on the demands of the course in question.

The prevailing individual form of teaching and teaching in smaller groups so that the degree programmes are well-accomplished requires a larger number of teachers. The institution's wage costs therefore account for a larger portion (almost 80 %) of its budget. In 2017, JAMU implemented a long-time planned and necessary reform of wage tariffs, which eliminated the age criterion in determining the amount of wage and placed a great emphasis on the ability to individually assess quality and work intensity of each staff member.

Music education is extremely demanding in terms of instrumentation and space, which implies a plan and provision of investments into space and instruments and a continuous coverage of higher operating costs. JAMU has prepared and annually updates a plan of material and technical development of the school, where the needs are defined in a five-year horizon both in terms of technologies and financial resources to cover them.

### Verification

- Annual Report on JAMU economic activities for 2017
- Plan of material and technical development of the school for 2016-2020 and its updates

### Evaluation

JAMU has ascertained and assessed the anticipated financial costs of the degree programmes realization, in particular the cost of instruments and their operation, the cost of material and technical equipment and its modernization, personnel costs, the cost of further training of academic workers and the cost of innovation, and has adequate resources to cover these costs.

The non-investment cost of creative activities are based on the amount of resources for the institutional programme of the institution and other costs supporting the research of the higher education institution at the level of grants received. The faculty's investment actions are funded through a special subvention from the Ministry of Education, Youth and Sports.

JAMU has handled the public funds provided so as not to distort, or threaten to distort, competition in accordance with the EC/EU Rules for the Provision of Public Support.

Detailed information on the meaningful spending of the Ministry of Education's contribution, as well as information on the programme or other financing for building an infrastructure for the material and technical support, utilization of profit from complementary activities, project activities within relevant programmes to support science and research, as well as information on financing from projects for development activities or activities beyond the scope of degree programmes (i.e. joint projects within the third role of university and international cooperation) can be found in the Annual Report on JAMU activities for 2016 ([1url.cz/6tbKi](http://1url.cz/6tbKi)) and Annual Report on JAMU economic activities for 2016 ([1url.cz/KtbKw](http://1url.cz/KtbKw)).

### Material and technical support to a degree programme

The Janáček Academy of Music and Performing Arts has spaces and material and technical equipment that fully satisfy the high demands placed on the scope and quality of teaching. Teaching in individual degree programmes takes place in spaces whose architectural design meets the specific needs of degree programmes. These are classrooms for acting classes, dance halls equipped with special floors, mirrors, pianos and sound systems; classrooms for theoretical teaching equipped with projection technology; classrooms for the fields of Audiovisual production and theatre and Radio and Television Dramaturgy and Scriptwriting with computer technology, editing rooms, cameras, etc. This year, foreign language classes were moved to the newly built premises on the 3<sup>rd</sup> floor of IVUC Astorka, whose renovation was financed under the DIFA Infrastructure Project JAMU CZ.02.2.67/0.0/0.0/16\_016/ 0002469.

JAMU also has two school theatres – the Marta Studio Theatre and the Orlí Street Theatre. These theatres are fully equipped for professional operation including shops and storage areas, complete technological background and dressing rooms for actors as well as rehearsal rooms with audio systems, light technologies and more. In the Orlí Street Theatre, there is a top equipped recording studio, dressmaker's shop, accompanist's room, etc. available.

#### DF JAMU

Equipment and technological background is continuously modernized. This includes, for example, a new sound system and projection technologies was funded under the DF Infrastructure Project CZ.02.2.67/0.0/0.0/16\_016/0002469 for the atelier of Theatre Production and Stage Technology; new audio and video technologies and new lighting was funded under the DIFA JAMU Infrastructure Project CZ.02.2.67/0.0/0.0/16\_016/0002469 for the acting classrooms; new velvet covers will be purchased from the DIFA JAMU Infrastructure Project CZ.02.2.67/0.0/0.0/16\_016/0002469; reconstruction of floors in acting classrooms will be funded under the DIFA JAMU Infrastructure Project CZ.02.2/16\_016/0002469; new velvet covers will be purchased from the DIFA JAMU Infrastructure Project CZ.02.2.67/0.0/0.0/16\_016/0002469 for musical ateliers; new photographic technologies will be purchased for the needs of ATD students from the DIFA JAMU Infrastructure Project CZ.02.2.67/0.0/0.0/16\_016/0002469 and more.

#### HF JAMU

The Faculty of Music uses adequate spaces for teaching and operations, which it administers itself. It has spaces for both teaching and preparation for teaching, in which all educational activities are carried out, as well as spaces where students of all fields of study offered by the faculty can realize and present their performances and artistic projects (concerts, performances, scenic projects) that are the result of study. Thus, students and teachers can use an adequate number of classrooms and rehearsal rooms. Artistic and creative activity is part of the teaching process and is materially secured by the faculty. For artistic and teaching activities, there is a large and smaller concert hall and several spaces for chamber projects, a recording and sound studio for making recordings and a space for realization of scenic projects. Students can use all school premises for their projects. If necessary, when there are special requirements for the outputs of specific study courses for presentation of students' creative activities in the spaces which it does not have, it is also able to arrange rental of the corresponding rooms.

Spaces used by the faculty, such as halls for concert and chamber music projects, are equipped with concert instruments and technical devices (recording system, sound system, etc.). Spaces for scenic projects are equipped with lighting and sound systems. Classrooms and rehearsal rooms are equipped with a piano park. Teaching of courses of the common base is ensured by theoretical courses taught at departments and courses taught by the Department of Music and Humanities, as well as by courses taught by the Department of Foreign Languages.

The Faculty owns some musical and related instruments, which are used as needed and depending on the repertoire. Students can borrow some of them during their studies. Tool maintenance is provided by the faculty. Students can also use the Sound and Recording Studio. Some departments have other facilities to ensure teaching.

Beyond the scope set by accreditation, students and teachers can carry out other creative and artistic activities, especially through grant programmes in the Czech Republic and abroad. Teachers and students can use the publishing house to present and publish their creative work. The institution may use the accommodation facilities near the school (student dormitory) and sports facilities.

#### Verification

- Annual Report on JAMU activities for 2017

- Annual Report on activities of faculties for 2017
- Annual Report on JAMU economic activities for 2017
- Annual Report on economic activities of faculties for 2017

### *Evaluation*

JAMU has in place an infrastructure for teaching in degree programmes and their fields, has sufficient staffing, spatial, technical and financial capacities, in particular an adequate material and technical equipment, sufficient and operational teaching and study spaces, classroom equipment and teaching facilities that correspond to the type of degree programmes, the needs of each field and the number of students.

### *Professional literature and electronic databases corresponding to degree programmes*

The JAMU Library strives to satisfy the needs and focus of both faculties with its collections and acquisitions. The library has books, sheet music, CDs and DVDs, LPs and periodicals, encyclopaedias, electronic resources, and allows students to work there on PCs and in listening boxes within their self-study. Collections are supplemented with urtext editions of older documents. It provides access to the most important foreign and domestic databases. The library fund is complemented by donations and through student and research grants. The library keeps track of the number of teachers and students using it and organizes its own educational events. The library is a member of international professional organizations. Departments, ateliers and workplaces are equipped with their own information resources according to their focus. These resources are continuously updated.

Computer network is available for students, teachers, administrative staff and faculty management. Students have at their disposal computers in public spaces of the school and others at the relevant departments; appropriate spaces have wireless connection. Faculties use the capacity of the Publishing Centre to publish or print promotional materials or professional publications.

### *Verification*

- Annual Report on JAMU activities for 2017
- Annual Report on activities of faculties for 2017
- JAMU Library: Novobranská 3, 602 00 Brno
- Catalogue Aleph: <https://aleph.jamu.cz>
- Via IS: <https://is.jamu.cz/auth/publikace/>
- Art online: [http://dokumenty.jamu.cz/knihovna/eiz/clients/forms/index.php?form\\_id=2&view\\_id=12](http://dokumenty.jamu.cz/knihovna/eiz/clients/forms/index.php?form_id=2&view_id=12)
- Music database of the Oxford University Press: <http://dokumenty.jamu.cz/knihovna/oxford/>
- Music database of the Alexander Street Press, sound library, sheet music, encyclopaedias: <http://dokumenty.jamu.cz/knihovna/muco/>

### *Evaluation*

Students have adequate access to professional literature and other information resources corresponding to the given degree programme and its fields.

## Degree programme guarantor

### Guarantor's powers and responsibilities

Both faculties have established guarantors for future degree programmes based on the amendment to the Higher Education Act and the methodology of the National Accreditation Bureau on the specification, accreditation and implementation of degree programmes.

## DF JAMU

Degree Programme	Specialization	Degree Programme Guarantors
Direction and dramaturgy	Direction	Prof. Zbyněk Srba
	Dramaturgy	
Acting	Dramatic acting	Doc. Igor Dostálek
	Musical acting	
	Physical theatre	
Scenography	Scenography	Doc. Marie Jirásková
	Light design	
Dramatic production and media	Audiovisual production and theatre	Doc. Petr Francán
	Radio and television dramaturgy and scriptwriting	
Theatrical production and stage technology	Theatrical production	Doc. Blanka Chládková
	Stage management and technology	
Theatre and education	Theatre and education	Prof. Veronika Broulíková
	Theatre and education for the deaf	
	Dance and movement theatre and education	

HF JAMU<sup>9</sup>

Degree Programme	Specialization	Degree Programme Guarantors
Music production		MgA. Ing. Lucie Pešl Šilerová, Ph.D. <sup>10</sup>
Conducting, singing and opera direction	Orchestral conducting	Doc. Mgr MgA. Monika Holá
	Choral conducting	
	Singing	
	Opera direction	
Wind instruments playing		Prof. Milan Polák
Composition	Composition	Doc. Mgr Ing. MgA. Dan Dlouhý, Ph.D.
	Multimedia composition	

<sup>9</sup> In 2018, HF JAMU only determined guarantors for those degree programmes whose applications for accreditation will be submitted in 2018.

<sup>10</sup> The habilitation procedure is scheduled for 2018



Historical interpretation		Prof. Barbara Willi, Ph.D.
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The selection criteria were:

- The higher education qualification achieved
- Undisputed quality of pedagogical and creative activities and long-term experience in pedagogy and arts
- Reputation of a professionally and internationally recognized pedagogical and artistic personality
- The assumption of further professional (pedagogical and artistic) growth
- Experience in creating pedagogical documents
- Last but not least, the age of the guarantor, which allows him/her to guarantee the degree programme throughout the accreditation.

The guarantor's powers and responsibilities are set out in the JAMU's internal regulations and those of the JAMU faculties.

When selecting a personality for the position of a guarantor, the higher education qualification and previous education were considered, as well as the undisputed quality of pedagogical and creative activities so far and long-term experience in pedagogy and arts, the assumption of further professional (pedagogical and artistic) growth, the experience in the creation of pedagogical documents and the introduction of new courses and the age of the guarantor allowing supervision of the degree programme throughout the period for which the accreditation was awarded.

#### Verification

- Internal regulation Rules of the Internal Assuring and Evaluating of Quality of Educational, Creative and Related Activities of JAMU

#### Evaluation

JAMU has sufficiently specified powers and responsibilities of the future degree programme guarantor to ensure the quality of the degree programme. Powers and responsibilities are set by the JAMU's internal regulation.

#### Evaluation of a guarantor in terms of meeting the standards

The guarantor of the JAMU degree programme is the JAMU's employee, who works at the faculty as an academic worker on the basis of an employment or service relationship with a total weekly working time corresponding to the set weekly working time pursuant to Section 79 of the Labour Code and who has been appointed professor or associate professor or has attained the education by completing the doctoral degree programme. The guarantor has a professional qualification relating to the given degree programme or a degree program of close or related content and has been performing artistic activities for the past five years corresponding to the area or areas of education within which the degree program is to be realized.

#### Verification

- Internal regulation Rules of the Internal Assuring and Evaluating of Quality of Educational, Creative and Related Activities of JAMU
- Personal records of teachers for accreditation procedure in IS JAMU

## *Evaluation*

Degree programme guarantors meet the conditions as far as the maximum number of degree programmes is concerned. Their professional curricula are available in the JAMU information system<sup>11</sup>.

## Staffing of a degree programme

### Evaluation of the overall staffing of a degree programme in terms of meeting the standards

#### DF JAMU

DF JAMU has two types of ateliers.

The atelier is one year of study and the main teacher – the head of the atelier (usually an outstanding artistic and pedagogical personality) and his/her closest team leads students from the first year until absolutorium. Teaching is complemented by specialists from dance and movement and singing departments and theoretical disciplines from the DF offer.

The second type is an atelier where all the years of the given field are merged and the team of teachers under the guidance of the head of the atelier carries out teaching across the years. Individual years have the so-called teacher of the year who ensures the organizational issues of studying (study stays, practices, professional placements, etc.) from the beginning of the relevant year's study until absolutorium.

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<sup>11</sup> Their professional curricula are published in the JAMU information system, <https://is.jamu.cz/lide/>

Teaching of disciplines focused on professional skills and techniques is provided by sections (dance and movement section, singing section), laboratories (working with media lab). Language teaching is provided by the cabinet of languages. Theoretical study in the bachelor's and master's degree and doctoral degree study is provided by the section for theatre and drama research.

Even after the transition from study fields to degree programmes with specializations and the establishment of degree programme guarantors, the character of atelier teaching, based on individual personalities and their pedagogical teams, remains unchanged.

The current staffing of existing study fields and the proposed staffing of new degree programmes and their specializations<sup>12</sup> fully meet the requirements for their professional (pedagogical and artistic) level. At the same time, most teachers are active in artistic practice and are recognized personalities in both the pedagogical and artistic spheres.

DF JAMU pays great attention to supporting the career development of its teachers. The Dean of the faculty and the relevant Pro-Deans are taking a significant initiative to address potential candidates for starting habilitation and professorship procedures and provide them with all the support they need to prepare for the initiation of the procedure.

The faculty management and the doctoral study council focus on the search for future young talented teachers, providing the doctoral students with the maximum space to acquire pedagogical experience directly in the bachelor's and master's degree courses and to carry out their own creative practice (the course of artistic, pedagogical and publishing practice is directly embedded in doctoral degree curricula). The transition from study fields to degree programmes and specialization is associated with the addition of staff of degree programmes, especially by young teachers.

## HF JAMU

Among HF JAMU teachers, there are prominent artistic personalities with an international overlap, actively performing artistic practice in the field of music art. Staffing of academically oriented degree programmes also includes an adequate involvement of practitioners. Running of degree programmes is ensured by academic workers or by other professionals with appropriate qualifications to provide for individual courses. The overall structure of the degree programme academic staff corresponds in terms of qualification, age, length of weekly working time and experience in operating abroad or in practice to the structure of the curriculum, objectives and possible profile of the degree program specialization; academic workers perform creative activity that corresponds to this or related expertise. According to the law, the pedagogic positions are occupied on the basis of a successful selection procedure to which precise rules apply concerning its conditions and public announcement.

Administrative, organizational and technical operations of the institution are ensured by non-academic staff. They are employees of the study, foreign, project, concert and production divisions. These workers also take care of the spaces that are used for public presentation of artistic and creative work of students. There are several research centres in the institution that are closely linked to the relevant departments, where both academic and non-academic researchers work.

## Verification

- Personal records of teachers for accreditation procedure in IS JAMU

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<sup>12</sup> Their professional curricula are published in the JAMU information system, <https://is.jamu.cz/lide/>

JAMU academic staff provide teaching through pedagogical, artistic and research activities. Due to the mostly individual character of teaching, the number of teachers is high compared to the number of students, which is a specific feature of arts education. The faculties motivate teachers to pursue career development according to the career order of pedagogical staff. The institution supports teachers in artistic and creative activities with internal grants as well as development and research grants. Due to developments in music and dramatic arts and its internationalization, the institution has the tools to recruit new teaching staff whose qualification correspond to developments in the field.

### Staffing of the profiling base courses

The basic theoretical study courses of the profiling base of the degree programme have their guarantors, who are significantly involved in teaching, for example by giving lectures. The degree programme is adequately staffed in terms of the period of validity of its accreditation and the prospects of its development, especially with regard to the length of weekly working hours of the guarantors of basic theoretical courses of the profiling base of the degree programme and the period for which the employment of these employees in the higher education institution is arranged or for which its arrangement is ensured.

The basic theoretical study courses of the profiling base are guaranteed by academic workers appointed by the professor or associate professor or academic workers with a scientific degree. At the same time, study courses of the profiling base of the degree programmes in the area of arts can also be guaranteed by academic staff with an appropriate artistic erudition. The guarantors of these courses participate in the teaching.

The basic theoretical study courses of the profiling base of the master's degree programme are guaranteed by academic workers appointed by the professor or appointed by the associate professor in the field that corresponds to the area or areas of education within which the master's degree program is to be pursued or in a related field. At the same time, the basic theoretical study courses of the profiling base of degree programmes in the field of art can also be guaranteed by academic staff with an appropriate artistic erudition.

### Verification

- Curricula
- Personal records of teachers for accreditation procedure in IS JAMU

### Evaluation

Traditionally, the courses of the profiling base of the fields of study are provided by key teachers of the field, mostly by the heads of individual departments, ateliers and degree programme guarantors.

At DF, the theoretical courses of the common base of degree programmes are guaranteed by the Cabinet for Theatre and Drama Research. For the most part, their teaching is covered by the degree programme guarantors and cabinet scientific workers

At HF, teaching in theoretical courses of the common base is guaranteed by the Department of Music and Humanities.

### Qualification of practitioners involved in a degree programme teaching

DF JAMU

Teachers at JF JAMU are, at the same time, renowned personalities in the artistic professional sphere. Thanks to their involvement in the profession and contacts to the professional sphere, also other outstanding artists and teachers, both our and foreign, are involved in teaching in the form of one-off

entries (lectures, seminars, workshops, projects). Their choice is driven by personal contacts, knowledge of their artistic opinion, the way they work and the awareness of the social overlap.

## HF JAMU

Academic workers provide teaching through pedagogical, artistic and research activities. The close link in most profiling courses between teaching and the practice of professional 'performance' of art requires a high level of professional commitment from the workplaces already at school. That is why such a great emphasis is placed on the fact that teachers working at the faculty are at the same time largely renowned and, if the character of the profession and health permits, active personalities in the artistic professional sphere. Thanks to their involvement in the profession and contacts to the current artistic operation, other outstanding artists and teachers from both the domestic and foreign scene are involved in the form of one-off entries (lectures, seminars, workshops, projects). Their selection and active involvement in the educational process is effective thanks to personal contacts of faculty academics and knowledge of their artistic opinion, the way they work and awareness of the social overlap of art

### Verification

- Curricula
- Personal records of teachers for accreditation procedure in IS JAMU

### Evaluation

Also at JAMU, that is the school with degree programmes in arts, at least a master's degree or its equivalent obtained at a foreign higher education institution is required for teachers realizing higher education.

For practitioners, it is necessary to substantiate an adequate verifiable activity in the field over the last at least five years.

## Doctoral student supervisors

The doctoral student supervisors are professors and assistant professors of JAMU with a great professional (pedagogical, artistic and research) experience<sup>13</sup>.

### Verification

- Doctoral curricula
- Personal records of teachers for accreditation procedure in IS JAMU

### Evaluation

Supervisors of JAMU doctoral students can only be appointed associate professors and professors, or other experts with a scientific degree or with an appropriate artistic erudition. They must be approved by the appropriate arts council.

## Specific requirements for providing a degree programme

### Realizing a degree programme in a combined and distance form of study

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<sup>13</sup> Their professional curricula are published in the JAMU information system, <https://is.jamu.cz/lide/>

### DF JAMU

DF realizes two fields of the degree programme Dramatic Arts in a combined form (master's degree in the specialization Educational Drama for the Deaf and both levels of specialization Dance and Movement Theatre and Education).

The reason for the introduction of the combined form of study is to offer the possibility of graduating to teachers already active in the practice of primary, primary arts and secondary schools and special schools in the area of arts-oriented courses lacking professional artistic-pedagogical education.

### HF JAMU

HF JAMU offers the combined form of study in the specialization of Piano Pedagogy only in the bachelor's degree.

Students have at their disposal good musical instruments, historical and latest piano schools, sheet music, literature, audiovisual documents and practical teaching aids. Teaching takes the form of both contact and e-learning and is appropriately linked to the practical checking of acquired knowledge and skills through pedagogical outputs. The study is not completed by a classical feature-length recital, but by checking the knowledge of instructive literature in the form of an interpretative performance, pedagogical output, the final state examination in vocational courses and the defence of the thesis.

The bachelor's degree programmes in the combined form of study are designed to allow a minimum of 75 hours to be completed in the first year and a minimum of 80 hours of direct teaching in the second year of study, with the exception of the last semester of study devoted mainly to the elaboration of the qualification thesis.

### *Evaluation*

The content of the combined form of study at JAMU fully corresponds to its full-time form. Calculation of credits, as with the full-time form, is governed by the student's hourly workload, but with the prevailing hours of self-study. The study is supported by methodological materials and specialized study texts.

Adequate study materials are specified for each studied course conducted in this combined form, teaching takes place using the workplace's personnel and tools, as well as computer technology and the Internet, the method of contact with the teacher, including the system of consultations, supplementary teaching and methodological support is adequate to the requirements and the organization of the study provides for the possibility of regular communication between students.

### *Realizing a degree program in cooperation with a foreign university*

In its ESF project realized with the support of the Operational Program Research, Development and Education, HF JAMU undertook to accredit under the new methodology of the National Accreditation Bureau during the next academic year the degree programme Historical Interpretation, which will be realized in the follow-up master's degree in cooperation with the Royal Conservatoire in The Hague (Koninklijk Conservatorium den Haag), one of the leaders in teaching and research in historical interpretation. The Hague Conservatoire thus becomes a key partner school for the Faculty of Music. In addition, intensive cooperation is being developed with its other workplaces dealing in contemporary music composition and research in the area of electronic sound production and sound design (Institute of Sonology).

### *Verification*

- JAMU long-term intent
- OP RDE Project: Improving the quality of education at JAMU CZ.02.2.67/0.0/0.0/16\_016/0002245

### *Evaluation*

Based on its long-term intent, HF JAMU decided to implement the teaching in the specialization Historical Interpretation in the follow-up master's degree as a shared programme with the Royal Conservatoire in The Hague. The organization of the study will be built on the existing accreditation of these degree programme specializations of both schools.

HF JAMU and the Royal Conservatoire signed a memorandum on mutual cooperation.

### *Realizing a degree program in a foreign language*

At present, there is no foreign language teaching at JAMU, although HF currently has a valid accreditation for teaching the fields in a foreign language. The faculties are worried about the high cost before introducing a full run with students in all years of study. This burden requires a higher financial participation of students in the form of tuition fee, the amount of which will be significantly disadvantageous for the faculty compared to competing schools. Further postponing the opening of this study to candidates threatens the gradual declining performance of the institution in applying the principles of internationalization, which may be accompanied by the loss of attractiveness of the school for foreign partners.

Gradually, the faculties are selecting courses for which the curriculum and teaching methods are prepared in a foreign language. These courses are used by DF to integrate Erasmus students from the Bridging East and West programme into their respective ateliers. At HF JAMU there is a long-term practice towards extremely talented, self-paying students, for whom the offer in a foreign language has already been created.

### *Evaluation*

For studying in a foreign language, study materials in the relevant foreign language are gradually prepared. For studying in a degree programme realized in the foreign language, translation of the relevant internal regulations into the relevant foreign language is available. Students and academic workers have access to information resources and other, especially counselling, services in the foreign language in which the degree programme is realized. The elaboration of qualification theses in the degree programme realized in the foreign language is required in the language in which the degree programme is realized. Opponent reviews will be provided in the relevant foreign language and in English or Czech.

HF JAMU expects that this disadvantageous situation will be solved by the prepared shared programme with the Royal Conservatoire in The Hague in the area of historical interpretation. This strategy can raise awareness between foreign partners about the school's level and the quality of education offered here.

### *Realizing a degree program in cooperation with another legal entity*

In cooperation with other legal entities, teaching in two fields of study is currently taking place at HF JAMU. Since 2008, when the first student was enrolled in the study, the specialization in Multimedia Composition is offered. It has been accredited for the bachelor's degree as a field of study ensured upon the agreement on cooperation signed by three Brno universities. The curricula thus include specialized courses selected from the original offer of both faculties of JAMU, the Faculty of Fine Arts of the Brno University of Technology (BUT) and the Department of Musicology of the Faculty of Arts of Masaryk

University. In 2012, teaching of Audio Engineering was launched in cooperation with the Faculty of Electrical Engineering and Communication of BUT, which is the holder of accreditation

### *Verification*

- Curricula of Multimedia Composition and curricula of Audio Engineering

### *Evaluation*

Multimedia Composition is an artistic specialization that builds on the creative way of recording, processing, transmitting and storing visual and audio material electronically in both analogue and digital form and in a particular time-space situation. The intention is to develop a future graduate's ability to integrate the means of expression into a complex work of art. In an action-environment relationship, it emphasizes new media: audio, video, computers, communications and information technology. The programme includes a free artistic work, which is presented in concert and theatre halls, galleries, museums and alternative spaces. For such a breadth of professional coverage, it is very convenient for students to meet experts from different workplaces.

The interdisciplinary study of Audio Engineering is conceived as a technical and artistic discipline that enables university education for future audio engineers, music technology engineers and sound engineers. The curriculum was compiled from the courses of both faculties in accordance with the requirements of public service media, theatres, large recording studios and other organizations. Graduates are thus offered a wide range of applications. An important contribution is also the room for cooperation between students of art disciplines of JAMU and students of interdisciplinary studies with a focus on technical disciplines dealing primarily with acoustics, because the common practice of performers and audio engineers is becoming increasingly important and expanding.



## **List of links**

### **JAMU**

<http://dokumenty.jamu.cz/> – Strategic intent

Annual Report on JAMU activities

Annual Report on JAMU economic activities

<http://dokumenty.jamu.cz/> – Strategic intent

Strategic intent (Long-term intent concerning educational, creative and related activities of JAMU)

Plan of implementation of JAMU strategic intent for 2017

<https://is.jamu.cz/>

IS JAMU

### **DF JAMU**

<http://difa.jamu.cz/dokumenty-difa-www.html>

Strategic intent (Long-term intent concerning educational, creative and related activities of DF JAMU)

Plan of implementation of DF JAMU strategic intent for 2017

Annual Report on DF JAMU activities

Annual Report on DF JAMU economic activities

### **HF JAMU**

<http://dokumenty.jamu.cz/> – Faculty of Music

Strategic intent (Long-term intent concerning educational, creative and related activities of HF JAMU)

Plan of implementation of HF JAMU strategic intent for 2017

Annual Report on HF JAMU activities

Annual Report on HF JAMU economic activities

### **Internal regulations:**

<http://dokumenty.jamu.cz/> JAMU sheet

Statute of JAMU

Study and Examination Code of JAMU

Rules of the System for Assuring Quality of Educational, Creative and Related Activities and

Internal Quality Evaluation of Educational, Creative and Related Activities

JAMU Internal Evaluation Board Rules of Procedure

JAMU Academic Senate Rules of Procedure

Electoral Code of the Academic Senate of JAMU

JAMU Arts Council Rules of Procedure

Internal Evaluation Board Rules of Procedure

JAMU Scholarship Rules

JAMU Code of Ethics

JAMU Disciplinary Code

Statute of DF JAMU

Statute of HF JAMU

Rules of Procedure of DF JAMU Academic Senate

Rules of Procedure of HF JAMU Academic Senate

Electoral Code of the Academic Senate of DF JAMU

Electoral Code of the Academic Senate of HF JAMU

DF JAMU Arts Council Rules of Procedure

HF JAMU Arts Council Rules of Procedure

# Self-Evaluation Report of Janáček Academy of Music and Performing Arts (JAMU) in Brno for 2018

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#### Verification

## I. Institutions

### *School*

**JANÁČEK ACADEMY OF MUSIC AND PERFORMING ARTS (JAMU) IN BRNO**, Beethovenova 2,  
662 15 Brno

### *Faculties*

**THEATRE FACULTY** – DF, Mozartova, 662 15 Brno

**MUSIC FACULTY** – HF, Komenského náměstí 6, 662 15 Brno

## JAMU Vision Statement

The Janáček Academy of Music and Performing Arts in Brno is a university-type higher arts education institution that carries out its degree programmes in the education area of Arts at two faculties - Theatre and Music, and offers its students and teachers a modern background for artistic activities at well-equipped university workplaces. At the same time, the school significantly fulfils the third role of university through its artistic activity, namely by a focused cultural offer for the general public in the region of South Moravia. The Janáček Academy of Music and Performing Arts in Brno (hereinafter referred to as JAMU) provides the conditions for developing the artistic talents of its students and linking arts education, artistic creation and research in art and through art as various forms of learning and cultivating society. JAMU educates top artistic personalities who determine the form of Czech, European and world music and dramatic arts in a wide range of applications - from working in official professional music and theatre institutions to free types of creativity manifestations in the spirit of free artistic creation across art forms and genres

The JAMU representatives are active in the self-governing bodies of the Council of Higher Education Institutions (CHEI) and the Czech Rectors' Conference (CRC). Through its activities, JAMU promotes the importance of higher arts education in the context of higher education system in the Czech Republic.

## JAMU Mission Statement

JAMU is responsible for developing the tradition of higher arts education in the Czech Republic through its educational, artistic and scientific activities. It strives to contribute to the formation of standards of arts, especially theatre and music, education also in the international environment.

JAMU advocates the recognition of artistic creative activity as equal to the outputs of scientific cognition and at the same time contributes richly to science and research in the Czech Republic. It stimulates and supports the artistic and scientific activities of its students and teachers, emphasizes experiment and boosts the quality of art, culture and life in the region and throughout the Czech Republic in direct relation to the EU environment. It is aware of its indispensability in developing creativity of individuals and in promoting artistic level and ethics of creative activity. It is open to co-working with a wide range of partners, and at the same time it can also be a reliable and stable partner itself.

JAMU appreciates its employees, associates, graduates, students, its reputation and respects all the rights and freedoms arising from the principles of academic education.

The artistic, pedagogical and scientific potential of JAMU teachers guarantees not only the quality of education (acquiring knowledge and skills, developing students' abilities and talents),

but also education of students in the spirit of the right to free creation, education for responsibility and respect for professional ethics, awareness of the social mission and the importance of art. The exclusive position of JAMU is due to the fact that it is the only higher arts education institution providing education in all fields of the Dramatic Arts and Musical Arts degree programmes in a three-tier system of study in Moravia and one of two such higher arts education institutions in the Czech Republic.

JAMU is responsible for developing the tradition of higher arts education in the Czech Republic through its educational, creative and related activities. JAMU is a bearer of aesthetic and ethical values and is able to pass them on to all who are willing to listen.

The main role of JAMU is education in the field of arts through accredited degree programmes in Musical Arts, Dramatic Arts and Dance Arts. JAMU participates in the formation of standards of artistic education in the Czech and international environment. It also actively participates in scientific, research and development processes.

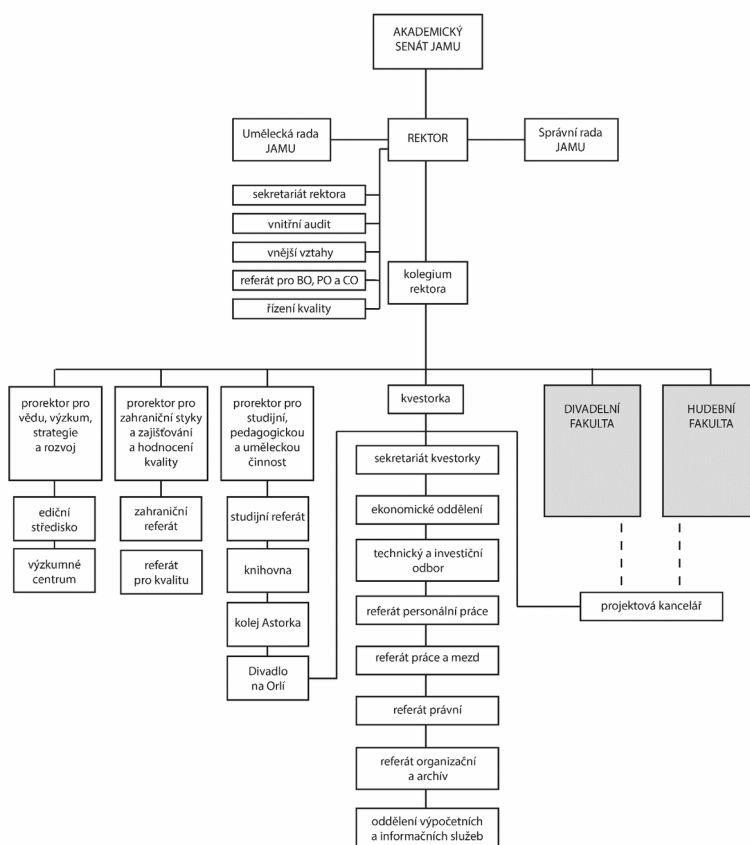
JAMU develops the artistic talent of students who have undergone a demanding admission procedure. It uniquely combines artistic education, artistic creation (through the work of its teachers in the artistic sphere and through the creative work of its students) and research in art and through art.

Art is one of the important parts of life of every society. The artistic, pedagogical and scientific potential of JAMU academic community guarantees not only the quality of education (acquiring knowledge and skills, developing students' abilities and talents), but also education of students in the spirit of the right to free creation, education for responsibility and respect for professional ethics.

In addition to education and artistic and other creative activities, equally important role of JAMU is its direct social influence. JAMU contributes to the dissemination of knowledge and values in the society in many different ways and itself carries out professional activities in its scope of influence. Together with other personalities and partners, it creates space for public discussion and contributes significantly to its openness, criticality, expertise and refinement.

JAMU has set a long-term and targeted focus both in the area of educational activities and creative (artistic and scientific) activities with a clear overlap to the area of arts and culture and other spheres of social life in the region within the Czech Republic, as well as overlapping abroad.

## ORGANIZAČNÍ SCHÉMA JAMU od 01. 04. 2017



## ORGANIZATIONAL CHART OF JAMU FROM APRIL 1, 2017

Akademický senát JAMU

Umělecká rada JAMU

REKTOR

Správní rada JAMU

Sekretariát rektora

Vnitřní audit

Vnější vztahy

Referát pro BO, PO a CO

Kolegium rektora

Řízení kvality

Prorektor pro vědu, výzkum, strategie a rozvoj

Academic Senate of JAMU

Arts Council of JAMU

RECTOR

Administrative Board of JAMU

Rector's Secretariat

Internal Audit

External Relations

Office for BO, PO and CO

Rector's Collegium

Quality Control

Pro-Rector for science, research, strategy and development



## Annex 08: Self-Evaluation Report of JAMU, 2018

Ediční středisko	Publishing Centre
Výzkumné centrum	Research Centre
Prorektor pro zahraniční styky a zajišťování a hodnocení kvality	Pro-Rector for international relations and quality assurance and evaluation
Zahraniční referát	Foreign Office
Referát pro kvalitu	Office for Quality
Prorektor pro studijní, pedagogickou a uměleckou činnost	Pro-Rector for study, pedagogical and artistic activities
Studijní referát	Study Office
Knihovna	Library
Kolej Astorka	Astorka Hall of Residence
Divadlo na Orlí	Na Orlí Street Theatre
Kvestorka	Quaestor
Sekretariát kvestorky	Quaestor's Secretariat
Ekonomické oddělení	Economic Department
Technický a investiční odbor	Technical and Investment Department
Referát personální práce	Office for Personnel Work
Referát práce a mezd	Office for Labour and Wages
Referát právní	Legal Office
Referát organizační a archiv	Organizational Office and Archive
Oddělení výpočetních a informačních služeb	Computer and Information Services Section
DIVADELNÍ FAKULTA	THEATRE FACULTY
HUDEBNÍ FAKULTA	MUSIC FACULTY
Projektová kancelář	Project Office

### ORGANIZATIONAL CHART OF JAMU THEATRE FACULTY

AS DIFA JAMU

Kolegium	Collegium
DĚKAN	DEAN
Umělecká rada	Arts Council
Tajemník	Secretary
Studijní oddělení	Study Department
Vnější vztahy	External Relations
Zahraniční oddělení	Foreign Department
Provozní oddělení	Operations Department
Správa budov	Facility Management
Sekretariát děkana	Dean's Secretariat
Sekretariát pedagogických pracovníků	Secretariat of Pedagogical Staff
Proděkani	Pro-Deans
Ateliéry	Ateliers
Kabinety	Departments

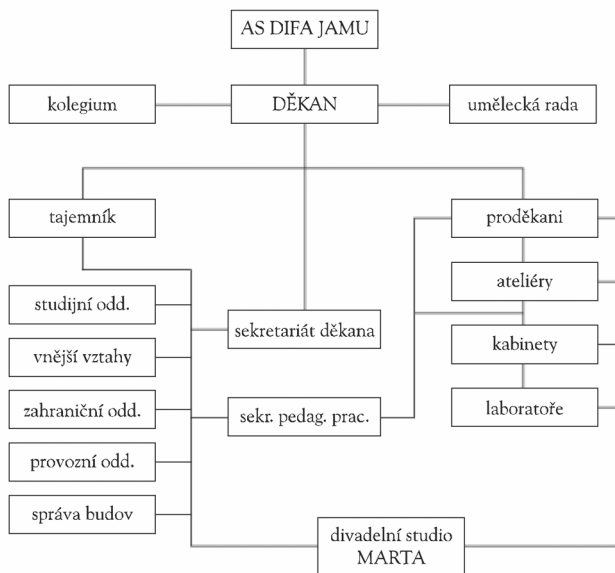
Laboratoře

Laboratories

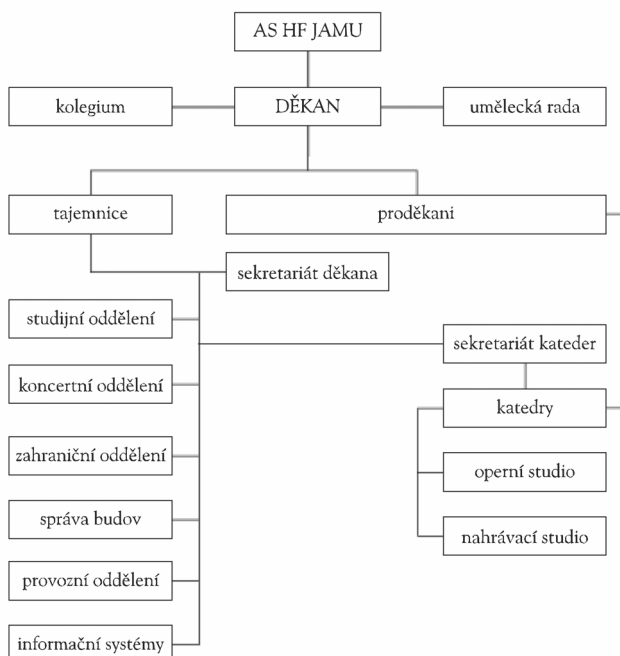
Divadelní studio Marta

Marta Studio Theatre

ORGANIZAČNÍ SCHÉMA DIVADELNÍ FAKULTY JAMU



ORGANIZAČNÍ SCHÉMA HUDEBNÍ FAKULTY JAMU



ORGANIZATIONAL CHART OF JAMU MUSIC FACULTY

AS HF JAMU

Kolegium

Collegium

## Annex 08: Self-Evaluation Report of JAMU, 2018

DĚKAN	DEAN
Umělecká rada	Arts Council
Tajemnice	Secretary
Studijní oddělení	Study Department
Koncertní oddělení	Concert Department
Zahraniční oddělení	Foreign Department
Správa budov	Facility Management
Provozní oddělení	Operations Department
Informační systémy	Information Systems
Proděkani	Pro-Deans
Sekretariát děkana	Dean's Secretariat
Sekretariát kateder	Secretariat of Departments
Katedry	Departments
Operní studio	Opera Studio
Nahrávací studio	Recording Studio

### Scope of activity of the JAMU bodies

Standards 1.1-1.2

### Composition of the JAMU bodies

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Prof. Ing. MgA. Ivo Medek, Ph.D. (until 31 Jan 2018)  
Prof. Mgr. Petr Oslzlý (from 1 Feb 2018)

#### **PRO-RECTORS**

Prof. PhDr Václav Cejpek (until 31 Jan 2018)  
Pro-Rector for study, pedagogical and artistic activities (statutory deputy rector)

Prof. PhDr Silva Macková (from 1 Feb 2018)  
Pro-Rector for study and quality

Doc. Mgr Richard Fajnor (until 31 Jan 2018)  
Pro-Rector for international relations and quality assurance and evaluation

Doc. MgA. Vít Spilka (from 1 Feb 2018)  
*Pro-Rector for external relations*

Prof. PhDr Josef Kovalčuk (until 30 June 2018)

*Pro-Rector for science, research, strategy and development*

Prof. Ing. MgA. Ivo Medek, Ph.D. (from 1 Feb 2018)  
*Pro-Rector for strategy and development*

Doc. MgA. Marek Hlavica, Ph.D. (from 11 Sep 2018)  
*Pro-Rector for creative activities*

QUAESTOR  
JUDr Lenka Valová

*Academic Senate of JAMU*

**TEACHERS**

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Stanislav Čaban - the Vice-Chairman  
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Doc. MgA. Jan Jiraský, Ph.D.  
Prof. PhDr Silva Macková (until 31 Jan 2018)  
Doc. MgA. Roman Novozámský (from 1 Feb 2018)  
Mgr Miroslav Ondra (from 1 Feb 2018)  
Prof. MgA. Martin Opršál  
Doc. MgA. Lukáš Rieger, Ph.D  
Doc. MgA. Vít Spilka (until 31 Jan 2018)

**STUDENTS**

MgA. Jonáš Konývka (until 30 Sep 2018)  
BcA. Libor Brzobohatý (from 8 Oct 2018)  
Hana Hána, DiS. (from 10 Sep 2018)  
BcA. Ivana Pavlů, DiS. (until 10 June 2018)  
Gabriela Vojtičková, DiS. (until 7 June 2018)  
Martina Watzková (from 12 Nov 2018)

*Arts Council of JAMU*

Prof. PhDr Jindřiška Bártová  
Prof. PhDr Václav Cejpek  
Prof. Mgr František Derfler (until 31 Jan 2018)  
Doc. Mgr Pavel Drábek, Ph.D. (FF MU Brno)\* (until 31 Jan 2018)  
Doc. Mgr Richard Fajnor (until 31 Jan 2018)  
Prof. PhDr Leoš Faltus (until 31 Jan 2018)  
Doc. Mgr Francán Petr (from 1 Feb 2018)  
Prof. Alois Hajda\* (until 31 Jan 2018)  
Prof. Mgr Miloslav Klíma (DAMU Praha)\*  
Prof. PhDr Josef Kovalčuk (until 30 Jun 2018)  
Prof. MgA. Krobot Ivo (from 1. 2. 2018)  
Kučerová Marie, PhDr (from 1. 2. 2018)

Prof. MgA. Václav Kunt  
Doc. Juraj Letenay (VŠMU Bratislava)\*  
Macková Silva, Prof. PhDr (from 1. 2. 2018)  
Prof. PhDr Zuzana Martináková, Ph.D. (HUAJA Banská Štiavnica)\* (until 31 Jan 2018)  
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Prof. MgA. František Novotný  
Prof. MgA. Petr Oslzlý  
Prof. MgA. Petráš Jindřich (from 1 Feb 2018)  
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Prof. Mgr MgA. Vít Zouhar, Ph.D. (UP Olomouc)\*

\*external members

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MgA. David Mareček, Ph.D., General Director of the Czech Philharmonic Prague  
ThDr, Ing. Lukáš Evžen Martinec, OSA, Roman Catholic priest  
Jiří Morávek, General Director of SNIP&CO, Brno  
Mgr. Stanislav Moša, Director of the Brno City Theatre  
Mgr. Jiří Nantl, LL.M, Operational director of CEITEC at the Masaryk University Brno  
Boleslav Polívka, actor, Director of the Bolek Polívka Theatre  
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Ing. Martin Slezák, Deputy Director of the Czech National Bank, Brno branch  
Ing. Michal Štefl, Vice-President of the Regional Chamber of Commerce of South Moravia  
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Wágnerová Eliška, JUDr., Ph.D., Senator for District No. 59 - Brno-město (from 23 Mar 2018)  
David Dittrich, Director of Conventus Moraviae, the International Festival of 13 Cities (from 21 May 2018)

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##### **Vice-Chairman:**

Prof. PhDr Silva Macková

##### **Members:**

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Doc. MgA. Blanka Chládková

Doc. MgA. Jana Goliášová  
Mgr Jan Příbil  
Doc. Ing. David Strnad  
Stanislav Čaban, representative of JAMU students  
Doc. Světlana Waradzinová, external member

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Prof. MgA. Ivo Krobot – Artistic activity

Doc. Ing. David Strnad – Study

Doc. MgA. Marek Hlavica, Ph.D. – Research (until 10 Sep 2018)

Doc. Hana Slavíková, Ph.D. – Research (from 20 Sep 2018)

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MgA. Ondřej Vodička

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Doc. Mgr Hana Halberstadt

Mgr Igor Dostálek

MgA. Jonáš Konývka

Mgr Petr Svozílek

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BcA. Adan Steinbauer (from 16 Oct 2018)

BcA. Olivia Fantúrová (from 17 Oct 2018)

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Doc. Mgr Petr Francán

Mgr Martin Františák (ND Brno)

MgA. Martin Glaser (ND Brno)

Prof. Mgr Jan Gogola

Doc. Mgr Jan Hančil (DAMU Praha)\*  
Doc. MgA. Jana Janíková, ArtD. (UTB Zlín)\*  
Prof. Mgr Miloslav Klíma (DAMU Praha)\*  
Prof. PhDr Josef Kovalčuk (until 30 Jun 2018)  
Prof. MgA. Ivo Krobot  
Prof. PhDr Tatjana Lazorčáková Ph.D. (UP Olomouc)\*  
Doc. Juraj Letenay (VŠMU Bratislava)\*  
Prof. PhDr Silva Macková  
Prof. Mgr Zoja Mikotová  
Mgr art. Peter Mikulík (VŠMU Bratislava)\*  
Mgr Stanislav Moša (Brno City Theatre)\*  
Prof. Petr Oslzlý  
Prof. PhDr Petr Osolsobě, Ph.D. (until 27 May 2018)  
Prof. PhDr Miroslav Plešák  
Doc. MgA. Lukáš Rieger (from 19 Sep 2018)  
Doc. MgA. Zbyněk Srba, Ph.D.  
MgA. et Mgr. Doubravka Svobodová (DAMU Praha)\*  
Prof. Pavel Švanda  
Prof. Mgr Ján Zavarský

\*external members

## *MUSIC FACULTY*

### *Management of HF JAMU*

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#### PRO-DEANS

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Doc. Jurij Likin – Foreign relations

PhDr Petr Lyko, Ph.D. et Ph.D. – Science and research, dislocation

Mgr. Jan Přibil – Quality assurance system

#### SECRETARY

Ing. Jana Vondráčková

### *Academic Senate of HF JAMU*

#### TEACHERS

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Prof. MgA. Miloslav Jelínek

MgA. Ivana Mikesková, Ph.D.

Doc. Mgr Roman Novozámský

Doc. MgA. Vít Spilka (until 18 Apr 2018)

Doc. MgA. Lucie Pešl Šilerová (from 19 Apr 2018)

MgA. Helena Weiser

## STUDENTS

MgA. Martin Hroch  
MgA. Jiří Najvar, DiS.  
BcA. Ivana Pavlů, DiS. (until 10 Oct 2018)  
Kamil El-Ahmadiéh (from 11 Oct 2018)

## *Arts Council of HF JAMU*

Prof. MgA. Jindřich Petráš  
Mgr Juraj Bartoš  
Prof. PhDr Jindřiška Bártová  
Doc. MgA. Ing. Dan Dlouhý, Ph.D.  
Prof. PhDr Leoš Faltus  
Mgr Marie Gajdošová (Brno Philharmonic)\*  
Doc. MgA. Jana Goliášová  
Prof. MgA. Miloslav Jelínek  
Doc. MgA. Jan Jiraský, Ph.D.  
Prof. Ivan Klánský (Dean of HAMU Praha) (from 1 Nov 2018)  
Prof. MgA. Václav Kunt  
MgA. Pavel Maňásek (Director of Brno Conservatoire)\*  
MgA. David Mareček, Ph.D. (Director of Czech Philharmonic Prague)\*  
Prof. Vlastimil Mareš (Dean of HAMU Praha)\* (until 31 Oct 2018)  
Prof. Ing. MgA. Ivo Medek, Ph.D.  
Prof. MgA. Martin Opršál  
Doc. Ing. MgA. Lucie Pešl Šilerová, Ph.D.  
Doc. MgA. Vít Spilka  
Doc. MgA. Zdeněk Šmukař  
Prof. PhDr Miloš Štědroň, CSc. (FF MU Brno)\*  
Prof. Alena Štěpánková-Veselá\*  
Prof. PhDr Vladimír Tichý, CSc. (HAMU Praha)\*  
Prof. Barbara Maria Willi, Ph.D.  
Prof. Mgr Jan Zbavitel  
Doc. PhDr Jiří Zahrádka, Ph.D. (FF MU Brno)\*

\*external members

## *Internal quality assurance system*

Based on the demands on the system of quality resulting from the amendment to the Higher Education Act and in compliance with the JAMU Strategic Intent for the period 2016-2020, JAMU prepared a methodology for assuring and evaluating the quality of educational, creative and related activities and set partial criteria at the faculties for establishing its comprehensive quality system. The starting point was an updated formulation of the school's mission statement and the related vision statement. JAMU has also mapped the structure of the main and supporting processes of assuring and evaluating of educational, creative and related activities carried out at faculties and other components. In 2018, the quality system staffing was provided according to the requirements of the amended Higher Education Act. The JAMU Internal Evaluation Board was appointed; it has nine members and their appointment will also take into



account the representation of both faculties. The internal regulation of JAMU on the quality assurance and enhancement was prepared in 2017. The activities of the Board are governed by the JAMU internal regulation, namely the Rules of Procedure of the Internal Evaluation Board.

At JAMU, creative outputs of teaching are traditionally evaluated. The public evaluation of graduate projects and performances in the Marta Studio Theatre, at concert stages of the Music Faculty and in the Orli Street Theatre proved to be important and meaningful. JAMU recognizes creative outputs of teaching as an important criterion for evaluating the educational process having a significant informative value and uses it as one of the key tools for further building the quality system, evaluating activities and setting processes. To record and evaluate creative activities, an electronic tool was developed for collecting data on realized and presented school, academic staff and other artistic achievements and study outputs. It was launched as a part of the information system of JAMU under the name 'Registration of Works of Art'. Its continuous filling will create an archive of creative activities of JAMU, its components and members of the academic community.

The Internal Evaluation Board participated in the preparation of a document called 'System for Internal Assurance and Evaluation of Quality of Educational, Creative and Other Related Activities'. The document describes the main principles of art-specific evaluation, where publicly presented and evaluated outputs of most of the study courses taught are considered both as an indicator of quality of the educational process that preceded them, as well as an indicator of quality of the creative activity that was the content and objective of the study course.

Annexes are appended to the document, as follows:

- Field-specific accreditation standards

In 2016 - 2017, the structure of documents describing the general and field-specific standards of activities at both faculties was revised, especially for the needs of other activities aimed at a new system of accreditations. Based on this, the following strategic documents were produced in cooperation with the representatives of AMU and JAMU, as one of the outputs of the common Centralized Development Project: 'Standards for Accreditation of Degree Programmes in the Education Area of Arts, Thematic Areas of Theatre Art, Music Art, Film Production and Television Production and Dance Art, finalized in November 2016. In early 2017, both documents were delivered to the National Accreditation Bureau.

- Learning outcomes for individual degree programmes and their specializations for the bachelor's, master's and doctoral degrees of study (qualifications framework)

- Graduate performances, which are in addition to the bachelor's and master's theses an equivalent part of the absolutorium. Graduate performances are described for degree programmes and their specializations. The description indicates the performance characteristics and professional skills, knowledge and competencies that the student demonstrates in his/her graduate performance.

- Outputs of teaching of all study courses, where such output is presented. These are different types of outputs, from the presentation of skills to comprehensive works for a wider public. The summary provides a list of study courses where such output is presented, its type, to whom the presentation is intended and who evaluates the quality of such output, broken down by degree programmes and their specializations as well as grades and years of study.

During the summer and autumn of 2018, the JAMU Self-Evaluation Report for the year 2017 was compiled on the basis of documents from the faculties. The JAMU Internal Evaluation Report for 2017 then followed.

- Definition of authority and responsibility for quality

#### Standard 1.3

The system for internal assurance and evaluation of quality is being built at JAMU on a continuous basis by gradually introducing individual elements to form a set of interdependent principles, rules and procedures that aim at achieving excellence and continually improving activities of JAMU in education, arts, research and related areas. At all levels of JAMU management, the competencies and responsibilities for the quality of educational, creative and other related activities are defined so as to form a functional whole. The quality assurance and assessment system covers all areas envisaged by the Higher Education Act, the Government Regulation on Standards for Accreditation in Higher Education, quality assurance directives in the European Higher Education Area (EHEA) and the JAMU internal regulations.

On the basis of the new JAMU Statute, the JAMU Internal Evaluation Board was established in 2018. Proposals for the composition of the Board were in accordance with the Higher Education Act submitted to the Rector of JAMU by the JAMU Arts Council and the JAMU Academic Senate.

In line with the JAMU's mission statement, the quality assurance system puts emphasis on educational activities. Teaching in arts degree programmes is closely connected with creative activity. It is both its content and objective. Quality indicators are, in particular, the artistic outputs of teaching as results of learning. Music and dramatic arts are not defined as a fixed and unchanging system of knowledge and skills. Respect for plurality, diversity and dynamism is a prerequisite for free artistic creation and unrestricted development of students' talents. The field of education and artistic creation is found in a space between classical and traditional methods on the one hand and constant experimentation and updating in search of new forms on the other. Arts education is characterized especially by the form of individual teaching based on a personal relationship between a teacher and student, or in small groups of students. Given these specifics, it is not possible to use quantitative methods of evaluation at JAMU, but rather qualitative methods and, above all, evaluation of creative outputs of teaching as an indicator of the quality of educational activities that preceded them.

- Processes in preparing and modifying degree programmes

#### Standard 1.4

Based on the changes brought along by the amendment to the Higher Education Act to the degree programmes and on the basis of discussions held at both JAMU faculties across fields of study, departments and ateliers in 2016, draft degree programmes were created with specializations and guarantors of these programmes.

The preparation of documents for accreditation is administered by pro-deans responsible for study issues, Doc. Jana Goliášová (HF JAMU) and Doc. Ing. David Strnad (DF JAMU) in cooperation with the newly nominated degree programme guarantors, heads of relevant departments and ateliers and individual teachers.

The first applications for accreditation will be submitted to the National Accreditation Bureau in the period of January-February 2018.

JAMU has been involved in a discussion of procedural issues related to the transition from study fields to degree programmes with specializations, particularly in addressing the problem of completion of studies of existing students in the present fields of study.

- Principles and system for recognition of foreign education for admission to study

#### Standard 1.5

Recognition of foreign education for persons admitted to study is governed by Section 48 (4) to (7) of the Higher Education Act and Section 52 of the Study and Examination Code of JAMU. The condition for admission to study is that a talent test is successfully completed. In accordance with the Higher Education Act, new internal regulations of JAMU were created in 2017. The application of the Study and Examination Code was postponed for a year, so it became effective from 1 January 2018. The conditions for admission to study of foreign students have been laid down in the Statute of JAMU in Article 47 of Part Five.

- Qualification work guidance

#### Standard 1.6

Due to the specifics of the studied art, the faculties of JAMU have their own rules for guiding the qualification theses and dissertations and performances of graduate students.

#### DF JAMU

DF JAMU prepared and submitted for approval a regulation on the guidance and layout of qualification works and realization of graduate performances. This regulation specifies formal details; the content of qualification works is guided and evaluated by knowledgeable supervisors of these qualification works.

#### HF JAMU

The absolutorium at HF JAMU includes a bachelor's thesis and realization of a bachelor's degree graduate performance (in the form of a graduate concert, presentation of own work, production of an artistic project, performance of an opera role) at the bachelor's degree level, a master's thesis and a master's graduate performance (in the form of a graduate concert, presentation of own work, production of an artistic project, performance of an opera role) at the master's degree level and a doctoral dissertation and an artistic performance in a scope comparable to an all-evening artistic production in interpretation specializations at the doctor's degree level. The assessment and defence then take place within a final state examination. These are two

completely different types of qualification performances. By writing a thesis or dissertation, students demonstrate their knowledge, skills and abilities to theoretically reflect any investigated phenomenon or problem and put the acquired knowledge into a wider theoretical and historical context. By their graduate performance they demonstrate the ability to use the acquired knowledge and skills (or competencies in a broader sense) in the process of creating an artistic, artistic-managerial or artistic-pedagogical work and the ability to present this work to a wider public.

Teachers of relevant degree programmes having a corresponding degree of education with focus either on theoretical teaching or practical work are entrusted with guiding these qualification works in accordance with the amended Higher Education Act.

With regard to the intention to continuously improve the quality of bachelor's and master's theses, the HF JAMU Dean's Decree on the organization of qualification works was created and the template for these works was updated. The bachelor's seminar was also strengthened by a prerequisite of opening a pro-seminar to give students better insight into the issue of writing theses. The whole process is professionally guaranteed by teachers from the Department of Music and Humanities.

A model for assessment and opponent proceedings has been created for the evaluation of written qualification works. HF uses formalized assessments for this purpose.

#### **Criteria for assessing the bachelor's and master's thesis:**

The work is evaluated and classified:

In terms of content intent, fulfilment of assignment and processing of prescribed literature

In terms of language accuracy (grammar and other language mistakes)

In terms of formalization requirements, required scope, adherence to citation standards, references and bibliography

Comments, suggestions, questions for debate

- Feedback processes in quality evaluation

#### Standard 1.7

The feedback and quality evaluation processes are described in the internal regulation of JAMU Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Quality Evaluation of Educational, Creative and Related Activities (as of 21 August 2017). Further, the characteristics of graduate performances and their evaluation for all degree programmes are described in detail.

In 2018, the System for Assuring and Evaluating Quality of Educational, Creative and other Related Activities at JAMU was created.

Substantial and irreplaceable function in the evaluation activities has the Academic Senate of JAMU and the Arts Council of JAMU as well as the senates and arts councils of faculties. JAMU is actively involved in a systematic development and use of the Register of Artistic Outputs (RUV), which is an important tool for recording the extent and significance of artistic creative activity at higher education institutions in the Czech Republic, and thus an appropriate form of evaluation of the activities of both faculties and their teachers.

Educational processes and teaching at JAMU lead to production of creative outputs. Their presentation is aimed at their public realization. The quality of creative outputs of teaching is considered to be an indicator of quality of the educational process that preceded these outputs.

Therefore, their evaluation is at the same time the evaluation of teaching. Traditional evaluation methods, such as discussions on realized concerts, stagings, scenic projects and other realizations in the public space, are used to assess the quality of education. For higher arts education institutions, a unique measure of the quality of education is also the public acceptance of the presented outputs, as well as reviews and write-ups of theatre publicists and professional public in general.

Students' evaluation of the quality of teaching takes place at the level of discussions with teachers and heads of departments and ateliers, or in the form of surveys or questionnaires.

#### DF JAMU

Due to legislative changes, especially in the operation of higher education institutions, as well as changes in the content and structure (field versus programme), it is necessary to internally focus on redesigning the overall system. Nevertheless, the aim of the school-wide project *Improving the quality of education at JAMU* (CZ.02.2.69/0.0/0.0/16\_015/0002245) launched in 2017 is also to complete the quality management system at JAMU.

Due to the specifics of the higher arts institution and the experience that the Theatre Faculty of JAMU has in quality evaluation, we developed our own methodology to evaluate the quality of educational process based on the EFQM methodology obtained within the SCART project, which is subsequently refined according to the partial conclusions found in the framework of the joint Centralized Development 'Quality' Project of JAMU Brno and AMU Prague.

The outputs of 2015 (*Model System of Accreditation Standards of Education for the Area of Arts, specifically for the Dramatic Arts thematic area*) and outputs of 2016 (*Creation of the Internal Evaluation Report 2011–2015*) were followed by the creation of the internal evaluation report in 2017.

Once more, it was necessary to deal with the refining conditions of the internal evaluation report based on the methodology of the National Accreditation Bureau (NAB). The Faculty of Theatre recognizes creative outputs of teaching as a criterion for evaluating the quality of the educational process with significant information value and uses them as one of the key tools in quality evaluation. Therefore, the established system of public evaluation of graduate projects in the Marta Studio Theatre and Orli Street Theatre continued.

A number of measures aimed at strengthening quality were brought along by the reform of degree programmes at DF JAMU. In 2017, three newly conceived master's degree programmes with five specializations in total were prepared for accreditation. They were handed over to the National Accreditation Bureau during 2018. In this preparation, a number of principles for further quality management, such as conditions for the creation of a graduate performance, etc., were named.

#### HF JAMU

Assuring and evaluating quality of educational, creative and related activities at HF JAMU relies on feedback processes, in particular inquiries and quantitative and qualitative surveys. These processes involve, on a representative basis, academic community, students, relevant professional chambers, field-specific associations or employers' organizations or other practitioners, taking account of the types and possible profiles of the degree programmes. Until now, individual departments of HF JAMU have undergone a traditional questionnaire survey.

In 2017, a discussion was held at the HF management level on the meaningfulness of the current system of evaluations taking place at individual departments through questionnaires (usually at

two departments per year). The result of this discussion was the decision to move away from the established evaluation model in 2018. In view of the ongoing modifications and changes to the internal regulations relating to the qualification works at HF JAMU, it was decided to focus in the evaluation on this important area, too. For 2018, therefore, a questionnaire survey among diploma students concerning the qualification works was prepared.

- Monitoring success rates of study applicants, students and the graduates' employability

#### Standard 1.8

##### DF JAMU

The Theatre Faculty systematically collects contacts among the ending years by means of an informed consent (in connection with the General Data Protection Regulation - GDPR). Students give their email or telephone contact to the faculty at the graduation and confirm with their own signatures that a future contact is possible. In 2018, the faculty used its network of contacts for the research conducted by the Ministry of Education, Youth and Sport - see 4b).

A year ago (in 2017), JAMU celebrated the 70<sup>th</sup> anniversary of its establishment. One of the most important events organized in that jubilee year was the gathering of graduates, current students and teachers of the faculty.

Other platforms for meeting graduates include important events organized by the faculty: *the international festival of theatre schools SETKÁNÍ/ENCOUNTER* (17 to 21 April 2018), festival of authorial plays *Salon of Original Creation* (9 to 10 March 2018), festival *Sítko* of the Theatre and Education Atelier (31 May to 3 June) and more.

In the calendar year 2018, a survey of graduates was carried out by the Ministry of Education, Youth and Sports. The aim of this research was to better understand the problems of transition of current generation of graduates from school to the labour market and to improve the quality and usability of higher education. There were two research surveys: Eurograduate and Graduate 2018.

The Theatre Faculty of JAMU also participated in the survey and addressed its graduates with a request to fill in the questionnaire. In the research part of Graduate 2018, a total of 209 graduates were addressed (graduates from 2013-2017 who are no longer continuing their studies), while in the research part of Eurograduate, 31 graduates were addressed by the faculty (graduates from 2013-2017 who are no longer continuing their studies). The faculty did not receive the final report until the Annual Report on Activities was finalized; it only has data on the return rate of questionnaires, which was 9.2 percent for JAMU as a whole.

The survey of employment and employability of graduates was solved by a continuous feedback of the heads of ateliers, which the students graduated from. The findings can subsequently be reflected in the composition of curricula (in the past, for example, the courses of acting in front of the camera, dubbing/voice acting, dubbing direction, etc.) and may also be the starting point for the emergence of new disciplines (audio-visual production and theatre, light design, etc.). The graduate employment survey is carried out through the communication of heads of ateliers with former students and using information from social media.

##### HF JAMU

At the Music Faculty, each main course teacher further keeps an eye on his/her former students during their professional careers, encounters with them in pedagogical cooperation if they are teachers at primary arts schools, conservatories or music gymnasiums, and observes their work in renowned musical ensembles or opera houses or art agencies.

The employability of the Music Faculty graduates depends mainly on vacancies in orchestras, opera ensembles, primary arts schools, conservatories, music gymnasiums and art agencies. If such an institution announces a selection procedure, they have an opportunity to participate. It should be however emphasized that most HF graduates already gain such positions during their studies at HF JAMU.

The faculty obtains data on employment through a questionnaire survey. Students who complete their studies submit a completed questionnaire with the place of their (in most cases planned or expected) work at the final state exam.

### Educational and creative activities

- International dimension and application of the contemporary state of knowledge

#### Standard 1.9

##### DF JAMU

In 2018, the XXVIII International Festival of Theatre Schools SETKÁNÍ/ENCOUNTER was held from 17 to 21 April 2018. This year's theme was 'Loosing ground'.

The annual main organizer of the festival is the Theatre Faculty of the Janáček Academy of Music and Performing Arts in Brno (JAMU). The Centre of Experimental Theatre, p.o. and MuseYou, z.s. also participate in the festival organization. The festival also enjoys the auspices of the JAMU Rector Mgr Petr Oslzlý; the Governor of the South Moravian Region JUDr Bohumil Šimek; the Mayor of the Statutory City of Brno Ing. Petr Vokřál; the Mayor of the Brno-střed District Martin Landa; the Minister of Culture of the Czech Republic Mgr. Daniel Herman; the Czech Commission for UNESCO and the ENCATC (European Network of Cultural Administration Training Centres).

The 2018 festival ambassador was the actor and former JAMU graduate Jiří Bartoška. Since its inception, the festival aims to create a meeting place for students of art theatre schools, where they can inspire each other and get feedback on their work from prominent professionals from around the world.

The SETKÁNÍ / ENCOUNTER festival is regularly organized by the bachelor's degree students of the Theater Production and Stage Technology Atelier. These students form an organizational line-up, which is led by the so-called narrow organizational team, i.e. students of the 3<sup>rd</sup> year of Theater Production and Stage Technology, who take individual leadership positions. The narrow organizational team also includes a student coordinator who manages the entire team and an economist who takes care of the economic and contractual aspects of the festival.

The team has an art section composed of participants of the Direction and Dramaturgy Atelier and Scenography Atelier. These are usually three students acting for the festival as its director, dramaturge and scenographer. Among others, also the Audiovisual Production and Theatre Atelier is significantly involved in the festival; its students form the TV Encounter group, which brings daily festival edits as well as the final summarizing video. Students of this atelier are also in charge of filming video spots or all photo documentation.

## HF JAMU

Procedures in the area of music art are subject to permanent comparison with the practice in organizing and performing concerts, performances and other scenic and multimedia projects, as well as benchmarking with similar trends abroad, for example, the rich participation of students in international competitions and international interpretation courses and workshops.

The HF artistic production programme and constant contact with audience is ideal for realizing international contacts in the area of creative, educational and scientific activities. That is, not only for expanding the range of presentations of its outputs and projects, but also for gaining new impulses, information and approaches for enriching and innovating its creative and educational programme, the structure and varied composition of courses. The composition of lecturers and teaching personalities at HF is regularly complemented by visiting foreign teachers (leadership of creative workshops, master classes or opera stagings at the Orlí Street Theatre).

Teachers and students of HF participate in foreign stays and placements at partner institutions (Erasmus Programme, etc.). This leads to a direct confrontation of approaches within the framework of educational and creative activities and to a reciprocal enrichment or refining contemporary state of knowledge.

In order to develop its degree programmes, HF JAMU organizes major international events, such as the Leoš Janáček International Competition in Brno, the International Interpretation Courses and the International Festival New Music Encounters Plus, through which it significantly expands the range of similar events in the Czech Republic and is directly involved in the current state of knowledge on a European scale.

- Cooperation with practice in realizing degree programmes

### Standard 1.10

Both faculties of JAMU develop cooperation with practice with regard to the types and possible profiles of the degree programmes. It includes, in particular, practical education, the assignment of bachelor's and master's theses or doctoral dissertations, the awarding of scholarships or involvement of practitioners in the educational process.

There is a close communication between the JAMU management and the city and region management, primarily as a mutual exchange of information and coordination of some activities. These strategic considerations are mostly linked to other Brno universities to achieve a maximum synergy in this area (city + region + higher education institutions). Such conceived co-operation brings satisfactory results.

An integral part of the regional role is the regular repertoire activity of both JAMU faculties in the Orlí Street Theatre and the Marta Studio Theatre as well as their rich concert activity. The public (both urban and regional) has the opportunity to immediately see the creative outputs of teaching, i.e. concerts, theatre performances and other artistic performances and works in a varied offer that significantly complements the cultural offer of the city and the region.

JAMU carries out creative activities as an integral part of teaching and the students' own creative activities under the guidance of teachers are the basis of university education of this type in the region where it is established.

High-quality artistic activity of teachers is one of the important conditions and prerequisites for their successful pedagogical work in arts disciplines. Own creative experience and knowledge are irreplaceable in recognizing and developing students' talent. The art achievements of JAMU teachers in other art institutions are recorded annually in the Register of Artistic Outputs (RUV).



Through the work of teachers directly in the professional sphere, contacts with cultural institutions are established which bring immediate findings of contemporary artistic practice to the faculties and relevant degree programmes, and also enable students to undertake professionally oriented placements.

JAMU therefore acts as an arts centre at its place of operation. Thanks to the necessary regular and institutional cooperation with the professional sphere, it fulfils the role of a cultural ambassador in the region and in the national context. It significantly enriches the offer of cultural events in the area and influences its further development.

The above-mentioned direct dependence of educational processes on programme public presentation of study outputs, which must simulate the professional running of concert, theatre and gallery houses, and is thus a direct competitor to professional artistic operation - all this is no longer sustainable without cooperation and partnership. A good example of this is the participation of the Academy at the Janáček Brno Festival, which is currently organized by the National Theatre Brno and the production of HF JAMU is a regular part of its main programme, or cooperation with professional orchestras, especially in the presentation of contemporary music, and a significant contribution to the organization of festivals such as the Exposition of New Music and the like.

The selected degree programmes of DF JAMU cooperate very closely with the practice and have practical activities included in their curricula. Qualification works very often deal with topics applicable in practice. DF has many teachers who are excellent practitioners and are able to provide their students with modern and usable information.

- Cooperation with practice in creating degree programmes

#### Standard 1.11

When opening up career opportunities for graduates and bringing students' knowledge and skills closer to the requirements of practice and subsequent developing and modifying the curricula, DF works closely with many professional associations, chambers, employers' organizations, schools, theatres and the like. The described principle of linking the school with practice through personalities working in both types of art is reflected in the creation of degree programmes. On the one hand, the teachers directly bring from practice new knowledge, new procedures and approaches to creation, and on the other hand the feedback provided by the institution to the students' placements is always a reason to intervene in the curricula with the aim of adding to teaching a possibility of acquiring knowledge, skills and competencies whose lack was perceived by the institution as a lack of professional readiness of students. This is done through innovation of existing courses and the inclusion of new ones.

At this moment of transition from fields of study to degree programmes and their specializations, the experience gained due to contacts with the professional sphere significantly influences the composition and content of study of the newly conceived degree programmes.

Since the subject of art theories and sciences is the creative activity of a man whose origins go back far into the past, and the contemporary artistic creation is not bounded or predictable in its development, the studying is characterized by special demands as it draws on many specific fields and disciplines (history, philosophy, psychology, sociology, etc.). The essence of the requirement for uniqueness of such a way of interpretation and formulation of professional opinion also implies an exclusively individual form of mainly practical but also a large part of theoretical preparation of future artistic personalities.

Therefore, at all levels, in addition to the necessary deep practical training, students are encouraged to gain a historical overview and awareness of the broader context, with an emphasis on independent qualified interpretation and an analytical-critical comparison of already closed forms and manifestations of contemporary art and the current state of informed historical interpretation. In the master's degree, these competencies should culminate to achieve a distinctive insight into the subject, with an overlap to other fields and a wider range of artistic disciplines. At the doctoral level, these practices are completed in an individual programme of a professional artist applied in all independent creative and academic activities and in an international context.

### Supporting resources and administration

- Information system

#### Standard 1.12

The JAMU Information System (IS) is operated and developed by the Faculty of Informatics of Masaryk University. The system was developed and is operated in accordance with the current wording of Act No. 111/1998 Sb., on Higher Education Institutions. The system is operated under an outsourcing scheme, i.e. the operation and responsibility for operation is transferred to the provider. The Masaryk University provides the operation directly in the form of hosting.

The system allows administering students with a low number of administrative staff and their increase without increasing the number of these administrative workers; accentuates the possibilities of work for the general academic public; and offers quality communication and presentation tools and electronic support to teaching.

- Libraries and electronic resources

#### Standard 1.13

The JAMU Library provides public information services for students and teachers of the school in an extremely wide range due to the uniqueness of its library collection.

The framework for the acquisition strategy of the JAMU Library is a systematic building and maintenance of a consistent specialized library collection, which has the function of providing information support for the needs of study, science and research at JAMU. The information profile of the library collection is based on accredited fields of study at the Theatre Faculty (Dramatic Arts) and Music Faculty (Musical Arts) and realized scientific and artistic intentions as stated in the Organizational and Operating Rules of the Library.

The profile of the library collection consists of specialized Czech and foreign music, theatre and dance literature, including scenography, stage technology, art marketing and management and literature from related fields: fine arts, applied arts, clothing and textile industry, photography, architecture, design, aesthetics, film, television, radio, Czech and world literature (theory, choice of fiction), philosophy, psychology, sociology, pedagogy. At the same time, a universal collection is being built - encyclopaedias, language and educational dictionaries, language textbooks, history, biographies, etc.

The library collection includes the following types of supplemented information sources: book publications, including university textbooks (JAMU, AMU), theatre plays (various translations),

theatre programmes, opera librettos, anthologies, periodicals (magazines), sheet music (printed scores), audio and audiovisual documents (CDs, CD-ROMs, DVDs, VHSs, phonograph records). In addition to newly published literature or updated editions, older editions are complemented as necessary.

Furthermore, the library collection includes diploma, dissertation and habilitation theses of JAMU (since 2013 only in electronic version) and electronic information sources (EIZ - specialized, licensed or freely available databases).

Starting from the academic year 2015/2016, registration fees for JAMU-based users were cancelled for more comfortable access to library services.

In 2016, the retrospective cataloguing of the older sheet music collection was completed, i.e. all the sheet music purchased since the library was founded can be found and ordered for lending in the Aleph online catalogue.

In 2017, a subscription to the CitacePro licensed online manager began. The service helps the academic community to manage citations and texts, prepare seminar and diploma theses, materials for lectures or conference papers.

In cooperation with the HF Concert Department, the Chamber Opera and the Orlí Street Theatre, the library provides the agenda for rental or purchase of operating orchestral materials for student artistic activities.

The library provides information education lessons and Interlibrary Loan (ILL) Service.

In the framework of dislocations at JAMU, two changes occurred in the JAMU Library in autumn 2017. The library recovered the original premises with an area of about 42 square metres for storing the sheet music collection. The total area is about 86 square metres, including a reserve space and facilities for a librarian. Subsequently, in the summer of 2018, a reorganization and revision took place in the sheet music collection, which was carried out for the first time using a barcode reader.

- Study of students with specific needs

#### Standard 1.14

##### DF JAMU

There is a unique field of study at the Theatre Faculty - Educational Drama for the Deaf - with the bachelor's and follow-up master's degree in both regular and combined forms of study. This field boasts excellent results and is extremely highly rated in the Czech Republic and abroad. Both artistic work and activities in the field of special education are appreciated.

In 2018, DF JAMU received a financial contribution of CZK 461,000 to support students with specific learning needs.

##### HF JAMU

There are currently two blind students at the Music Faculty, who are provided with all the conditions to study in the form of individual care so that their handicap is not an obstacle in their studying.

- Measures against unethical behaviour and intellectual property protection

#### Standard 1.15

In 2018, JAMU prepared a new version of the JAMU Code of Ethics. Its final version is the result of extensive discussions across both faculties of JAMU

JAMU has measures in place against intentional action against good morals during study and measures to protect intellectual property.

Part of the JAMU information system, which is being developed by MU in Brno, is a special app called Theses for detecting potential plagiarisms. It is tied to a database of qualification works (theses) such as Repozitář and the like. The content of the files in the IS data storage (i.e. the objects available in the File Manager), for which a pure text version is available, is continuously analysed by machine. The system searches for similarities across the shared database of compared documents, which includes, in addition to the IS document server, the final works of schools participating in the Theses.cz system, seminar and other works in the Odevzdej.cz system, scientific publications in the Repozitar.cz system and other documents in the JAMU-operated information systems. Similarity search includes an algorithm that analyses the document being compared and examines possible similarities also against sources across the Internet.

Qualification works of all students of both faculties of JAMU must be checked by this app prior to their definitive submission.

## II. Degree programme

### Compliance of the degree programme with the JAMU mission statement and the international dimension of the degree programme

- Compliance of the degree programme with the JAMU mission statement and strategic documents

#### Standard 2.1

The aim of the study at JAMU within the thematic area of Arts is the development of an independent creative personality with complex psychophysical prerequisites for the performance of artistic profession in the area of music and dramatic arts and related professions. The degree programmes carried out in the thematic areas Music Art, Theatre Art, Radio Art, Television Art and Multimedia Art correspond to the current development and knowledge in arts, undergo regular comparisons within standard benchmarking methods with higher education institutions having adequate reputation in the Czech Republic and abroad with similar degree programmes of international parameters and levels and satisfy the professional demands of arts or educational institutions as well as the expectations of stakeholders.

#### DF JAMU

Due to the revision of all JAMU strategic documents in the course of 2018, the degree programmes of DF JAMU are fully in line with them. Similarly they comply with the main mission of JAMU, which is to develop the artistic talent of its students and to interlink art education, artistic creation and research in art and through art as various forms of cognition and development of society.

#### HF JAMU

Degree programmes carried out at HF JAMU within the framework of the Music Art study area are in terms of their type, form and possible profile in accordance with the mission statement and strategic long-term intent of JAMU's educational and other creative (artistic, scientific-research and artistic-research) activities and other strategic documents of the faculty.

The offer of study fields covers not only the classic range of disciplines, common in other arts schools, but also bonuses in the form of Historical Interpretation and Jazz Interpretation. Openness to the demand for new fields of art is a hallmark of HF's aiming in recent years.

HF takes into account social needs, monitors social feedback on its activities and communicates with chambers of commerce or employers' organizations in music and cultural institutions, or other practitioners, to determine their expectations and requirements for graduates from the degree programmes carried out within the thematic range of Music Art.

JAMU monitors the indicators set by HF for educational and creative activities. HF always monitors rate of study failure, the rate of duly completed study, the success rate in admission procedure and the employability of graduates from degree programmes carried out in the framework of typical Music Art degree programmes.

- Connection with the JAMU creative activity

#### Standard 2.2

Degree programmes of the profiling base are connected with the artistic or research activities of students in the area of arts and JAMU applies a methodology for evaluating results of creative activity based on established key performance indicators in creative activity (RUV, RIV or other register for keeping records on professional performance of the institution and its evaluation) and assesses its most important creative activities at regular intervals. Both faculties archive relevant qualification performances (recordings of concerts, theatre and opera stagings, projects, audio and video recordings, photographic documentation, printed outputs, etc.) so that they can present them to external evaluators. Registration and maintaining records of creative achievements is part of the internal system for quality assurance and corresponds to Section 77c of the Higher Education Act.

#### DF JAMU

The Theatre Faculty of JAMU engages in teaching many artistic and pedagogical personalities of the Czech Republic and other countries, through workshops, courses, lectures and co-operation on graduate projects (e.g. directing, dramaturgy, scenography). Given that the faculty exclusively conducts studies in the educational area of Arts, the creative artistic activity is an integral part of the curricula and therefore is not considered to be ancillary or parallel to educational activity. Its results are presented in the annual report virtually everywhere.

#### HF

The specificities of JAMU are mainly that it

- Uniquely combines artistic education, artistic creation (through the work of its teachers in arts and through the creative work of its students) and research in art and through art

- Clearly signals to the general public its artistic view and concept of art as an equal way of human cognition and understands artistic creation as a manifestation of social commitment
- Provides education in all fields of music art, dramatic arts and theatre with an overlap into audiovisual fields that are related to music and dramatic arts and theatre
- Responds through accreditation of new fields directly to the development in music and dramatic arts
- Strives for high-quality pedagogical support of teaching, cooperation with prominent artistic personalities, encourages the entry of new generation into the pedagogical, artistic and research activities of faculties
- Creates conditions for developing students' talents and their independent creative activity
- Provides top-quality material support for pedagogical, creative and research activities
- Actively participates through pedagogical fields of study in the effort to expand the possibilities of formal and informal arts education including the support of inclusion in the education area of Arts and Culture at the level of primary and secondary education alongside the traditional disciplines of music education/field and fine art education/field also the fields of drama education/field, film and audiovisual education/field and dance and movement education/field and thus unfolds the idea of equality of scientific and artistic cognition and education

- Cooperation with practice

## Standard 2.2

### DF JAMU

The fields of study whose professional focus so requires have entered in their curricula practices that serve to gain practical experience. These include co-operation with primary schools, primary arts schools, higher education institutions, as well as co-operation with theatre institutions at home and abroad and the like.

In the degree programmes the relationship with practice is also fulfilled directly in teaching. Many teachers are at the same time professionals who work in professional sphere in various positions and in various types of art institutions.

### HF JAMU

Cooperation with practice takes place along two lines at HF JAMU, namely

- through teachers who are simultaneously involved in the professional sphere, mostly in top art institutions, and their teaching and artistic practice is closely linked (findings from contemporary artistic practice are immediately transferred to teaching and vice versa, the results of students' creative work have an impact on their teachers' artistic practice).
- in the form of work and professional placements and both short-term and continuous practice; students' practice and work placements are part of the curricula and are based on the needs of the profession being studied and the opportunities offered by the professional sphere.

Students' practice is also considered to be their involvement in stagings at the Marta Studio Theatre and Orli Street Theatre, where they also gain experience in routine music and opera operations and in realization of orchestral concerts.

- Connection with the scientific/artistic activity of JAMU

#### Standard 2.2

At JAMU, artistic and creative activities are a priority, on which the whole pedagogical process is based. We perceive artistic creation as a specific way of cognition and self-cognition of man and society, i.e. research through art, for which the term 'Artistic Research' has become established. In addition to this, classical art-scientific research takes place at both faculties, with its own methodology, creating a theoretical and historical breeding ground for artistic creation.

The research results are immediately reflected in the teaching of theoretical courses as well as courses focused on artistic, artistic-managerial and artistic-pedagogical work.

In the 'Artistic Research' concept, also professional reflection of all work at all levels of study generates research results.

Students of the doctoral degree programme report their activities within the Register of Artistic Outputs (RUV) and in the internal environment of the faculty their artistic outputs are a natural part of the doctoral degree programme study portfolio.

- International dimension of the degree programme

#### Standard 2.3

The international dimension of HF JAMU degree programmes consists of the mobility of students, teachers and other employees, access to professional literature in foreign languages and its use in professional activities, teaching of courses in a foreign language, international cooperation in research or artistic activities and relates to the content and corresponds to the focus of the degree programme. The scope of international cooperation corresponds to the type of degree programme and the nature of study fields.

#### DF JAMU

The ERASMUS+ is a widely used programme providing our students with an opportunity to study at foreign schools. In 2018, 19 DF JAMU students left for study abroad. The degree programmes of DF JAMU in Brno also became increasingly attractive for students from foreign universities. In 2018, 25 students from abroad studied at DF JAMU. Teaching through foreign teachers was also realized within the degree programmes. In 2018, five foreign teachers attended DF. Our teachers and staff also worked at foreign schools, five of them in 2018.

Another important international dimension was the organization of the international festival of theatre schools, SETKÁNÍ/ENCOUNTER 2018, in which students are involved both organizationally and artistically.

#### HF JAMU

HF JAMU continuously confronts the results of its creative activities with comparable schools in the Czech Republic and abroad, in a form appropriate to the thematic area Music Art, within the festivals, shows, art competitions, concerts, etc. Within its budget, it regularly allocates funds for this purpose.

Educational, creative and related activities of HF are of international character, taking into account the type and profile of degree programmes implemented within the thematic area Music Art. International mobility of students and academic workers takes place. Courses taught in a foreign language and study or work placements in a foreign language are offered. Other forms of

involvement in international activities take place, such as joint concert projects, festivals with international participation, shows and conferences with international participation, international competitions, international summer schools and master classes and other international activities in music art.

HF creates conditions for mobility of students, teachers and other employees and takes care of improving their language skills. It supports international artistic and other creative (scientific-research and artistic-research) projects. It creates an open and accommodating environment for incoming students, teachers and practitioners.

As part of the international student mobility, the students present results of their creative activities (concerts, festivals, shows, scenic projects) to public. Also students from abroad are involved in the institution's artistic activities and their public presentation (playing in orchestra, chamber play, joint scenic projects or concerts).

HF JAMU is involved in international artistic, creative and research projects on an ongoing basis in which it can guarantee active participation and satisfy the interest of foreign partners. It actively uses its membership in international organizations (especially AEC) for continuous cooperation, evaluation and benchmarking in the area of music and drama education and cooperates with foreign partners also within the framework of international grants - Erasmus, Creative Europe and the like.

HF JAMU is intensively preparing for the possibility of sharing some degree programmes with foreign partners. Currently, it is bound by a long-term plan and ESF project implemented with the support of the Operational Program Research, Development and Education. In November 2018, it filed accreditation for the Historical Interpretation degree programme under a new methodology of the National Accreditation Bureau. In the follow-up master's degree it will be realized as a joint programme in cooperation with the Royal Conservatoire in The Hague (Koninklijk Conservatorium den Haag).

### Profile of the graduate and content of the study

- Compliance of the acquired professional knowledge, skills and competencies with the type and profile of the degree program

#### Standard 2.4

In accordance with the National Qualifications Framework for Tertiary Education, JAMU has created a qualifications framework (Q-RAM) for its newly conceived degree programmes and their specializations. In their creation it starts from the previous qualifications frameworks for individual JAMU disciplines. When creating new accreditation files and thus preparing new curricula for the newly built degree programmes, Q-RAM is the default system for their creation. In all existing fields of study at both faculties of JAMU, students take a state examination in theory and history of the relevant field. The content of the examination and the requirement for the student's ability to put theoretical and historical findings into a broader context of contemporary artistic creation and social issues and relate them with his/her own work differs according to the degree of study.

According to individual fields, this state examination base is complemented by other disciplines, e.g. of managerial focus, examinations in pedagogy, psychology and didactics for pedagogically oriented fields, in courses focused on methods of artistic creation in the authorial fields.

Qualification works at JAMU are of two kinds



- Written work (bachelor's thesis, master's thesis, dissertation)
- Graduate artistic, artistic-managerial, artistic-pedagogical performance (at the bachelor's and master's level, in the doctoral study the own creative projects are part of the dissertation research and the results are included in the dissertation)

The study courses, the content of state exams and the requirements for qualification works are consistently based on qualification outputs formulated for individual fields and from specified accreditation standards for theatre and music arts.

The content and scope of the final state examination and requirements for the qualification works are subject to a thorough analysis when conceiving degree programmes and their specializations

Requirements for the graduate performances are newly formulated in the System for Internal Quality Assurance and Evaluation. The type of performance has been determined, its characteristics and requirements for professional knowledge, skills and competencies to be demonstrated by the performance.

The content of the courses taught, teaching methods, practical training, method of assessment, content of the state final exams, and the topics and focus of the qualification works are consistent with the planned learning outcomes and the graduate's profile in the given degree programme and create a logical whole. The content and scope of the final state examination and requirements for the qualification works are subject to a thorough analysis when conceiving the degree programmes and their specializations.

- Language competencies

#### Standard 2.5

The degree programmes at both faculties of JAMU are conceived in such a way that during their study the students must demonstrate their ability to use the acquired professional knowledge, professional skills and general competencies in at least one foreign language.

#### DF JAMU

A system of foreign language teaching has been established at the Theatre Faculty. Students are continually confronted with foreign teachers and incoming foreign students within the ERASMUS+ programme.

#### HF JAMU

The degree programmes of the Music Faculty are conceived in such a way that during their study the students must demonstrate their ability to use the acquired professional knowledge, professional skills and general competencies in at least one foreign language. In the curricula for the bachelor's degree, the foreign language teaching is a part of the compulsory quota of the field base in four semesters. The composition of curricula allows the choice of additional foreign language as an optional course.

For admission to the follow-up master's and doctoral degree studies, knowledge of a foreign language is a prerequisite and is examined during the admission procedure. Teaching of additional foreign language is then part of the curricula for doctoral studies

For foreigners to be admitted to degree programmes carried out in the Czech language, the passing of Czech language exam, which is part of the admission procedure, is essential.

- Rules and conditions of curricula development

#### Standard 2.6

The rules and conditions of curricula development are part of the JAMU's internal regulation 'Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities'.

The system of study at JAMU is aimed at a total of at least 180 credits for all three years of study for the bachelor's degree, at least 120 credits for two years of study for the follow-up master's degree and at least 240 credits for four years of study for the non-follow-up master's degree. We create it so that the student can achieve at least 30 credits per semester (60 credits for one year of study). The courses are divided into the specialization base courses and personal specialization courses. Personal specialization courses are optional and serve to complement and expand the students' knowledge and skills.

- Specification of the career prospects of graduates

#### Standard 2.7

JAMU has set up functional rules and conditions for developing curricula and length of teaching, including self-study; the curriculum is designed to enable students to acquire necessary practical skills and theoretical knowledge needed for the pursuit of a profession, including career in creative activities. Part of the curricula is the artistic work itself and its public presentation.

#### DF JAMU

As part of the creation of new accreditation files reflecting the curricula restructuring, the transition from study fields to degree programme and their specializations, analyses of the expected employability of graduates on the labour market were prepared for each degree programme. Due to the diversity of focus of individual degree programmes, there is a very wide range of options from acting engagements in theatrical ensembles to leading amateur and professional ensembles, theatre marketing manager and cultural project manager positions, head of artistic-technical operations, scenographer, costume designer, light designer, dramaturge, director, screenwriter, audio-video editor, teacher of art-oriented courses at primary schools, gymnasiums, secondary schools, primary arts schools and the like.

#### HF JAMU

HF has set up functional rules and conditions for developing curricula so that, in particular, the acquisition of the necessary practical skills and the acquisition of theoretical knowledge prepare students for the chosen professions and enable their employment in further creative activity.

- Standard length of study

#### Standard 2.8

The standard length of study for individual levels of degree programmes and their specializations is determined in accordance with Sections 45, 46 and 47 of the Higher Education Act and the internal regulations of JAMU; three years for the bachelor's degree programmes; two years for the follow-up master's degree programmes and four and five years for the non-follow-up master's degree programmes and four years in the doctoral degree programme

- Consistency of the study content with study objectives and the graduate's profile

#### Standard 2.9

The content of study corresponds to the study objectives, enables to achieve the defined profile of the graduate and is based on the application of contemporary findings, scientific knowledge or artistic creation and methods of creative activity in the given area of education. At the same time the basic theoretical disciplines are a part of the study content.

The content of study at both faculties is continuously updated according to developments in the professional sphere. Teaching is regularly complemented by meetings with outstanding artistic and pedagogical personalities from practice (lectures, seminars, workshops, classes). Meeting them provides students with valuable information about the situation in professional sphere and can influence their own professional aiming

Arts education enables students to become creative art professionals. Students learn to develop the necessary imaginative, intellectual, theoretical and practical skills and dexterities to equip them for further personal development and professional career in arts. Students are required to become actively involved in their own education and to specify their own practical, theoretical and research spheres, including the relevant professional skills necessary for this practice.

When conceiving the transition of the existing fields of study to new degree programmes and their specializations, the professional career prospects are re-formulated. The content of study is thus gradually verified and adapted to the objectives of the study; it enables to attain the defined graduate's profile in accordance with the established qualifications frameworks and is based on the application of contemporary findings and methods of creative activity in the given area of education.

- Differentiation of the doctoral degree programme form other types of degree programmes

#### Standards 2.10-2.11

The doctoral degree programme at JAMU is realized in full-time or combined form, which differs significantly from the intensive contact teaching within the bachelor's or master's (whether follow-up or non-follow-up) degree programmes. Studying in the doctoral degree programme also emphasizes the pedagogical participation in teaching within the individual specializations of disciplines and according to the professional or artistic focus of the student and thus the preparation of potential young teachers.

Doctoral degree programmes are conceived as a platform connecting students of individual artistic professions and focus. They combine research with artistic creation and pedagogical activity of students.

The PhD study builds on the issues of professional knowledge, deepens it and consequently enables to complete the study of issues learnt through own artistic and creative work by a systematic and focused theoretical and practical examination, generalization and written

reflection. Skills include the ability to use the procedures of research, artistic and creative activities to evaluate the latest findings in dramatic and music arts.

Part of the doctoral study is the obligation to perform artistic, pedagogical and publishing activities.

Research activities of doctoral students are also supported from the funds of the Specific Higher Education Research, which the students apply for within an internal grant competition.

HF JAMU organizes a doctoral conference every year.

Compulsory specialist study courses of the doctoral degree programmes are not identical in content to the compulsory study courses of bachelor's or master's degree programmes, having a strong focus on research (traditionally conceived research as well as 'artistic research'), on the ability of theoretical reflection on one's own work and that of others, and on pedagogical activity within the faculties.

- Structure and scope of study courses

#### Standard 2.12

The degree programmes of both faculties have a clearly defined and reasoned structure of study courses, their scope and characteristics as well as conditions and requirements for their successful completion and evaluation.

#### DF JAMU

The degree programmes have, through approved accreditation, set and precisely justified structure of study courses, their scope and characteristics. This information is available through the JAMU Information System.

#### HF JAMU

Study courses in the existing fields of study are traditionally divided into courses of the field base and courses of personal specialization. Personal specialization courses are of two kinds - courses offered across all fields of degree programmes and courses offered within individual departments to students of a particular field to complement the compulsory field base.

The specificity of studying artistic fields is blending theory with practice. Even in teaching practically focused courses, inputs are necessarily being continually included in the form of lectures or seminars on the project, providing a theoretical reflection, enabling identification of a historical context and allowing the generated output to belong to a wider theoretical framework.

- Consistency of the curricula content, state exams and qualification works with learning outcomes and the graduate's profile

#### Standard 2.14

Qualification works at JAMU are of two kinds

- Written work (bachelor's thesis, master's thesis, dissertation)
- Graduate artistic, artistic-managerial, artistic-pedagogical performance (at the bachelor's and master's level, in the doctoral study the own creative projects are part of the dissertation research and the results are included in the dissertation)

The study courses, the content of state examinations and the requirements for qualification works are consistently based on qualification outputs formulated for individual fields and specified accreditation standards for music arts.

The content and scope of the final state examination and requirements for the qualification works are subject to a thorough analysis.

Requirements for the graduate performances are contained in the syllabi of the main field course, where the type of performance, its characteristics and requirements for professional knowledge, skills and competencies proven by the performance are specified.

#### DF JAMU

The state examinations and qualification works are the culmination of several years of study, which is conceived at the theoretical and practical level so that the content of the courses taught logically fulfils the planned learning outcomes and the graduate's profile in the given degree programme.

#### HF JAMU

In all existing fields of HF JAMU students take state examinations in methodology, history and literature of an instrument; depending on individual fields this base is complemented by other disciplines, e.g. of managerial focus, examinations in Pedagogy and Psychology and Philosophy of Art. The content of the examination and the requirement for the student's ability to put theoretical and historical findings into a broader context of contemporary artistic creation and social issues and relate them with his/her own work differs according to the degree of study.

According to individual fields, this state examination base is complemented by other disciplines, e.g. of managerial focus, examinations in pedagogy, psychology and methodology with pedagogically oriented fields, and in courses focused on methods of artistic creation with the authorial fields.

### Educational and creative activities in a degree programme

- Methods of teaching and evaluation of study results

Methods of teaching are based on the following principles:

- Individual approach to each student (recognition of his/her strengths and weaknesses and guidance in developing his/her talent)
- Contact teaching in disciplines based on development of professional skills and techniques (continuous checking and correction of performance)
- Guiding students to independent creative work (continuous feedback and further direction of creation)
- Mastering the principles of teamwork
- Knowledge of the theory and history of the field as a prerequisite for creation and its reflection
- Understanding the significance of artistic cognition of the world in addition to scientific cognition and the role of art in society
- Importance of research through art (artistic research, theatre based research)

The most commonly used methods are

- Lecture, discussion, heuristic methods in theoretical disciplines
- Methods of developing professional skills and techniques in practically oriented disciplines
- Project methods, discussion methods, heuristic methods, problem solving, brainstorming, learning in life situations - creation and presentation of a theatre staging, creation and realization of an artistic-pedagogical and artistic-managerial project - in the case of creative projects

Teaching at JAMU most often takes form of individual teaching (development of professional skills and techniques, guiding independent creative activities of students) and group individualized teaching (especially for creative projects based on teamwork). In the course of study process, especially student-centred approaches that support their active, individual creative activities and group cooperation are used.

Due to the gradual transition from fields of study to degree programmes with specializations, there is a greater interconnection of teaching and thus of methods and creative practices between the various professions studied and the principle of team creation is strengthened.

The development of methods of studying, teaching and evaluating results includes the use of study results as a positive learning tool that enables to engage students in critical peer review processes. There is a general shift towards a more responsible and transparent approach to teaching that focuses on students and study to support their personal specialization.

Students are evaluated for their artistic performance, demonstration, presentation of work or project to their colleagues and teachers. In this way, the group of students gain valuable information and insight into the problem thanks to their colleagues' experience while developing their own presentation skills.

The composition of study literature and that of study materials, which are included in the requirements of the profiling base courses, reflect the current state of development in the area of art. Students are provided access to study literature and study materials, which is indicated in the requirements of the profiling base courses.

#### Standards 3.1-3.4

- Creative activity related to a degree programme

#### Standards 3.5-3.7

#### DF JAMU

In 2018, all stagings at the Marta Studio Theatre and the Orlí Street Theatre were evaluated, in which the students graduated. Evaluation of semestral and yearly works of all ateliers and fields of study took place continuously. DF students were actively involved in the SETKÁNÍ/ENCOUNTER festival, where they could compare with the most prestigious theatre schools from all over the world.

Creative and educational activities are inextricably linked at the Theatre Faculty and especially artistic creation is a means and a goal of education. Teachers are active artistic personalities who, during their lessons, provide students with practical artistic experience.

It is possible to use for teaching the advanced technologies of Orlí Street Theatre, all facilities of the Marta Studio Theatre and also the adequately equipped premises in the building on the Mozartova Street.

Workshops with foreign and domestic practitioners also helped to link educational and creative activities. The knowledge and experience gained during workshops was then verified through the realization of practical projects and graduate stagings at the Orlí Street Theatre and at the faculty's Marta Studio Theatre as well as in the audiovisual, audio and radio projects focused on documentary, dramatic and experimental production.

A significant case of interconnection of creative and educational activities is the organization of international festivals, shows and projects, allowing mutual inspiration and sharing some examples of good practice; this was in particular the XXVIII International Festival SETKÁNÍ/ENCOUNTER in 2018. Another important activity is the emerging project 'JAMŮvi' (festival of student creation) that focuses on audiovisual and audio works and has a potential to become a platform for interconnection of creative and educational activities, but also for networking of young creators not only from media-oriented fields.

#### HF JAMU

At HF, students present their artistic activity at public concerts or within other artistic productions; works for final examinations are presented in the form of outputs at HF only within the relevant department. Graduate performances, which have the character of completed and publicly presented artistic, artistic-managerial, artistic-pedagogical works, constitute a special category.

A detailed list of realized and published creative projects from the degree programmes is contained in the annual report for the year in question.

Given the faculty's specific profile in the area of music art, the artistic creativity of students is an integral part of its artistic operations (concerts, authorial compositions, opera performances, music festivals, etc.).

The basic tool for scientific and research activities of students, with the exception of the bachelor's degree students, is the student's grant competition within the framework of a specific research. Projects are being realized in close ties with scientific activities of teachers. The scientific and research activities are further supported by the opportunity of publishing in the faculty internet journal JAMUsica, or by an appearance at the annual doctoral conference of HF. In the doctoral degree programme, the selected courses are then targetedly profiled to increase the scientific and research competencies of students (methodology of scientific work, music-historical research).

### Financial, material and other support provided to a degree programme

- Financial support to a degree programme

#### Standard 4.1

The educational activities of JAMU are funded from the state budget.

- Material, technical and informational support to a degree programme

#### Standard 4.2

### **Operational Programme for Research, Development and Education**

Within the Operational Programme for Research, Development and Education, JAMU implements two individual projects funded from the European Regional Development Fund (ERDF):

**Project 'Improvement of the Music Arts Degree Programme infrastructure at JAMU'**, Project Registration no. CZ.02.2.67/0.0/0.0/16\_016/0002246 in the total amount of eligible expenditures of CZK 79,373 thousand, of which CZK 69,868 thousand of investment funds and CZK 9,505 thousand of non-investment funds. JAMU participates in expenditures with own funds in the amount of 5 %, i.e. a total of CZK 3,969 thousand (CZK 3,494 thousand of investment and CZK 475 thousand non-investment funds). In 2018, a total of CZK 25,799 thousand of investment funds, of which the ERDF share amounted to CZK 24,509 thousand and CZK 321 thousand of non-investment funds, of which the ERDF share amounted to CZK 268 thousand, were spent.

The following musical instruments and technologies have been purchased to improve the quality of degree programmes at the Music Faculty:

- keyboard instruments - concert grand piano, length 274 cm; chamber grand piano, length 212 cm; three chamber grand pianos, length 180 - 195 cm; chamber grand piano, length 173 cm; four upright pianos; 2 digital keyboards
- instruments for historical interpretation - Classicist and Romantic flute, two Baroque oboes, viola da gamba
- other musical instruments - viola and bow, concert guitar, bassoon, English horn, piccolo, oboe, four clarinets
- scenic and lighting technologies - portable lighting panel, sets of reflectors and fixtures with accessories, dimmers for mobile rental and classroom 09 at HF
- audio technologies - mixing digital audio, sound systems, amplifiers and speakers for auditoriums, classrooms and mobile rental at HF, portable recording equipment including a set of microphones with accessories, modular synthesizers, sound system and a set of microphones for the Orli Street Theatre
- video technologies - scenic data-video projector, portable live TV studio, cameras and video recorders for a chamber hall, classroom 09 and HF auditorium
- IT technologies – workstations with a graphics tablet with accessories and audio SW for electroacoustic music and graphic scores, colour copying machine

In aggregate financial terms, the following groups of assets were purchased under the project in 2018:

- musical instruments in the amount of CZK 19,725 thousand
- scenic and lighting technology in the amount of CZK 952 thousand
- video technologies in the amount of CZK 708 thousand
- audio technologies in the amount of CZK 4,194 thousand
- IT technologies in the amount of CZK 541 thousand

**Project 'Improvement of the Dramatic Arts Degree Programme infrastructure at JAMU'**, Project Registration no. CZ.02.2.67/0.0/0.0/16\_016/0002469 in the total amount of eligible expenditures of CZK 78,135 thousand, of which CZK 68,122 thousand of investment funds and CZK 10,013 thousand of non-investment funds. JAMU participates in expenditures with own funds in the amount of 5 %, i.e. a total of CZK 3,907 thousand (CZK 3,406 thousand of investment



and CZK 501 thousand non-investment funds). In 2018, a total of CZK 44,225 thousand of investment funds were spent, of which the ERDF share amounted to CZK 42,014 thousand.

The following investments have been carried out to improve the quality of teaching in degree programmes at the Theatre Faculty:

- Completion of building adaptations in the Astorka Building to be used as teaching areas of the Theatre Faculty, with 399 square metres of new teaching areas acquired
- Overall modernization of the Marta Studio Theatre technologies consisting of acquisition or modernization of:
  - Stage technologies including nine motor shaft pulls, mobile trapdoor system, new handling and control of stage mechanisms, main curtain and other fabrics
  - Scenic lighting including new modern lighting panels, sets of reflectors and fixtures with accessories
  - Projections and videos including video server with accessories, workstations, two projectors with objective lenses, projection motor and folding screen
  - Audio technologies including digital and analogue mixing console with accessories, sound systems, microphone systems with accessories, amplifiers, workstations and a technology table for the director's room
  - New facilities for the assistant director in the theatre
  - Video technologies incorporating a camera system with video editing and recording equipment
- Lighting equipment - lighting console for musical ateliers
- Sound technologies – sound systems, microports and audio systems in the Orlí Street Theatre auditorium
- Photographic technologies – six semi-professional cameras and eight objective lenses
- Digital archiving of artistic outputs - 14 powerful multimedia workstations with converters for 3D record processing, technology chain for digital data archiving consisting of network infrastructure, AVID gateway, shared file system, disk data storage, UPS and its implementation into the existing IT environment of the school
- Reconstruction of technologies in classroom 104 consisting of the overall modernization of projection, presentation, video and audio technologies with a common control system
- Reconstruction of HVAC in classroom 104 consisting of adding air conditioning to the existing HVAC system

In aggregate financial terms, the following groups of assets were purchased under the project in 2018:

- Reconstruction of buildings and structures in the amount of CZK 1,595 thousand
- Stage technology in the amount of CZK 6,007 thousand
- Scenic and lighting technologies in the amount of CZK 12,081 thousand
- Audio technologies in the amount of CZK 11,541 thousand
- Video technologies in the amount of CZK 2,070 thousand
- Photographic technologies in the amount of CZK 792 thousand
- IT technologies in the amount of CZK 10,139 thousand

### **Centralized development projects**

The Ministry of Education, Youth and Sports has awarded an investment grant of CZK 520 thousand to JAMU to carry out an investment centralized development project. The project 'Synergies of Technological Development and Implementation of New Legislation' is solved together with other 13 higher education institutions, with the Czech Technical University in Prague as the project co-ordinator. The upgrade of the SAP ERP Information System was completed under the project. Total costs reached CZK 520 thousand.

### **Institutional plan**

The Ministry of Education, Youth and Sports has provided a contribution of CZK 7,568 thousand to JAMU to implement an institutional plan, of this CZK 592 thousand of investment funds. Investment funds in the amount of CZK 586 thousand and part of non-investment funds in the amount of CZK 1,931 thousand were used for the technological development of the university aimed at the renewal and innovation of teaching technologies. Unused funds in the amount of CZK 6 thousand was transferred to the Fund for reproduction of investment assets (FRIA).

As part of the project, the Theatre Faculty used the investment funds to purchase two projectors and a MacBook, a projector for the Rector's Office and the upgrade of the connection speed of the Marta Studio Theatre to 10GB, were acquired from the capital resources for the Theatre Faculty.

The non-investment funds were spent at HF and the Rector's Office to purchase workstations, multimedia components and the extension of SW licenses for end PCs, active elements and services for necessary modifications of the JAMU computer network configuration. A new part of the asset module was implemented in the SAP system. In addition, licenses for IP telephony have been extended and modifications have been made in its settings in the form of services. Service support for JAMU central data fields has also been extended.

### **Contribution towards capital expenditures outside the programme funding**

Upon an application, a contribution towards capital expenditures in the amount of CZK 4,818 thousand was granted to the school outside the programme funding, of which a total of CZK 4,678 thousand was invested. Unspent funds in the amount of CZK 140 thousand were transferred to the FRIM fund. The contribution covered the costs of modernization of the Marta Studio Theatre technologies, which could not be financed from the OP RDE sources.

This money was used to repair the existing stage technologies and purchase new ones, new high-current and low-current lines and new air-conditioning in the Director's Room and electrical substation were installed, the existing wooden floor in the theatre premises was repaired as well as plasters and walls were painted.

### **Fund for reproduction of investment assets (FRIA)**

A total of CZK 14,921 thousand was available in FRIA in 2018. Money was used either separately or together with other grant titles and resources for the actions listed below in the total amount of CZK 13,274 thousand:

- Authorial supervision by the designer of the construction project 'Building adaptations of premises in the Novobranská Building no. 691/3, Brno' in the amount of CZK 48 thousand
- Completion of the construction project 'Building adaptations of premises in the Novobranská Building no. 691/3, Brno' started in 2017. The FRIA resources were used to cover the part of construction that could not be funded from the OP RDE resources. Building adaptations on the 7<sup>th</sup> floor bring 39 square metres of new teaching areas and

27 square metres of accommodation areas were reconstructed; 101 square metres were reconstructed for the JAMU Publishing House on the 2<sup>nd</sup> floor. In 2018, CZK 772 thousand were invested

- Co-funding of authorial supervision by the designer of the project 'Modernization of the Marta Studio Theatre technologies', which was mostly covered from the OP RDE resources in the amount of CZK 21 thousand
  - Co-funding of costs of modernization of the Marta Studio Theatre technologies which couldn't be covered from the OP RDE resources. These FRIA resources in the amount of CZK 2,242 thousand complemented the contribution to capital expenditures (see the previous paragraph)
  - Project preparation and building adaptations of the Department of Languages premises within the Rector's Office, where two offices and a meeting room of the Rector's Office were created. The Rector's Office thus acquired 73 square metres of office space. The costs amounted to CZK 568 thousand
  - Project preparation of a new optical connection for the Marta Studio Theatre in the amount of CZK 83 thousand
  - Complete replacement of the air-conditioning unit for auditorium of the Music Faculty in the amount of CZK 2,407 thousand
  - Project preparation of a new active lightning conductor at the Music Faculty, which will replace the current unsuitable lightning conductor in the amount of CZK 16 thousand
  - New residence and hotel SW system for the Astorka Hall of Residence in the amount of CZK 189 thousand
  - Passenger car for the Rector's Office in the amount of CZK 948 thousand
  - Winch spot pulling system for hanging audio equipment in the Orli Street Theatre in the amount of CZK 106 thousand
  - Conference chairs for the auditorium of the Music Faculty; 180 pieces of upholstered chairs totalling CZK 170 thousand were purchased
  - Furniture for the newly created premises of the Theatre Faculty on the 3<sup>rd</sup> and 7<sup>th</sup> floor in the Astorka building in the amount of CZK 787 thousand
  - Photographic objective and servomotor unit for the objective for the Theatre Faculty in the amount of CZK 634 thousand
  - Active Cisco elements for the expansion and strengthening of the school's backbone computer network in the amount of 2 pieces in the total amount of CZK 733 thousand
  - Co-funding of investment projects paid from public subsidies of OP RDE in the total amount of CZK 3,550 thousand
- Professional literature and electronic databases relevant to a degree programme

#### Standard 4.3

The JAMU Information System (IS) is operated and developed by the Faculty of Informatics of Masaryk University. The system was developed and is operated in accordance with the current wording of Act No. 111/1998 Sb., on Higher Education Institutions. The system is operated under an outsourcing scheme, i.e. the operation and responsibility for operation is transferred to the provider. The Masaryk University provides the operation directly in the form of hosting. The system allows administering students with a low number of administrative staff and their

increase without increasing the number of these administrative workers; accentuates the possibilities of work for the general academic public; and offers quality communication and presentation tools and electronic support to teaching.

JAMU is the holder of the Diploma Supplement Label.

Access to study literature is provided through the JAMU Library and through JAMU IS.

### Degree programme guarantor

- Guarantor's powers and responsibilities

#### Standard 5.1

The powers and responsibilities of a degree programme guarantor are specified in the internal regulation Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Quality Evaluation of Educational, Creative and Related Activities of 21 August 2017. The degree programme guarantors were appointed in accordance with the requirements of the National Accreditation Bureau (NAB).

The selection criteria were as follows:

- The higher education qualification achieved
- Undisputed quality of pedagogical and creative activities and long-term experience in pedagogy and arts
- Reputation of a professionally and internationally recognized pedagogical and artistic personality
- Assumption of further professional (pedagogical and artistic) growth
- Experience in creating pedagogical documents
- Last but not least, the age of the guarantor which allows him/her to guarantee the degree programme throughout the period of accreditation

When selecting a personality for the position of a guarantor, the higher education qualification and previous education were considered, as well as the undisputed quality of pedagogical and creative activities so far and long-term experience in pedagogy and arts, the assumption of further professional (pedagogical and artistic) growth, the experience in the creation of pedagogical documents and introduction of new courses and the age of the guarantor allowing supervision of the degree programme throughout the period for which the accreditation was awarded

#### DF JAMU

On the basis of Amendment to the Higher Education Act and methodology of the National Accreditation Bureau on the definition, accreditation and implementation of degree programmes, DF appointed guarantors for the future degree programmes ('DPs'):

Prof. Zbyněk Srba	guarantor of the Dramaturgy and Direction DP
Doc. Igor Dostálek	guarantor of the Acting DP
Doc. Marie Jirásková	guarantor of the Scenography DP
Doc. Petr Francán	guarantor of the Dramatic Production and Media DP
Doc. Blanka Chládková	guarantor of the Theatrical Production and Stage Technology DP
Prof. Veronika Broulíková	guarantor of the Theatre and Education DP

#### HF JAMU

On the basis of Amendment to the Higher Education Act and methodology of the National Accreditation Bureau on the definition, accreditation and implementation of degree programmes, HF appointed guarantors for the future degree programmes ('DPs'):

Doc. Mgr Ing. Dan Dlouhý, Ph.D.	guarantor of the Composition DP
Doc. Mgr MgA. Monika Holá, Ph.D.	guarantor of the Conducting, Singing and Opera Direction DP
Prof. MgA. Miloslav Jelínek	guarantor of the Playing String Instruments DP
Prof. MgA. Jan Jiraský, Ph.D.	guarantor of the Piano Playing and Piano Pedagogy DP
Prof. MgA. Martin Opršál	guarantor of the Percussion Instruments Playing and Jazz Interpretation DPs
doc. MgA. Lucie Pešl Šilerová, Ph.D.	guarantor of the Music Production DP
Prof. Mgr Milan Polák	guarantor of the Playing Wind Instruments DP
Prof. Barbara Maria Willi, Ph.D.	guarantor of the Organ and Historical Interpretation DP

- Evaluation of a guarantor in terms of meeting the standards

#### Standards 5.2-5.4

The guarantor of the JAMU degree programme is the JAMU's employee, who works at the faculty as an academic worker under an employment or service relationship with a total weekly working time corresponding to the set weekly working time pursuant to Section 79 of the Labour Code and who has been appointed professor or associate professor or has attained the education by completing the doctoral degree programme. The guarantor has a professional qualification relating to the given degree programme or a degree program of close or related content and has been performing artistic activities for the past five years corresponding to the area or areas of education within which the degree program is to be realized.

Degree programme guarantors meet the conditions as far as the maximum number of degree programmes is concerned. Their professional curricula are available in the JAMU information system.<sup>1</sup>

### Staffing of a degree programme

- Evaluation of the overall staffing of a degree programme in terms of meeting the standards

#### Standards 6.1-6.2, 6.7-6.8

Among JAMU teachers, there are prominent artistic personalities with an international overlap, actively performing artistic practice in the field of theatre and music arts. Staffing of academically oriented degree programmes also includes an adequate involvement of practitioners. Running of degree programmes is ensured by academic workers or by other professionals with appropriate qualifications to provide for individual courses. The overall structure of the degree programme academic staff corresponds in terms of qualification, age, length of weekly working time and foreign or practical experiences to the structure of the curriculum, objectives and possible profile of the degree program specialization; academic workers perform creative activity that corresponds to this or related expertise. According to the

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<sup>1</sup> Their professional curricula are available in the JAMU information system, <https://is.jamu.cz/lide/>

law, the pedagogic positions are occupied on the basis of a successful selection procedure to which precise rules apply concerning its conditions and public announcement.

Administrative, organizational and technical aspects of the institution's operations are ensured by non-academic staff. They are employees of the study, foreign, project, concert and production departments. These workers also take care of the spaces that are used for public presentation of artistic and creative work of students. There are several research centres in the institution that are closely linked to the relevant departments, where both academic and non-academic researchers work.

- Staffing of the profiling base courses

Standards 6.4, 6.9-6.10

The courses of the profiling base in the newly conceived degree programmes are guaranteed according to the requirements of the National Accreditation Bureau.

The basic theoretical study courses of the profiling base of degree programme have their guarantors, who are significantly involved in teaching, for example by giving lectures. The degree programme is adequately staffed in terms of the period of validity of its accreditation and prospects of its development, especially with regard to the length of weekly working hours of the guarantors of basic theoretical courses of the profiling base of degree programme and the period for which the employment of these employees in the given higher education institution is arranged or for which its arrangement is ensured.

The basic theoretical study courses of the profiling base will be guaranteed by academic workers appointed by the professor or associate professor or academic workers with a scientific degree. At the same time, study courses of the profiling base of degree programmes in arts can also be guaranteed by academic workers with an appropriate artistic erudition. Guarantors of these courses are involved in teaching these courses.

The basic theoretical study courses of the profiling base of the master's degree programme will be guaranteed by academic workers appointed by the professor or appointed by the associate professor in the field that corresponds to the area or areas of education within which the master's degree program in question is to be pursued or in a related field. At the same time, the basic theoretical study courses of the profiling base of degree programmes in arts can also be guaranteed by academic workers with an appropriate artistic erudition.

- Doctoral student supervisors

Standard 6.11

Supervisors for the doctoral degree programme are only associate professors and professors or other experts holding a scientific degree who are approved by the relevant scientific or arts council; supervisors for the doctoral students in arts degree programmes are also experts having an appropriate artistic erudition.

### Specific requirements for providing a degree programme

- Realizing a degree programme in a combined and distance form of study

Standards 7.1-7.3

E-learning study supports are systematically created for JAMU degree programmes for a combined form of study

- Realizing a degree programme in co-operation with a foreign higher education institution

Standard 7.10

An extraordinary opportunity is the sharing of teaching, which is done in co-operation with the Early Music Department of the Royal Conservatoire Den Haag. In November 2018, the Faculty of Music, in accordance with the long-term intent and the ESF project implemented with the support of the Operational Program for Research, Development and Education, applied for accreditation of the Historical Interpretation Degree Programme according to a new methodology of the National Accreditation Bureau. This programme will be realized as a joint programme in the follow-up master's degree study in cooperation with the Dutch Royal Conservatoire Den Haag (Koninklijk Conservatorium den Haag).

## Verification

### JAMU

<http://dokumenty.jamu.cz/> Strategic intent

Annual Report on JAMU activities

Annual Report on JAMU economic activities

<http://dokumenty.jamu.cz/> Strategic intent

Strategic intent (Long-term intent for educational, creative and other related activities of JAMU)

Plan of realization of the JAMU 2017 strategic intent

<https://is.jamu.cz/>

### JAMU IS

### DF JAMU

<http://difa.jamu.cz/dokumenty-difa-www.html>

Strategic intent (Long-term intent for educational, creative and other related activities of DF JAMU)

Plan of realization of the DF JAMU 2017 strategic intent

Annual Report on DF JAMU activities

Annual Report on DF JAMU economic activities

### HF JAMU

<http://dokumenty.jamu.cz/> Music Faculty

Strategic intent (Long-term intent for educational, creative and other related activities of HF JAMU)

Plan of realization of the HF JAMU 2017 strategic intent

Annual Report on HF JAMU activities

Annual Report on HF JAMU economic activities

### Internal regulations:

<http://dokumenty.jamu.cz/> JAMU Sheet

Statute of JAMU

Study and Examination Code of JAMU

Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Quality Evaluation of Educational, Creative and Related Activities

JAMU Internal Evaluation Board Rules of Procedure

JAMU Academic Senate Rules of Procedure

Electoral Code of the Academic Senate of JAMU

JAMU Arts Council Rules of Procedure

Internal Evaluation Board Rules of Procedure

JAMU Scholarship Rules



Annex 08: Self-Evaluation Report of JAMU, 2018

JAMU Code of Ethics

JAMU Disciplinary Code

Statute of DF JAMU

Statute of HF JAMU

Rules of Procedure of DF JAMU Academic Senate

Rules of Procedure of HF JAMU Academic Senate

Electoral Code of the Academic Senate of DF JAMU

Electoral Code of the Academic Senate of HF JAMU

DF JAMU Arts Council Rules of Procedure

HF JAMU Arts Council Rules of Procedure

REPORT ON THE INTERNAL EVALUATION OF QUALITY  
OF EDUCATIONAL, CREATIVE AND RELATED ACTIVITIES  
OF JAMU  
FOR 2017

Discussed in the Arts Council of JAMU on

Approved by the Academic Senate of JAMU on

Discussed by the Administrative Board of JAMU on

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## SPECIFICS OF THE SYSTEM OF ASSURING AND EVALUATING QUALITY OF EDUCATIONAL AND CREATIVE ACTIVITIES AT JAMU

In line with the JAMU's mission statement, the quality assurance system puts emphasis on educational activities. Teaching in arts degree programmes is closely connected with creative activity. It is both its content and objective. Quality indicators are, in particular, the artistic outputs of teaching as learning results. Art is not defined as a fixed and unchanging system of knowledge and skills. Respect for plurality, diversity and dynamism is a prerequisite for free artistic creation and unrestricted development of students' talents. The sphere of education and artistic creation is found in a space between classical and traditional methods on the one hand and constant experimentation and updating in search of new forms on the other. Arts education is characterized mainly by individual teaching based on a personal relationship between a teacher and student or taking place in small groups of students and by an evaluation based on a mutual discussion and providing the teacher's feedback to students, between students and the students giving a reflection on teaching to the teacher. Given these specifics, it is not possible to employ quantitative methods of evaluation and methods of anonymous questionnaire evaluation at JAMU, but rather qualitative methods and, above all, evaluation of creative outputs of teaching as an indicator of quality for educational activities that preceded them.

Most teaching at JAMU leads to the creative outputs being presented either internally within the faculties or to the wider public. The quality of creative outputs of teaching is considered to be an indicator of quality of the educational process that preceded these outputs. Therefore, their evaluation is at the same time the evaluation of teaching. Traditional evaluation methods, such as discussions on realized projects and stagings, are used to assess the quality of education. The measure of quality of education can also be derived from the response of public to the outputs of artistic creation presented at the Marta Studio Theatre, the Orlí Street Theatre, as part of the international SETKÁNÍ/ENCOUNTER festival, the Sítko festival of the Theatre and Education Atelier, concert activities (soloist concerts, chamber and orchestral concerts), opera stagings at Orlí Street Theatre, the Leoš Janáček International Competition (SLJ) or as part of regional and national presentations of JAMU projects.

Students' evaluation of the quality of teaching takes place at the level of discussions with teachers and heads of departments and ateliers. Students are systematically led to open dialogue with their teachers. According to the current needs, the adapted EFQM<sup>1</sup> method and the questionnaire survey are used to evaluate the quality of teaching at DF JAMU and HF JAMU respectively.

A substantial and irreplaceable function in the evaluation activities has the Academic Senate and the Arts Council of JAMU as well as the senates and arts councils of both faculties. JAMU participates in the project of

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<sup>1</sup> Method to enhance the quality of a higher level of education, based on the EFQM (European Foundation for Quality Management) Model, Second English version, October 1999.

Graphic design: Ekkers and Paauw, George Hall, Paul Hulsman

English translation: George Hall, Paul Hulsman

Editors: Joost Degenaar, Everard van Kemenade

Editorial Board: HBO Expert Group, Z Inklaar, Hogeschool van Amsterdam, F. Hengeveld, Hogeschool van Groningen, J. van Onzenoort, Hogeschool IJsselland, M. van Schaik, Hogeschool Holland, E. Biesta, Higher Education Inspectorate (observer), E. Kemenade, Fontys

First Czech Version 2000

Translation: Dobra Švrčková and Šárka Bendová, JAMU, Czech Republic

Editors: Marion Beltman, Everard van Kemenade

The basic model of this method was derived from the EFQM (European Foundation for Quality Management) model, which aims to disseminate and popularize the philosophy of overall quality management across Europe. The HBO Expert Group recognizes the rights of EFQM and is an active EFQM member.

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the Register of Artistic Outputs, which it considers, among other things, to be a quantified form of evaluation of activities of the faculty and its teachers

## EXPERIENCE WITH ASSURANCE AND EVALUATION OF QUALITY OF EDUCATIONAL AND CREATIVE ACTIVITIES AT JAMU

JAMU gradually creates its own system for assuring and evaluating quality of educational, creative and related activities, based on previous experience with them.

In 2000 – 2001, JAMU held its first external evaluation of quality of educational and creative activities. This training and the subsequent JAMU quality evaluation process took place as a sub-project of the SCART Project Quality Management<sup>2</sup>.

The long-term goal of the Quality Management sub-project was to equip the participants with basic knowledge, abilities and attitudes to quality management so that they could - on the basis of self-evaluation - professionalize their own work. In the framework of this programme, a two-day training took place by the Quality Management Committee of the Utrecht School of Art and the Amsterdam School of Art, composed of Marion Beltman and Leo Capel.

JAMU has joined the call announced by the Dutch Quality Management Committee for the Czech schools participating in the project to produce self-evaluation reports and prepare for a visit by an expert group to make a peer review.

### Internal evaluation of quality of educational and creative activities at DF JAMU

At the beginning of 2000, a working group composed of JUDr. Lenka Valová, doc. PhDr. Silva Macková and MgA. Blanka Chládková was set up. This group produced an Internal Assessment Report. The Internal Assessment Report was completed on 29 May 2000

The Dutch Frame of Reference of the Council for Higher Professional Education in combination with the European Foundation for Quality Management (EFQM) model<sup>3</sup> was used to gather the evidence to create a self-evaluation report. Material produced within the Phare<sup>4</sup> project was used as a manual for the self-evaluation report. The Dutch expert group received this report in English. The peer review was then held at DF JAMU in April 2001. Members of the Quality Management Committee of the Utrecht School of Art and the Amsterdam School of Art, Marion Beltman and Leo Capel together with two external experts from the Theatre Faculty of the Utrecht School of Art (Rien Sprenger and Ton van Vlijmen) held intensive interviews with representatives of all faculty components (teachers, students, operational staff, school management, academic senate, art council) and practitioners for two days. The peer review of the Dutch Expert Group results in the 2001 Final Report.

In 2007, the Internal Evaluation Report of DF JAMU was prepared according to its own structure based on that of the Final Report of the SCART Sub-project Quality Management and the Report for Sub-project No. 6

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<sup>2</sup> SCART stands for Structural Cooperation in Art Education between the Czech Republic and the Netherlands (Structural Cooperation in Art). The name derives from a data cable that provides high-quality connection between different audiovisual applications thanks to an integrated multi-pin system. In particular, SCART was a partnership between Dutch and Czech art schools. Its aim was to increase quality and international education through the creation of a structured cooperation. The project lasted three years and was co-financed by the participating schools and the Dutch Ministry of Education, Culture and Science.

<sup>3</sup> The EFQM manual has been translated into Czech at DIFA JAMU and published thanks to the SCART project. A number of interested persons from the Czech higher education institutions and staff responsible for assessing the quality of higher education institutions have requested it over time

<sup>4</sup> The Phare project was part of the European Union's assistance to the countries of Central and Eastern Europe to prepare for accession to the European Union and was managed by the European Training Foundation.

'Qualitative Elements of Financing Higher Education Institutions'<sup>5</sup>. In 2013, a pilot testing of the modified EFQM methodology took place in the Atelier of Theatre and Education and subsequently in 2014 in the Atelier of Scenography. The survey concerned the educational activities of the ateliers and involved atelier students and teachers.

In 2016, the Internal Evaluation Report for the period 2011 - 2015 was created at DF on the basis of previous experience and results obtained in the KREDO project and in 2017 its update for 2016 followed.

#### Internal evaluation of quality of educational and creative activities at HF JAMU

HF JAMU performs an internal evaluation of quality of education by means of an evaluation module of individual departments. This evaluation method is based on the methodology of the Association Européenne des Conservatoires (AEC) developed under the project 'The Polifonia Tuning' (the principles of evaluation are published in the 'Handbook for Internal Quality Assurance in Higher Music Education') and has been carried out from 2006. Since then, all departments of HF that have students tied to individual fields of their accredited degree programme have been internally assessed. Therefore, the Department of Foreign Languages and the Department of Music and Humanities, which provide theoretical courses for the entire faculty and do not have their own students, have not been evaluated so far. The evaluation period is set so that always two departments can go through the evaluation process each year. This completes the first cycle of evaluation in 2010. The evaluators are students and teachers belonging to the rated department. The actual evaluation process includes the survey among students using questionnaires and a list of student activities, especially their concert activities, participation in domestic and foreign competitions, participation in workshops and courses, participation in foreign placements, involvement in art projects, or research and scientific activities.

The survey continues further with evaluation in the basic areas: departmental teachers, functionality of the Dean's office, curricula, study opportunities abroad, influence of students on the school management and development of tools and technical equipment. Evaluation also includes the survey among teachers, again using questionnaires and a listing of their artistic, research and publication activities. The survey is conducted in the following areas: functionality of the Dean's office, school management, departmental management, curricula of the department. Statistical data for the last five years have also been collected to become part of the evaluation of individual departments. These data are further processed by the faculty's Dean's office and concern the following areas: admission procedure - numbers of applicants/number of admitted students in the bachelor's, master's and doctoral programmes, total number of enrolled students of the department according to study fields, study success rate, average student's workload, results of artistic activity of students of the department, mobility of departmental teachers, foreign placements of students of the department, foreign teachers at the department, foreign students at the department, grant activities of the department, qualification profile of the department staff, age stratification of the department staff, habilitation and appointment procedure at the department and employment rate of the department graduates. The evaluation results are processed in the evaluation report, which is an output of evaluation of the individual department of HF. It summarizes the results of the above-mentioned areas, which are verbally commented on and trends in the last five years are graphed. The use of the outputs of the evaluation report serves as an information document that contains statistical data as well as the results of questionnaire surveys, which may influence some decisions by both faculty management and department heads.

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<sup>5</sup> Working Group in the following composition: Coordination: Doc. Ing. J. Durčáková, CSc. (VŠE); Members of the Working Group: Prof. Ing. T. Čermák, CSc. (VŠB-TUO); Prof. PhDr. Z. Jirásek, CSc. (SU); Doc. Ing. B. Bernauer, CSc. (VŠCHT); Prof. MUDr. Š. Svačina, DrSc. (UK); Doc. Prof. PhDr. S. Macková (JAMU); Prof. RNDr. J. Cihlář, CSc. (UJEP) worked on the Report for Sub-project No. 6 Qualitative Elements of Financing Higher Education Institutions within the project 'Development of Public Higher Education Institutions, Financial Conditions and Prerequisites'.

### KREDO Project

JAMU and its faculties have joined the KREDO project - Quality, Relevance, Efficiency, Diversification and Openness of Higher Education in the Czech Republic, Higher Education Strategy until 2030.

The aim of the project was to create the Higher Education Development Strategy until 2030 following the elaboration of strategic plans for the development of higher education institutions by 2030. The project was implemented in the period from 20 March 2012 to 31 October 2015. JAMU has been involved in basic strategic areas (Education and Research and Creative Activities) and in four supporting strategic areas (Higher Education Funding, Human Resources Policy, Public Relations and Internationalization). Based on the results of the KREDO project, the Internal Evaluation Report of the Theatre Faculty of JAMU for the period 2011 - 2015 and the Internal Evaluation Report of the Music Faculty of JAMU have been prepared which are based primarily on the SWOT analysis.

#### **Results of the KREDO project as a basis for quality assurance and evaluation**

The SWOT analysis in the area of educational and creative activities has brought to light the strengths and weaknesses in educational and creative activities and identified opportunities and threats related to the activities and position of JAMU and art education.

The findings covered the following areas:

##### Educational activities

- Degree programmes and their fields
- Interest in studying at JAMU
- Study organization
- Methods of teaching and acquiring knowledge, skills and competencies
- Professional placements and practice
- Continuity of study and career opportunities of graduates

##### Creative activities

- Scientific and research activities
- Artistic activities of students
- Artistic activities of teachers
- RIV (Register of Results), RUV (Register of Artistic Outputs)

##### Internationalization

- Foreign cooperation in education and creative activities

##### Third role of JAMU

- Lifelong learning
- JAMU activities in the professional sphere and in various areas of public life

These findings were the basis for the creation of the JAMU Strategic Plan for 2015-2020.

## SUPPORTING DEVELOPMENT OF THE SYSTEM FOR ASSURING AND EVALUATING QUALITY OF EDUCATIONAL AND CREATIVE ACTIVITIES OF JAMU

### Multiannual JAMU projects in OP RDE (Operational Programme for Research, Development and Education)

At present, three multiannual OP RDE projects are being implemented at JAMU:



**- Improving the quality of education at JAMU (CZ.02.2.69/0.0/0.0/16\_015/0002245)**

The aim of the project is to extend students' competencies by increasing the number of courses taught in a foreign language, courses to acquire soft skill competencies, courses supplemented by electronic supports and to complete the quality management system at JAMU

In support of the project, internal regulations of JAMU were developed in 2017, work began on the creation of the System of Internal Assurance and Evaluation of the Quality of Educational and Creative Activities of JAMU and the preparation of the JAMU external evaluation in 2020 started.

**- Enhancing the infrastructure of the Music Art degree programme at JAMU (CZ.02.2.67/0.0/0.0/16\_016/0002246)**

The aim of the project in the area of musical instruments, scenic, light, video and audio technology is to increase the quality of teaching taking place through artistic work of students in the fields studied at the Faculty of Music.

**- Enhancing the infrastructure of the Dramatic Arts degree programme at JAMU**

(CZ.02.2.67/0.0/0.0/16\_016/0002469)

The aim of the project in the area of spatial conditions, scenic, light, video, audio and IT technologies is to increase the quality of teaching taking place through artistic work of students of the degree programmes at the Faculty of Theatre.

Within these projects, the transformation of fields of study into degree programmes and their specializations is also planned. In 2017, work began on preparing materials for applying for the accreditation of these degree programs and their specializations.

**Theatre Faculty of JAMU**

Area of Education	Typical Degree Programme	Thematic Area	Degree Programme	Specialization	Degree Programme Guarantors	Deadline for applying for accreditation
ARTS	Dramatic arts	Theatre art	Dramaturgy and direction	Direction	Prof. MgA. Zbyněk Srba, Ph.D.	September 2018 <sup>6</sup>
				Dramaturgy		
		Theatre art	Acting	Dramatic acting	Doc. Mgr Igor Dostálek	September 2018
				Musical acting		
				Physical theatre		
		Theatre art	Scenography	Scenography	Doc. MgA. Marie Jirásková, Ph.D.	March 2018 <sup>7</sup> September 2018
				Light design		
		Theatre art Radio art Television	Dramatic creation and media	Audiovisual creation and theatre	Doc. Mgr Petr Francán	March 2018 September 2018
Radio and television						

<sup>6</sup> In the case of degree programmes where September 2018 is indicated, the application for accreditation of the bachelor's and follow-up master's degree level will be submitted at the same time.

<sup>7</sup> In the case of degree programmes where March 2018 and September 2018 are indicated, the application for accreditation of the follow-up master's degree level within the ESF project will be submitted in March and the application for accreditation of the bachelor's degree level will be submitted in September, together with the application for accreditation of all degree programmes of the JAMU Theatre Faculty except the Doctoral Degree Programme Dramatic Arts.

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		art Audiovisual art		dramaturgy and scriptwriting		
		Theatre art Organization and management of artistic practice	Theatrical production and stage technologies	Theatrical production Stage management and technologies	Doc. Blanka Chládková	March 2018 September 2018
		Theatre art Dance art Pedagogy and didactics of the arts	Theatre and education	Theatre and education Theatre and education for the deaf Dance and movement theatre and education	Prof. PhDr Veronika Broulíková	September 2018

### Music Faculty of JAMU

Area of Education	Typical Degree Programme	Thematic Area	Degree Programme	Specialization	Degree Programme Guarantors	Deadline for applying for accreditation
Arts	Music art	Music art Theatre art Organization and management of artistic practice	Music production (DSP)		Doc. MgA. Ing. Lucie Pešl Šilerová, Ph.D.	December 2018
		Music art	Conducting, singing and opera direction (long master's)	Orchestral conducting Choral conducting Singing Opera direction	Doc. Mgr MgA. Monika Holá, Ph.D.	March 2019
	Music art	Brass instrument playing (follow-up master's)		Flute playing	Prof. Milan Polák	December 2018
				Oboe playing		
				Clarinet playing		
				Bassoon playing		
				French horn playing		
				Trumpet playing		
	Music art Multimedia creation	Composition (long master's)  (follow-up		Composition	Doc. Mgr. Ing. MgA. Dan Dlouhý, Ph.D.	March 2019  December 2018
				Scenic and film music		
Electroacoustic music						
Multimedia						

			master's)	composition		
		Music art	Historical interpretation (follow-up master's)	Without specializations Joint program In English	Prof. Barbara Maria Willi, Ph.D.	October 2018

HF JAMU should end the process of submitting new accreditations in June 2019.

The process of transition from the fields of study to degree programmes with specializations is accompanied by a discussion across disciplines and the search for common bases for conceiving a theoretical basis of the programme as well as of practical disciplines including the nature of presented outputs of these courses. This process brings entirely new findings, especially at DF JAMU, where due to an atelier teaching in some fields (the atelier equals the year), there were three to four atelier curricula in the same field.

### Cooperation with the Czech higher arts education institutions

JAMU together with AMU implemented two centralized development projects in 2015–2017:

- Coordinating the implementation of a quality management system and initiating the process of creating standards for the Education Area Arts (2015 and 2016)
- Reflecting the amendment to the Higher Education Act and its implementing regulations in the area of quality management and school legislation of the participating schools (2017)
- Promoting the cooperation of higher arts education institutions in the area of internationalization (2017)

Four documents were prepared within the projects to define minimum standards for teaching theatre, music, dance and film/television arts:

- Standards for Accreditation of Degree Programmes in the Education area Arts, Thematic area Theatre art
- Standards for Accreditation of Degree Programmes in the Education area Arts, Thematic area Music art
- Standards for Accreditation of Degree Programmes in the Education area Arts, Thematic area Dance art
- Standards for Accreditation of Degree Programmes in the Education area Arts, Thematic area Film/Television art

The starting point for the creation of these documents were Tuning Documents issued by the European League of Institutes of the Arts (ELIA), containing specific standards and, in particular, learning outcomes for each of these thematic areas. The content of the documents and their structure is based on the Government Regulation on Standards for Accreditation in Higher Education.

At the meeting of representatives of arts institutes with members of the Council of the National Accreditation Bureau (NAB) for Higher Education held on February 24, 2017, the final texts of the field-specific standards were handed over to NAB as a recommendation for the assessment of applications for the accreditation of art degree programmes in the given thematic areas. In 2017, as part of the follow-up development project involving already all four higher arts education institutions, existing standards were given to schools of fine arts, and there was a consensus that, given the distinctive features of each type of art, it was not purposeful to create general standards for the education area of arts as such.

Three centralized development projects were planned in cooperation of JAMU with other higher arts education institutions for 2018:

- Festivals and shows – exploitation of students' artistic activity resulting from teaching and its mutual assessment in the fields of performing arts towards the transformation of study fields to programmes (AMU, JAMU)

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- Strengthening the competitiveness and quality of doctoral degree programmes at higher arts education institutions in the national and international context (AMU, JAMU, AVU, UMRUM)
- Supporting cooperation of JAMU and AVU in the area of internationalization with a focus on multimedia production (JAMU, AVU)

### PREPARING THE JAMU SYSTEM OF QUALITY ASSURANCE AND EVALUATION

In 2017, the Methodology for Internal Evaluation of Quality of Educational and Creative Activities was experimentally prepared and tested at DF JAMU. This will become the basis for development of the System of Internal Assurance and Evaluation of Quality of Educational and Creative Activities of JAMU in the following year.

#### Basic principles for evaluating quality of educational and creative activities at JAMU

- The purpose of evaluating quality of educational activities at JAMU is to obtain information that will lead to the search for ways to improve its quality.
- The system for evaluating quality of educational activities is based on continuous evaluation at the level of degree programmes and their specialization - evaluation of creative outputs of teaching and evaluation of individual study courses.
- The process of continuous evaluation of quality of educational activities is carried out at the level of individual degree programmes and their specializations, or even individual levels of study or years. Ateliers and departments keep documentation of it.

#### Quality assurance subject matter and criteria for process evaluation at JAMU

##### Educational activity:

- Degree programmes:
  - Consistency of the JAMU mission statement with targeting of degree programmes and strategic planning
  - Setting educational and creative processes
  - Admission to study and study conditions
- Lifelong learning programmes

##### Creative activity:

- Artistic activity and individual development of students
- Artistic activity of teachers
- Research and scientific activities and editorial activities

##### Related activities:

- Staffing of study programmes:
  - Staff competences and development
  - Mobility of students and staff
- Material and spatial provision of degree programmes and support for student life
  - Individual student development
  - Library and information services
  - Material and technical support
- Setting organizational and decision-making processes

- Social responsibility of the university
  - Systematic development of the third role of university and its activities in the region
  - Consulting services

### JAMU Quality Assurance System

JAMU also traditionally evaluates the creative outputs of teaching. The public evaluation of graduate projects and performances at the Marta Studio Theatre, on the concert stages of the Faculty of Music and at the Orli Street Theatre proved to be significant and meaningful. JAMU recognizes creative outputs of teaching as an important criterion for evaluating educational process having a significant informative value and uses them as one of the key tools for further building a system of quality, evaluation of activities and setting of processes.

The planned system of internal assurance and evaluation of educational and creative activities at JAMU builds on years of experience and tradition of art education. It is based on outputs of teaching of practically oriented courses, which are publicly presented at faculties or with public participation and are the subject of subsequent discussion and analysis seminars and are the basis for assessing the achievements of individual students as well as for evaluating the teaching that preceded the output. Not only students' performance is evaluated, but also their ability to critically assess their own performance and that of others, and put them in the context of their knowledge of the theory and history of the art, and together with the teachers propose solutions to improve (their own performance and teaching). Space has been created within the JAMU information system where all art projects developed within the framework of teaching at JAMU are recorded.

The absolutorium in the bachelor's and master's degree programmes at JAMU is made up of two parts, the qualification work (the bachelor's and the master's thesis respectively) and the graduate performance. It is a professional performance which is evaluated in writing by the opponent of the performance and defended at the final state examination. Project documentation is inserted into the JAMU information system. In 2017, both faculties started to systematize graduate outputs. The descriptions and conditions for graduate performance were revised in relation to outputs from individual fields (Q-RAM). The descriptions have been concentrated in one document and include the characteristics of the graduate performance and the knowledge, skills and competencies that students are to demonstrate in their graduate performance and are subject to evaluation.

For the recording and evaluation of creative activities, an electronic tool was created for collecting data on realized and presented school works, artistic outputs of teachers and other artistic performances and outputs from the study. Under the name of the Database of Artistic Creation of JAMU Students and Teachers, it was launched as part of the JAMU information system.

In 2018, it will be further tested in pilot operation and adapted to the needs of the school. By its continuous fulfilment, an archive of creative activities of JAMU, its components and members of the academic community will be created.

## OVERVIEW OF EVALUATIONS REALIZED IN 2017

In 2017, the traditional evaluation of educational and creative activities at both JAMU faculties took place in the manner described. The following year, these traditional evaluation methods and procedures will be described and become part of the System of Internal Quality Assurance and Assessment at JAMU.

### Internal evaluation of educational and creative activities of JAMU

In accordance with the 2017 Plan for Implementing Strategic Intent, the following objectives have been gradually pursued as part of the process of developing an internal quality assurance system and carrying out external evaluations to improve quality:

- Specify the rules and supporting material for sub-parts of the quality management system
- Gradually provide authorized translations into English of all internal regulations
- Establish systemic positions with workloads in the area of education quality assurance and related artistic outputs
- Introduce systematic staff training to assure the quality of education and a system of internal evaluations through methodological seminars
- Verify the existing setting of evaluation processes in the workplace
- Elaborate a typology of artistic outputs and put into practice an extended module of the JAMU Information System to build their database
- Verify the current setting of evaluation processes for the JAMU's artistic outputs based on the requirements for the quality system resulting from the amendment to the Act on Higher Education and in accordance with the Strategic Intent of JAMU

The year 2017 was a turning point in the field of internal assurance and evaluation of quality of educational and creative activities. In accordance with the amendment to the Higher Education Act, the Government Regulation on Education Areas and the Government Regulation on Standards for Accreditation, there have been gradual changes in the composition of degree programmes and their inclusion in the thematic areas of the Education Area Arts. The creation of new internal regulations of JAMU and consequently of new internal regulations of faculties also brought a wide discussion about the concept of assuring and evaluating quality of educational and creative activities at JAMU.

### Evaluation of fields of study in the transition to degree programmes with specializations

A key moment for internal evaluation of the quality of educational and creative activities is the transition from fields of study to degree programmes with specializations. In 2017, work on the first applications and accreditation of degree programmes took place in the follow-up master's degree level at DF JAMU:

Area of Education	Typical Degree Programme	Thematic Area	Degree Programme	Specialization	Degree Programme Guarantors	
		Theatre art	Scenography	Scenography Light design	Doc. MgA. Marie Jirásková, Ph.D.	2017
		Theatre art Radio art Television art Audiovisual art	Dramatic production and media	Audiovisual production and theatre Radio and television dramaturgy and	Doc. Mgr. Petr Francán	2017

				scriptwriting		
		Theatre art Organization and management of artistic practice	Theatre production and stage technologies	Theatre production	Doc. MgA. Blanka Chládková	2017

The principle of transition from the fields of study to degree programmes is the merging of related disciplines and searching for their common theoretical and practical basis. This brings with it a broad discussion, ranging from reflections on the career prospects of graduates through the definition of learning outcomes (the 'qualification framework'), the revision of composition of the theoretical and practical courses of the field base as well as courses specific to the specialization to the innovation of the objectives and content of the courses and creation of their new syllabuses.

The creation of applications for accreditation of the above-mentioned non-follow-up master's degree programmes gave rise to a specific procedure - methodology for creating degree programmes with specializations and preparing materials for their accreditation. This procedure has also proved to be a natural assessment of quality of the existing fields of study. On the basis of concrete findings from this assessment, new degree programmes are created so as to maximally ensure their quality in relation to a defined graduate profile.

Numerous staff changes take place in connection with this process. In accordance with the Higher Education Act and the Government Regulation on Standards for Accreditation, guarantors of new degree programmes are appointed and, in connection with this, also teachers of key theoretical courses. We consider this process to be part of assuring and evaluating quality of JAMU's educational and creative activities in the staffing area.

JAMU has also mapped the structure of primary and supporting processes implemented at faculties and other components, its functionality in the activities of individual workplaces and gradually introduces the chosen method of quality verification

In 2017, the staffing for the quality system was provided according to the requirements of the Higher Education Act. Nominations for the Internal Evaluation Board of JAMU were prepared. The Council will have nine members and the representation of both faculties will be taken into account when appointing them.

An internal JAMU's regulation Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities was developed for the area of quality assurance and enhancement in 2017.

The Internal Evaluation Board, which should cover, coordinate and methodologically manage all quality-related activities, was established at JAMU at the end of 2017. The working group of this Board prepared two documents - 'Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities of JAMU' and 'Rules of Procedure for the Internal Evaluation Board'. The Internal Evaluation Board also includes members of the HF, who have helped implement these documents during the comment procedure.

## Documents related to the system of assuring and evaluating quality of JAMU's educational and creative activities

### *Internal regulations of JAMU*

New internal regulations of JAMU are based on

- Act No. 111/1998 Sb, on Higher Education Institutions and on Amendments and Supplements to Some Other Acts (the Higher Education Act), as amended by Act No. 137/2016 Sb.

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- Government Regulation No. 274/2016 Sb on Standards for Accreditation in Higher Education dated August 24, 2016
- Government Regulation No. 275/2016 Sb on Education Areas in Higher Education dated August 24, 2016
- Accreditation Standards for the Education area of Arts, thematic areas Music Art, Theatre Art, Dance Art and Film Production and Television Production.

In 2017, following internal regulations were established at JAMU:

- Statute of Janáček Academy of Music and Performing Arts in Brno
- Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities
- Rules of Procedure of the Internal Evaluation Board
- Rules of Procedure of the Arts Council of JAMU
- Rules of Procedure of the Academic Senate of JAMU
- Electoral Code of the Academic Senate of JAMU
- Code of Study and Examination
- Rules of Habilitation Procedure and Procedure for the Appointment of Professors at the Janáček Academy of Music and Performing Arts in Brno
- Rules of Selection Procedure for Filling Academic Worker Positions at JAMU

Both JAMU faculties participated in the creation of internal regulations. An important role in their creation was played by the Academic Senate of JAMU, whose members were intensively involved in the comment procedure on the regulations and in their final shaping.

Subsequently, both faculties developed their internal regulations:

- Disciplinary Rules of DF and HF JAMU
- Rules of Procedure of the Arts Council of DF and HF JAMU
- Rules of Procedure of the Academic Senate of DF and HF JAMU
- Electoral Code of the Academic Senate of DF and HF JAMU
- Statute of DF and HF JAMU.

The process of formulating internal regulations has brought the same effect as conceiving of degree programmes. A wide debate has opened on the quality of current educational and creative activities at both faculties and many changes have been made in the degree programmes themselves (for example, the decision by HF JAMU to accredit some degree programmes as five-year non-follow-up programmes or merge existing bachelor's and master's study courses into six degree programmes with specializations).

#### *Self-Evaluation Report of JAMU for 2017*

On the basis of documents from both faculties (self-evaluation reports of faculties), the Self-evaluation Report of JAMU for 2017 was produced and submitted to the JAMU Arts Council for discussion and to the JAMU Academic Senate for approval and subsequently to the JAMU Administrative Board for discussion.

Representatives of both faculties have been involved in preparing the report. It has undergone a wide-ranging comment procedure, in which the JAMU Rector's Collegium, the Collegium of Deans of both faculties, the Academic Senate and the JAMU Internal Evaluation Board were engaged.

The JAMU's self-evaluation report resulted in a closer link between the two faculties through a discussion across faculties, which proved to be crucial for the internal quality evaluation system for educational and creative activities.



Annex B09: Report on the Internal Evaluation of Quality of Educational, Creative and Related Activities of JAMU for 2017

### *Standards for the education area of Arts, thematic areas Theatre art, Music art, Dance Art, Film / Television Art*

In 2016 - 2017, the structure of documents describing general and field-specific standards of activities at both faculties was revised, especially for the needs of other activities aimed at the new system of accreditations. Based on this, the above-mentioned strategic documents Standards for Accreditation of Degree Programmes in the Education Area of Arts, thematic areas Theatre art, Music art, Dance art and Film/Television Art were produced in co-operation of AMU and JAMU representatives as one of the outputs of the common Centralized Development Project in November 2016. At the beginning of 2017, both documents were delivered to the National Accreditation Bureau.

Standards for thematic areas Theatre art, Music art and Film/Television art will become annexes to the System of Internal Assurance and Evaluation of Quality of Educational and Creative Activities at JAMU.

### *Staffing of internal assurance and evaluation of quality of educational and creative activities of JAMU*

In connection with the election of the JAMU Rector in 2017 and thus the anticipated changes in the Rector's Collegium, it was decided not to appoint the JAMU Internal Evaluation Board and leave this power to the future JAMU Rector. For the purposes of setting the quality evaluation rules and for creation of regulations directly related to the internal assurance and evaluation of quality, the JAMU's Rector Prof. Ing. MgA. Ivo Medek Ph.D. appointed an advisory group composed of the deans of faculties and relevant vice-deans of faculties responsible for quality, student representatives, chairperson of the Academic Senate of JAMU and current vice-rector for quality.

Composition of the advisory group:

Prof. Ing. MgA. Ivo Medek, Ph.D., Rector of JAMU  
Doc. Mgr. Richard Fajnor, Pro-rector for quality  
Prof. PhDr. Silva Macková, Chairwoman of AS JAMU  
MgA. Jonáš Konývka, student representative  
Doc. Mgr. Petr Francán, Dean of DF JAMU  
Prof. MgA. Jindřich Petráš, Dean of HF JAMU  
Doc. MgA. Blanka Chládková, Pro-Dean of DF JAMU  
Mgr. Jan Příbil, Pro-Dean of HF JAMU  
Doc. Svetlana Waradzinová, VŠMU Bratislava

This Advisory Group has been involved in creating the JAMU's internal regulation 'Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities' and in setting the basic rules for the future JAMU's Internal Evaluation Board.

### *RUV and RIV results*

In the RUV results, JAMU has been showing a steady decline since 2013, as is the case in RIV:

Annex B09: Report on the Internal Evaluation of Quality of Educational, Creative and Related Activities o JAMU for 2017

Year	RUV (points)	RIV (points)
2013	10513.58	2367.81
2014	16532.29	2061.59
2015	12469.20	1862.21
2016	10779.55	1504.68
2013 - 2016	- 2.53 %	- 36 %

However, there is a significant difference between DF and HF JAMU in the RUV results.

Year	RUV (points)	
	DF JAMU	HF JAMU
2013	5872.00	4872.00
2014	5632.86	10 899.43
2015	5164.90	7304.30
2016	3903.80	6875.75
2013 - 2016	- 33.52 %	+ 48,13%

These findings necessarily lead to the need to analyse the situation, identify the causes of this situation and find a way to change it.

### Specifics of the JAMU faculties

Over the past years, both faculties have addressed the issues of internal assurance and evaluation of quality on their own. Both faculties were interconnected during the KREDO project and in an increased extent in connection with setting the processes of internal quality evaluation at JAMU, in the creation of internal regulations and the JAMU Self-Evaluation Report for 2017 and within the JAMU advisory group for internal evaluation. JAMU wishes to continue this trend of mutual cooperation through the newly appointed Internal Evaluation Board in 2018.

Despite the need for mutual cooperation and coordination of processes of internal quality assurance and evaluation at JAMU, the specifics of both faculties and the arts taught there will be preserved and respected to the maximum extent. The faculties retain autonomy in the internal quality assurance and evaluation and their own procedures bring the required results into the JAMU's common documents (System of Internal Assuring and Evaluating Quality of Educational and Creative Activities at JAMU, JAMU self-evaluation reports and their updates, internal evaluation reports, etc.).

#### *Evaluation at DF JAMU in 2017*

At the Faculty of Theatre, the types of graduate performances and their characteristics have been described as well as the learning outcomes that students have to demonstrate in their graduate outputs. The document will be attached to the System of Internal Assuring and Evaluating of Quality of Educational and Creative Activities at JAMU as its annex.

The Update of the Internal Evaluation Report (2011-2015) for 2016 has been prepared.

On the basis of the previously described outputs of teaching for individual fields of DF JAMU and with regard to the above-mentioned standards for the thematic areas Theatre Art and Film/Television Art of the Education Area of Arts, a material describing the outputs of teaching in the newly designed fields of study and their

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specializations (Q-RAM) was produced. Also this document will become annex to the System of Internal Assuring and Evaluating of Quality of Educational and Creative Activities at JAMU.

The Faculty of Theatre recognizes creative outputs of teaching as a criterion for evaluating quality of the educational process having a significant informative value and uses them as one of the key tools in quality evaluation. There is a long-standing tradition of evaluating graduate stagings at the Marta Studio Theatre and at the Orlí Street Theatre by doctoral students in public discussions (always two lecturers' opinions on each staging by doctoral students).

In 2017, following stagings were evaluated:

### Marta Studio Theatre

Premiere Date	Staging Title	Evaluation Date	Evaluation of acting	Evaluation of direction and dramaturgy
5. 2.	The Gamblers (Hana Marvanová)	16. 2.	Jonáš Konývka	Ján Balaj
26. 3.	Several conversations about Christ (Sára Čermáková)	13. 4.	Radka Hoffmanová	Jitka Vrbková
24. 9.	A Comedy about the Martyrdom (Ivo Krobot)	16. 11.	Radka Kulichová	Jitka Vrbková
22. 10.	Electra (Michal Zetel)	23. 11.	Jana Ondrušová	Marika Smreková Jan Maroušek (scene)
14. 12.	A Clockwork Orange (Barbora Chovancová)	11. 1.	Gabriela Ženatá	Otto Kauppinen Radka Hoffmanová (dramaturgy and script)

### Orlí Street Theatre

Premiere Date	Staging Title	Evaluation Date	Evaluation of acting	Evaluation of direction and dramaturgy
12. 2.	Jacques Brel is alive and well and living in Paris (Gene Terruso)	9. 3.	Daniela Zaroďňanská	Marika Smreková
13. 4.	Go dis a DJ (Juraj Marušic)	27. 4.	Pavol Seriš	Juraj Augustín, Renata Slámková
4. 9.	Dinner (Michal Zetel)	18. 1.	Alžběta Vaculčíaková	Juraj Augustín Vladimír Burian (lights and scene)
29. 10.	Woodstock (Stano Slovák)	7. 12.	Daniela Zaroďňanská	Sabina Macháčová Tereza Reková (acting)

In 2017, the testing phase of the module of Database of Artistic Creation of Students and Teachers of JAMU was completed in IS and the module was adapted for further use.

### *Evaluation at HF JAMU in 2017*

In dealing with the Centralized Development Project in 2016, HF JAMU prepared a working version of a self-evaluation document Evaluation of Educational, Creative and Related Activities of the Music Faculty of Janáček Academy of Music and Performing Arts in Brno for the period 2011-2015. This model of the preliminary summary evaluation report was based on a specific description of the standards for the thematic area Music Art corresponding to the reality of faculty operations, which it combines with interpretation of important data

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from the annual reports for the evaluation period. The individual chapters, corresponding to the strategic objectives, are supplemented with results of the SWOT analysis of the Music Faculty that arose from active involvement in the KREDO institutional national project.

Evaluations of the Department of Foreign Languages and the Department of Music and Humanities have been planned for 2017, but have not yet been carried out and their implementation moves to the next year. Given the above-mentioned specifics of both departments (the departments provide theoretical courses for the entire faculty and do not have their own students) and the associated complications in creating evaluations, there is a discussion about their future format, content and technical solution.

## ACTIVITIES PLANNED FOR THE NEAREST PERIOD

### Cooperation with the higher arts education institutions

JAMU will further continue its successful cooperation with other higher arts education institutions. Three joint Centralized Development Projects are planned for 2018:

- Festivals and shows – exploitation of students' artistic activity resulting from teaching and its mutual assessment in the fields of performing arts towards the transformation of study fields to programmes (AMU, JAMU)
- Strengthening the competitiveness and quality of doctoral degree programmes at higher arts education institutions in the national and international context (AMU, JAMU, AVU, UMRUM)
- Supporting cooperation of JAMU and AVU in the area of internationalization with a focus on multimedia production (JAMU, AVU)

Project outputs will be used, among other things, for further development of the system for internal quality assurance and evaluation.

### Tasks for 2018

#### *JAMU Internal Evaluation Board*

In 2018, after the newly elected Rector takes his office, he appoints the JAMU Internal Evaluation Board in accordance with the Higher Education Act. In its activities, the Board will follow up on the previous activities of the Rector's Advisory Group for Internal Evaluation.

#### *New JAMU documents relating to the assurance and evaluation of quality of educational and creative activities*

The Internal Evaluation Board will develop a **System for Internal Assurance and Evaluation of Quality of Educational and Creative Activities of JAMU**. The proposed annexes will be prepared and delivered by the JAMU faculties.

Proposed annexes:

Annex B09: Report on the Internal Evaluation of Quality of Educational, Creative and Related Activities o JAMU for 2017

Annex 1 – Standards for the Education Area of Arts, thematic area Music art

Annex 2 – Standards for the Education Area of Arts, thematic area Theatre art

Annex 3 – Standards for the Education Area of Arts, thematic area Film production and Television production

Annex 4 – Qualification framework for degree programmes and their specializations of HF JAMU

Annex 5 – Qualification framework for degree programmes and their specializations of DF JAMU

Annex 6 – Evaluation of quality of educational activities in degree programmes and their specializations based on the evaluation of graduate performances at HF JAMU

Annex 7 - Evaluation of quality of educational activities in degree programmes and their specializations based on the evaluation of graduate performances at DF JAMU

Annex 8 – Evaluation of quality of educational and creative activities based on the outputs of teaching at HF JAMU

Annex 9 – Evaluation of quality of educational and creative activities based on the outputs of teaching at DF JAMU

**Update of JAMU Self-Evaluation Report for 2018** – will be elaborated by the JAMU Internal Evaluation Board on the basis of documents from faculties (by updating self-evaluation faculty reports)

**Report on internal evaluation of quality of educational and creative activities for 2018** – will be elaborated by the JAMU Internal Evaluation Board on the basis of documents from faculties (by updating the faculty reports)

#### *Tasks for JAMU faculties*

The form and methods of internal quality evaluation at faculties are the responsibility of faculties themselves. The results of evaluation will be forwarded to the JAMU Internal Evaluation Board, which will process them into whole-school documents.

#### **DF JAMU**

In 2018, DF JAMU will prepare the following documents to be provided to the JAMU Internal Evaluation Board:

- Annex 9 to the System of Internal Assurance and Evaluation of Quality of JAMU – Evaluation of Quality of Educational and Creative Activities on the Basis of Outputs of Teaching at DF JAMU
- **Update of the Self-Evaluation Report of DF JAMU for 2018**
- **Report on Internal Evaluation at DF JAMU in 2018**

#### **HF JAMU**

In 2018, HF JAMU will prepare the following documents to be provided to the JAMU Internal Evaluation Board

- Annex 4 – Qualification framework for degree programmes and their specializations of HF JAMU
- Annex 6 – Evaluation of quality of educational activities in degree programmes and their specializations based on the evaluation of graduate performances at HF JAMU
- Annex 8 – Evaluation of quality of educational and creative activities based on the outputs of teaching at HF JAMU
- **Update of the Self-Evaluation Report of HF JAMU for 2018**
- **Report on Internal Evaluation at HF JAMU in 2018**

### Analysis of RUV and RIV results

The JAMU Internal Evaluation Board, in cooperation with the Vice-Rector for Creative Activities of JAMU and the relevant Vice-Deans of both faculties, initiates an analysis of RUV and RIV results at both faculties. The purpose of the analysis should be to identify the causes of development and propose effective measures for the next period.

### Preparation of international evaluation of JAMU

In 2018, a public tender for the JAMU's external evaluation will be announced. The subject of the public contract is the external evaluation of the Janáček Academy of Music and Performing Arts in Brno. The main objective is to assess educational and creative (artistic) activities of JAMU and related activities according to standards and procedures for assuring quality in building the European Higher Education Area - Standards and Guidelines for Quality Assurance in the European Higher Education Area, ENQA (hereinafter referred to as 'ESG 2015'), taking into account the fundamental specifics and differences of education in the area of Arts, and to assess whether the system of quality for these activities at the Janáček Academy of Music and Performing Arts in Brno is set in line with the requirements of the Ministry of Education, Youth and Sports of the Czech Republic and that of the National Accreditation Bureau of the Czech Republic.

**ADDENDUM**

**TO THE REPORT ON INTERNAL EVALUATION OF  
QUALITY OF EDUCATIONAL, CREATIVE AND OTHER  
RELATED ACTIVITIES OF JAMU**

**FOR 2018**

Discussed in the Arts Council of JAMU on 31 May 2019

Approved by the Academic Senate of JAMU on 10 June 2019

Discussed by the Administrative Board of JAMU on

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## SPECIFICS OF THE SYSTEM FOR ASSURING AND EVALUATING QUALITY OF EDUCATIONAL AND CREATIVE ACTIVITIES AT JAMU

The specifics of the system of assuring and evaluating quality of educational and creative activities at JAMU were described in more detail in the Report on Internal Assurance and Evaluation of Quality of Educational and Creative Activities for 2017.

In line with the JAMU's mission statement, the quality assurance system puts emphasis on educational activities. Teaching in arts degree programmes is closely connected with creative activity. It is both its content and objective. Quality indicators are, in particular, the artistic outputs of teaching as learning results. Art is not defined as a fixed and unchanging system of knowledge and skills. Respect for plurality, diversity and dynamism is a prerequisite for free artistic creation and unrestricted development of students' talents. The sphere of education and artistic creation is found in a space between classical and traditional methods on the one hand and constant experimentation and updating in search of new forms on the other. Respecting these principles is also the starting point for conceiving the System of Assuring and Evaluating Quality of Educational and Creative Activities at JAMU.

Arts education is characterized mainly by individual teaching based on a personal relationship between a teacher and student or taking place in small groups of students and by an evaluation based on a mutual discussion and providing the teacher's feedback to students, between students and the students giving a reflection on teaching to the teacher. Given these specifics, it is not possible to employ quantitative methods of evaluation and methods of anonymous questionnaire evaluation at JAMU, but rather qualitative methods and, above all, evaluation of creative outputs of teaching as an indicator of quality for educational activities that preceded them.

## SUPPORTING DEVELOPMENT OF THE SYSTEM FOR ASSURING AND EVALUATING QUALITY OF EDUCATIONAL AND CREATIVE ACTIVITIES OF JAMU

### Multiannual JAMU projects in OP RDE (Operational Programme for research, Development and Education)

At present, three multiannual OP RDE projects are being implemented at JAMU:

- **Improving the quality of education at JAMU**  
(CZ.02.2.69/0.0/0.0/16\_015/0002245)

The aim of the project is to extend the students' competencies by increasing the number of courses taught in a foreign language, courses to acquire soft skill competencies, courses supplemented by electronic supports and to complete the quality management system at JAMU

In support of the project, internal regulations of JAMU were developed in 2017, work began on the creation of the System for Internal Assurance and Evaluation of the Quality of Educational and

Creative Activities of JAMU and the preparation of the JAMU external evaluation system started in 2020.

- **Enhancing the infrastructure of the Music Art degree programme at JAMU**  
(CZ.02.2.67/0.0/0.0/16\_016/0002246)

The aim of the project in the area of musical instruments, scenic, lighting, video and audio technology is to increase the quality of teaching taking place through artistic work of students in the fields studied at the Faculty of Music.

- **Enhancing the infrastructure of the Dramatic Arts degree programme at JAMU**  
(CZ.02.2.67/0.0/0.0/16\_016/0002469)

The aim of the project in the area of spatial conditions, scenic, lighting, video, audio and IT technologies is to increase the quality of teaching taking place through artistic work of students of the degree programmes at the Faculty of Theatre.

In 2018, work began on the preparation of OP RDE projects as follows

- **Deepening the quality of education at the Theatre Faculty of JAMU and its relevance to the needs of practice** (ESF II)

The project focuses on the Theatre and Education degree programme and its specializations in order to connect teaching as much as possible with pedagogical practice directly at schools and during leisure activities, transfer findings from practice into curricula of the degree programme and at the same time influence through the students' practical activity the possibility of expanding the arts educational fields in the general education. In 2018, an application for accreditation of the Theatre and Education degree programme will be prepared based on the first findings from the connection with practice. In the continuation of the project, the system of connecting the degree programme with practice will be examined and further deepened.

Next part of the project is headed towards all degree programmes of DF JAMU and its aim is to increase the offer of professional literature in electronic form.

- **Further development of educational infrastructure at the Theatre Faculty of JAMU with regard to the needs of practice** (ERDF II)

The aim of the project is to support the activities proposed in the ESF project with material and spatial equipment.

Projects will be submitted in 2019.

## ACCREDITATION OF NEW DEGREE PROGRAMMES AT JAMU

As part of ongoing projects **Enhancing the infrastructure of the Music Art degree programme at JAMU** and **Enhancing the infrastructure of the Dramatic Arts degree programme at JAMU**, also the transformation of study fields into degree programmes and their specializations was planned.

**In 2018, an application for accreditation of the following degree programmes and their specializations was submitted**

### DF JAMU

Area of Education	Typical degree programme	Thematic area	Degree programme	Specialization	Degree programme guarantor	Study degree
ARTS	Dramatic arts	Theatre art	Scenography	Scenography	Doc. MgA. Marie Jirásková, Ph.D.	Master's degree
				Light design		Master's degree
		Theatre art Radio art Television art Audiovisual art	Dramatic production and media	Audiovisual production and theatre	Doc. Mgr Petr Francán	Master's degree
				Radio and television dramaturgy and scriptwriting		Master's degree
		Theatre art Organization and management of artistic practice	Theatrical production and stage technologies	Theatrical production	Doc. MgA. Blanka Chládková	Master's degree

### HF JAMU

Area of Education	Typical degree programme	Thematic area	Degree programme	Specialization	Degree programme guarantor	Study degree
ARTS	Music art	Music art	Historical interpretation (follow-up master's degree)	Without specializations Joint program In English	Prof. Barbara Maria Willi, Ph.D.	Master's degree

**In 2019, an application for accreditation of the following degree programmes and their specializations will be submitted**

### DF JAMU

Area of Education	Typical degree programme	Thematic area	Degree programme	Specialization	Degree programme guarantor	Study degree
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ARTS	Dramatic arts	Theatre art	Scenography	Scenography	Doc. MgA. Marie Jirásková, Ph.D.	Bachelor's degree
				Light design		Bachelor's degree
		Theatre art Radio art Television art Audiovisual art	Dramatic production and media	Audiovisual production and theatre	Doc. Mgr Petr Francán	Bachelor's degree
				Radio and television dramaturgy and scriptwriting		Bachelor's degree
		Theatre art Organization and management of artistic practice	Theatrical production and stage technologies	Theatrical production Stage technologies	Doc. MgA. Blanka Chládková	Bachelor's degree
Theatre art	Dramaturgy and direction	Dramaturgy Direction	Prof. MgA. Zbyněk Srba, Ph.D.	Bachelor's Master's degree		

In 2019, an application for accreditation of the following degree programmes and their specializations will be prepared.

#### DF JAMU

Area of Education	Typical degree programme	Thematic area	Degree programme	Specialization	Degree programme guarantor	Study degree
UMĚNÍ	Dramatic arts	Theatre art Dance art Pedagogy and didactics of the arts	Theatre and education	Theatre and education	Doc. Mgr. Veronika Broulíková	Bachelor's Master's degree
				Theatre and education for the deaf		Bachelor's Master's degree
				Dance and movement theatre and education		Bachelor's Master's degree

#### HF JAMU

Area of Education	Typical degree programme	Thematic area	Degree programme	Specialization	Degree programme guarantor	Study degree
ARTS	Music art	Theatre art Organization and management of artistic practice	Music production (DSP)		Doc. MgA. Ing. Lucie Pešl Šílerová, Ph.D.	Doctoral degree
		Music art	Conducting, singing and opera direction	Orchestral conducting Choral conducting	Doc. Mgr MgA. Monika Holá, Ph.D.	Master's degree

				Singing		
				Opera direction		
		Music art	Wind instrument playing (follow-up master's degree)	Flute playing	Prof. Milan Polák	Follow-up master's degree
				Oboe playing		
				Clarinet playing		
				Bassoon playing		
				French horn playing		
				Trumpet playing		
				Trombone playing		
				Tuba playing		
		Music art Multimedia production	Composition (follow-up master's degree)	Composition	Doc. Mgr Ing. MgA. Dan Dlouhý, Ph.D.	Master's degree
				Scenic and film music		Follow-up master's degree
				Electroacoustic music		
				Multimedia composition		

The process of transition from the fields of study to degree programmes with specializations is accompanied by a discussion across disciplines and the search for common bases for conceiving a theoretical basis of the programme as well as of practical disciplines including the nature of presented outputs of these courses. This process brings entirely new findings, especially at DF JAMU, where due to an atelier teaching in some fields (the atelier equals the year) there were three to four atelier curricula in the same field.

### Cooperation with the Czech higher arts education institutions

JAMU together with other higher arts education institutions implemented three centralized development projects in 2019:

- Festivals and shows – exploitation of students' artistic activity resulting from teaching and its mutual assessment in the fields of performing arts towards the transformation of study fields to programmes (AMU, JAMU)
- Strengthening the competitiveness and quality of doctoral degree programmes at higher arts education institutions in the national and international context (AMU, JAMU, AVU, UMPRUM)
- Supporting the cooperation of JAMU and AVU in the area of internationalization with a focus on multimedia production (JAMU, AVU)

Within the centralized development project Strengthening the competitiveness and quality of doctoral degree programmes of higher arts education institutions in the national and international context (AMU, JAMU, AVU, UMPRUM), a questionnaire survey was conducted among students and doctoral graduates at the above mentioned art schools. The results of the survey are summarized in the study '**Doctoral graduates of art schools**'.

#### Key results of the survey are as follows:

- In total, the questionnaire was sent to 149 former graduates and students of the Academy of Performing Arts (AMU) in Prague, 54 former graduates and students of the Janáček Academy

of Music and Performing Arts (JAMU) in Brno, 62 former graduates and students of the Academy of Arts, Architecture and Design (UMPRUM) in Prague and 52 former graduates and students of the Academy of Fine Arts (AVU). The collection of data took place from 27 September to 18 November 2018. In this report, 91 valid questionnaires were analysed. The return rate of the questionnaire was 29 percent of the 317 respondents addressed.

- This is not a representative sample of all graduates and former students. Therefore, the analysed data do not attest to all graduates of the faculty, but only to those who participated in the survey.
- Most often students from art or master's studies at AMU (27 %), UMPRUM (14 %) and JAMU (24 %) came for doctoral studies with a specialty in art sciences.
- Most of the respondents to this survey began studying between 2007 and 2013 and completed their studies by 2010.
- More than half of respondents exceeded the usual length of the full-time doctoral programme (i.e. 3 or 4 years). Respondents successfully completed most often after 4 to 6 years of study.
- 94% of respondents expected theoretical courses to be completed in the doctoral degree.
- Other very often expected duties included attending a doctoral seminar (91 %) and a foreign language exam (86 %).
- Students often did not expect obligations related to the guidance of bachelor's and master's theses (14 %), their opposition (11 %) and administrative and organizational assistance at departments (9 %). In most cases, however, these obligations were not part of the curricula.
- The respondents most often identify the lack of time associated with dividing their attention between study, work and other commitments as a problem.
- Most respondents (86 %) were in a gainful employment during their studies.
- Respondents evaluate the study mainly as theoretically focused, but also useful in artistic practice, beneficial for artistic development and creative. Respondents also evaluate the study as high-quality but demanding. Although they perceive their completed study as progressive rather than conservative, they lack the international study overlap (and probably also artistic) activities.
- There are no differences between the former students of all four schools in any of the monitored criteria.
- Important topics in evaluating the organization of doctoral studies are an international overlap, expanded range of study courses, and organizational arrangement of studying, independence and freedom of a doctoral student, the role of a trainer or other teachers and teaching of methodology.
- In terms of contribution of study to the development of skills and career growth, most respondents assess the study positively. They consider it to be highly or rather beneficial in all monitored areas. Of course, the development of artistic skills and development of research and explorational skills are key ones, where most respondents see the benefits (79 % and 88 % respectively). A slightly smaller number of respondents evaluate the study as beneficial for the development of pedagogical skills and breaking through in the field.
- More than half of the respondents (55 %) had the opportunity to attend a course, seminar or workshop focused on the methodology of scientific work. Most of these respondents (83 %, n = 39) attended the course and evaluated it as beneficial.
- More than half of 82 former students (54 %) said they were very satisfied with their guidance, other 27 % were rather satisfied, only 7 % were rather dissatisfied and one respondent was very dissatisfied.

- Former students mostly felt sufficient support from trainers (89 %), received constructive feedback (79 %) and trainers dedicated enough time to them (76 %). Almost everyone regards their trainers as experts in their fields (91 %)
- Pedagogical activities, academic careers and staying at the faculty are among the frequent reasons for doctoral studies, but at the same time the development of pedagogical skills is evaluated with hesitation.

## SYSTEM FOR ASSURING AND EVALUATING QUALITY AT JAMU

### JAMU System for assuring quality

Based on the requirements on the quality system resulting from the amendment to the Higher Education Act and in accordance with the Strategic Intent of JAMU for the period 2016-2020, JAMU prepared a methodology for assuring and evaluating quality of educational, creative and other related activities and set partial criteria at the faculties for establishing its comprehensive quality system. The starting point was an updated formulation of the school's mission statement and its related vision. JAMU has also mapped the structure of the main and supporting processes of assuring and evaluating quality of educational, creative and other related activities carried out at the faculties and other components.

In 2018, staffing for the quality system was provided according to the requirements of the amended Higher Education Act. The JAMU Internal Evaluation Board was appointed. It has nine members and the representation of both faculties was taken into account in their appointment. An internal JAMU's regulation Rules of the System for Assuring Quality of Educational, Creative and Related Activities and Internal Evaluation of Quality of Educational, Creative and Related Activities was developed for the area of quality assurance and enhancement in 2017. The activities of the Board are governed by the JAMU internal regulation Rules of Procedure of the Internal Evaluation Board.

JAMU traditionally evaluates the creative outputs of teaching. The public evaluation of graduate projects and performances at the Marta Studio Theatre, on the concert stages of the Faculty of Music and at the Orlí Street Theatre proved to be significant and meaningful. JAMU recognizes creative outputs of teaching as an important criterion for evaluating educational process having a significant informative value and uses them as one of the key tools for further building a system of quality, evaluation of activities and setting of processes

For registration and evaluation of creative activities, an electronic tool was developed for collecting data on realized and presented school works, artistic outputs of teachers and other artistic performances and outputs from the study. Under the name 'Register of works of art' it was launched as part of the JAMU Information System. Its continuous filling will create an archive of creative activities of JAMU, its components and members of the academic community.

The Internal Evaluation Board participated in the preparation of a document called '**System for Internal Assurance and Evaluation of Quality of Educational, Creative and Other Related Activities**'. The document describes the main principles of art-specific evaluation, where publicly presented and evaluated outputs of most of the study courses taught are considered both as an indicator of quality of the educational process that preceded them, as well as an indicator of quality of the creative activity that was the content and objective of the study course.

Annexes are appended to the document, as follows:

- **Field-specific accreditation standards**

In 2016 - 2017, the structure of documents describing the general and field-specific standards of activities at both faculties was revised, especially for the needs of other activities aimed at a new system of accreditations. Based on this, the following strategic documents were produced in cooperation with the representatives of AMU and JAMU, as one of the outputs of the common Centralized Development Project: 'Standards for Accreditation of Degree Programmes in the Education Area of Arts, Thematic Areas of Theatre Art, Music Art, Film Production and Television Production and Dance Art, finalized in November 2016. In early 2017, both documents were delivered to the National Accreditation Bureau.

- **Learning outcomes for individual degree programmes and their specializations for the bachelor's, master's and doctoral degrees of study (qualifications framework)**

- **Graduate performances**, which are in addition to the bachelor's and master's theses an equivalent part of the absolution. Graduate performances are described for degree programmes and their specializations. The description indicates the performance characteristics and professional skills, knowledge and competencies that the student demonstrates in his/her graduate performance

- **Outputs of teaching of all study courses, where such output is presented.** These are different types of outputs, from the presentation of skills to comprehensive works for a wider public. The summary provides a list of study courses where such output is presented, its type, to whom the presentation is intended and who evaluates the quality of such output, broken down by degree programmes and their specializations as well as grades and years of study.

During the summer and autumn of 2018, the JAMU Self-Evaluation Report for the year 2017 was compiled on the basis of documents from the faculties. The JAMU Internal Evaluation Report for 2017 then followed.

In 2018, the annexes for DF JAMU were completed. HF JAMU prepares annexes with outputs of teaching and graduate performances gradually in connection with the new concept of degree programmes and their specialization; annexes Graduate Performances and Outputs of teaching.

## OVERVIEW OF EVALUATIONS CARRIED OUT IN 2018

In 2017, the traditional evaluation of educational and creative activities at both JAMU faculties took place in the manner described. The following year, these traditional evaluation methods and procedures were described and became part of the System of Internal Quality Assurance and Evaluation at JAMU.

### Internal evaluation of educational and creative activities of JAMU

#### DF JAMU

In the context of internal evaluation, DF has so far rather focused on a peer-to-peer approach, i.e. the evaluation in the form of discussions and debates within the system of management set by default at all levels. However, we are gradually forced to accept that the step by step expansion of the faculty's organizational structure, including the integration and stabilization of the emerging new fields of study (subsequently transformed into programmes), brings the need for traceability of



conclusions from the current method of evaluation. The redesigned organization of degree programmes is a welcome opportunity to set up a new evaluation system. In 2018, a model of self-evaluation of individual degree programmes at various levels of study was initiated, which will use the current experience gained in the preparation of self-evaluation reports. This cyclical self-evaluation will be coordinated by the guarantors of individual degree programmes (for more on this proposal, see the Evaluation of fields of study within the transition to degree programmes with specializations). It will be possible to compare the results of the cyclical evaluation (degree programmes, their needs, issues to be solved or improved) with each other and analyse them from a faculty perspective in order to better respond to pedagogical, artistic and organizational needs of individual programmes and their specializations. Setting the completion of the self-evaluation reports (the regular term within the cycle will always be January of a new calendar year) will allow for the specification of the Annual Report for the faculty.

In terms of traceable evaluation, the objectives related to the evaluation of stagings in both theatres (Marta Studio Theatre, Orlí Street Theatre) were achieved in 2018. An evaluation was held for each premiere realized by DF, the backbone of which was always a statements made by two doctoral students, followed by a discussion both on the process of realization and the very outcome of the artistic intention. Although we consider this evaluation essential, we recognize the need to resolve the position of evaluators in this area (it cannot be assumed that doctoral students have the same dispositions to exacting evaluation in terms of their focus), which is another task associated with the preparation of doctoral degree programme accreditation in 2019. The degree of traceability of evaluation is ensured by written evaluations by doctoral students and records from the evaluation (Pro-Dean for artistic activities).

Another traceable and cyclical evaluation is regularly organized for the International Festival of Theatre Schools SETKÁNÍ/ENCOUNTER. The evaluation methodology (i.e. involvement of all interested parties: teachers and students of various study specializations) is given by the system of management of realization of this event that is crucial for the faculty. The method of traceability of evaluation is ensured by a written record of the evaluation discussion within the Festival Board.

The establishment of the Dramaturgical Council of Theatres was another achievement to improve traceability from the perspective of the entire DF. This should - in the form of a controlled PDCA cycle - gradually ensure the evaluation of not only artistic results and processes achieved by interested parties (degree programmes, specializations, their students and teachers and the theatre operational staff), but evaluation at every stage of the process (including planning and realization, which will be allowed by interim meetings of this board). The method of traceability is ensured in the form of minutes of meetings and transcripts of discussions.

For the model of self-evaluation of individual degree programmes it will be necessary to ensure at the central level (especially in co-operation with the Dramaturgical Council of Theatres and individual guarantors) the naming of the hierarchy of artistic outputs. It is necessary to name those outputs that are important for the faculty as a whole in terms of teaching and artistic creation, or those that are important in terms of the faculty strategy and exclusivity of degree programmes. This is an essential task for 2019.

From the above it is clear that DF will concentrate on setting up processes aimed at improving the pedagogical and artistic activities of its students. In 2018, the performance indicators for evaluation of the artistic outputs realized by teachers and students (RUV) and the results in the area of science and research (RIV) were understandably assessed at the level of the Dean's Collegium and the Theatre and Drama Research Department. Given the significant decline in performance indicators in these areas (based on 2017 results), measures were taken on the basis of an analysis (unthoroughness of persons who enter the outputs, low level of annotations, failure to comply with the requirement to make visual documentation, etc.) in order to successfully collect data especially for RUV (linked to improved communication towards particular persons entering the outputs and

double checking during entering outputs into the system). For 2019, a measure was taken that RUV outputs will be collected twice from the persons making entries into the register, i.e. at the end of the theatre season (i.e. at the end of the summer semester) and at the end of the calendar year (i.e. in January 2020).

## **HF JAMU**

The internal evaluation of the educational and creative activities at HF takes the form of evaluations, analyses or discussions at several levels - at the level of faculty management and at the level of management of individual departments.

The internal evaluation of educational activities at HF is traditionally carried out, inter alia, in the form of a questionnaire survey. In 2017, a discussion was held at the HF management level on the meaningfulness of the current system of evaluations taking place at individual departments through questionnaires (usually at two departments per year). The result of this discussion was the decision to move away from the established evaluation model in 2018. In view of the ongoing modifications and changes to the internal regulations relating to the qualification works at HF JAMU, it was decided to focus in the evaluation on this important area, too. For 2018, therefore, a questionnaire survey among diploma students concerning the qualification works was prepared

The survey itself took place among the graduates at the beginning of May 2018. Then the methodology was developed for evaluating the questionnaires and putting the obtained data into the resulting tables. In December 2018, the results of the survey, including the final report, were presented to HF management. The average values of individual answers resulted in a generally positive evaluation by the respondents, and of course there were also critical comments and suggestions for improvement. However, due to the low return rate of questionnaires at some departments, it was decided to repeat the questionnaire survey also in the following year.

Internal evaluation of the HF creative activity takes place every year at the meetings of the Dean's Collegium, often also at extended meetings of the faculty management with the heads of individual departments. The evaluation mainly focuses on the statistics of outputs and point evaluations in the RUV and RIV databases for the current year. Analyses and benchmarking across the higher arts education institutions in the Czech Republic are presented. Due to a slight decrease in points in the RUV database, the Dean of HF is preparing incentives to remedy the situation (targeted remuneration for reporting academic workers, etc.) for next year.

## **Evaluation of fields of study within the transition to degree programmes with specializations**

The principle of transition from the fields of study to degree programmes is the merging of related disciplines and searching for their common theoretical and practical basis at both JAMU faculties. This brings with it a broad discussion, ranging from reflections on the career prospects of graduates through the definition of learning outcomes (the 'qualifications framework'), the revision of composition of the theoretical and practical courses of the field base as well as courses specific to the specialization to the innovation of the objectives and content of the courses and creation of their new syllabuses.

## **DF JAMU**

As mentioned above, a number of measures to strengthen quality have been brought about by the reform of degree programmes at DF. In 2017, three newly conceived master's degree programmes were prepared for accreditation with a total of five specializations, which were handed over to the

National Accreditation Bureau during 2018. During this preparation, a number of principles for further quality management, such as conditions for the creation of a graduate performance, etc., were named.

The above-mentioned model of self-evaluation of individual degree programmes of DF should approach the evaluation cyclically and build on the self-evaluation for the needs of new accreditations. The planned cyclicity of the evaluation is two years and is binding:

Programme	Degree	Evaluation cycle				
		1	2	3	4	5
Dramaturgy and direction	B.A.	2018 (the guarantor processed the accreditation file at the end of the year)	2020 (January 2021)	2022 (January 2023)	2024 (January 2025)	2026 (January 2027)
Scenography	B.A.					
Dramatic production and media	B.A.					
Theatre production and stage technologies	B.A.					
Theatre and education	B.A.	2018 (the guarantor will submit it in September 2019)				
Acting	M.A. - 4 years	2018 (the guarantor processed the accreditation file at the end of the year)				
Dramaturgy and direction	M.A.	For 2019 (the guarantor will submit it in January 2020)	2021 (January 2022)	2023 (January 2024)	2025 (January 2026)	2027 (January 2028)
Scenography	M.A.					
Dramatic production and media	M.A.					
Theatre production and stage technologies	M.A.					
Theatre and education	M.A.					

		guarantor will submit it in September 2019)				
Dramatic arts	Ph.D.	2019 (the guarantor will submit it in January 2020)				

For the purposes of preparing self-evaluation reports, the existing binding methodology (NAB) will be supplemented and modified (based on the experience from Cycle 1) to the internal conditions of DF. Furthermore, the methodology will be supplemented always after the next self-evaluation cycle carried out. Likewise, the hierarchy of art projects to be developed in conjunction with the Dramaturgical Council of Theatres will bring new criteria to the methodology of self-evaluation. The preparation of self-evaluation reports will be coordinated by the guarantors of degree programmes and the heads of the ateliers of individual specializations will be involved. Subsequently, the reports will be jointly discussed by the degree programme guarantors and the Dean's Collegium. Priorities, needs and solutions will be formulated to improve quality. The principle of traceability will be ensured by the written form of self-evaluation reports and minutes from the discussions of self-evaluation reports by the Board of Guarantors and the Dean's Collegium.

## HF JAMU

A key moment for internal evaluation of quality of educational and creative activities is the transition from fields of study to degree programmes with specializations. In 2018, preparatory work was carried out on the first applications for accreditation of new degree programmes in the follow-up master's degree at HF JAMU; at the end of 2018, an accreditation application was submitted for the international joint degree programme Historical Interpretation, developed jointly with the Royal Conservatoire The Hague. Furthermore, applications for these follow-up master's degree programmes were prepared: Playing Wind Instruments and Multimedia Composition (falls under the degree programme Composition as its specializations).

The principle of transition from the fields of study to degree programmes is the merging of related disciplines and searching for their common theoretical and practical basis. This brings with it a broad discussion, ranging from reflections on the career prospects of graduates through the definition of learning outcomes (the 'qualifications framework'), the revision of composition of the theoretical and practical courses of the field base as well as courses specific to the specialization to the innovation of the objectives and content of the courses and creation of their new syllabuses

The creation of applications for accreditation of the above-mentioned follow-up master's degree programmes gave rise to a specific procedure - methodology for creating degree programmes with specializations and preparing materials for their accreditation. This procedure has also proved to be a natural assessment of quality of the existing fields of study. On the basis of concrete findings from

this assessment, new degree programmes are created so as to maximally ensure their quality in relation to a defined graduate profile.

Numerous staff changes take place in connection with this process. In accordance with the Higher Education Act and the Government Regulation on Standards for Accreditation, guarantors of new degree programmes are appointed and, in connection with this, also teachers of key theoretical courses. We consider this process to be part of assuring and evaluating quality of educational and creative activities of HF JAMU in staffing area.

### Documents related to the system for assuring and evaluating quality of educational and creative activities of JAMU

The process of drafting internal regulations has produced the same effect as conceiving degree programmes. A broad discussion has opened about the quality of current educational and creative activities at both faculties and a number of proposed changes occurred in the degree programmes (for example, the decision of HF to accredit some degree programmes as non-follow-up five-year programmes or merging the existing bachelor's and master's fields of study at DF JAMU into six degree programmes with specializations).

#### *Internal regulations of JAMU faculties*

New internal regulations of JAMU faculties are based on

- Act No. 111/1998 Sb, on Higher Education Institutions and on Amendments and Supplements to Some Other Acts (the Higher Education Act), as amended by Act No. 137/2016 Sb.
- Government Regulation No. 274/2016 Sb on Standards for Accreditation in Higher Education dated August 24, 2016
- Government Regulation No. 275/2016 Sb on Education Areas in Higher Education dated August 24, 2016
- Accreditation Standards for the Education area of Arts, thematic areas Music Art, Theatre Art, Dance Art and Film Production and Television Production.
- Internal JAMU regulations

#### **DF JAMU**

The following internal regulations were prepared at DF JAMU in 2018:

- Disciplinary Code of DF JAMU
- Rules of Procedure of DF JAMU Arts Council
- Rules of Procedure of DF JAMU Academic Senate
- Electoral Code of DF JAMU Academic Senate
- Statute of DF JAMU

The Dean's decree on the guidance and formal layout of diploma theses was prepared and submitted, which will become applicable in 2019.

#### **HF JAMU**

The following internal regulations were prepared at HF JAMU in 2018:

- Disciplinary Code of HF JAMU for students
- Rules of Procedure of HF JAMU Arts Council
- Statute of HF JAMU
- Electoral Code of HF JAMU Academic Senate
- Rules of Procedure of HF JAMU Academic Senate

The final report including the electronic presentation of the obtained data was compiled from the results of the questionnaire survey among the diploma students concerning their qualification works.

The process of drafting internal regulations has produced the same effect as conceiving degree programmes. A broad discussion has opened about the quality of current educational and creative activities at both faculties and a number of proposed changes occurred in the degree programmes (for example, the decision of HF to accredit some degree programmes as non-follow-up five-year programmes).

#### *Self-Evaluation Report of JAMU for 2018*

Based on the documents from both faculties (self-evaluation reports of the faculties), the Self-Evaluation Report of JAMU for 2018 was compiled and submitted for discussion to the Academic Senate of JAMU.

Representatives of faculties participated in its compilation and it went through a wide comment procedure, involving the JAMU Rector's Collegium, the Collegia of Deans of both faculties, the Academic Senate and the Internal Evaluation Board of JAMU.

#### **Staffing of internal assurance and evaluation of quality of educational and creative activities of JAMU**

The JAMU's Rector Prof. Petr Oslzlý appointed the Internal Evaluation Board of JAMU in the following composition:

Prof. Petr Oslzlý, Rector of JAMU

Prof. PhDr Silva Macková, Pro-Rector for study and quality

Doc. PhDr Květoslava Horáčková, Ph.D., Chairwoman of the Academic Senate of JAMU

Stanislav Čaban, student representative

Doc. MgA. Blanka Chládková, Pro-Dean of DF JAMU

Doc. Ing. David Strnad, Pro-Dean of DF JAMU

Mgr Jan Přibil, Pro-Dean of HF JAMU

Doc. MgA. Jana Goliášová, Pro-dean of HF JAMU

Doc. Svetlana Waradzinová, VŠMU Bratislava

The Board has participated in the preparation of the Self-Evaluation Report of JAMU, the Report on Internal Evaluation of JAMU and the System for Internal Assurance and Evaluation of Quality of Educational and Creative Activities.

#### **DF JAMU**

The issue of quality at DF JAMU falls under the responsibility of the Pro-Dean Doc. MgA. Blanka Chládková and Pro-Dean Doc. Ing. David Strnad.

#### **HF JAMU**

The issue of quality at HF JAMU falls under the responsibility of the Pro-Dean Mgr Jan Přibil, DiS. The Quality Officer is MgA. Zuzana Palaniyappan.

### **Evaluation of RUV and RIV results**

The artistic creation of teachers is registered, documented and evaluated within the Register of Artistic Outputs (RUV) administered by the Ministry of Education, Youth and Sports. In 2018, the collection and evaluation of outputs made in 2017 took place. After the process of certification JAMU gained 10,779.55 points, which was a decrease compared to the previous year (12,898.45 points).

The decline occurred at both faculties, but while at HF JAMU it was only a slight decrease and within the tolerance of annual fluctuations (2018 – 6,875.75 points; 2017 - 7,166.85 points), in the case of DF JAMU the decrease was much more significant (2018 – 3,903.8 points; 2017 – 5,731.6 points). The management of JAMU and both faculties have analysed the causes of the decline in order to improve the situation. This is the responsibility of Deans at both faculties.

Since 2017, the existing system of registration and evaluation of results of research activities (RIV) has been gradually replaced by a new Methodology 17+, which should be fully operational by 2020. The internal system of evaluation of the quality of research activities at JAMU will have to be adapted accordingly. As measured by the methodology so far, the year 2018 was successful for JAMU, as a number of exceptional publications were completed and also the number of outputs reported to RIV showed a slight increase (a total of 37 outputs, of which nine were the monographs). Nevertheless, in terms of the allocated subsidy for a long-term conceptual development, the decline occurred due to launching a new methodology. In 2018, JAMU received a support amounting to CZK 4,380,410, which meant a decrease of CZK 450,927 compared to last year. This decrease occurred despite the fact that the total support given to higher education in this area was increased by almost CZK 800 million and thus JAMU was the only one of all the higher education institutions for which the support has not been increased this year. The causes of this fact have been analysed and the JAMU's long-term goal is to prevent further decline and, conversely, achieve an increase.

In order to support excellent results, part of the allocated aid (CZK 434,000) was distributed for the first time in 2018 in the form of a project competition within the Research Activity Development Fund (RADF) of JAMU to support six projects of JAMU workers. This area falls under the responsibility of the Pro-Rector and Pro-Deans for Research, who started to prepare a self-evaluation report on the state of research at JAMU and the concept of its development in 2018. Both documents will be completed in 2019.

### **Specifics of the JAMU faculties**

Over the past years, both faculties have addressed the issues of internal assurance and evaluation of quality on their own. Both faculties were interconnected during the KREDO project and in an increased extent in connection with setting the processes of internal quality evaluation at JAMU, in the creation of internal regulations and the JAMU Self-Evaluation Report for 2017. JAMU wishes to continue this trend of mutual cooperation through the newly appointed Internal Evaluation Board - it was officially established in May 2018, when the letters of appointment were handed over to its

individual members. The Board should support, coordinate and methodically manage all quality related activities. The working party of this Board has prepared the following documents:

- **Self-Evaluation Report of JAMU for 2017**
- **Report on Internal Evaluation of JAMU for 2017**
- **System for Internal Assurance and Evaluation of Quality of Educational and Creative Activities of JAMU**

Both faculties have their representatives in the Internal Evaluation Board, who helped to prepare the above mentioned documents within the comment procedure.

The key materials for making these documents are data and documents from both faculties. Despite the need for mutual cooperation and coordination of the internal quality assurance and evaluation processes at JAMU, the specificities of both faculties and the arts taught at them will continue to be preserved and respected to a maximum extent. Faculties will retain autonomy in internal quality assurance and evaluation and their own procedures will bring the required results into the joint JAMU documents (System for Internal Assurance and Evaluation of Quality of Educational and Creative Activities of JAMU, self-evaluation reports of JAMU and its updates, internal evaluation reports, etc.).

## PLANNED ACTIVITIES FOR THE NEAREST PERIOD

### Cooperation with the higher arts education institutions

JAMU will further continue its successful cooperation with other higher arts education institutions. Three joint Centralized Development Projects are planned for 2019:

- Festivals and shows – exploitation of students' artistic activity resulting from teaching and its mutual assessment in the fields of performing arts towards the transformation of study fields to programmes (AMU, JAMU)
- Strengthening the competitiveness and quality of doctoral degree programmes at higher arts education institutions in the national and international context (AMU, JAMU, AVU, UMRUM)
- Supporting cooperation of JAMU and AVU in the area of internationalization with a focus on multimedia production (JAMU, AVU)

Project outputs will be used, among other things, for further development of the system for internal quality assurance and evaluation.

### Tasks for 2019

**Update of the JAMU Self-Evaluation Report for 2019** – will be prepared by the JAMU Internal Evaluation Board on the basis of documents from the faculties (by updating the self-evaluation reports of each faculty)

**Addendum to the Report on Internal Evaluation of Quality of Educational and Creative Activities for 2019** – will be prepared by the JAMU Internal Evaluation Board on the basis of documents from the faculties (by updating the reports of each faculty)



## **Completion of the System for Internal Assurance and Evaluation of Quality of Educational and Creative Activities of JAMU – completion of the Annexes to the HF JAMU system**

### Tasks for JAMU faculties

The form and methods of internal quality evaluation at faculties are the responsibility of faculties themselves. The results of evaluation will be forwarded to the JAMU Internal Evaluation Board, which will process them into whole-school documents.

Faculties will deliver to the Internal Evaluation Board

- Documents for updating the JAMU Self-Evaluation Report for 2019
- Documents for Addendum to the Report on Internal Evaluation at JAMU in 2019

### Preparation of internal evaluation of JAMU

In 2018, a public tender for the JAMU's external evaluation was announced. The subject of the public contract was the external evaluation of the Janáček Academy of Music and Performing Arts in Brno. The main objective was to assess educational and creative (artistic) activities of JAMU and related activities according to standards and procedures for assuring quality in building the European Higher Education Area - Standards and Guidelines for Quality Assurance in the European Higher Education Area, ENQA (hereinafter referred to as 'ESG 2015'), taking into account the fundamental specifics and differences of education in the area of Arts, and to assess whether the system of quality for these activities at the Janáček Academy of Music and Performing Arts in Brno is set in line with the requirements of the Ministry of Education, Youth and Sports of the Czech Republic and that of the National Accreditation Bureau of the Czech Republic.

In the selection procedure, MusicQue agency was selected, with which JAMU is in contact and prepares the required materials for external evaluation, namely the **Self-Evaluation reports of JAMU faculties** according to a curriculum provided by the agency.

During 2019, a visit of the MusicQue Expert Group will be prepared to take place in early 2020.

**Financial indicators for the calculation of subsidies 2012 - 2019**

	Students in the relevant type of study program - financing			Students in the relevant type of study program - active study			Students in the relevant type of study program - financing (total)			Students in the relevant type of study program - active study (total)		
	Bachelor	Master	Doctoral	Bachelor	Master	Doctoral	Bachelor	Master	Doctoral	Bachelor	Master	Doctoral
JAMU 2019	350,00	247,50	62,50	379,00	266,00	69,00	660,00	266,00	69,00	714,00	266,00	69,00
Music F.	207,50	102,00	34,50	220,00	106,00	39,00	344,00	106,00	39,00	365,00	106,00	39,00
Theatre F.	142,50	145,50	28,00	159,00	160,00	30,00	316,00	160,00	30,00	349,00	160,00	30,00
JAMU 2018	350,00	229,50	58,50	373,00	232,00	63,00	638,00	232,00	63,00	668,00	232,00	63,00
Music F.	207,00	92,00	33,00	216,00	92,00	36,00	332,00	92,00	36,00	344,00	92,00	36,00
Theatre F.	143,00	137,50	25,50	157,00	140,00	27,00	306,00	140,00	27,00	324,00	140,00	27,00
JAMU 2017	409,00	249,00	62,00	415,00	262,00	63,00	720,00	262,00	63,00	740,00	262,00	63,00
Music F.	232,00	98,00	37,00	234,00	102,00	38,00	367,00	102,00	38,00	374,00	102,00	38,00
Theatre F.	177,00	151,00	25,00	181,00	160,00	25,00	353,00	160,00	25,00	366,00	160,00	25,00
JAMU 2016	430,00	262,00	64,00	437,00	275,00	64,00	756,00	275,00	64,00	776,00	275,00	64,00
Music F.	249,00	91,00	38,00	251,00	95,00	38,00	378,00	95,00	38,00	384,00	95,00	38,00
Theatre F.	181,00	171,00	26,00	186,00	180,00	26,00	378,00	180,00	26,00	392,00	180,00	26,00
JAMU 2015	425,00	241,00	71,00	430,00	249,00	72,00	737,00	249,00	72,00	751,00	249,00	72,00
Music F.	250,00	84,00	41,00	252,00	86,00	42,00	375,00	86,00	42,00	380,00	86,00	42,00
Theatre F.	175,00	157,00	30,00	178,00	163,00	30,00	362,00	163,00	30,00	371,00	163,00	30,00
JAMU 2014	406,00	215,00	67,00	410,00	226,00	68,00	688,00	226,00	68,00	704,00	226,00	68,00
Music F.	247,00	76,00	36,00	250,00	76,00	37,00	359,00	76,00	37,00	363,00	76,00	37,00
Theatre F.	159,00	139,00	31,00	160,00	150,00	31,00	329,00	150,00	31,00	341,00	150,00	31,00
JAMU 2013	393,00	254,00	66,00	412,00	263,00	68,00	713,00	263,00	68,00	743,00	263,00	68,00
Music F.	249,00	80,00	39,00	262,00	80,00	41,00	368,00	80,00	41,00	383,00	80,00	41,00
Theatre F.	144,00	174,00	27,00	150,00	183,00	27,00	345,00	183,00	27,00	360,00	183,00	27,00
JAMU 2012	375,00	269,00	72,00	384,00	276,00	75,00	716,00	276,00	75,00	735,00	276,00	75,00
Music F.	229,00	94,00	41,00	234,00	94,00	42,00	364,00	94,00	42,00	370,00	94,00	42,00
Theatre F.	146,00	175,00	31,00	150,00	182,00	33,00	352,00	182,00	33,00	365,00	182,00	33,00

Number of students as of 31.10. of the relevant academic year

**Financial indicators for the calculation of subsidies 2012 - 2019**

## Performance indicators for the calculation of subsidies 2012 - 2016

K	Scientific and Artistic Performance of a public university										Quality of study programs and graduate employment											
	RIV (Information Register of R&D Results) points (absolute) and without compensation for art schools		RUV (Register of Artistic Performance) points counted		Special-purpose non-investment funds for research		International Grants		Income from own activities of public university		The weighted number of professors and associate professors			Number of professors and associate professors	Graduate employment			Total graduate employment				
	Professors	Associate Professors	Index	Bachelor	Master	Doctoral																
<b>Parameter weight</b>		34,3%		3,5%		4,0%		0,0%		4,0%				2,6%	587,3	204	78,2	869,5	16,0%			
JAMU 2016	2 054,02	0,09 %	85 166,00	16,19 %	9 194,00	0,06 %	-----	0,00 %	7 931,85	0,16 %	59,38	84,38			601,80		306,80		59,00	967,60		
Music F.	503,32		49 497,00		4 698,00				1 278,00		34,25	53,70			377,60		159,30		41,30	578,20		
Theatre F.	1 550,70		35 669,00		4 496,00				525,00		25,13	30,68			224,20		147,50		17,70	389,40		
<b>Parameter weight</b>		34,3%		3,5%		4,0%		0,0%		4,0%				2,6%	616,1	250,9	88,5	955,5	16,0%			
JAMU 2015	2 368,00	0,10 %	88 207,00	17,68 %	8 673,00	0,06 %	-----	0,00 %	27 767,00	0,18 %	48,64	122,42	300,00	0,90 %	631,30	1,12 %	383,50	0,80 %	47,20	1,43 %	1 062,00	1,04 %
Music F.	743,00		44 937,00		4 550,50				4 099,00		25,08	84,31			377,60		182,90		35,40	595,90		
Theatre F.	1 625,00		43 270,00		4 122,50				1 821,00		23,56	38,11			253,70		200,60		11,80	466,10		
<b>Parameter weight</b>		26,0%		2,0%		3,0%		5,0%		3,0%				2,0%	660	678	54	1392	32,0%			
JAMU 2014	2 183,00	0,10 %	85 531,00	17,70 %	8 094,00	0,10 %	-----	0,00 %	23 952,00	0,20 %	71,10	117,20	353,00	1,20 %	490,00	0,90 %	403,00	1,30 %	94,00	1,50 %	987,00	1,00 %
Music F.	545,00		47 971,00		4 340,00				3 264,00		36,80	84,30	178,00		448,00		230,00		30,00	708,00		
Theatre F.	1 638,00		37 560,00		3 754,00				1 959,00		32,50	32,90	175,00		212,00		448,00		24,00	684,00		
<b>Parameter weight</b>		29,0%		2,0%		5,0%		Ukazatel nebyl		3,0%				2,0%	702	572	60	1334	32,0%			
JAMU 2013	1 753,00	0,10 %	76 885,00	18,90 %	6 864,00	0,20 %	-----	-----	24 023,00	0,20 %	67,60	109,80	333,00	1,10 %	524,00	0,90 %	276,00	0,80 %	55,00	0,80 %	855,00	0,90 %
Music F.	400,00		42 749,00		3 397,00				2 992,00		36,10	79,70	209,00		413,00		295,00		30,00	738,00		
Theatre F.	1 353,00		34 136,00		3 467,00				2 090,00		31,50	30,10	124,00		289,00		277,00		30,00	596,00		
<b>Parameter weight</b>		29,3%		1,7%		5,0%		Ukazatel nebyl		3,0%				2,0%	690	625	47	1362	32,0%			
JAMU 2012	1 252,00	0,10 %	48 314,00	18,70 %	4 997,00	0,00 %	-----	-----	24 555,00	0,20 %	65,00	105,20	320,00	1,10 %							1 014,00	1,00 %
Music F.	190,00		26 677,00		2 335,00				3 081,00		33,90	76,10	199,00		419,00		224,00		41,00	684,00		
Theatre F.	1 062,00		21 637,00		2 662,00				2 032,00		31,10	29,10	121,00		271,00		401,00		6,00	678,00		

K	International Mobility																							
	Foreigners in the relevant type of study program						Foreigners in the relevant type of study program - total No	Self-payers in the relevant type of study program						Self-payers in the relevant type of study program - total No	Outgoing within mobility programs (ECTS a DS included)						Outgoing within mobility programs - total No			
	Bachelor		Master		Doctoral			Bachelor		Master		Doctoral			Bachelor		Master		Doctoral					
Parameter weight							2,6%							4,0%							14,5%			
JAMU 2016		209,00		126,00		30,00	365,00		1,00		0,00		2,00		3,00		8 168,00		13 384,00		975,00		22 527,00	
Music F.		144,00		47,00		15,00	206,00		1,00		0,00		2,00		3,00		5 829,00		5 726,00		975,00		12 530,00	
Theatre F.		65,00		79,00		15,00	159,00		0,00		0,00		0,00		0,00		2 339,00		7 658,00		0,00		9 997,00	
Parameter weight							331	2,6%							4,0%							14,5%		
JAMU 2015		181,00		122,00		25,00	328,00	0,40 %	1,00		0,00		4,00		5,00	0,00 %	9 136,00		14 964,00		900,00		25 000,00	0,50 %
Music F.		138,00		44,00		13,00	195,00		1,00		0,00		4,00		5,00		6 183,00		5 843,00		713,00		12 739,00	
Theatre F.		43,00		78,00		12,00	133,00		0,00		0,00		0,00		0,00		2 953,00		9 121,00		187,00		12 261,00	
Parameter weight							331	2,0%							3,0%							11,0%		
JAMU 2014	174,00	176,00	123,00	124,00	27,00	31,00	324,00	0,40 %	1,00		0,00		4,00		5,00	0,00 %	9 462,00		14 722,00		1 377,00		25 561,00	0,60 %
Music F.		135,00		45,00		20,00	200,00		1,00		0,00		4,00		5,00		6 000,00		4 260,00		810,00		11 070,00	
Theatre F.		41,00		79,00		11,00	131,00		0,00		0,00		0,00		0,00		5 130,00		5 700,00		150,00		10 980,00	
Parameter weight							337	2,0%							3,0%							11,0%		
JAMU 2013	165,00	168,00	132,00	133,00	33,00	36,00	330,00	0,40 %	4,00		1,00		3,00		8,00	0,10 %	10 147,00		17 487,00		2 304,00		29 938,00	0,70 %
Music F.		128,00		50,00		24,00	202,00		4,00		1,00		3,00		8,00		6 840,00		5 910,00		1 260,00		14 010,00	
Theatre F.		40,00		83,00		12,00	135,00		0,00		0,00		0,00		0,00		3 840,00		4 920,00		270,00		9 030,00	
Parameter weight							327	2,0%							3,0%							11,0%		
JAMU 2012		154,00		133,00		40,00	322,00	0,40 %	4,00		1,00		1,00		6,00	0,10 %							27 383,00	0,70 %
Music F.		113,00		53,00		26,00	192,00		4,00		1,00		1,00		6,00		7 020,00		6 360,00		1 650,00		15 030,00	
Theatre F.		41,00		80,00		14,00	135,00		0,00		0,00		0,00		0,00		4 260,00		5 130,00		720,00		10 110,00	

K	Incoming within mobility programs (ECTS a DS included)						Incoming within mobility programs – total No	Share on performance indicator (%)	Share on performance indicator (thousands CZK)	
	Incoming within mobility programs (ECTS a DS included)									
	Bachelor	Master	Doctoral							
<b>Parameter weight</b>							14,5%			<b>JAMU total</b>
JAMU 2016	5 891,00	8 319,00	0,00	14 210,00						
Music F.	3 652,00	802,00	0,00	4 454,00						
Theatre F.	2 239,00	7 517,00	0,00	9 756,00						
<b>Parameter weight</b>							14,5%			<b>JAMU total</b>
JAMU 2015	6 922,00	7 981,00	396,00	15 299,00			0,30 %	0,99 %	38 204,00	3 866 915,00
Music F.	4 519,00	262,00	0,00	4 781,00				50,52%	Music	
Theatre F.	2 403,00	7 719,00	396,00	10 518,00				49,48%	Theatre	
<b>Parameter weight</b>							11,0%			<b>JAMU total</b>
JAMU 2014	7 897,00	7 201,00	496,00	15 594,00			0,40 %	0,86 %	30 915,00	3 598 426,00
Music F.	3 750,00	420,00	0,00	4 170,00						
Theatre F.	2 040,00	6 600,00	60,00	8 700,00						
<b>Parameter weight</b>							11,0%			<b>JAMU total</b>
JAMU 2013	6 028,00	5 476,00	496,00	12 000,00			0,30 %	0,83 %	29 872,00	3 578 306,00
Music F.	3 600,00	360,00	0,00	3 960,00						
Theatre F.	2 400,00	4 830,00	240,00	7 470,00						
<b>Parameter weight</b>							11,0%			<b>JAMU total</b>
JAMU 2012				10 354,00			0,30 %	0,81 %	24 971,00	3 095 646,00
Music F.	3 060,00	270,00	0,00	3 330,00						
Theatre F.	1 920,00	2 730,00	540,00	5 190,00						

Performance indicators for the calculation of subsidies 2017

Indicators	RIV (Information Register of R&D Results) points (absolute) and without compensation for art schools		RUV (Register of Artistic Performance) points counted		External incomes of public universities related to educational and creative activities							The weighted number of professors and associate professors			Graduate employment		Share of foreigners			Outgoing and incoming students within mobility programs			Graduates		Share by weight					
		30,0%		3,0%	Special-purpose non-investment funds for research	Self-paying student contributions	Income from lifelong learning	Revenue from knowledge transfer	Total	10,0%	professors	associate professors	Total	4,0%		10,0%	Students	Foreign staff	Total	8,0%	Outgoing	Incoming	Total	20,0%			15,0%			
JAMU 2017	1 804,17	0,01%	75 766,35	13,60%	8 363,10	36,00	1 068,44		9 467,54	0,10%	102,50	73,50	176,00	1,00%	985,00	1,20%	685,00	22,50	707,50	0,50%	22 637,00		12 765,00	35 402,00	0,40%	607,00	0,30%			
Music F.	452,50	25,08%	43 581,35	57,52%	3 792,40	45,35%	36,00	100,00%	875,15	81,91%	42,50	54,00	96,50	54,83%	50,00%	338,00	49,34%	16,00	71,11%	354,00	50,04%	13 225,00	56,78%	5 299,00	41,51%	18 524,00	52,32%	341,00	56,18%	44,62%
Theatre F.	1 351,67	74,92%	32 185,00	42,48%	4 570,70	54,65%	0,00	0,00%	193,29	18,09%	60,00	19,50	79,50	45,17%	50,00%	347,00	50,66%	6,50	28,89%	353,50	49,96%	9 412,00	43,22%	7 466,00	58,49%	16 878,00	47,68%	266,00	43,82%	55,38%

Notes  
 RIV - 5 Years Review from 2014  
 RUV - according to methodology in 5 years  
 External income - according to methodology for the last 3 years  
 Associate Professors and Professors - Data for 2016 (multiplied by 2.5 prof., 1.5 doc.)...  
 Employment of graduates - gate value from the Ministry of Education, the share of half-and-half at faculties  
 Share of foreigners - data for 2016 are taken  
 International mobilities - calculated according to methodology for the last 3 years  
 Graduates - taken according to methodology for the last 3 years

## Performance indicators for the calculation of subsidies 2018 - 2019

Indicators	Outgoing and incoming students within mobility programs			Graduate employment	RIV (Information Register of R&D Results) points counted	RUV (Register of Artistic Performance) points counted	External incomes of public universities related to educational and creative activities					Share by weight	
	Outgoing	Incoming	Total				Special-purpose non-investment funds for research	Self-paying student contributions	income from lifelong learning	Revenue from knowledge transfer	Total		
Parameter weight	20,0%			10,0%	10,0%	50,0%	GAČR + SVŠ					10,0%	
JAMU 2019	21 837,00	15 260,00	37 097,00	1 029,00	1 504,86	63 193,07	9 105,03				4 844,00	13 949,03	
Music F.	14 427,00	5 096,00	19 523,00		243,79	36 887,91	3 155,30				4 244,00	7 399,30	51,85%
Theater F.	7 410,00	10 164,00	17 574,00		1 088,06	26 305,16	5 949,73				600,00	6 549,73	48,15%
JAMU 2018	24 516,00	12 332,00	36 848,00	1 029,00	1 504,86	60 446,30	10 686,07				4 478,00	15 164,07	
Music F.	16 328,00	4 565,00	20 893,00		243,79	34 647,70	4 104,26				3 869,00	7 973,26	52,09%
Theater F.	8 188,00	7 767,00	15 955,00		1 088,06	25 798,60	6 581,81				609,00	7 190,81	47,91%

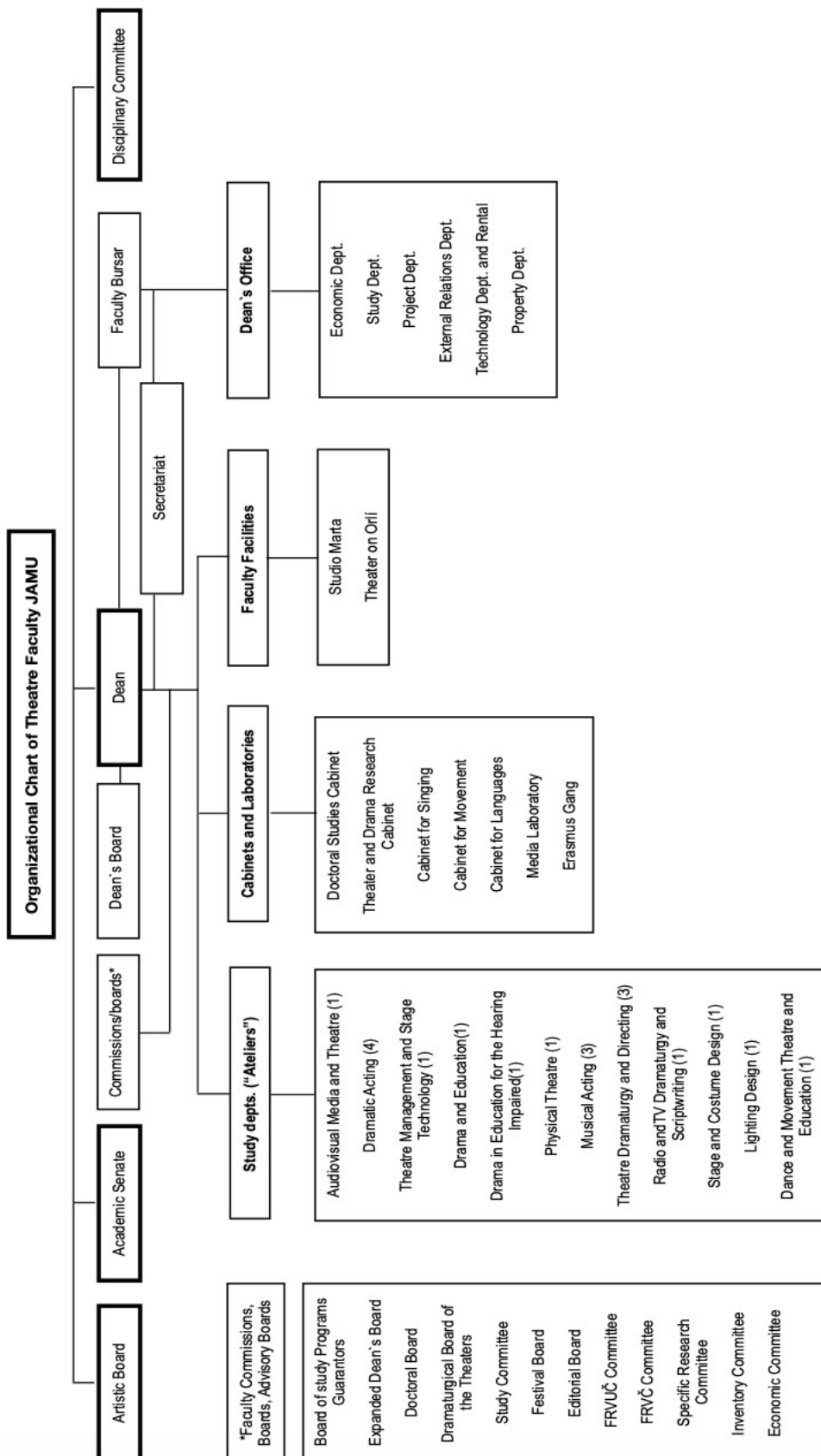
## Annexes C

### Faculty Documents

No.	Title	Format
C01	Organizational Chart of Theatre Faculty - organigram and matrix	documented
C02	Statute of the Theatre Faculty	<a href="https://1url.cz/EMYER">https://1url.cz/EMYER</a>
C03	Disciplinary Code of the Theatre Faculty for Students	<a href="https://1url.cz/9MYE3">https://1url.cz/9MYE3</a>
C04	Evaluation processes at Theatre Faculty - presentation of practical point of view (June 2019)	documented
C05	Long-term plan of Theatre Faculty JAMU 2016 - 2020	documented
C06	Budget of the parts of JAMU (2014 - 2019, non-investment)	documented



**Theatre Faculty – Hierarchic Organigram (30. 9. 2019)**



Annex C01: Organizational Chart of Theatre Faculty – organigram and matrix

**Theatre Faculty – Matrix Organigram (30. 9. 2019)**

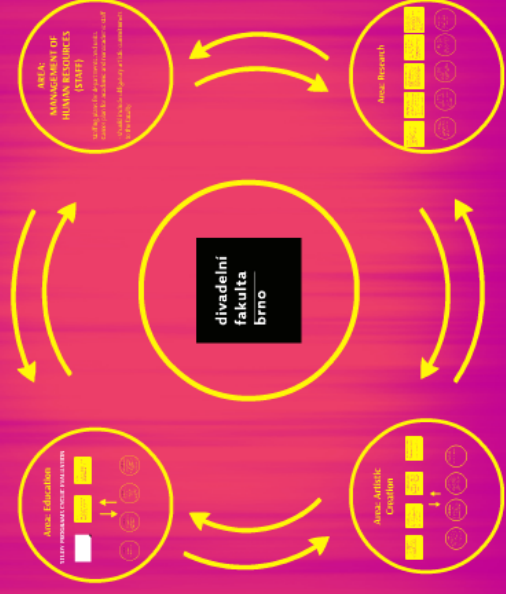
**Presentation of the DF JAMU structure in a matrix perspective (relation of departments and bodies to faculty management - Dean's Board)**

*xxx – approves, decides, is responsible, xx – cooperates, consults, x – is informed*

The matrix seeks to capture the real state of delegation of powers and responsibilities, which is, of course, regulated by internal regulations. If only internal regulations were taken into account, the column of the Dean would always be xxx.

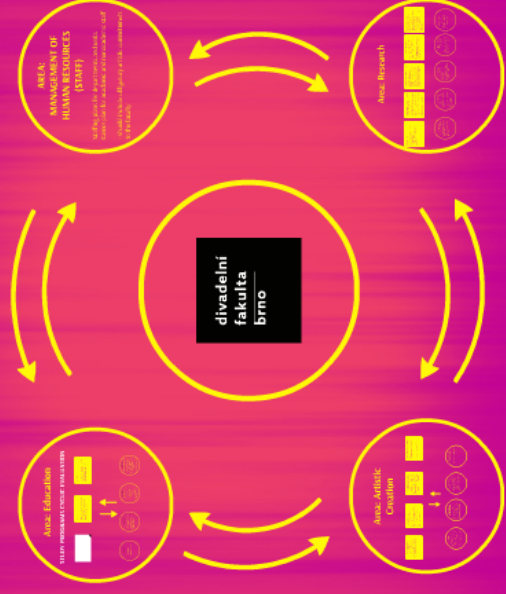
	Dean	Vice-Dean for Studies	Vice-Dean for Development	Vice-Dean for Research	Vice-Dean for Artistic Activities	Faculty Bursar
<b>Faculty Bodies</b>						
Academic Senate	xxx	xx	xx	xx	xx	xx
Artistic Board	xxx	x	x	x	x	xx
Disciplinary Committee	xxx	xxx	x	x	x	xx
<b>Dean's Office</b>						
Assistant of the Dean	xxx	xx	xx	xx	xx	xx
Assistant of the Dean's Office	xx	xx	xx	xx	xx	xxx
Economic Department	xx	x	xx	xx	x	xxx
Study Department	xx	xxx	x	x	x	xx
Project Department	xx	xxx	xxx	xxx	xx	xxx
Department of External Relations	xxx	xx	xxx	xx	xx	xxx
Technology Dept. and Rental	xx	x	xx	xx	x	xxx
Property Dept.	xx	x	x	x	x	xxx
<b>Faculty Facilities</b>						
Studio Marta	xx	x	xx	x	xxx	xxx
Theatre on Ori	xx	x	xx	x	xxx	xxx
<b>Commissions, Boards, Advisory Boards</b>						
Board of Study Programs Guarantors	xxx	xxx	x	xx	xx	x
Doctoral Board	xxx	xx	x	xx	x	x
Dramaturgical Board of the Theatres	xxx	x	xx	x	xxx	xx
Study Committee	xx	xxx	x	x	x	xx
Festival Board	xxx	x	xx	x	xxx	xx
Editorial Board	xx	x	x	xxx	x	x
FRVUČ Committee	xxx	xx	xxx	xx	xx	xxx
FRVČ Committee	xxx	x	xx	xxx	x	xxx
Specific Research Committee	xxx	x	xx	xxx	x	xxx
Inventory Committee	xx	x	x	x	x	xxx
Economic Committee	xx	x	x	x	x	xxx
Extended Dean's Board (= heads of Ateliers, Cabinets and Laboratories)	xxx	xx	xx	xx	xx	xx
<b>Study Departments ("Ateliers")</b>			<b>Cabinets and Laboratories</b>			
Audiovisual Media and Theatre (1)			Doctoral Studies Cabinet			
Dramatic Acting (4)			Theater and Drama Research Cabinet			
Theatre Management and Stage Technology (1)			Cabinet for Singing			
Drama and Education (1)			Cabinet for Movement			
Drama in Education for the Hearing Impaired (1)			Cabinet for Languages			
Physical Theatre (1)			Media Laboratory			
Musical Acting (3)			Erasmus Gang			
Theatre Dramaturgy and Directing (3)						
Radio and TV Dramaturgy and Scriptwriting (1)						
Stage and Costume Design( 1)						
Lighting Design (1)						
Dance and Movement Theatre and Education (1)						

# Evaluation processes of the Theatre Faculty JAMU



Presentation delivered on 30. 5. 2019  
to the Rector's Board

# Evaluation processes of the Theatre Faculty JAMU



Presentation delivered on 30. 5. 2019  
to the Rector's Boar



**divadelní  
fakulta  
brno**



		Hodnotící cyklus				
Program	Stupeň	1	2	3	4	5
Dramaturgie a režie	bc	2018 (garant zpracoval akreditačnímu spisu na konci roku)	2020 (leden 2021)	2022 (leden 2023)	2024 (leden 2025)	2026 (leden 2027)
Scénografie	bc					
Dramatická tvorba a média	bc					
Divadelní produkce a jevištní technologie	bc					
Divadlo a výchova	bc	2018 (garant předložil v září 2019)				
Herectví	mg-4letý	2018 (garant zpracoval k akreditačnímu spisu na konci roku)				
Dramaturgie a režie	mg	Za rok 2019 (garant předložil v lednu 2020)	2021 (leden 2022)	2023 (leden 2024)	2025 (leden 2026)	2027 (leden 2028)
Scénografie	mg					
Dramatická tvorba a média	mg					
Divadelní produkce a jevištní technologie	mg					
Divadlo a výchova	mg	2018 (garant předložil v září 2019)				
Dramatická umění	phd	2019 (garant předložil v lednu 2020)				

## CONDITIONS:

- create an add-on to the binding methodology of National Accreditation Bureau for Higher Education, based on the first cycle (internal conditions of DF),
- hierarchy of artistic results created as a part of educational process (see Area Artistic Creation, Dramaturgical Board of the Theatres),
- an obligation of Study Program Guarantor.



## Traceability Principle:

- written evaluation each two years (for a type of program - BA, MA),
- discussed by Board of Study Programs Guarantors,
- information analysis and the progress within time,
- priorities and needs formulation,
- documented in annual reports and evaluation reports,
- important for another accreditation cycle.

challenge

**GRADUATES**

analytics for programs

challenge

## **INTERNACIONALIZACIÓN**

analytics for programs  
(ERASMUS+, new strategy for  
budget indicator D)

challenge

## QUALITY OF THESIS

- analytics for programs,
- implementation of joint thesis methodology,
- methodic for teachers of diploma seminars,

*Traceability principle:*

- *individually in Information System (thesis defense process, commission evaluation),*
- *for entire program – evaluation is a part of the self-evaluation report.*

challenge

## **Third role (educational)**

to set up mechanism for:

- the University of the third age,
  - summer schools,
- the University of the first age,
  - secondary schools (... applicants),
- analytics for programs.



# ARTISTIC PERFORMANCE OUTPUTS

## **evaluation during study**

- programs already have typology of outputs as well as ways of reflection/evaluation,
- it is necessary to set up the principle of traceability (where, at what level of detail – Information system?),

## GRADUATION PERFORMANCE OUTPUTS

- are evaluated individually within state exams, principle of traceability is clear (registry of outputs within IS),
- evaluated individually by students of doctoral study program (DSP), principle of traceability fulfilled by papers prepared by students of DSP; no audio or other record from evaluation meetings and discussion – to be solved when preparing re-accreditation of phd study program,
- evaluation in group – assumed within Dramaturgical Board of Theatres, mechanism must be set,
- Registry of Artistic Performance within Information System.



# STRATEGIC PROJECTS

## SETKÁNÍ/ENCOUNTER

- evaluation within pedagogical process and its outputs, principle of traceability – record of pedagogical process (Department of Theatre Production and Stage Technology),
- process evaluation from faculty point of view – principle of monitoring – record from Festival Board meeting, festival final report.

## OTHER PROJECTS

- to be set up,
  - nevertheless Salon of Original Creation is documented and traceable
- Street Parade, Salon, Sitko, Jamúvi
- are related to Area Education (i.e. in study plans)
  - systematically within Dean's Board.
- Principle of traceability: records from kick-off meetings and planning meetings (if organized).

## SETKÁNÍ/ENCOUNTER

- evaluation within pedagogical process and its outputs, principle of traceability – record of pedagogical process (Department of Theatre Production and Stage Technology),
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Street Parade, Salon, Sítko, Jamův

- are related to Area Education (i.e. in study plans)

- systematically within Dean's Board.

Principle of traceability: records from kick-off meetings and planning meetings (if organized).

# INDEPENDENT ARTISTIC ACTIVITY

- = artistic outputs of students that are not a part of educational process,
- mechanism of monitoring or traceability has not been set

# THEATRES

--process evaluation of theatre performances related to the Department of Theatre Production and Stage Technology (principle of traceability: records from meetings),

- to be solved – theatre goers perception monitoring (now – only number of visitors analytics) – solution: diploma thesis focused on methodology of theatre goers perception monitoring, applied in graduation performances in school theatres,

- records from the course of every performance in school theater have a written form, principle of traceability fulfilled.

# DRAMATURGICAL BOARD OF THEATERS

- in autumn 2018 the Dramaturgy Board of School Theatres was established,
- purpose: process preparation, monitoring the course of creation and evaluation of graduation and other artistic outcomes at school theatres (summary point of view),
- in future – to set up hierarchy of outcomes (from the various programs and specializations point of view),
- principle of traceability: records from meetings.

## Development of Education and Artistic Activities Fund (FRVUČ)

- data exist, it is necessary to improve analytics of successfulness and relevancy to programs/specializations (connection of Area of Education and Area of Artistic Activities),
- principle of traceability: documents from application process, evaluation reports.

## **INTERNACIONALIZATION**

- to improve analytics for study programs





## **New Methodic 17+**

Pilot self-evaluation report assessed by international panel of experts:

- procedure and terms,
- data from 2015 to 2019 (state of art),
- concurrently with the evaluation of the institution.

## **Register of Information on Results of science, research and innovations (RIV)**

- quality and quantity of information registered – depend on knowledge how to register information and how important it is,
- the question of tactic – registration of outcomes in category “o” (artistic research among others),
- related to internal grant programs and monitoring of outcomes (see below),
- outcomes of artistic research – RIV and/contr RUV

## Register of Artistic Performance (RUV)

- quality and quantity of information registered – depend on knowledge how to register information and how important it is,
- collecting data – newly in two phases (the end of theatre season, the end of calendar year),
- the question of unregistered categories (i. e. creative activities of programs not reflected in categories of RUV – connected to habilitation),
- the question of connection to research – RUV as registration and evaluation tool of outcomes which resulted from artistic research projects (category “o” in RIV).

# Doctoral Study Program

## education – artistic – research activities

New impulse – re-accreditation – autumn 2019:

- cooperation with tutors (first joint meeting – January 2019),
- internal evaluation with students (report, first meeting – April 2019),
- discussion on a form of study and its evaluation (individual study plans and their evaluation, new Rules of Procedure of the Doctoral Board).

Questions related:

- to enable both “standard” and artistic research,
- definition of adequate artistic activities according to specializations and to monitor them (beyond the standard tools),
- definition of adequate pedagogical practice (forms, grad, the role of a dissertation topic),
- connected to habilitations (definition of creative activities for specializations).

# INTERNAL GRANT PROGRAMS

## Specific Research – Students Grant Competition (SV)

- new monitoring system of state and outcomes,
- tested in 2018 competition,
- for the purpose of grant program management

## Fund for the development of research activities at JAMU (FRVČ)

- refining the condition for both FRVČ priorities,
- management system similarly as in the SV

# EXTERNAL GRANT PROGRAMS

= Technological Agency of Czech Rep., Grant Agency of Czech Rep, Research Program of Ministry of Culture)

- Principle of preparation project bids and their negotiation within faculty,
- question of capacities availability
- question of co financing

Traceability principle  
PUBLICATIONS registered in IS

- tracking outputs of research (not only those eligible to be registered in RIV),  
question of usage of the outputs for Faculty needs.

Traceability principle  
REGISTRATION OF THE  
ARTISTIC OUTPUTS in IS

- pilot analysis of registered outputs (character, category, quality of the record) in summer 2019,
- recommendation for registration will be brought to assure more consistent evidence based on knowledge of the system and its purpose



## Traceability principle ACADEMIC STUDIES

- = publicly published studies (ISSN)  
review of the studies,
- types of the publicly published studies  
(traditionally vs. new types of artistic research)
- to solve problems with the management of the  
web page of the Academic Studies

Traceability principle  
REGISTRATION OF THE ARTISTIC  
OUTPUTS driven by projects of artistic  
research in the Register of Artistic  
Performance (RUV)

- if RUV was assigned also for outputs of  
artistic research, those outputs should  
be somehow categorized and evaluate?

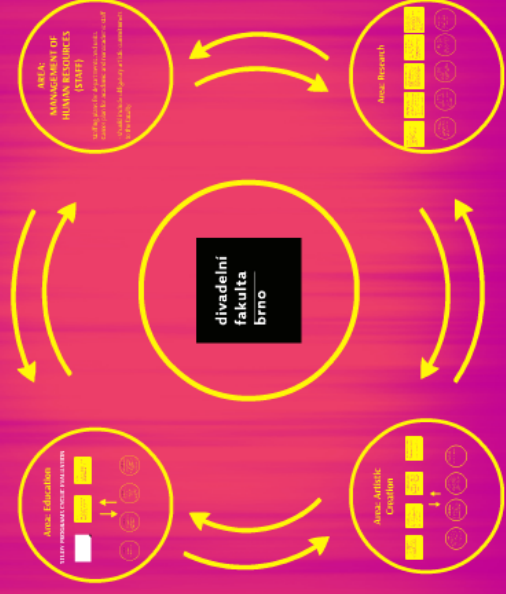
## INTERNACIONALIZATION

- we are the organizers of the scientific conference
- we make trips and contributions at conferences
- we publish in foreign languages

**AREA:  
MANAGEMENT OF  
HUMAN RESOURCES  
(STAFF)**

Staffing plans for departments and units  
Career plan for academic and nonacademic staff  
- should include obligatory artistic commitments to the faculty.

# Evaluation processes of the Theatre Faculty JAMU



Presentation delivered on 30. 5. 2019  
to the Rector's Board

# Long-Term Plan of Educational and Creative Activities of the Theatre Faculty of the Janáček Academy of Music and Performing Arts in Brno for the Period of 2016–2020

## *Preamble*

The Theatre Faculty of JAMU is responsible for developing the tradition of higher arts education in the Czech Republic through its educational, creative and scientific activities. It is the carrier of values – both ethical and aesthetical – and can convey them. It contributes to the formation of standards of artistic, especially theatrical, education also in the international context.

The Theatre Faculty of JAMU promotes the recognition of artistic creative activity as an equal to scientific cognition and, at the same time, contributes to the development of science and research in the Czech Republic. It stimulates and supports the creative and scientific activities of its students and teachers and puts emphasis on the experiment and on the team character of theatre work not fulfilled until the moment of communication with the viewer. The faculty strengthens the quality of art, culture and life in its region and across the entire Czech Republic in direct relation to the EU environment. It is aware of its indispensable role in developing the creativity of individuals and in promoting a high artistic level and ethics of creative activity. It is open to cooperation with a wide range of partners and, at the same time, it can be a reliable and stable partner itself.

The artistic, pedagogical and scientific potential of the faculty's teachers guarantees not only the quality of education (acquisition of knowledge and skills, development of abilities and talents of students), but also the upbringing of students in the spirit of the right to free creation, towards responsibility and compliance with professional ethics, towards awareness of the social mission and significance of theatre and dramatic arts.

The exclusive position of the Theatre Faculty is based on the fact that it is the only arts university providing education in all fields of dramatic arts within a three-stage system of study in Moravia and, at the same time, one of the two arts universities in the Czech Republic providing education in all fields of dramatic arts.

## ***Basis of the Long-Term Plan***

The Long-Term Plan of Educational and Creative Activities of the Theatre Faculty of JAMU is a key strategic document defining the main objectives and planned measures for the period of 2016 to 2020.

The main objectives of the Long-Term Plan of the Theatre Faculty of JAMU are as follows:

- to maintain and further develop the traditionally high quality of educational and creative activities;
- to promote quality teaching and educators as a key prerequisite for this teaching;
- to manage the education system responsibly and effectively;
- to strengthen the presentation of educational and creative activities to the public, to support international cooperation.

The Long-Term Plan of the Theatre Faculty of JAMU is based on:

- the Long-Term Plan of the Theatre Faculty of JAMU for the period of 2011–2015;
- the Long-Term plan of Educational, Scientific, Research, Development, Innovative, Artistic and Other Creative Activities of the Ministry of Education, Youth and Sports for universities for the period of 2016–2020;
- the findings and recommendations of implemented individual projects, especially Q-RAM, KVALITA, KREDO, EFIN;
- the opportunity to finance some development activities from the Operational Programme Research, Development and Education (OP3V);

and, on the international level, on:

- the TUNING DOCUMENT THEATRE EDUCATION (Prospero, the Theatre Section of the ELIA, European League of Institutes of the Arts in the framework of the inter-artes thematic network, strand 2).

The Long-Term Plan of the Theatre Faculty of JAMU is based on the vision and mission of the Janáček Academy of Music and Performing Arts in Brno as an arts school of the university type and, at the same time, on the realistic assessment of the faculty's limitations in pursuing its activities in terms of staff, equipment, space and finance.

## ***Mission of the Theatre Faculty of JAMU***

The Janáček Academy of Music and Performing Arts in Brno (JAMU) is an arts school of the university type whose main mission is to develop the artistic talents of its students and to link art education, art creation and research of art and by art (artistic research) as different forms of the process of learning and of cultivating society.

The goal of the Theatre Faculty of JAMU is to raise top artistic personalities who will determine the form of Czech, European and global dramatic arts and theatre in a wide range of applications – from working in official professional art institutions to free types of creativity expressions in the spirit of free artistic creation across different artistic types and genres.

Education at the Theatre Faculty of JAMU is available to all applicants, but the precondition for admission is a proven talent for the chosen profession and personal preconditions for developing this talent. The numbers of admitted students are also influenced by the need to provide conditions for creative team activities during studies.

The purpose of education at the Theatre Faculty of JAMU is to educate students to find employment opportunities in various creative positions and to enter many types of labour and copyright relations.

The Theatre Faculty of JAMU also promotes the equality of art in general primary and secondary education and secondary vocational education as well as in non-formal education.



## ***Key strategic objectives of the Theatre Faculty of JAMU for the period of 2016–2020***

- To emphasize the quality of education in order to prepare graduates, in the best possible way, for the needs of artistic and teaching practice, artistic creation and research.
- To base the planning of the number of admitted applicants on demographic developments and on the needs of artistic and teaching practice. To communicate with key actors among potential employers with the aim to predict their requirements for specialization in specific fields of study.
- To encourage ongoing generational replacement of teachers and to focus on attracting new teachers from among doctoral graduates and from artistic practitioners.
- To enhance openness in all forms: both long-term and short-term mutual mobility of students and academics, study programmes taught in a foreign language (especially in English), permanent positions of visiting teachers or practitioners, workshops, international summer schools, doctoral and scientific international conferences, the SETKÁNÍ/ENCOUNTER festival, foreign experience, etc., as well as openness towards potential employers of graduates and the professional and lay public.
- To strive for the recognition of art as a full-fledged way of exploring the world besides scientific cognition, while promoting the idea of equality of artistic education in general primary and secondary education and secondary vocational education. To promote all forms of formal and non-formal art education.
- To treat creative activity as the content and goal of education and to consider the presented artistic, artistic-pedagogical and artistic-managerial outputs from education as the main indicators of the quality of education.
- To focus on effective management of the Theatre Faculty of JAMU so that the faculty meets the conditions of institutional accreditation.
- To secure funding for the budget of the Theatre Faculty of JAMU and to make use of all opportunities of multi-source financing including OP3V funds. To maintain and develop the existing infrastructure (school theatres) and maintain the implementation of the current trends in the development of technologies necessary for teaching and for artistic and scientific creative activities.

## **Priority objectives of the Long-Term Plan for the period of 2016–2020**

### **Education**

The Theatre Faculty of JAMU is a part of an arts school of the university type offering a comprehensive range of study fields. In the case of dramatic arts, this means a wide array of disciplines ranging from purely artistic ones through artistic-technical and artistic-managerial ones up to artistic-pedagogical ones.

The thematic scope of education includes basic theoretical knowledge and skills of the relevant art field and of the related artistic and scientific disciplines applicable in the theory and practice of dramatic arts.

The practical and conceptual basis of teaching dramatic arts within individual disciplines is separate and different and, at the same time, interconnected. Dramatic and musical arts are not defined as a fixed and immutable system of knowledge and skills. Respect for diversity and for differences in dynamism is a basic prerequisite for free artistic creation and for free development of students' talents. The field of education and artistic creation lies in the range between classical methods and traditional practices on the one hand and continuous innovation and search for new forms on the other hand.

Theatre and dramatic arts are studied as both a theoretical and practical discipline, and study programmes seek to overlap these approaches in relation to the defined goals and outcomes of specific fields of study.

**Objective 1:** The Theatre Faculty of JAMU is a sought-after faculty of an arts school of the university type offering a comprehensive range of disciplines and providing both practical and theoretical knowledge necessary for the performance of one's profession including employment in academic teaching and research.

#### *Partial objectives*

- According to developments in artistic practice, to modify and expand the range of fields of study and to promote the development and innovation of existing fields of study and subjects and to support updates to the content and methods of education and improvements of their quality.
- To cooperate across disciplines and faculties in order to provide theoretical education and science and research. To use the opportunities of cooperation with other universities.
- To support joint interdisciplinary, inter-faculty and inter-university creative student projects.

- To use other sources of financing, including OP3V, to implement the above-mentioned partial objectives.

**Objective 2: The Theatre Faculty of JAMU admits students based on their talents and eligibility for studies.**

*Partial objectives*

- To keep admission procedures (talent entrance examinations) at the Theatre Faculty of JAMU specifically focused on the chosen field of study, based on personal contact with the applicant and on the evaluation of his/her talent and eligibility by examination boards composed of reputable teachers in the field.
- To base the number of admitted students on the real assessment of the faculty's personnel, spatial, material and financial limitations, on the career opportunities for graduates in artistic practice, on the demographic developments and on the needs of professional cooperation during their studies (team nature of art projects).
- To develop a scholarship system that will help students who would otherwise be prevented from continuing their studies due to their bad personal economic situation.

**Objective 3: The content and aim of education at the Theatre Faculty of JAMU is a creative artistic, artistic-managerial and artistic-educational activity.**

*Partial objectives*

- To promote implementation of student-centred education principles, to support individual approach to students and create conditions (financial, material, technological, spatial, pedagogical) for developing their talents.
- To strengthen the representation of alternative forms of teaching and to bring teaching methods as close as possible to the real artistic and teaching practice.
- Based on an analysis, to innovate theoretical subjects, to create and update teaching materials, textbooks and other teaching aids.
- To create conditions for creative (artistic, artistic-pedagogical, research, scientific) student projects as an effective form of teaching in the field of art (in the field of artistic creation as well as in research of art and by art).

- To emphasize the development of transferable competencies including creativity, critical thinking and soft skills, strengthening the autonomy of students and their ability to do business in artistic and artistic-pedagogical practice.
- To devote significant support to all meaningful forms of cooperation between universities and practice (introduction of practical education in the form of professional internships at artistic and pedagogical institutions and in the form of independent artistic and artistic-pedagogical practice according to the needs of individual fields as part of their curricula).
- To support student activities that go beyond standard teaching and that are focused on cooperation with practitioners.
- Increase the volume of teaching in foreign languages (especially in English) for foreign students and for joint teaching of our and foreign students.
- To differentiate and profile the concept of foreign language teaching according to the specific needs of each field of study.
- To use other sources of financing including OP3V for the implementation of the above-mentioned partial objectives.

**Objective 4: The Theatre Faculty of JAMU uses a reliable method of evaluating the quality of teaching. The indicators of the quality of teaching include especially the artistic outputs from education.**

*Partial objectives*

- To establish the position of a specialist of the Theatre Faculty of JAMU for quality management. To appoint a faculty team for quality management (it is necessary to consider the time required for this activity).
- To complete and implement the methodology of the Quality Assessment System of the Theatre Faculty of JAMU with a focus on learning outcomes.
- To develop a methodology for assessing the quality of education based on the assessment of creative learning outcomes using peer review principles.
- To create rules for creating an internal evaluation report.
- To prepare an external evaluation of the quality of education and during these preparations use the OP3V funds especially for international consultations.

Annex C05: Long-term plan of Theatre Faculty JAMU 2016 – 2020

- To systematically build the corporate identity of the Theatre Faculty within JAMU, to use a uniform visual style and to ensure its strategic use in a uniform presentation of the faculty and all its parts.

## *Creative activity*

Creative activity at the Theatre Faculty of JAMU is closely linked to teaching and constitutes both the content and aim of teaching. The main mission of the Theatre Faculty of JAMU is to develop the artistic talents of its students and to link art education, art creation and research of art and by art as various forms of learning and of cultivating society. Artistic creation at the Theatre Faculty of JAMU must be aimed at ensuring that the faculty's graduates become top artistic personalities who will determine the shape of Czech, European and global dramatic arts in a wide range of applications – from working in official professional theatre institutions to free types of creativity expressions in the spirit of free artistic creation.

Even though the Theatre Faculty of JAMU is primarily an art school, it considers the implementation of research, development and innovation to be an important and integral part of its activities and in this respect wants to continue to be a research school of the university type. Research will focus mainly on the reflection of creative activities in a number of areas of dramatic arts.

Research, development and innovation at the Theatre Faculty of JAMU will continue to take place at several levels. This includes both basic and applied research in the field of dramatic arts, as well as in a specific area referred to as “artistic research”.

**Objective 1:** The Theatre Faculty places emphasis on the quality and innovativeness of art projects, encouraging students to seek their own artistic style that will be a unique testimony to their artistic generation.

### *Partial objectives*

- To organize ongoing public presentations of partial results of artistic creation and to have them strictly evaluated by the relevant teachers, as well as by other school teachers and external specialists.
- To continue to look for and choose truly appropriate evaluation procedures and methods that will provide incentives for further improvement of outcomes.
- To enable the presentations of students' more advanced creative activities at national and international level and to subject them to challenging confrontation.
- To strengthen and emphasize the self-concept of the Theatre Faculty of JAMU as a laboratory for new art. To support innovative artistic practices and search for new ways. Annually, to reward the highest-quality and the most innovative artistic achievements.
- To complete a functional system of planning, recording, implementation, presentation and evaluation of artistic activities of students and teachers.

## Objective 2: The key basic research site is the Institute for Theatre Research of the Theatre Faculty of JAMU.

### *Partial objectives*

- To restructure, specify and deepen the work of the research team which has undergone a generational change and to ensure continuity with previous scientific work of prominent staff members of the Theatre Faculty of JAMU.
- To prepare and organize biennial international scientific conferences on topics related to the faculty's programming (e.g. New Paths of Acting, New Paths of Theatre Direction, New Paths of Drama and Dramaturgy); to ensure high professional participation in these conferences both by domestic and foreign entities and to develop the prestige of these conferences; to publish proceedings of these conferences in printed or electronic form.
- To prepare and organize a biennial international conference of doctoral studies of theatre schools and to develop its prestige; to provide high-quality papers of local students, as well as to address a wide range of foreign schools; to ensure a high professional level of discussions at these conferences; to publish proceedings of these conferences in printed or electronic form.
- To develop new research topics and the research profile of new scientists of the Institute and to support their presentations at both domestic and foreign conferences and publishing in domestic and, subsequently, also foreign journals, as well as to support their direction towards independent professional publications.
- To continuously improve the quality of electronic publishing platform Academic Studies of the Theatre Faculty of JAMU so that they become not only a place of archiving the outputs of specific university research projects, but also an edited proceedings that will present the results of research activities of both students and teachers of the Theatre Faculty of JAMU.
- To stimulate the expansion and increase in the number of publishing activities and other faculty teachers, to ensure reviews of these publications and translations of foreign-language resums.
- Both researchers and educators of the Theatre Faculty of JAMU will continue to apply for basic and applied research grants. On average, there should be at least one such application drawn up and submitted in each calendar year. The Theatre Faculty will focus especially on the Czech Science Foundation grants, but it will also actively seek other research grant opportunities, both domestic and international.

**Objective 3: The Theatre Faculty of JAMU develops new research procedures and methods that can be characterized as research by art (artistic research).**

*Partial objectives*

- To support and develop this specific area of research (linking research and artistic creation especially in areas related to theatre and social anthropology, where the research process is crucial and where the output is usually both a work of art and its reflection by using mainly qualitative methods) in the work of the faculty's doctoral students and teachers, to continuously evaluate it and to publish its results.
- To support experimental and laboratory productions developing the possibilities of using new technological processes.

**Objective 4: The Theatre Faculty of JAMU engages students of master and doctoral studies in research.**

*Partial objectives*

- Specific university research of doctoral and master students will be further developed through an internal grant competition. Emphasis will be put on clearly formulated research questions and clearly defined research methods and on the proper editing and evaluation of the outputs.
- The results of individual projects will be presented at conferences or published in magazines, proceedings and in the Academic Studies of the Theatre Faculty of JAMU.



## *Direct social and professional activities of universities*

With regard to the fulfilment of strategic objectives of the Theatre Faculty of JAMU by 2015, it is no longer possible to separate the international activities (internationalization) and the third role of the university. The faculty operates in an international context, both in terms of teaching, artistic or scientific activities (internal activities), and in terms of offering outputs from art or research projects – this offer has an international impact. The graduates of the faculty operate worldwide and within the top art institutions and very often represent potential employers in managerial positions. Involvement of the Theatre Faculty of JAMU in creating space for public discussion is a part of the faculty's mission.

The Theatre Faculty of JAMU will continue its selective strategy for developing the portfolio of cooperating institutions. The idea is to gain partners where the focus of teaching (cooperating institution) or the focus of artistic practice or research (professional institution) corresponds to the learning outcomes of the Theatre Faculty of JAMU and can develop and enrich these outcomes or partners who may participate in the quality assessment of the Theatre Faculty of JAMU. This selective approach also applies to proposals for joint projects of various types – their contribution (and thus also the involvement of the Theatre Faculty of JAMU) will always be evaluated in terms of the contribution of the considered projects to the educational, artistic or research activities of the faculty.

The Theatre Faculty of JAMU actively advocates the integration of art subjects into general education at the level of elementary and secondary schools. The Theatre Faculty of JAMU will continue to participate in the creation of national school documents – the Framework Educational Programmes and their specification (concretization of learning outcomes) and in the preparation of teachers for artistic-pedagogical disciplines in full-time study and through lifelong learning.

Within the framework of lifelong learning/education, the Theatre Faculty of JAMU traditionally focuses on study applicants (summer schools, theatre seminars), on expanding professional competencies especially in the field of arts education (combined studies for teachers of art disciplines) as well as on wider public (University of the Third Age).

**Objective 1: The Theatre Faculty of JAMU strengthens its external presentation as an elite art school where outstanding artistic personalities meet young talents and develop their talents in a creative environment.**

### *Partial objectives*

- To present the results of the creative activities of the Theatre Faculty of JAMU to the public at school theatres (Marta Theatre Studio, Music Drama Laboratory - Orlí Street Theatre) as well as outside these theatres within the faculty, at domestic and foreign festivals and when visiting outside the faculty.

- To improve significantly the international presentation of the Theatre Faculty of JAMU on its website with the aim to boost international awareness of the school and thus attract possible additional partners for cooperation.
- During the international presentation of the Theatre Faculty of JAMU, not to forget other disciplines besides drama. The diversity of disciplines (fields of study) is one of the strengths of the Theatre Faculty of JAMU.
- To resolve the problem of dealing with copyright issues related to creative projects of students and teachers that originate at the faculty and with the faculty's financial assistance and that are presented outside the faculty.

**Objective 2: The Theatre Faculty of JAMU is a leading research institution, presenting the results of its research activities at national and international level and developing its international prestige.**

*Partial objectives*

- To participate in international research projects according to one's professional focus (e.g. the issue of theatre documentation).
- To offer studies by research and teaching staff to foreign magazines and proceedings.

For more partial objectives see Creative Activity, objective 2.

**Objective 3: The Theatre Faculty of JAMU develops a portfolio of cooperating institutions and attracts partners where the focus of teaching (cooperating institution) or the focus of artistic practice or research (professional institution) matches the learning outcomes of the Theatre Faculty of JAMU and can develop and enrich these outcomes or partners who may participate in the quality assessment of the Theatre Faculty of JAMU.**

*Partial objectives*

- To maintain high quality, to continue to develop content and to maintain the timeframe of the International Festival of Theatre Schools SETKÁNÍ/ENCOUNTER, the International Doctoral Conference, the International Scientific Conference and the exposition of the Theatre Faculty of JAMU within the Prague Quadrennial.

- To develop programme for foreign students Bridging East and West and to continue to integrate foreign students into the community of the Theatre Faculty of JAMU under this programme.
- To monitor and evaluate the number and quality of contracts (concluded and terminated) with international partners (universities, professional institutions, networks, etc.) and projects implemented with international partners.
- To provide students and teachers of the Theatre Faculty of JAMU with the possibility of long-term foreign mobility – systematization in the framework of curricula and career plans and links to contracts concluded according to the principles of selective strategy. To use programmes such as Erasmus+ etc. for the purposes of this mobility.
- To provide students and teachers of the Theatre Faculty of JAMU with the possibility of short-term foreign mobility associated either with active participation (presentation of artistic outputs, participation in workshops and conferences, etc.) or passive participation (education in the form of observation, analysis of viewed artistic outputs, etc.), where in both cases the participation is always subject to feedback from the teacher or supervisor. As a priority, to use the OP3V framework or the Institutional Plan for these forms of short-term mobility.
- To develop openness in terms of pedagogical support – to take advantage of the OP3V opportunity and to expand the portfolio of subjects taught in a foreign language by foreign teachers or experts.
- To involve partners from the external environment of the Theatre Faculty of JAMU in quality assessment.
- To stimulate the involvement of the Theatre Faculty of JAMU and its staff in Czech and international networks, associations, unions and equivalent institutions that deal with real problems of specific people and institutions at local, regional, national and international levels. To support the involvement of members of the academic community in consultation activities related to the activities of national or local government authorities or the activities of the employer sector.
- To develop a system of communication with graduates and the employer sector.
- To develop a system of PR communication.
- To promote the interests of the Theatre Faculty of JAMU and higher artistic education within self-government bodies (Council of Higher Education Institutions) or advisory and consulting bodies at the level of state administration and self-government.

- To continue to develop long-term and intensive cooperation with our main partners in the Czech Republic/Slovakia (Academy of Performing Arts in Prague, Academy of Performing Arts in Bratislava).

#### Objective 4: The Theatre Faculty works with lower levels of the education system and participates in lifelong learning

##### *Partial objectives*

- To provide an offering of selected productions and workshops for productions in the Marta Theatre Studio and Orlí Street Theatre to elementary and secondary schools.
- To support projects extending the various lifelong education programmes focusing on applicants for study and to offer summer theatre workshops to secondary school students.
- To offer outputs from artistic-pedagogical projects to elementary and secondary schools and to expand the systematic and one-time practical stints of students of pedagogy-oriented disciplines at elementary and secondary schools and at elementary art schools.
- Education of teachers for artistic-pedagogical disciplines in formal (elementary schools, grammar schools, vocational secondary schools, elementary art schools) and non-formal art education.
- To continue the successful project of the University of Third Age and to continuously innovate the curricula of the individual cycles.
-

## Organization of activities

### Effective management

The Theatre Faculty of JAMU strives to create an effective way of managing all processes that are directly related to education and to creative activity. We do not perceive creative activity separately from education and we consider it as both the content and aim of the majority of the teaching at the Theatre Faculty of JAMU. The same attention is devoted by the Theatre Faculty of JAMU to the processes that support these areas and their functional interconnection.

**Objective 1: The Theatre Faculty of JAMU has a functional system of main and supporting processes implemented at the faculty.**

#### *Partial objectives:*

- To complete the analysis of management processes at the Theatre Faculty of JAMU and to implement changes based on this analysis.
- Following the analysis of management processes, to adapt the organizational structure and to innovate competencies of the faculty management and of academic and non-academic staff.
- In accordance with the JAMU Career Regulations, to prepare a Personnel Plan of the Theatre Faculty of JAMU and of individual workplaces.
- To verify the quality of the Theatre Faculty using the EFQM method.

**Objective 2: The Theatre Faculty of JAMU has defined its strategic plans, current objectives and indicators of activity and quality.**

#### *Partial objectives*

- During the creation of the Long-Term Plan of the Theatre Faculty of JAMU and its updates, the strategic objectives are annually revised for the next five years on the basis of the internal and external environment and these revisions are incorporated into the Long-Term Plan to ensure continuity.
- To complete the method of creating dramaturgical plans for school theatres (Marta Theatre Studio, Orlí Street Theatre) and a system for evaluation of art projects.

**Objective 3: The Theatre Faculty of JAMU has a system for monitoring and managing the fulfilment of plans, objectives and indicators of activity and quality.**

*Partial objectives*

- To establish a system for collecting and evaluating data relevant to the quality of our own activities. To use information from the RUV (Register of Artistic Outputs) and RIV (Index of Results Information) and to make better use of the information system (IS).
- To complete a system for monitoring and managing the fulfilment of plans and objectives (Long-Term Plan, Long-Term Plan Update). Transferring responsibility to a greater extent to the middle management (heads of studios, institutes and laboratories).
- If necessary, use an external specialised system of activity and quality assessment which is designed for the purposes of evaluation of art universities and faculties by one of international networks or agencies.

## **Personnel**

Education takes place at the Theatre Faculty of JAMU at studios headed by outstanding artistic and educational personalities. In addition to traditional studio teaching where the year of study is also a separate studio, there are also studios that combine all years of one study field. The model of year-based studios is applied to traditional study fields (acting, directing and dramaturgy), while other fields operate on the principle of professional studios. Cross-curricular teaching is provided by institutes (Institute for Theatre Research, Institute for Dance and Movement, Institute for Signing, Institute for Languages) and the Media Laboratory. This teaching organization has proved its worth over a quarter-century and does not need to be abandoned. Nevertheless, it is necessary that both leading and ordinary teachers are truly outstanding personalities with artistic experience and pedagogical talents. These personalities need to be recruited, retained and motivated for further growth not only as teachers but also as artistic personalities.

In recent years, there has been a generational change at the Theatre Faculty of JAMU. We see the arrival of a young generation which is mostly still finding its place in the world of arts, while being involved in pedagogical work on the professional scene. These are mostly young people between 30 and 40 years of age. There is a marked lack of intergenerational talent aged between 50 and 60.

A big problem is the financial remuneration, in particular of young teachers, which does not allow teachers to devote themselves fully to pedagogical activities and forces them to look for additional sources of income.

**Objective 1: Teachers of the Theatre Faculty of JAMU are prominent artistic personalities with pedagogical skills and experience.**

*Partial objectives*

- To maintain quality teaching support based on artistic and educational personalities working on a full-time basis at the Theatre Faculty of JAMU.
- To continue the ongoing generational change of teachers, including the involvement of doctoral students and graduates and practitioners.
- To continue to expand the pool of active teachers through workshops and the hosting of outstanding Czech and foreign artists and teachers. To establish positions of visiting professors, especially on the basis of the OP3V support.
- To support the artistic creation of teachers and their own artistic growth and to create conditions for the implementation of their own creative (artistic, research, pedagogical) projects.
- To continue to expand the pool of active teachers through workshops and the hosting of outstanding Czech and foreign artists.
- Based on JAMU Career Regulations, to prepare a Directive of the Dean of the Theatre Faculty for the Implementation of JAMU Career Regulations and the resulting Personnel Plan of the Theatre Faculty of JAMU and Career Plans of academic and non-academic staff of the Theatre Faculty of JAMU. To support career growth of academic staff.
- To maintain high standards of habilitation and professorship procedures. Besides members of the faculty's academic community, to continue to appoint reputable experts as members of the commissions for these procedures with strict criteria for the assessment of candidates and to require those candidates in the habilitation procedure who submit a selection of their works of art to provide a comprehensive professional written reflection of such works.

**Objective 2: The Theatre Faculty of JAMU has a functional and economical management team and a related functional operating framework.**

*Partial objectives*

- Clearly defined competencies of operational staff and faculty management members and described competencies and links between operational staff and faculty management members in a simple and functional scheme.

- A defined system of communication between operational staff and faculty management members and studio managers and individual teachers and the method of publishing information (web, e-mail, info TV).
- To establish the position of a specialist for quality management.
- To strengthen the team of operational and administrative staff and develop their professional competencies to ensure professional support of teaching and creative activities by technical and technical-artistic professions on teaching sites (school theatres).

## *Space and equipment*

Increasing the overall space capacity of the faculty is no longer desirable because of operating costs and other factors. It is necessary to ensure the spatial standards of teaching through more effective and economical use of all spaces that are available to the school. Another task is to try to resolve the ownership relations concerning rented spaces (Stage Design Studio and the Marta Theatre Studio) and to continuously update information on the building and technical condition of all faculty premises and to perform their routine maintenance in a timely manner.

Due to the nature of teaching and creative activity, which is the main content and aim of education, it is necessary to continuously renew technologies (lighting technologies, audio technologies, audio-visual technologies, video technologies and special IT technologies) which serve as teaching aids for the study fields of the Theatre Faculty of JAMU.

**Objective 1: All study fields of the Theatre Faculty of JAMU have adequate space and technical equipment.**

### *Partial objectives*

- To participate in the development of a more efficient and cost-effective use of the Astorka IVU Centre.
- To purchase premises of the Theatre Studio Marta on Bayerova Street including the premises of the stage design studio.
- To continuously update information about the building and technical condition of all faculty premises and to perform their routine maintenance in a timely manner (also taking into account the historical value of the premises used, especially the building on Mozartova Street).
- To ensure the necessary reconstruction and restoration of real estate.



**Objective 2:** The Theatre Faculty of JAMU has prepared documents for deciding on the necessary sustainability and development of individual technology groups and keeps these documents up to date.

*Partial objectives*

- To continually enhance the concept of the direction of the development of technologies necessary for securing the technological standards of individual fields of study with regard to the accredited profile of each graduate.
- To deal with direct responsibility for this activity within individual faculty departments.
- To complete the creation of an all-faculty lending system of teaching aids via an Internet interface.
- To regularly evaluate the technological demands of individual fields and to update the maintenance and assistance services of the faculty's Equipment Rental.

## **Financial security**

The Theatre Faculty of JAMU considers the continuing underfunding of public universities as a direct threat to the quality of the school. From the viewpoint of an art university, the absence of a real national cultural policy is equally negative, especially in the field of live art. The Theatre Faculty of JAMU will continue to promote the application of qualitative indicators in the funding of public universities in the Czech Republic and to promote the consideration of artistic outputs as full-fledged indicators of performance and quality (at the same level as the outputs of scientific and research activities of non-art universities).

**Objective 1:** When formulating new principles of financing public universities, the Theatre Faculty of JAMU continues to promote the equality of RUV and RIV outputs across all budget headings in which these performance (or quality) indicators are used.

*Partial objectives*

- To actively promote solutions to adequate support of arts also at the institutional level (to create the equivalent of institutional support to a science & research institution).

**Objective 2:** The Theatre Faculty of JAMU ensures effective and economical utilization of the obtained financial resources for educational and creative activities in compliance with the fulfilment of both general and specific quality standards of the implemented Dramatic Arts study programme.

*Partial objectives*

- During the annual preparation of the faculty budget, to carry out a consistent analysis of the source part of individual indicators of the allocated contribution and subsidies of the Ministry of Education, Youth and Sports; to pay increased attention to the individual categories of indicator K.
- To continuously monitor the development in the number of students in individual fields of study with respect to the fulfilment of their personnel, space and material resources.

**Objective 3:** The Theatre Faculty of JAMU aims to involve a broad range of financial sources in the income structure of finances supporting the maintenance and development of all faculty activities.

*Partial objectives*

- To prepare and implement the main project under the OP3V at a school-wide level (ideally for the years 2016 to 2020) and thus try to provide the necessary resources for the development of excellent fields of study at the Theatre Faculty of JAMU and to deepen the existing cooperation (not only) between JAMU faculties on artistic output.
- To use regional grant systems of the region (South Moravian Region) or the city (Brno City Council); to strive for obtaining scientific grants of the Czech Science Foundation, to consider project preparation under the Omega program of the Technology Agency of the Czech Republic and the possible implementation of NAKI grant opportunities at the Ministry of Culture of the Czech Republic.

**Objective 4:** In the personnel area, the Theatre Faculty of JAMU focuses on the qualitative development of teachers (habilitation and professorship procedures) with the knowledge of links to pre-clarified source coverage.

*Partial objectives*

- To regularly perform an analysis of the effectiveness of drawing wage funds from individual sources in connection with the provision of educational and artistic activities of teachers and their support by other faculty members.

- To establish transparent remuneration rules based on the Directive of the Dean of the Theatre Faculty for the Implementation of JAMU Career Regulations and the resulting Career Plans of academic and non-academic staff the Theatre Faculty of JAMU. For this purpose, to use data from the RUV (Register of Artistic Outputs) and RIV (Index of Results Information) analyses and other academic activities.

**Budget of the parts of JAMU (2014 - 2019, non-investment)**

Year	Rector's Office	Publishing House	Library	Music Faculty	Theatre Faculty	Theatre on Orli	Total in thousands of Czech crowns
2014	32 728	1 378	3 684	48 601	46 650	7 194	140 235
2015	34 963	1 318	3 774	49 840	47 765	8 547	146 207
2016	27 000	1 330	3 810	52 077	46 861	8 637	139 715
2017	35 978	1 647	4 405	59 171	52 539	9 818	163 558
2018	38 435	1 761	4 731	63 276	58 955	10 221	177 379
2019	42 844	1 896	5 201	69 773	65 195	10 950	195 859

## Annexes D

### Study Affairs

No.	Title	Format
D01	Demand for study and throughput admission procedures (including appeals) - cumulated view for four years (2014/15 - 2018/19)	documented
D02	Demand for study and throughput admission procedure - cumulated view for four years (2014/15 - 2018/19) by type of study	documented
D03	Appeal after admission to Theatre Faculty in 2014-2018	documented
D04	The number of students who entered the first years in the academic year 2019 – 2020 (according to specialisations)	documented
D05	Number of students in different types of study programs and grades (academic year 2018-2019)	documented
D06	Numbers of students enrolled in individual specializations and grades in the academic year 2019 - 2020	documented
D07	Throughput studies (graduation) 2001-2019	documented
D08	Throughput state final examinations (submission of theses) in academic year 2019-2020	documented
D09	Students of individual specializations by gender (2018 – 2019)	documented
D10	Graduates of individual specializations by gender (2018 – 2019)	documented
D11	Admission requirements for the academic year 2020/21 - four-year master's program Acting, specialisations Drama Acting and Physical Theater	documented
D12	Specification of practical tasks for entrance examinations, study program Acting, specialization Drama acting	documented
D13	Diploma Supplement – Bachelor of Art (example)	documented

Demand for study and throughput admission procedures (including appeals) - cumulated view for four years (2014/15 – 2018/19)														
Program or combination of programs	Applications	Processed	Attendees	Successful	Accepted by the Dean	Appeals	Appeals accepted by the Dean	Appeals accepted by the Rector	Students accepted to study	Accepted from another program	Refused admission	Accepted for lifelong learning	Enrolled in the program	Enrollment confirmed
DIFA														
bakalátské kombinované jednooborové	117	117	108	31	30	0	0	0	30	0	0	0	30	30
bakalátské prezenční jednooborové	1003	982	866	283	268	4	4	0	268	0	15	0	243	243
doktorské kombinované jednooborové	6	6	5	1	1	0	0	0	1	0	0	0	1	1
doktorské prezenční jednooborové	51	51	49	32	32	0	0	0	32	0	0	0	31	32
magisterské prezenční jednooborové	1259	1220	1067	88	86	6	5	0	86	0	6	0	76	76
magisterské navazující kombinované jednooborové	43	43	41	25	25	0	0	0	25	0	0	0	20	25
magisterské navazující prezenční jednooborové	252	251	226	164	165	1	1	0	165	1	1	0	131	157
CELKEM	2731	2670	2362	624	607	11	10	0	607	1	22	0	532	564
	4187	4086	3558	1295	1239	23	19	3	1242	5	69	0	1105	1150

### Demand for study and throughput admission procedure - cumulated view for four years (2014/15 - 2018/19) by type of study

Janaček Academy of Music and Performing Arts	Bachelor study			Master study			Follow-up master study			Doctoral study		
	No of applicants (individuals )	No of applications accepted	No of enrolled	No of applicants (individuals )	No of applications accepted	No of enrolled	No of applicants (individuals )	No of applications accepted	No of enrolled	No of applicants (individuals )	No of applications accepted	No of enrolled
<b>Theatre Faculty</b>												
<b>Year</b>												
2014		298	69		444	25	25	69	40	40	14	7
2015		222	77	74	432	24	24	61	38	38	7	5
2016	251	264	63	63	207	11	11	62	36	35	12	7
2017	211	211	48	44	326	20	20	43	31	31	10	6
2018	273	273	66	66	297	22	22	65	39	39	15	8
<b>Faculty Total</b>		<b>1 268</b>	<b>323</b>	<b>315</b>	<b>1 706</b>	<b>102</b>	<b>102</b>	<b>300</b>	<b>184</b>	<b>183</b>	<b>58</b>	<b>33</b>

Note: in 2014-2015 the register of the number of applicants - individuals was not established

Appeal after admission to the Theatre Faculty in 2014-2018										
Janáček Academy of Music and Performing Arts	Bachelor study			Master study		Follow-up master study		Doctoral study		Total No of Appeals
	No of Appeals	Appeals Accepted	No of Appeals	Appeals Accepted	No of Appeals	Appeals Accepted	No of Appeals	Appeals Accepted		
<b>Theatre Faculty</b>										
<b>Year</b>										
2014	11	0	16	0	2	0	0	0	0	29
2015	19	0	6	0	0	0	0	0	0	25
2016	11	0	6	0	4	0	0	0	0	21
2017	4	0	16	0	1	0	0	0	0	21
2018	18	0	4	0	4	0	0	0	0	26
<b>Faculty Total</b>	<b>63</b>	<b>0</b>	<b>48</b>	<b>0</b>	<b>11</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>122</b>



<b><u>The number of students who entered the first years in the academic year</u></b>			
<b><u>2019 - 2020</u></b>			
<b>(according to specialisations)</b>			
		<b>Accepted</b>	<b>Entered</b>
Bachelor (3 years)	Audiovisual Media and Theatre	7	7
Bachelor (3 years)	Theatre Directing	3	3
Bachelor (3 years)	Theatre Dramaturgy	3	3
Bachelor (3 years)	Theatre Management	16	14
Bachelor (3 years)	Drama and Education	11	7
Bachelor (3 years)	State Technology	6	5
Bachelor (3 years)	Radio and TV Dramaturgy and Scriptwriting	6	5
Bachelor (3 years)	Stage and Costume Design	6	6
Master (4 years)	Dramatic Acting	11	10
Master (4 years)	Musical Acting	11	10
Master (follow-up 2 years).	Audiovisual Media and Theatre	4	4
Master (follow-up 2 years).	Theatre Directing	0	0
Master (follow-up 2 years).	Theatre Dramaturgy	1	1
Master (follow-up 2 years).	Theatre Management	6	4
Master (follow-up 2 years).	Drama and Education	6	6
Master (follow-up 2 years).	Radio and TV Dramaturgy and Scriptwriting	4	4
Master (follow-up 2 years).	Stage and Costume Design	3	3
Master (follow-up 2 years).	Lighting Design	5	5
Master (follow-up 2 years).	Drama Education for the Hearing Impaired	6	6
<b>Total</b>		<b>115</b>	<b>103</b>

**Number of students in different types of study programs  
and grades  
(academic year 2018-2019)**

Faculty	Programs	Grade				
		1	2	3	4	Total
Music	Bachelor	85	78	57		221
	Doctoral	9	7	6	17	39
	Master (4 years)					
	Follow-up Master	54	49			103
Theatre	Bachelor	63	40	55		159
	Doctoral	8	7	5	10	30
	Master (4 years)	26	20	12	17	75
	Follow-up Master	46	33			79

**Numbers of students enrolled in individual specializations and grades in the academic year 2019 - 2020**

Type of program	Study Specialization	Grade	Active studies	Interrupted studies	Total (grade)	Total (specialisation)
Bachelor	Audiovisual Media and Theatre	1	7		7	18
		2	7		7	
		3	4		4	
	Radio and TV Dramaturgy and Scriptwriting	1	5		5	11
		2	6		6	
		3	0		0	
	Theatre Directing	1	3		3	10
		2	3		3	
		3	4		4	
	Theatre Dramaturgy	1	3		3	10
		2	3		3	
		3	4		4	
	Drama and Education	1	7		7	26
		2	11		11	
		3	7	1	8	
	Drama Education for the Hearing Impaired	1	0		0	2
		2	2		2	
		3	0		0	
	Dance and Movement Theatre and Education	1	0		0	13
		2	12		12	
		3	1		1	
	Stage and Costume Design	1	6		6	14
		2	5		5	
		3	3		3	
	Theatre Management	1	14	1	15	34
		2	7	1	8	
		3	9	2	11	
	Stage Management and Technology	1	5		5	15
		2	2		2	
		3	5	3	8	
<b>Bachelor Total</b>			<b>145</b>	<b>8</b>	<b>153</b>	<b>153</b>
Follow-up Master	Audiovisual Media and Theatre	1	4		4	12
		2	6	2	8	
	Radio and TV Dramaturgy and Scriptwriting	1	6		6	14
		2	8		8	
	Theatre Directing	1	0		0	6
		2	4	2	6	
	Theatre Dramaturgy	1	1		1	5
		2	2	2	4	
	Drama and Education	1	6		6	18
		2	8	4	12	
	Drama Education for the Hearing Impaired	1	6		6	6
		2	0		0	
	Dance and Movement Theatre and Education	1	0		0	8
		2	7	1	8	
	Stage and Costume Design	1	3		3	9
2		5	1	6		
Lighting Design	1	5		5	9	
	2	3	1	4		
Theatre Management	1	4	2	6	11	
	2	5		5		
<b>Follow-up Master Total</b>			<b>83</b>	<b>15</b>	<b>98</b>	<b>98</b>
Long Master	Dramatic Acting	1	10		10	52
		2	11	1	12	
		3	11		11	
		4	12	7	19	
	Musical Acting	1	10	1	12	38
		2	7		7	
		3	10		10	
<b>Long Master Total</b>			<b>71</b>	<b>18</b>	<b>90</b>	<b>90</b>
Doctoral	Dramatic Arts	1	7		7	43
		2	9	1	10	
		3	6	4	10	
		4	10	6	16	
<b>Doctoral Total</b>			<b>32</b>	<b>11</b>	<b>43</b>	<b>43</b>
<b>Total No of Enrolled Studies</b>			<b>331</b>	<b>52</b>	<b>384</b>	<b>384</b>

### Throughput studies (graduation) 2001-2019

Faculty	Type of programme	Form	state	enrollment	Number
Theatre	bachelor	full-time	graduated	2000	4
Theatre	bachelor	full-time	unsuccessful	2000	1
Theatre	bachelor	full-time	graduated	2001	11
Theatre	bachelor	full-time	unsuccessful	2001	1
Theatre	bachelor	full-time	graduated	2002	10
Theatre	bachelor	full-time	unsuccessful	2002	6
Theatre	bachelor	full-time	graduated	2003	28
Theatre	bachelor	full-time	unsuccessful	2003	11
Theatre	bachelor	full-time	graduated	2004	47
Theatre	bachelor	full-time	unsuccessful	2004	14
Theatre	bachelor	full-time	graduated	2005	40
Theatre	bachelor	full-time	unsuccessful	2005	17
Theatre	bachelor	combined	unsuccessful	2006	1
Theatre	bachelor	full-time	graduated	2006	42
Theatre	bachelor	full-time	unsuccessful	2006	9
Theatre	bachelor	combined	graduated	2007	17
Theatre	bachelor	combined	unsuccessful	2007	5
Theatre	bachelor	full-time	graduated	2007	33
Theatre	bachelor	full-time	unsuccessful	2007	14
Theatre	bachelor	combined	graduated	2008	3
Theatre	bachelor	full-time	graduated	2008	35
Theatre	bachelor	full-time	unsuccessful	2008	10
Theatre	bachelor	full-time	graduated	2009	43
Theatre	bachelor	full-time	unsuccessful	2009	11
Theatre	bachelor	combined	graduated	2010	2
Theatre	bachelor	combined	unsuccessful	2010	1
Theatre	bachelor	full-time	graduated	2010	31
Theatre	bachelor	full-time	unsuccessful	2010	18
Theatre	bachelor	full-time	graduated	2011	46
Theatre	bachelor	full-time	unsuccessful	2011	11
Theatre	bachelor	full-time	graduated	2012	40
Theatre	bachelor	full-time	unsuccessful	2012	11
Theatre	bachelor	combined	graduated	2013	7
Theatre	bachelor	combined	interrupted	2013	1
Theatre	bachelor	combined	unsuccessful	2013	2
Theatre	bachelor	full-time	graduated	2013	36
Theatre	bachelor	full-time	studying	2013	1
Theatre	bachelor	full-time	unsuccessful	2013	13
Theatre	bachelor	combined	graduated	2014	3
Theatre	bachelor	full-time	graduated	2014	44
Theatre	bachelor	full-time	interrupted	2014	2
Theatre	bachelor	full-time	unsuccessful	2014	18
Theatre	bachelor	combined	graduated	2015	14
Theatre	bachelor	combined	interrupted	2015	1
Theatre	bachelor	combined	unsuccessful	2015	4
Theatre	bachelor	full-time	graduated	2015	35
Theatre	bachelor	full-time	interrupted	2015	4

Faculty	Type of programme	Form	state	enrollment	Number
Theatre	bachelor	full-time	studying	2015	2
Theatre	bachelor	full-time	unsuccessful	2015	17
Theatre	bachelor	full-time	studying	2016	52
Theatre	bachelor	full-time	unsuccessful	2016	10
Theatre	bachelor	full-time	interrupted	2017	1
Theatre	bachelor	full-time	studying	2017	40
Theatre	bachelor	full-time	unsuccessful	2017	3
Theatre	bachelor	combined	studying	2018	12
Theatre	bachelor	full-time	studying	2018	49
Theatre	bachelor	full-time	unsuccessful	2018	2
Theatre	doctoral	combined	graduated	2000	8
Theatre	doctoral	combined	unsuccessful	2000	1
Theatre	doctoral	full-time	unsuccessful	2000	1
Theatre	doctoral	combined	graduated	2001	3
Theatre	doctoral	combined	unsuccessful	2001	3
Theatre	doctoral	combined	graduated	2002	6
Theatre	doctoral	combined	unsuccessful	2002	4
Theatre	doctoral	combined	graduated	2003	3
Theatre	doctoral	combined	studying	2003	1
Theatre	doctoral	combined	unsuccessful	2003	6
Theatre	doctoral	combined	graduated	2004	4
Theatre	doctoral	combined	unsuccessful	2004	2
Theatre	doctoral	combined	graduated	2005	1
Theatre	doctoral	combined	unsuccessful	2005	1
Theatre	doctoral	full-time	unsuccessful	2005	1
Theatre	doctoral	combined	graduated	2006	3
Theatre	doctoral	combined	unsuccessful	2006	3
Theatre	doctoral	full-time	unsuccessful	2006	3
Theatre	doctoral	combined	graduated	2007	3
Theatre	doctoral	combined	unsuccessful	2007	4
Theatre	doctoral	combined	graduated	2008	1
Theatre	doctoral	combined	unsuccessful	2008	1
Theatre	doctoral	full-time	unsuccessful	2008	3
Theatre	doctoral	combined	graduated	2009	4
Theatre	doctoral	combined	interrupted	2009	1
Theatre	doctoral	combined	unsuccessful	2009	3
Theatre	doctoral	full-time	graduated	2009	2
Theatre	doctoral	full-time	unsuccessful	2009	5
Theatre	doctoral	combined	graduated	2010	4
Theatre	doctoral	combined	studying	2010	1
Theatre	doctoral	combined	unsuccessful	2010	4
Theatre	doctoral	full-time	unsuccessful	2010	2
Theatre	doctoral	full-time	graduated	2011	2
Theatre	doctoral	full-time	interrupted	2011	2
Theatre	doctoral	combined	interrupted	2012	2
Theatre	doctoral	combined	studying	2012	1
Theatre	doctoral	full-time	studying	2012	1
Theatre	doctoral	combined	interrupted	2013	2
Theatre	doctoral	full-time	graduated	2013	1

Faculty	Type of programme	Form	state	enrollment	Number
Theatre	doctoral	full-time	interrupted	2013	1
Theatre	doctoral	full-time	unsuccessful	2013	2
Theatre	doctoral	combined	interrupted	2014	1
Theatre	doctoral	combined	studying	2014	2
Theatre	doctoral	combined	unsuccessful	2014	1
Theatre	doctoral	full-time	interrupted	2014	1
Theatre	doctoral	full-time	studying	2014	1
Theatre	doctoral	full-time	unsuccessful	2014	1
Theatre	doctoral	full-time	interrupted	2015	1
Theatre	doctoral	full-time	studying	2015	4
Theatre	doctoral	full-time	interrupted	2016	2
Theatre	doctoral	full-time	studying	2016	5
Theatre	doctoral	full-time	studying	2017	6
Theatre	doctoral	full-time	studying	2018	8
Theatre	folow-up master	full-time	graduated	2005	6
Theatre	folow-up master	full-time	unsuccessful	2005	1
Theatre	folow-up master	full-time	graduated	2006	18
Theatre	folow-up master	full-time	unsuccessful	2006	1
Theatre	folow-up master	combined	graduated	2007	6
Theatre	folow-up master	full-time	graduated	2007	28
Theatre	folow-up master	full-time	unsuccessful	2007	2
Theatre	folow-up master	combined	graduated	2008	1
Theatre	folow-up master	combined	unsuccessful	2008	1
Theatre	folow-up master	full-time	graduated	2008	22
Theatre	folow-up master	full-time	unsuccessful	2008	5
Theatre	folow-up master	combined	unsuccessful	2009	1
Theatre	folow-up master	full-time	graduated	2009	37
Theatre	folow-up master	full-time	unsuccessful	2009	2
Theatre	folow-up master	combined	graduated	2010	3
Theatre	folow-up master	full-time	graduated	2010	19
Theatre	folow-up master	full-time	unsuccessful	2010	9
Theatre	folow-up master	combined	graduated	2011	1
Theatre	folow-up master	full-time	graduated	2011	24
Theatre	folow-up master	full-time	unsuccessful	2011	7
Theatre	folow-up master	combined	graduated	2012	8
Theatre	folow-up master	combined	unsuccessful	2012	2
Theatre	folow-up master	full-time	graduated	2012	20
Theatre	folow-up master	full-time	unsuccessful	2012	4
Theatre	folow-up master	full-time	graduated	2013	13
Theatre	folow-up master	full-time	unsuccessful	2013	7
Theatre	folow-up master	combined	graduated	2014	1
Theatre	folow-up master	full-time	graduated	2014	30
Theatre	folow-up master	full-time	interrupted	2014	1
Theatre	folow-up master	full-time	unsuccessful	2014	6
Theatre	folow-up master	combined	graduated	2015	4
Theatre	folow-up master	combined	unsuccessful	2015	1
Theatre	folow-up master	full-time	graduated	2015	23
Theatre	folow-up master	full-time	interrupted	2015	3
Theatre	folow-up master	full-time	studying	2015	2

Faculty	Type of programme	Form	state	enrollment	Number
Theatre	folow-up master	full-time	unsuccessful	2015	8
Theatre	folow-up master	combined	graduated	2016	8
Theatre	folow-up master	combined	interrupted	2016	2
Theatre	folow-up master	combined	studying	2016	4
Theatre	folow-up master	full-time	graduated	2016	9
Theatre	folow-up master	full-time	interrupted	2016	3
Theatre	folow-up master	full-time	studying	2016	6
Theatre	folow-up master	full-time	unsuccessful	2016	3
Theatre	folow-up master	full-time	interrupted	2017	1
Theatre	folow-up master	full-time	studying	2017	27
Theatre	folow-up master	full-time	unsuccessful	2017	2
Theatre	folow-up master	combined	studying	2018	6
Theatre	folow-up master	full-time	studying	2018	35
Theatre	folow-up master	full-time	unsuccessful	2018	2
Theatre	master	full-time	graduated	2000	54
Theatre	master	full-time	unsuccessful	2000	10
Theatre	master	combined	graduated	2001	10
Theatre	master	combined	unsuccessful	2001	4
Theatre	master	full-time	graduated	2001	35
Theatre	master	full-time	unsuccessful	2001	5
Theatre	master	full-time	graduated	2002	38
Theatre	master	full-time	unsuccessful	2002	11
Theatre	master	combined	graduated	2003	10
Theatre	master	combined	unsuccessful	2003	2
Theatre	master	full-time	graduated	2003	20
Theatre	master	full-time	unsuccessful	2003	4
Theatre	master	full-time	graduated	2004	11
Theatre	master	full-time	unsuccessful	2004	1
Theatre	master	full-time	graduated	2005	19
Theatre	master	full-time	unsuccessful	2005	4
Theatre	master	combined	graduated	2006	13
Theatre	master	combined	unsuccessful	2006	4
Theatre	master	full-time	graduated	2006	19
Theatre	master	full-time	unsuccessful	2006	3
Theatre	master	full-time	graduated	2007	19
Theatre	master	full-time	unsuccessful	2007	4
Theatre	master	combined	graduated	2008	13
Theatre	master	combined	unsuccessful	2008	5
Theatre	master	full-time	graduated	2008	10
Theatre	master	full-time	unsuccessful	2008	2
Theatre	master	full-time	graduated	2009	23
Theatre	master	full-time	unsuccessful	2009	2
Theatre	master	full-time	graduated	2010	18
Theatre	master	full-time	unsuccessful	2010	4
Theatre	master	combined	graduated	2011	11
Theatre	master	combined	unsuccessful	2011	1
Theatre	master	full-time	graduated	2011	20
Theatre	master	full-time	unsuccessful	2011	2
Theatre	master	full-time	graduated	2012	10

Faculty	Type of programme	Form	state	enrollment	Number
Theatre	master	full-time	unsuccessful	2012	2
Theatre	master	full-time	graduated	2013	20
Theatre	master	full-time	interrupted	2013	2
Theatre	master	full-time	graduated	2014	15
Theatre	master	full-time	interrupted	2014	8
Theatre	master	full-time	unsuccessful	2014	2
Theatre	master	full-time	interrupted	2015	1
Theatre	master	full-time	studying	2015	19
Theatre	master	full-time	unsuccessful	2015	3
Theatre	master	full-time	interrupted	2016	1
Theatre	master	full-time	studying	2016	10
Theatre	master	full-time	studying	2017	20
Theatre	master	full-time	studying	2018	21
Music	bachelor	full-time	graduated	2000	6
Music	bachelor	full-time	unsuccessful	2000	1
Music	bachelor	full-time	graduated	2001	5
Music	bachelor	full-time	unsuccessful	2001	1
Music	bachelor	full-time	graduated	2002	5
Music	bachelor	full-time	unsuccessful	2002	1
Music	bachelor	full-time	graduated	2003	55
Music	bachelor	full-time	unsuccessful	2003	6
Music	bachelor	full-time	graduated	2004	63
Music	bachelor	full-time	unsuccessful	2004	14
Music	bachelor	full-time	graduated	2005	49
Music	bachelor	full-time	unsuccessful	2005	20
Music	bachelor	full-time	graduated	2006	52
Music	bachelor	full-time	unsuccessful	2006	14
Music	bachelor	full-time	graduated	2007	53
Music	bachelor	full-time	unsuccessful	2007	15
Music	bachelor	full-time	graduated	2008	69
Music	bachelor	full-time	unsuccessful	2008	16
Music	bachelor	full-time	graduated	2009	61
Music	bachelor	full-time	unsuccessful	2009	24
Music	bachelor	full-time	graduated	2010	55
Music	bachelor	full-time	unsuccessful	2010	15
Music	bachelor	combined	graduated	2011	12
Music	bachelor	full-time	graduated	2011	71
Music	bachelor	full-time	unsuccessful	2011	24
Music	bachelor	combined	graduated	2012	13
Music	bachelor	full-time	graduated	2012	69
Music	bachelor	full-time	unsuccessful	2012	14
Music	bachelor	combined	graduated	2013	5
Music	bachelor	full-time	graduated	2013	59
Music	bachelor	full-time	unsuccessful	2013	16
Music	bachelor	combined	graduated	2014	10
Music	bachelor	full-time	graduated	2014	74
Music	bachelor	full-time	unsuccessful	2014	15
Music	bachelor	combined	graduated	2015	5
Music	bachelor	full-time	graduated	2015	59



Faculty	Type of programme	Form	state	enrollment	Number
Music	bachelor	full-time	interrupted	2015	5
Music	bachelor	full-time	studying	2015	9
Music	bachelor	full-time	unsuccessful	2015	15
Music	bachelor	combined	graduated	2016	1
Music	bachelor	combined	studying	2016	3
Music	bachelor	full-time	graduated	2016	3
Music	bachelor	full-time	interrupted	2016	2
Music	bachelor	full-time	studying	2016	53
Music	bachelor	full-time	unsuccessful	2016	9
Music	bachelor	combined	studying	2017	7
Music	bachelor	full-time	graduated	2017	1
Music	bachelor	full-time	interrupted	2017	2
Music	bachelor	full-time	studying	2017	64
Music	bachelor	full-time	unsuccessful	2017	4
Music	bachelor	combined	studying	2018	2
Music	bachelor	full-time	studying	2018	82
Music	bachelor	full-time	unsuccessful	2018	1
Music	doctoral	combined	graduated	2000	1
Music	doctoral	combined	graduated	2001	3
Music	doctoral	full-time	unsuccessful	2001	1
Music	doctoral	combined	graduated	2002	1
Music	doctoral	combined	graduated	2003	6
Music	doctoral	combined	unsuccessful	2003	1
Music	doctoral	combined	graduated	2004	3
Music	doctoral	combined	graduated	2005	3
Music	doctoral	full-time	graduated	2005	2
Music	doctoral	combined	graduated	2006	5
Music	doctoral	combined	graduated	2007	3
Music	doctoral	combined	unsuccessful	2007	2
Music	doctoral	full-time	unsuccessful	2007	2
Music	doctoral	combined	graduated	2008	6
Music	doctoral	combined	interrupted	2008	1
Music	doctoral	combined	unsuccessful	2008	3
Music	doctoral	full-time	graduated	2008	1
Music	doctoral	full-time	unsuccessful	2008	1
Music	doctoral	combined	graduated	2009	12
Music	doctoral	combined	unsuccessful	2009	1
Music	doctoral	combined	graduated	2010	7
Music	doctoral	combined	unsuccessful	2010	2
Music	doctoral	full-time	graduated	2010	1
Music	doctoral	combined	graduated	2011	5
Music	doctoral	combined	interrupted	2011	1
Music	doctoral	combined	unsuccessful	2011	1
Music	doctoral	full-time	graduated	2011	1
Music	doctoral	combined	graduated	2012	1
Music	doctoral	combined	interrupted	2012	4
Music	doctoral	combined	studying	2012	2
Music	doctoral	full-time	unsuccessful	2012	1
Music	doctoral	combined	graduated	2013	1

Faculty	Type of programme	Form	state	enrollment	Number
Music	doctoral	combined	studying	2013	3
Music	doctoral	combined	unsuccessful	2013	1
Music	doctoral	combined	studying	2014	5
Music	doctoral	full-time	interrupted	2014	1
Music	doctoral	full-time	studying	2014	1
Music	doctoral	full-time	unsuccessful	2014	2
Music	doctoral	combined	studying	2015	5
Music	doctoral	full-time	studying	2015	2
Music	doctoral	full-time	unsuccessful	2015	1
Music	doctoral	combined	studying	2016	5
Music	doctoral	combined	unsuccessful	2016	1
Music	doctoral	combined	studying	2017	3
Music	doctoral	full-time	studying	2017	4
Music	doctoral	combined	studying	2018	6
Music	doctoral	full-time	studying	2018	3
Music	doctoral	full-time	studying	2019	1
Music	folow-up master	full-time	graduated	2004	6
Music	folow-up master	full-time	graduated	2005	6
Music	folow-up master	full-time	unsuccessful	2005	1
Music	folow-up master	full-time	graduated	2006	34
Music	folow-up master	full-time	unsuccessful	2006	2
Music	folow-up master	full-time	graduated	2007	41
Music	folow-up master	full-time	unsuccessful	2007	3
Music	folow-up master	full-time	graduated	2008	33
Music	folow-up master	full-time	unsuccessful	2008	3
Music	folow-up master	full-time	graduated	2009	36
Music	folow-up master	full-time	unsuccessful	2009	3
Music	folow-up master	full-time	graduated	2010	44
Music	folow-up master	full-time	unsuccessful	2010	3
Music	folow-up master	full-time	graduated	2011	39
Music	folow-up master	full-time	unsuccessful	2011	4
Music	folow-up master	full-time	graduated	2012	36
Music	folow-up master	full-time	unsuccessful	2012	3
Music	folow-up master	full-time	graduated	2013	32
Music	folow-up master	full-time	unsuccessful	2013	2
Music	folow-up master	full-time	graduated	2014	39
Music	folow-up master	full-time	interrupted	2014	2
Music	folow-up master	full-time	unsuccessful	2014	5
Music	folow-up master	full-time	graduated	2015	43
Music	folow-up master	full-time	unsuccessful	2015	6
Music	folow-up master	full-time	graduated	2016	25
Music	folow-up master	full-time	interrupted	2016	5
Music	folow-up master	full-time	studying	2016	9
Music	folow-up master	full-time	unsuccessful	2016	6
Music	folow-up master	full-time	interrupted	2017	2
Music	folow-up master	full-time	studying	2017	41
Music	folow-up master	full-time	studying	2018	49
Music	master	full-time	graduated	2000	39
Music	master	full-time	unsuccessful	2000	6

Faculty	Type of programme	Form	state	enrollment	Number
Music	master	full-time	graduated	2001	38
Music	master	full-time	unsuccessful	2001	7
Music	master	full-time	graduated	2002	36
Music	master	full-time	unsuccessful	2002	11
Music	master	full-time	graduated	2003	8

Sum of enrollments	state				Total Result
	graduated	unsuccessful	interrupted	studying	
2000	112	20			132
2001	105	22			127
2002	96	33			129
2003	130	30		1	161
2004	134	31			165
2005	126	45			171
2006	186	40			226
2007	203	51			254
2008	194	50	1		245
2009	218	52	1		271
2010	184	58		1	243
2011	232	50	3		285
2012	197	37	6	4	244
2013	174	43	6	4	227
2014	216	50	16	9	291
2015	183	55	15	43	296
2016	46	29	15	147	237
2017	1	9	6	212	228
2018		5		273	278
2019				1	1
<b>Celkem Výsledek</b>	<b>2737</b>	<b>710</b>	<b>69</b>	<b>695</b>	<b>4211</b>

## Throughput state final examinations (submission of theses) in academic year 2018-19

Audiovisual Media and Theatre		
Bachelors 4 students		
thesis submitted		
I. term	II. term	III. term
3	1	

unsuccessful

Audiovisual Media and Theatre		
Follow-up master 3 students		
thesis submitted		
I. term	II. term	III. term
1	1	

Činoherní režie		
Bachelors 1 student		
Krobot		
thesis submitted		
I. term	II. term	III. term
1		

unsuccessful

Činoherní režie		
Follow-up master 5 students		
Horoščák		
thesis submitted		
I. term	II. term	III. term
1		1

Divadelní dramaturgie		
Bachelors 2 students		
Oslzlý		
thesis submitted		
I. term	II. term	III. term
2		

unsuccessful

Divadelní dramaturgie		
Follow-up master 3 students		
Horoščák		
thesis submitted		
I. term	II. term	III. term
0		1

Divadlo a výchova		
Bachelors 9 students		
Cír		
thesis submitted		
I. term	II. term	III. term
9	0	

unsuccessful

Divadlo a výchova		
Follow-up master 9 students		
Jindra		
thesis submitted		
I. term	II. term	III. term
3		1

Divadelní manažerství		
Bachelors 10 students		
thesis submitted		
I. term	II. term	III. term
7	1	

Divadelní manažerství		
Follow-up master 2 students		
thesis submitted		
I. term	II. term	III. term
1		

Jevištní technologie		
Bachelors 5 students		
thesis submitted		
I. term	II. term	III. term
3		

Činoherní herectví		
Master 9 students		
Smilková		
thesis submitted		
I. term	II. term	III. term
1	3	
	1	

Muzikálové herectví		
Master 8 students		
Talpová		
thesis submitted		
I. term	II. term	III. term
1	5	
	1	

Fyzické divadlo		
Bachelors 8 students		
thesis submitted		
I. term	II. term	III. term
2	7	
1		

RTDS		
Bachelors 4 students		
thesis submitted		
I. term	II. term	III. term
3	1	

RTDS		
Follow-up master 2 students		
thesis submitted		
I. term	II. term	III. term
1		

Scénografie		
Bachelors 5 students		
Preková		
thesis submitted		
I. term	II. term	III. term
3	3	
1		

Scénografie		
Follow-up master 4 students		
Štěpánek		
thesis submitted		
I. term	II. term	III. term
2	2	
1		

Annex D08: Throughput state final examinations (submission of theses) in academic year 2019-2020

Světelný design		
<b>Follow-up master</b>		1 student
thesis submitted		
I. term	II. term	III. term
		1
		1

TAPDAV		
<b>Bachelors</b>		0 students
thesis submitted		
I. term	II. term	III. term

TAPDAV		
<b>Follow-up master</b>		4 students
thesis submitted		
I. term	II. term	III. term
1	3	

VDN		
<b>Bachelors</b>		3 students
thesis submitted		
I. term	II. term	III. term
3		

VDN		
<b>Follow-up master</b>		1 student
thesis submitted		
I. term	II. term	III. term
1		

<b>Total</b>	<b>102</b>
I. term	49
II. term	30

unsuccessful in I. Term	3
in II. Tem	2
in III. Tem	1







**Annex D09: Students of individual specializations by gender (2018 – 2019)**

Faculty	Type of program	Specialisation	State of study																
			Grade		M				W				total						
			total	total	CZ	ES	JP	SK	SK	total	CZ	SK	SK	total	total	total			
Gender	Citizenship	CZ	ES	JP	SK	SK	total	CZ	SK	SK	total	total	total	total					
DF	Bachelor	Audiovisual Media and Theatre																16	
		Theatre Directing																8	
		Theatre Dramaturgy																9	
		Theatre Management																28	
		Drama and Education																29	
		Stage mngmnt and Technology																14	
		Physical Theatre																10	
		Radio and TV Dram.Script																11	
		Stage and Costume Design																	15
		Dance and Movement Theatre																	12
		Drama Educ. For H.I.																	6
		Theatrical Creation							2	2	7	1	8	10	30				
		Dramatic Acting			5					5	2	2	4	9	47				
		Musical Acting			3				1	4	4	4	4	8	28				
		Follow-up master	Audiovisual Media and Theatre																9
	Theatre Directing																	8	
	Lighting Design																	4	
	Theatre Dramaturgy																	6	
			Theatre Management															8	
		Drama and Education															15		
		Radio and TV Dram.Script															10		
		Stage and Costume Design															8		
		Dance and Movement Theatre															10		
		Drama Educ. For H.I.															1		

Annex D10: Graduates of individual specializations by gender (2018 – 2019)

Faculty	Type of program	Specialization	Graduates of individual specializations by gender (2018 – 2019)																												total	total								
			M														W																							
		citizenship ->	AT	AZ	BA	BY	CZ	ES	HK	JP	LV	MX	PL	RU	SK	TW	UA	US	celk.	BA	BG	BY	CZ	HR	HU	JP	KR	KZ	LT	LV	PL	RS	RU	SK	UA	UZ				
Theatre	Bachelor	Audiovisual Media and Theatre					4								1			5					4											2		6	11	465		
		Theatre Directing					10									5			15					7											3		10	25		
		Theatre Dramaturgy					15									3			18					16											1		17	35		
		Theatre Management														1			8					83											4		87	95		
		Drama and Education			1														30					71											1		72	102		
		Stage mngmnt and Technology														1			31					5														5	36	
		Stage mngmnt and Technology of																	5					2											1		3	8		
		Physical Theatre														3			10					7										1	1	2		11	21	
		Radio and TV Dram.Scriptwriting														2			19					1	22										7		30	49		
		Stage and Costume Design																	6					31												1		33	39	
		Dance and Movement Theatre																	1					18											1	3		23	24	
		Drama Educ. For H.I.														1			2					14											2		2		17	19
		Doctoral		Dramaturgy																1																			1	30
				Drama and Education																1					2															3
Dramatic Arts																1			7					14											1			15	22	
Acting																								1														1	1	
Directing																							1															1	1	
Master		Stage and Costume design																																				1	1	
		Dramatic Acting														6			53					46											6		52	105	222	
		Musical Acting														8			32					27											12		39	71		
Follow-up master		Dance and Movement Theatre old																5					29												2		32	37		
		Audiovisual Media and Theatre																	15					7											5		12	27	279	
		Theatre Directing														6			14					8											5		13	27		
		Lighting Design																	2					1													1	3		
		Theatre Dramaturgy																	11					16													16	27		
		Theatre Management														2			7					40													41	48		
		Drama and Education																	18					37											1		38	56		
Radio and TV Dram.Scriptwriting														1			13					1	14										7		22	35				
Stage and Costume design																	5					17												2		1	21	26		
Dance and Movement Theatre		Dance and Movement Theatre													1			1					5													1	2		8	9
		Drama Educ. For H.I.														2			4					12												5		17	21	



**Admission Requirements**  
**Academic Year 2020/2021**

**FOUR-YEAR MASTER'S DEGREE**

Study Programme

**Acting**

Specialization

**Dramatic Acting**

**Physical Theatre**

**Brno, 30 June 2019**

**1. Preparation of new accreditations of study programmes with specializations**

Based on an amendment to Act No. 111/1998 Coll., on Higher Education Institutions, as amended, since 1 September 2016, there has been a gradual transition from the existing fields of study to new, more broadly defined study programmes. In 2018, JAMU received new accreditations for two-year follow-up master study programmes Stage Design, the specialization Stage Design, the study programme Drama and Media, the specialization Audiovisual Production and Theatre and the specialization Radio and Television Dramaturgy and Screenwriting, and for the study programme Theatre Production and Stage Technology, the specialization Theatre Production.

Currently, accreditation files for the remaining study programmes have been submitted to the National Accreditation Bureau. We assume that by the time of the admission procedure the accreditations of these JAMU study programmes will have been already granted and for this reason the names of the individual specializations (formerly 'fields of study') in these admission requirements are used according to the new accreditations.

**2. For the academic year 2020/2021, we offer the following study specializations within the four-year master's degree under the study programme Acting:**

Name of specialization	Length of study
Dramatic acting	4 years
Physical theatre	4 years

The maximum number of applicants admitted for a four-year master's degree under the study programme Acting and for the specialization Dramatic Acting is 12 students and for the specialization Physical Theatre it is 10 students.

**NOTE:**

**If an applicant wishes to apply for several study programmes and specializations, it is necessary to submit an electronic application including all attachments and the fee for each specialization separately.**

**3. Obligatory attachments to study applications (to be uploaded in PDF format):**

**Attachment No. 1** – a copy of the GCSE certificate or a catalogue list of marks (applicants who have not yet completed their GCSE will send a copy of this certificate later after completing the GCSE)

**Attachment No. 2** – a structured CV

**Attachment No. 3** – a confirmation of medical fitness for university studies in any form

**Attachment No. 4** – an up-to-date confirmation of a completed phoniatic examination in any form

**Attachment No. 5** – 2 own photographs from recent times **with a minimum size of 9x13cm** (1x face, 1x body)

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

**Attachment No. 6** – an attachment obligatory for those applying for the specialization **Physical Theatre** – a cover letter where they explain their motivation to study the relevant specialization and their **creative portfolio**

**NOTE:**

**It is not possible to submit the application without uploading the obligatory attachments.**

#### **4. Preparation of applicants for entrance examinations**

**The meeting with study applicants** will take place on **Saturday 26 October 2019** in the building of the Theatre Faculty of JAMU (Mozartova 1, Brno). The meeting will start at 10:00 a.m. and is expected to finish at 12:00 noon. Applicants can learn more about the entrance examination requirements and the talent requirements for admission.

**Theatre seminar 2019** – 4x two-day preparatory course (Friday, Saturday) for applicants (preliminary start date – early November 2019; more detailed information will be published on <http://difa.jamu.cz> in late September 2019).

**The Gaudeamus European Higher Education Fair** will take place between 22 October and 25 October 2019 at the Brno Exhibition Centre (a similar event in Slovakia: the AKADÉMIA trade fair will be held in Bratislava between 24 and 26 September 2019).

#### **5. Eligibility criteria**

- strong talent for the chosen field of study
- full secondary education or full secondary vocational education completed by a school-leaving examination (GCSE)
- intellectual abilities (the ability of independent judgement, a good level of general knowledge, clear interest in the chosen field of study)
- good health and physical condition

Exceptionally, in accordance with Section 48 (2) of the Act, applicants may also be admitted to the four-year master's degree **Acting** and the specialization **Dramatic Acting a Physical Theatre** without having completed full secondary or full secondary vocational education or tertiary vocational education provided at conservatories. They will not be awarded an academic degree under Section 46 of Act No. 111/1998 Coll., on Higher Education Institutions, **until completing the above-mentioned education**. Unless they have completed their secondary education with a school-leaving examination (GCSE), they cannot use the "MgA" degree after finishing their studies at the Theatre Faculty of JAMU.

## **6. Conditions applicable to the admission of foreigners (except for applicants from Slovakia)**

When admitting foreigners to study in the bachelor's and the follow-up master's degree programme, the dean of the faculty must ensure the compliance of obligations arising from international treaties by which the Czech Republic is bound.

In case it is not an accredited study programme for foreigners in a foreign language and students – foreigners – will thus study in the Czech language, i.e. under the same conditions as Czech students, they are required to pass a proof test of knowledge of the Czech language, for example at the Department of Foreign Languages of the Music Faculty of JAMU (the test is subject to a fee of CZK 3,000) and to submit a certificate confirming the passing of the required test of the Czech language under the defined conditions. Appropriate examinations passed at the Charles University (Institute for Language and Preparatory Studies), the Masaryk University (Department of Czech for Foreigners) as well as the Czech-language school-leaving examination (GCSE) passed in the Czech Republic may also be recognized. Level B1 under the SERR/CEFR (Common European Framework for Languages) is required.

## **7. Application deadlines**

Applicants for the four-year master's degree programme Acting, the specializations Dramatic Acting and Physical Theatre, shall submit their study applications by **31 December 2019**.

## **8. Method of filing the application**

Via "Electronic Application" – applicants will fill in the form in an app entitled "E-APPLICATION" in the Information System of JAMU <http://is.jamu.cz>.

### **ATTENTION**

**The Theatre Faculty of JAMU will only accept applications set up in the Information System. If an applicant applies for several study programmes or specializations simultaneously, the number of applications set up in the Information System of JAMU must be adapted to the number of study programmes or specializations he/she is applying for.**

## **9. The course of the admission procedure**

The admission procedure for the Theatre Faculty of JAMU is mostly a two-round process.

In exceptional cases, the dean of the faculty may decide to hold a 3<sup>rd</sup> round of the admission procedure.

## 10. Admission procedure schedule

The **1<sup>st</sup> round** of the entrance examinations for four-year master's studies will take place **during January and February 2019**.

The **2<sup>nd</sup> round** of the entrance examinations for four-year master's studies will take place **during March and April 2019**.

The above schedule is indicative only and the faculty has the right to change the time bracket in which the admission procedure will take place; applicants will be informed about the exact date of the entrance examination in the invitation to the admission procedure.

## 11. The following is tested by entrance examinations:

### Dramatic Acting

#### 1<sup>st</sup> round

- the ability of coming up with an individual and original solution to assigned situations
- recitation of poetry, prose and monologues (**by heart**)

#### 2<sup>nd</sup> round

- an assigned dialogue or monologue
- the ability to improvise
- applicants' movement abilities and talents, the ability to creatively develop stimuli through movement and action
- vocal and singing abilities and talents, rhythmic feeling
- general cultural overview, interest in theatre, knowledge of important works and personalities of theatre, film, literature, music, visual arts

### Physical Theatre

#### 1<sup>st</sup> round

The first round of the entrance examination takes the form of a two-day workshop. During the first round, emphasis is placed on applicants' interpretative abilities: physical skills in dance, acrobatics and inventiveness in motion, comedic and acting abilities, improvisation and creativity in a group, the ability of elementary dramaturgical reasoning.

#### 2<sup>nd</sup> round

The second round of the entrance examination takes the form of an interview. Each applicant will elaborate the concept of a hypothetical production based on the topic assigned along with the invitation to the second round. During the second round, emphasis is placed on the ability of

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

conceptual thinking about a theatre production and its practical implementation, description and explanation of creative intentions. The level of knowledge about physical theatre, new circus and contemporary dance is also verified.

Note: The requirements indicated in item 10) apply in general; the assignment of specific tasks will be specified at the **Meeting with Applicants** and in the invitation to the entrance examination (and only if these documents are published in advance).

## 12. Method of evaluating entrance examination results and notifying applicants

All parts of individual rounds of the entrance examination are evaluated by a point system. Each round of the entrance examination is evaluated separately (points for individual rounds are not added up!) and to advance to the second round an applicant must score at least 60 points out of a total of 100 points (this does not apply to study programmes and specializations where it is possible to decide on the admission or non-admission of applicants after the first round of the admission procedure). In the second round, the minimum admission score is again set at 60 points. On the basis of the points scored, a ranking of applicants is determined, and the faculty will accept as many candidates as has been determined for the relevant field of study for capacity reasons.

After each round, a ranking of applicants is made and subsequently published on the JAMU website.

Besides publication of a ranking of applicants on the JAMU website for each round of the entrance examination, all applicants are notified of the result of the admission procedure as follows:

After the 1<sup>st</sup> round of the entrance examination, applicants:

- a) who have advanced to the 2<sup>nd</sup> round – will receive a notification of progress to the 2<sup>nd</sup> round with information about the date of the 2<sup>nd</sup> round along with the assignment of specific work tasks; this will be made through publication via the E-application app;
- b) who have not advanced to the 2<sup>nd</sup> round – will receive a decision on non-admission (by registered post to the address of permanent residence).

After the 2<sup>nd</sup> round of the entrance examination, applicants:

- will receive the decision of the Dean of the Theatre Faculty on admission to studies to the E-mail address indicated in the application form or by registered post to the address of permanent residence if the entrance examination for the relevant field of study is completed by this second round.
- will receive the decision of the Dean of the Theatre Faculty on non-admission to studies by registered post to the address of permanent residence if the entrance examination for the relevant field of study is completed by this second round.

The results published on the faculty's website (<http://is.jamu.cz>) are for informational purposes only and the only document that is binding is the **written** decision of the Dean of the Theatre Faculty



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

which will be sent to all applicants (as specified above) – THEREFORE, IT IS NOT POSSIBLE TO APPEAL AGAINST THE RESULT OF THE ADMISSION PROCEDURE THAT IS **PRELIMINARILY** PUBLISHED IN THE JAMU INFORMATION SYSTEM AND ON THE THEATRE FACULTY WEBSITE!!!

### **13. Administrative fee**

Applicants will pay an administrative fee of **CZK 800** for the admission procedure through the JAMU Business Centre. For more detailed information, check the JAMU Information System after filling in the application form.

Applicants from abroad will pay this fee through the JAMU Business Centre either directly in Czech crowns, or in a foreign currency so that the resulting amount after deduction of all charges for foreign currency conversion is equal to the required amount of the fee (i.e. CZK 800).

The administrative fee for the admission procedure in which an applicant fails to participate for any reason whatsoever **will not be refunded!**

### **14. The method of handling the excuses for absence from the entrance examination and the possibility of taking the examination on an alternative date**

If an applicant, for serious reasons (especially health-related), cannot attend the entrance examination, he/she shall document the reason for his/her absence (a medical certificate in case of health-related reasons) at the latest by the beginning of the entrance examination (can be sent by e-mail, even if this day falls on Saturday or Sunday, the medical certificate will be supplied by the applicant immediately the next business day).

Once the entrance examination is taken, it will not be possible to accept any subsequent medical certificate and during the appeal proceedings it is not possible to recognize medical problems during the entrance examination as a reason for changing the decision on non-admission.

If an applicant was unable to participate in the entrance examination in due time for serious and substantiated reasons, especially health-related ones, he/she can request the dean for an alternative entrance examination date within 3 days after the scheduled examination date. However, there is no entitlement to an alternative date. If the dean grants the request, the dean will give the applicant an alternative entrance examination date; if the dean denies the request, the dean will briefly state the reasons. The applicant will be notified of the result of processing the request and no appeal may be made against such a notification.

### **15. Miscellaneous**

a) The underlying documents for the talent exam are available on the faculty's website (<http://difa.jamu.cz/studium/>) until the application deadline. They are also distributed at the

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

**Meeting with Applicants** (see item 3) and entered into the E-application app to the individual applicants together with an invitation to the entrance examination; Note: some study programmes and specializations for talent exams do not intentionally disclose specific tasks.

b) The invitation to the entrance examination and any further specification of the requirements will be entered into the E-application app no later than 20 days before the examination date.

c) Applicants who have applied for several study programmes and specializations shall pay a fee for each study programme or specialization separately (see item 11 "Administrative Fee").

d) Applications for studies (including attachments) are not returned to the non-admitted applicants (or applicants who did not attend the entrance examination) nor are they transferred to another university and will remain in the faculty's archive. After expiry of the time-limit set for archiving, they will be officially shredded. Delivered materials are not returned automatically – in case of interest, it is possible to pick them up no later than 1 month after the relevant round of the entrance examinations.

e) During the appeal period at the study department, applicants have the right (after agreeing the deadline with the study department officer) to consult their documents that were relevant to the decision.

f) Accommodation at the halls of residence during the entrance examinations is not possible and applicants must arrange for their accommodations individually.

g) Admission to university studies does not automatically entitle one to accommodation at JAMU's hall of residence.

## **16. Method of setting up examination boards and defining their duties**

The examination boards for individual study programmes and specializations are appointed by the faculty dean from among the teachers of the relevant study programmes or invited experts. At the same time, the dean appoints the chairperson of each board who guarantees the following to the dean: the appropriate content quality of the entrance examination, respecting good pedagogical and methodological principles and practices; regular preparation and progress of the entrance examination in accordance with the applicable laws and internal regulations of JAMU (see Statute of JAMU, Part Four), evaluation of the results of individual rounds of the entrance examination in accordance with a point system immediately after the end of the relevant round of the entrance examinations, ensuring the right of individual applicants to receive appropriate treatment of personal data and information on the actual course of the entrance examination.

## **17. Tuition fees**

Tuition fees are regulated by Section 58 of Act No. 111/1998 Coll., on Higher Education Institutions, as amended. Therefore, with effect from 1 September 2016, only a student who exceeds the standard length of study of a relevant study programme by more than 1 year will be obligated to pay the tuition fee. The fee is determined in accordance with the Statute of JAMU and published for each academic year on the JAMU website.

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

Address of the Theatre Faculty + contact for any questions: Theatre Faculty JAMU, Mozartova 1,  
662 15 Brno; tel.: 542 591 303; e-mail: [dankova@jamu.cz](mailto:dankova@jamu.cz); web: <http://difa.jamu.cz>



## Conditions Applicable to the Talent Examination for the Academic Year 2020/2021

### DRAMATIC ACTING

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#### The entrance examinations take place in two rounds

Each round of the entrance examination is evaluated separately (the points scored in individual rounds are not added up) and to advance to the 2<sup>nd</sup> round an applicant must score at least 60 out of a total of 100 points. The score achieved in the 2<sup>nd</sup> round is then decisive for the admission. A ranking of applicants along with their scores will be published after the completion of each round (as soon as possible after this completion – please note that the results, which are in the order of hundreds, cannot be entered into the system immediately after the end of the relevant day of the admission procedure).

If an applicant shows too significant shortcomings or is not ready enough for the exam, the examination board will declare a negative result even during the exam itself.

#### The focus of each examination round

- |                       |   |
|-----------------------|---|
| 1 <sup>st</sup> round | - basic technical and acting skills (see detailed requirements for the 1 <sup>st</sup> round)   |
| 2 <sup>nd</sup> round | - requirements from the 1 <sup>st</sup> round + newly assigned mandatory texts (to be specified after the 1 <sup>st</sup> round)<br>- detailed examination of movement (sport clothing!) and voice skills (both speaking and singing) |

**In the first round of the entrance examinations, the examination board checks applicants' basic physical and mental qualities on the cultivation of which the acting profession is based – a distinctive vocal range and impeccable pronunciation, movement, gestures and mimics, natural expression, acting imagination, prompt reactions and the ability to improvise.**

#### DETAILED REQUIREMENTS FOR THE 1<sup>ST</sup> ROUND:

##### 1. Acting in a dramatic situation according to the applicant's own imagination

Three excerpts from various theatre plays of one's own choice (monologues are recommended, in case of dialogue it is necessary to bring a partner) – both monologue and dialogue **by heart!**  
Duration of each excerpt: 2 - 4 minutes.

##### 2. Acting by word

Two poems of one's own choice - by heart!  
One prose excerpt (at one's own discretion) **by heart!**  
Duration of each excerpt: around 2 minutes.

**For the purposes of the admission procedure, please provide a single-page list of all prepared excerpts in four copies (author, work, name of character) and the actual text of each excerpt also in four copies (again with the author's name and work title), indicating any deletions that have been made!!!**

3. Description of a person (creating a sketch of his/her personality) by word, sound, gesture, motion, singing, etc.

Annex D12: Specification of practical tasks for entrance examinations, study program Acting, specialization Drama acting

#### **4. Ability to improvise in a specific situation**

**Attention: Entrance examinations are held in the Czech language for all applicants!**



**Janáček Academy of Music and Performing Arts in Brno /  
Janáčková akademie múzických umění v Brně**

## DIPLOMA SUPPLEMENT / DODATEK K DIPLOMU

**Diploma No. / Diplom č.: 2019-B-4243**

This Diploma Supplement model was developed by the European Commission, Council of Europe and UNESCO / CEPES. The purpose of the supplement is to provide sufficient independent data to improve the international transparency and fair academic and professional recognition of qualifications (diplomas, degrees, certificates etc.). It is designed to provide a description of the nature, level, context and status of the studies that were pursued and successfully completed by the individual named on the original qualification to which this supplement is appended. It should be free from any value judgements, equivalence statements or suggestions about recognition. Information in all eight sections should be provided. Where information is not provided, an explanation should give the reason why.

Tento dodatek k diplomu odpovídá modelu vytvořenému Evropskou komisí, Radou Evropy a organizací UNESCO / CEPES. Účelem dodatku je poskytnout odpovídající množství nezávislých údajů pro zlepšení mezinárodní průhlednosti a spravedlivosti akademického a profesního uznávání kvalifikací (diplomů, titulů, osvědčení atd.). Dodatek je určen pro popis podstaty, obsahu, úrovně a postavení studií, která byla uskutečněna a úspěšně dokončena držitelem kvalifikace, ke které je tento dodatek připojen. Dodatek neobsahuje žádná ocenění, prohlášení o rovnocennosti nebo doporučení k uznání. Všechny části dodatku je vyplněno. Tam, kde informace nejsou uvedeny, je uvedeno zdůvodnění.

### 1. Information identifying the holder of the qualification / Informace o totožnosti držitele kvalifikace

- 1.1. Family Name(s) / Příjmení: ██████████
- 1.2. Given Name(s) / Jméno: ██████████
- 1.3. Date of birth (day/month/year) / Datum narození: ██████████  
Place of birth / Místo narození: ██████████
- 1.4. Student identification number or code (if available) / Identifikační číslo studenta: ██████████

### 2. Information identifying the qualification / Informace o druhu kvalifikace

- 2.1. Name of the qualification / Název kvalifikace: **Bachelor of Arts / Bakalář umění**  
Title conferred / Udělený titul: BcA.
- 2.2. Main field(s) of study for the qualification / Hlavní studijní obor(y) v rámci kvalifikace:  
Audiovisual Creation and Theatre / Audiovizuální tvorba a divadlo
- 2.3. Name and status of awarding institution (in original language) / Název a postavení udělující instituce:  
Janacek Academy of Music and Performing Arts in Brno (Jamu Brno), Public higher education institution /  
Janáčková akademie múzických umění v Brně (JAMU Brno), veřejná vysoká škola
- 2.4. Name and status of institution (if different from 2.3) administering studies (in original language) / Název a postavení instituce zajišťující studium:  
Janacek Academy of Music and Performing Arts in Brno (Jamu Brno), Public higher education institution /  
Janáčková akademie múzických umění v Brně (JAMU Brno), veřejná vysoká škola
- 2.5. Language(s) of instruction/examination / Jazyk(y) studia a zkoušek:  
Czech / Čeština

### 3. Information on the level of the qualification / Informace o úrovni kvalifikace

- 3.1. Level of qualification / Úroveň kvalifikace:  
Higher education, Bachelor's degree programme / Vysokoškolské vzdělání, bakalářský studijní program
- 3.2. Official length of programme / Standardní délka programu:  
6 semesters / 6 semestrů
- 3.3. Access requirement(s) / Požadavky pro přijetí ke studiu:  
Secondary school-leaving certificate / Maturitní vysvědčení

### 4. Information on the contents and results gained / Informace o obsahu a dosažených výsledcích

- 4.1. Mode of study / Typ studia:  
Full-time / Prezenční
- 4.2. Programme requirements / Požadavky v rámci programu:  
180 ECTS, Bachelor's thesis, Final state examination, Graduation project /  
180 ECTS, bakalářská práce, státní závěrečná zkouška, absolventský výkon
- 4.3. Programme details and the individual grades/ ECTS obtained / Podrobné údaje o programu a jednotlivých dosažených hodnoceních, ECTS:  
see next pages / podívejte se na další strany

Name / Jméno: Jiří Karmasín

Diploma No. / Diplom č.: 3

Code / Kód	Course Title / Název předmětu	ECTS / Kredity	Date / Datum	Grade / Známka
DAAZX32	English / Angličtina	2	2.1.2017	
DATZ109	Basics of PC Work / Základy práce na PC	2	2.1.2017	kz D 68
DATZ103	Technology and video production technology / Technika a technologie videotvorby	1	5.1.2017	z Z
DAAZX57	Umění režie a dramaturgie / Umění režie a dramaturgie	2	15.1.2017	zk D 68
DATZ115	Sound Technology I, II / Zvukotechnika I, II	2	27.1.2017	zk A 90
DATZ114	Electrical Engineering II / Elektrotechnika II	2	2.2.2017	zk A 93
DAAZX18	Typology of film and adaptation / Typologie filmové tvorby a adaptace	2	11.2.2017	kz B 86
DATZ102	PC Graphics / Grafika na PC	1	11.2.2017	z Z
DATZ104	Creative Photography I / Tvůrčí fotografie I	2	15.2.2017	z Z
DATZ113	Service of Technological Chains / Servis technologických řetězců	2	20.2.2017	z Z
DAAZX01	History of Theatre I / Dějiny světového divadla I	3	21.2.2017	zk E 55
DATZ108	Scenic project / Scénický projekt	3	3.4.2017	z Z
DATZ110	Basics of Acting / Herecká propedeutika	2	3.4.2017	z Z
DATL107	Practicum in technology and television experience / Praktikum AV technologií a televizní praxe	2	23.5.2017	z Z
DATL112	Documentary creation DIFA / Dokumentární tvorba DIFA – dílny	3	23.5.2017	z Z
DATL113	Service of Technological Chains / Servis technologických řetězců	2	23.5.2017	z Z
DATL102	PC Graphics / Grafika na PC	1	29.5.2017	z Z
DATZ106	Sound Production Technology / Technologie zvukové tvorby	1	29.5.2017	z Z
DATL111	Salon of Creative Writing / Salon původní tvorby	3	30.5.2017	z Z
DATL103	Technology and video production technology / Technika a technologie videotvorby	1	1.6.2017	z Z
DATL115	Sound Technology I, II / Zvukotechnika I, II	2	9.6.2017	zk B 87
DAALX57	Umění režie a dramaturgie / Umění režie a dramaturgie	2	19.6.2017	zk B 80
DATL104	Creative Photography I / Tvůrčí fotografie I	2	20.6.2017	z Z
DATL108	Scenic project / Scénický projekt	3	20.6.2017	z Z
DATZ116	Interpretation theoretical texts / Interpretace teoretických textů	2	20.6.2017	z Z
DATZ105	Working with light (lighting design) / Práce se světlem (světelný design)	1	31.7.2017	z Z
DATZ107	Practicum in technology and television experience / Praktikum AV technologií a televizní praxe	2	31.7.2017	z Z
DAALX02	History of Theatre II / Dějiny světového divadla II	3	19.9.2017	zk E 57
DAALX18	Typology of film and adaptation / Typologie filmové tvorby a adaptace	2	6.10.2017	kz U
DAAZX33	German / Němčina	2	3.1.2018	kz C 73
DAAZX57	Umění režie a dramaturgie / Umění režie a dramaturgie	2	15.1.2018	zk C 78
DAAZX05	History of Czech Theatre / Dějiny českého divadla	2	24.1.2018	zk C 75
DATZ202	Chapters language audiovisual works / Kapitoly jazyka audiovizuálního díla	2	25.1.2018	z Z
DATZ203	TV formats theatrical journalism and documentary I / Televizní formáty divadelní publicistiky a dokumentu I	2	25.1.2018	z Z
DATZ212	Practicum AV technology and TV experience / Praktikum AV technologií a televizní praxe	1	25.1.2018	z Z
DATZ211	Audio-visual recording of a theater performance / Audiovizuální záznam divadelního představení	2	29.1.2018	z Z
DATL214	Kurz production minimums / Kurz produkčního minima	1	12.3.2018	z Z
DATZ207	Documentary filmmaking DIFA — Workshops / Dokumentární tvorba DIFA – dílny	2	19.3.2018	z Z
DAAZX03	History of Theatre III / Dějiny světového divadla III	3	27.3.2018	zk D 60
DAALX33	German / Němčina	2	21.5.2018	kz A 95
DAALX57	Umění režie a dramaturgie / Umění režie a dramaturgie	2	21.5.2018	zk D 65
DATL202	Chapters language audiovisual works / Kapitoly jazyka audiovizuálního díla	2	21.5.2018	zk A 93
DATL203	TV formats theatrical journalism and documentary I / Televizní formáty divadelní publicistiky a dokumentu I	2	21.5.2018	kz A 92
DATL212	Practicum AV technology and TV experience / Praktikum AV technologií a televizní praxe	1	21.5.2018	z Z

Code / Kód	Course Title / Název předmětu	ECTS / Kredity	Date / Datum	Grade / Známka
DAALX32	English / Angličtina	2	23.5.2018	kz C 70
DATL206	A scenic audiovisual project / Scénický audiovizuální projekt A	3	30.5.2018	z Z
DATL207	Documentary filmmaking DIFA — Workshops / Dokumentární tvorba DIFA – dílny	2	3.6.2018	z Z
DATL210	Camera practicum / Kamerové praktikum	1	3.6.2018	z Z
DATL211	Audio-visual recording of a theater performance / Audiovizuální záznam divadelního představení	2	3.6.2018	z Z
DAALX04	History of Theatre IV / Dějiny světového divadla IV	3	6.6.2018	zk E 54
DAALX05	History of Czech Theatre / Dějiny českého divadla	2	6.6.2018	zk B 80
DATL209	Practical editing / Sřihové praktikum	1	11.9.2018	z Z
DATL205	Theatrical Documentary Photography / Divadelní dokumentární fotografie	3	24.9.2018	z Z
DATZ205	Theatrical Documentary Photography / Divadelní dokumentární fotografie	3	24.9.2018	z Z
DATL208	Electrical Engineering II / Elektrotechnika II	2	1.10.2018	zk A 92
DATL204	Processing multimedia projects / Multimediální zpracování projektů	2	4.10.2018	z Z
DATZ206	A scenic audiovisual project / Scénický audiovizuální projekt A	3	8.10.2018	z Z
DAAZX18	Typology of film and adaptation / Typologie filmové tvorby a adaptace	2	1.11.2018	kz C 70
DAALX18	Typology of film and adaptation / Typologie filmové tvorby a adaptace	2	3.11.2018	kz C 70
DAAZX33	German / Němčina	2	8.1.2019	kz B 86
DATZ300	Televizní formáty divadelní publicistiky a dokumentu II (in Czech)	2	9.1.2019	z Z
DATZ304	Seminář k bakalářské práci (in Czech)	2	9.1.2019	z Z
DATZ308	Záznam Divadelních představení festivalu Divadlo Plzeň (in Czech)	2	11.1.2019	z Z
DATZ301	Dramaturgie a filmová řeč (in Czech)	2	4.2.2019	z Z
DATZ311	Rozhlasové praktikum (in Czech)	2	8.2.2019	z Z
DAAZX18	Typology of film and adaptation / Typologie filmové tvorby a adaptace	2	17.2.2019	kz A 91
DATZ303	Dokumentární tvorba DIFA-dílny (in Czech)	4	2.5.2019	z Z
DAALX33	German / Němčina	2	19.5.2019	kz B 84
DATL214	Kurz production minimums / Kurz produkčního minima	1	20.5.2019	z Z
DATL301	Dramaturgie a filmová řeč (in Czech)	2	22.5.2019	zk B 86
DATL309	Festival Setkání (in Czech)	4	5.6.2019	z Z
DAALX18	Typology of film and adaptation / Typologie filmové tvorby a adaptace	2	6.6.2019	kz A 90
DATLY01	Postprodukce (in Czech)	2	6.6.2019	z Z
DATLY02	Zvukové složky v hraném filmu (in Czech)	2	6.6.2019	z Z
DATL304	Seminář k bakalářské práci (in Czech)	2	6.6.2019	zk C 75
DATL305	Seminář k bakalářskému abs. výkonu (in Czech)	2	6.6.2019	z Z
DATL306	Bakalářský absolventský projekt (in Czech)	4	6.6.2019	z Z
DATL307	Bakalářská absolventská práce (in Czech)	8	6.6.2019	z Z
DATZY01	Postprodukce (in Czech)	2	6.6.2019	z Z
DATZY02	Zvukové složky v hraném filmu (in Czech)	2	6.6.2019	z Z
DATZ302	Slovo a text v dokumentárním filmu (in Czech)	4	6.6.2019	kz C 72
DATZ305	Seminář k bakalářskému abs. výkonu (in Czech)	2	6.6.2019	z Z
DATZ306	Bakalářský absolventský projekt (in Czech)	4	6.6.2019	z Z
DATZ307	Bakalářská absolventská práce (in Czech)	2	6.6.2019	z Z
DATL311	Rozhlasové praktikum (in Czech)	2	7.6.2019	z Z

**Total ECTS credits / celkový počet kreditů (ECTS): 186**

<b>Bachelor's Thesis / Bakalářská práce</b>	<b>Grade / Známka</b>
Alternative reality and storytelling / Alternativní reality a filmová narace	SZk C/75
<b>Graduation Project / Absolventský výkon</b>	<b>Grade / Známka</b>
There is black in the end / Na konci je tma	SZk O



Name / Jméno: Jiří Karmasín

Diploma No. / Diplom č.: 2019-B-4243

Final state examination / Státní závěrečná zkouška	Date / Datum	Grade / Znamka
Audiovisual Creation and Theatre I / Audiovizuální tvorba a divadlo I	13.6.2019	SZk B/84
History of Czech Theatre / Dějiny českého divadla	11.6.2018	SZk E/52
History of Theatre / Dějiny světového divadla	21.1.2019	SZk C/75
The overall result of the state exam / Celkový výsledek státní závěrečné zkoušky	17.9.2019	SZk P

4.4. Grading scheme and, if available, grade distribution guidance / Klasifikační stupnice a vysvětlení jejího významu:

**Type of evaluation:**

z – credit/non-credit; kz – graded credit; k – colloquium;  
zk – examination; SZk – final state examination;

**Způsoby hodnocení:**

z – zápočet; kz – klasifikovaný zápočet; k – kolokvium;  
zk – zkouška; SZk – státní závěrečná zkouška;

**After 2004/09/01:**

zk,kz,SZk: 90-100 (A) / 80-89 (B) / 70-79 (C) /  
60-69 (D) / 50-59 (E) / 0 - 49 (F, fail) /  
graduation granted (O)

k: passed (P) / failed (N)

z: requirements fulfilled (Z) / not fulfilled (N) /

recognized (U)

**overall classification:** passed with honours / passed /  
failed

**Klasifikační stupnice platná od 1.9.2004:**

zk,kz,SZk: 90-100 (A) / 80-89 (B) / 70-79 (C) /  
60-69 (D) / 50-59 (E) / 0 - 49 (F, nevyhověl) /  
uděleno absolutorium (O)

k: prospěl (P) / neprospěl (N)

z: započteno (Z) / nezapočteno (N) /

uznáno (U)

**celková klasifikace:** prospěl s vyznamenáním /  
prospěl / neprospěl

**Prior to 2004/09/01:**

zk,kz,SZk: 90-100 (A) / 70-89 (B) / 50-69 (C) /  
0 - 49 (D, fail)

k: passed (P) / failed (N)

z: requirements fulfilled (Z) / not fulfilled (N) /

recognized (U)

**overall classification:** passed with honours / passed /  
failed

**Klasifikační stupnice platná do 1.9.2004:**

zk,kz,SZk: 90-100 (A) / 70-89 (B) / 50-69 (C) /  
0 - 49 (F, nevyhověl)

k: prospěl (P) / neprospěl (N)

z: započteno (Z) / nezapočteno (N) /

uznáno (U)

**celková klasifikace:** prospěl s vyznamenáním /  
prospěl / neprospěl

4.5. Overall classification of the qualification (in original language) / Celková klasifikace kvalifikace:  
**passed / prospěl**

**5. Information on the function of the qualification / Informace o funkci kvalifikace**

5.1. Access to further study / Přístup k dalšímu studiu: Master study programme / Magisterský studijní program  
5.2. Professional status conferred / Profesní postavení: Bachelor of Arts / Bakalář umění

**6. Additional information / Doplnkové informace**

6.1. Additional information / Doplnkové informace:  
-

6.2. Further information sources / Další informační zdroje:  
<http://www.jamu.cz/>

**7. Certification of the supplement / Potvrzení dodatku**

7.1. Date / Datum: 17.9.2019

7.2. Name and signature / Jméno a podpis:

7.3. Capacity / Funkce:

7.4. Official stamp or seal /

Oficiální razítko nebo pečeť:

prof. Mgr. Petr Oslzlý  
rector / rektor



## 8. Information on the national higher educational system Informace o národním vysokoškolském systému

### Higher Education System in the Czech Republic

#### Higher Education Institutions

Higher education institutions from the highest level of Czech education. They offer accredited study programmes at three levels – bachelor, master and doctoral, as well as lifelong learning. Higher education institutions are either university-type or non university-type.

University-type higher education institutions may offer all types of study programmes (bachelor, master and doctoral) and carry out associated scholarly, research, developmental, artistic or other creative activities. Non university-type higher education institutions offer mainly bachelor study programmes, but may also provide master study programmes and carry out associated scholarly, research, developmental, artistic or other creative activities.

There are public, state and private higher education institutions. The public and private higher education institutions come under the responsibility of the Ministry of Education, Youth and Sports, while state institutions (military universities and the police academy) are under the responsibility of the Ministry of Defence and the Ministry of the Interior. The list is available at: <http://www.msmt.cz/files/html/vswwwwser1.htm> or [www.csvs.cz](http://www.csvs.cz)

Higher education is realised within the framework of accredited study programmes in accordance with their curriculum and given form of studies. The form of study can be full-time, part-time (distance) or a combination of both. Access to a bachelor study programme is conditional on completing a full secondary general or vocational education with a „maturita“ examination and a „maturita“ leaving certificate (*maturitní vysvědčení*). Access to master studies is conditional on graduating from a bachelor study programme, while access to a doctoral study programme is conditional on graduating from a master study programme.

#### Higher Education Qualifications

The Qualification structure recognises bachelor, master and doctoral levels.

**A bachelor study programme** (*bakalářský studijní program*) aims at qualifying to enter a profession or a master study programme. It takes from 3 to 4 years (180–240 ECTS credits). Graduates receive the academic degree *bakalář umění* (BcA.) in the field of arts, and *bakalář* (Bc) in other fields. The study programme must be completed in due form with a final state examination, which usually includes the presentation and defence of a bachelor thesis.

**A master study programme** (*magisterský studijní program*) follows a bachelor study programme. The length is 1–3 years (60–180 ECTS credits). In selected fields, where the nature of the study programme so requires, a master study programme need not follow on from a bachelor programme. In this case, the programme lasts 4–6 years (240–360 ECTS credits). Admission to these study programmes is conditional on passing the „maturita“ examination (see access to bachelor studies).

Graduates in a master study programme have to take a final state examination and public present and defend a master thesis. Studies in the field of medicine, veterinary medicine and hygiene are completed by passing a rigorous state examination including the presentation and defence of a rigorous thesis.

The studies in a master programme lead to the academic degree:

- magistr (Mgr.) – *Master* in humanities, sciences, law, teacher education, pharmacy and theology;
- magistr umění (MgA.) – *Master of Arts* in the field of art;
- inženýr (Ing.) – *Engineer* in the field of economics, technical sciences and technologies, agriculture, forestry and in military fields of study;
- inženýr architekt (Ing.arch.) – *Engineer Architect* in the field of architecture;
- doktor medicíny (MUDr.) – *Doctor of Medicine* in the field of medicine;
- zubní lékař (MDDr.) – *Doctor of Dental Medicine* in the field of dental medicine (since 2004);
- doktor veterinární medicíny (MVDr.) – *Doctor of Veterinary Medicine* in the field of veterinary medicine and hygiene.

Courses in human medicine and veterinary medicine last 6 years. They are run by the university medical faculties and faculties of veterinary medicine.

Holders of the academic degree „magistr“ can pass a rigorous state examination in the same field and present and defend a rigorous thesis. If completed successfully the following academic degrees are awarded:

- „doktor práv“ (JUDr.) in the field of law;
- „doktor filosofie“ (PhDr.) in the field of humanities, teacher education and social sciences;
- „doktor přírodních věd“ (RNDr.) in the field of natural sciences;
- „doktor farmacie“ (PharmDr.) in the field of pharmacy;
- „licenciát teologie“ (ThLic.) in the field of Catholic theology;
- „licenciát teologie“ (ThLic.) or „doktor teologie“ (ThDr.) in the field of theology except Catholic theology.

All above mentioned academic titles are at master level and are written in front of the name.

#### The standard length of a doctoral study programme

(doktorský studijní program) is 3 years. Doctoral studies are completed by the state doctoral examination and the public presentation and defence of a doctoral thesis (dissertation), based on original results, which must be published. Graduates of a doctoral study programme are awarded the academic degree of:

- „doktor“ (Ph.D.);
- „doktor teologie“ (Th.D.) in the field of theology.

These academic titles are written behind the name.

#### Academic year

The academic year starts on October 1 and ends on September 30 of the following year. It comprises a winter semester and a summer semester. The organization of academic year is regulated by statute.

#### Credit system

A credit system (ECTS or a compatible system) is used at most of the higher education institutions.

### Vysokoškolský systém v České republice

#### Vysoké školy

Vysoké školy tvoří nejvyšší úroveň českého vzdělávání. Nabízejí akreditované studijní programy tří typů – bakalářské, magisterské a doktorské a rovněž celoživotní vzdělávání. Vysoké školy jsou buď univerzitního nebo neuniverzitního typu.

Vysoké školy univerzitního typu mohou nabízet všechny typy studijních programů (bakalářské, magisterské a doktorské) a provádějí vědecké, výzkumné, rozvojové, umělecké nebo jiné tvůrčí činnosti. Vysoké školy neuniverzitního typu nabízejí hlavně bakalářské studijní programy, ale mohou také poskytovat magisterské studijní programy a provádějí vědecké, výzkumné, rozvojové, umělecké, nebo jiné tvůrčí činnosti.

Existují veřejné, státní a soukromé vysokoškolské instituce. Veřejné a soukromé vysokoškolské instituce spadají do působnosti Ministerstva školství, mládeže a tělovýchovy, zatímco státní instituce (vojenské vysoké školy a policejní akademie) spadají do působnosti Ministerstva obrany a Ministerstva vnitra. Seznam je k dispozici na: <http://www.msmt.cz/files/html/vswwwwser1.htm> nebo na: [www.csvs.cz](http://www.csvs.cz)

Vysokoškolské vzdělání se uskutečňuje ve rámci akreditovaných studijních programů v souladu se studijním plánem a danou formou studia. Forma studia může být prezenční, distanční nebo jejich kombinací. Přijetí do bakalářského studia je podmíněno ukončením všeobecného středoškolského vzdělání nebo odborného středoškolského vzdělání maturitní zkouškou a maturitním vysvědčením. Přijetí do magisterského studijního programu je podmíněno absolvováním bakalářského studijního programu, zatímco přijetí do doktorského studijního programu je podmíněno ukončením magisterského studijního programu.

#### Vysokoškolské kvalifikace

Kvalifikační struktura rozlišuje úroveň bakalářskou, magisterskou a doktorskou.

**Bakalářský studijní program** se zaměřuje na přípravu k výkonu povolání nebo studiu magisterského studijního programu. Trvá 3 až 4 roky (180–240 ECTS kreditů). Absolventi obdrží akademický titul *bakalář umění* (BcA.) v oboru umění, a *bakalář* (Bc) v ostatních oborech. Studijní program musí být ukončen státní závěrečnou zkouškou, která obvykle obsahuje předložení a obhajobu bakalářské práce.

**Magisterský studijní program** následuje po bakalářském studijním programu. Jeho délka je 1 až 3 roky (60–180 ECTS kreditů). Ve vybraných oborech, tam, kde to vyžaduje charakter studijního programu, nemusí magisterský studijní program navazovat na bakalářský studijní program. V těchto případech trvá program 4 až 6 let (240–360 ECTS kreditů). Přijetí do těchto studijních programů je podmíněno složením maturitní zkoušky (viz. přijetí do bakalářského studijního programu)

Absolventi magisterských studijních programů musí složit státní závěrečnou zkoušku, předložit a veřejně obhájit diplomovou práci. Studium v oblasti lékařství, veterinárního lékařství a hygieny je řádně ukončeno vykonáním státní rigorózní zkoušky včetně předložení a veřejné obhajoby rigorózní práce.

Studium v magisterském studijním programu vede k akademickému titulu:

- *Master* – magistr (Mgr.) – magistr v humanitních vědách, přírodních vědách, v oblasti práva, učitelství, farmacie a teologie;
- *Master of Arts* – magistr umění (MgA.) – v oblasti umělecké;
- *Engineer* – inženýr (Ing.) – v oblasti ekonomie, techniky a technologie, zemědělství, lesnictví a vojenských studijních oborech;
- *Engineer Architect* – inženýr architekt (Ing.arch.) – v oblasti architektury;
- *Doctor of Medicine* – doktor medicíny (MUDr.) – v oblasti lékařství;
- *Doctor of Dental Medicine* – zubní lékař (MDDr.) – v oblasti zubního lékařství;
- *Doctor of Veterinary Medicine* – doktor veterinární medicíny (MVDr.) – v oblasti veterinárního lékařství a hygieny.

Studium lékařství a veterinárního lékařství trvá 6 let. Jsou vedeny univerzitními lékařskými a veterinárními fakultami.

Držitelé akademického titulu „magistr“ mohou vykonat státní rigorózní zkoušku ve stejném oboru a předložit a obhájit rigorózní práci. Jestliže je úspěšně vykonána, mohou být uděleny následující akademické tituly:

- „doktor práv“ (JUDr.) v oblasti práva;
- „doktor filosofie“ (PhDr.) v oblasti humanitních, pedagogických a společenských věd;
- „doktor přírodních věd“ (RNDr.) v oblasti přírodních věd;
- „doktor farmacie“ (PharmDr.) v oblasti farmacie;
- „licenciát teologie“ (ThLic.) v oblasti katolické teologie;
- „licenciát teologie“ (ThLic.) nebo „doktor teologie“ (ThDr.) v oblasti teologie kromě katolické teologie

Všechny výše uvedené tituly jsou na magisterské úrovni a píš se před jménem.

Standardní délka doktorského studijního programu je 3 roky. Doktorské studium je ukončeno státní doktorskou zkouškou, předložením a veřejnou obhajobou disertační práce, založené na původních výsledcích, které musí být publikovány. Absolventům doktorského studijního programu se přiznává titul:

- „doktor“ (Ph.D.);
- „doktor teologie“ (Th.D.) v oblasti teologie.

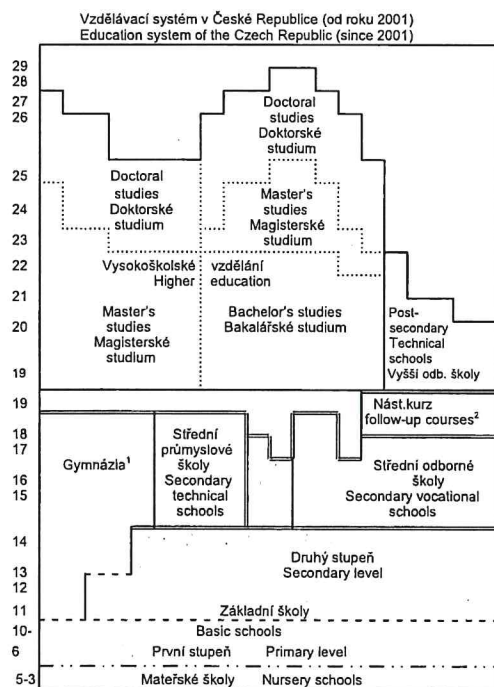
Tyto tituly se uvádějí za jménem.

#### Akademický rok

Akademický rok začíná 1. října a končí 30. září následujícího roku. Skládá se ze zimního a letního semestru. Organizace akademického roku je určena statutem vysoké školy.

#### Kreditový systém

Kreditový systém (ECTS nebo srovnatelný systém) se používá na většině vysokých škol.



<sup>1</sup> Povinné vzdělání trvá 9 let. Většina žáků je dokončuje na základních školách. Žáci studující na víceletých gymnáziích je ukončují v odpovídající době na gymnáziích

<sup>1</sup> Compulsory education lasts nine years. The majority of pupils accomplish it at basic schools.

<sup>2</sup> Nástavbové studium se zřizuje pro absolventy tříletých středních odborných škol. Umožňuje jim zdokonalit si vzdělání a složit maturitní zkoušku, což otevírá cestu k univerzitnímu studiu

<sup>2</sup> A follow-up study is designed for graduates of three-year courses of secondary vocational schools. It gives them the opportunity to improve their qualification and pass maturitní zkouška, which opens the access to university studies

předložením a veřejnou obhajobou disertační práce, založené na původních výsledcích, které musí být publikovány. Absolventům doktorského studijního programu se přiznává titul:

#### Akademický rok

Akademický rok začíná 1. října a končí 30. září následujícího roku. Skládá se ze zimního a letního semestru. Organizace akademického roku je určena statutem vysoké školy.

#### Kreditový systém

Kreditový systém (ECTS nebo srovnatelný systém) se používá na většině vysokých škol.

## Annexes E

### Staff

No.	Title	Format
E01	Number of employees by type of profession and personal costs	documented
E02	Academic staff and researchers of the Theater Faculty	documented
E03	Non-teaching staff of the Faculty of Theater (support staff)	documented
E04	Non-teaching staff of the Rectorate and other parts of JAMU (supporting staff)	documented
E05	Sample of staffing plan of an atelier	documented
E06	An example of a career plan matrix for an academic staff	documented
E07	Wages, gross wages and average wages of faculty staff in 2018	documented

**Annex E01: Number of employees by type of profession and personal costs**

Unit of JAMU	Type of profession	Financial source	Salaries	Other personnel costs (rewards)	Total
Music Faculty	professors	1100	7 357 438	29 750	7 387 188
Music Faculty	professors	1102	12 000	0	12 000
Music Faculty	professors	1122	4 246	2 000	6 246
Music Faculty	professors	1123	28 534	0	28 534
Music Faculty	professors	1127	114 912	0	114 912
Music Faculty	professors	1493	95 941	0	95 941
Music Faculty	professors	1600	62 170	22 400	84 570
Music Faculty	professors	1690	215 116	6 500	221 616
Music Faculty	professors	2101	15 143	3 350	18 493
Music Faculty	professors	2102	216 525	0	216 525
<b>Music Faculty</b>	<b>professors</b>	<b>Total</b>	<b>8 122 025</b>	<b>64 000</b>	<b>8 186 025</b>
Music Faculty	associate professors	1100	13 381 293	32 750	13 414 043
Music Faculty	associate professors	1102	28 800	0	28 800
Music Faculty	associate professors	1106	14 400	0	14 400
Music Faculty	associate professors	1122	18 407	0	18 407
Music Faculty	associate professors	1123	36 533	0	36 533
Music Faculty	associate professors	1127	143 776	0	143 776
Music Faculty	associate professors	1491	2 071	0	2 071
Music Faculty	associate professors	1493	48 108	0	48 108
Music Faculty	associate professors	1600	401 825	16 800	418 625
Music Faculty	associate professors	1690	105 495	0	105 495
Music Faculty	associate professors	2101	22 460	6 700	29 160
Music Faculty	associate professors	2102	278 724	0	278 724
<b>Music Faculty</b>	<b>associate professors</b>	<b>Total</b>	<b>14 481 892</b>	<b>56 250</b>	<b>14 538 142</b>
Music Faculty	assistant professors	1100	13 728 809	721 275	14 450 084
Music Faculty	assistant professors	1102	18 400	0	18 400
Music Faculty	assistant professors	1106	8 800	0	8 800
Music Faculty	assistant professors	1122	13 378	0	13 378
Music Faculty	assistant professors	1123	43 843	0	43 843
Music Faculty	assistant professors	1127	664 393	0	664 393
Music Faculty	assistant professors	1491	25 683	0	25 683
Music Faculty	assistant professors	1493	40 700	3 600	44 300
Music Faculty	assistant professors	1600	486 962	257 200	744 162
Music Faculty	assistant professors	1690	42 799	76 750	119 549
Music Faculty	assistant professors	2101	11 360	0	11 360
Music Faculty	assistant professors	2102	402 677	0	402 677
<b>Music Faculty</b>	<b>assistant professors</b>	<b>Total</b>	<b>15 487 804</b>	<b>1 058 825</b>	<b>16 546 629</b>
Music Faculty	assistants	1100	597 250	150 400	747 650
Music Faculty	assistants	1600	8 500	0	8 500
Music Faculty	assistants	2102	13 200	0	13 200
<b>Music Faculty</b>	<b>assistants</b>	<b>Total</b>	<b>618 950</b>	<b>150 400</b>	<b>769 350</b>
Music Faculty	lectors	1106	0	5 500	5 500
Music Faculty	lectors	1493	0	46 000	46 000
Music Faculty	lectors	1690	0	12 000	12 000
<b>Music Faculty</b>	<b>lectors</b>	<b>Total</b>	<b>0</b>	<b>63 500</b>	<b>63 500</b>
Music Faculty	technical-economical supporting staff	1100	6 968 386	36 700	7 005 086
Music Faculty	technical-economical supporting staff	1122	1 282	0	1 282
Music Faculty	technical-economical supporting staff	1123	59 986	0	59 986
Music Faculty	technical-economical supporting staff	1127	64 239	0	64 239
Music Faculty	technical-economical supporting staff	1450	31 857	0	31 857
Music Faculty	technical-economical supporting staff	1491	2 740 533	531 000	3 271 533
Music Faculty	technical-economical supporting staff	1493	58 900	0	58 900
Music Faculty	technical-economical supporting staff	1600	67 352	0	67 352
Music Faculty	technical-economical supporting staff	1690	139 993	108 440	248 433

## Annex E01: Number of employees by type of profession and personal costs

Unit of JAMU	Type of profession	Financial source	Salaries	Other personnel costs (rewards)	Total
Music Faculty	technical-economical supporting staff	2101	0	23 100	23 100
Music Faculty	technical-economical supporting staff	3060	2 600	0	2 600
<b>Music Faculty</b>	<b>technical-economical supporting staff</b>	<b>Total</b>	<b>10 135 128</b>	<b>699 240</b>	<b>10 834 368</b>
Music Faculty	labourers - supporting staff	1100	1 815 590	39 420	1 855 010
Music Faculty	labourers - supporting staff	1493	8 700	0	8 700
Music Faculty	labourers - supporting staff	1600	28 861	0	28 861
Music Faculty	labourers - supporting staff	1690	21 523	5 291	26 814
<b>Music Faculty</b>	<b>labourers - supporting staff</b>	<b>Total</b>	<b>1 874 674</b>	<b>44 711</b>	<b>1 919 385</b>
<b>Music Faculty</b>		<b>Total</b>	<b>50 720 473</b>	<b>2 136 926</b>	<b>52 857 399</b>
Theatre Faculty	professors	1100	4 346 592	39 530	4 386 122
Theatre Faculty	professors	1122	32 210	4 500	36 710
Theatre Faculty	professors	1123	3 805	0	3 805
Theatre Faculty	professors	1590	7 000	0	7 000
Theatre Faculty	professors	1690	1 500	6 000	7 500
Theatre Faculty	professors	2101	3 000	900	3 900
Theatre Faculty	professors	2102	110 984	2 400	113 384
<b>Theatre Faculty</b>	<b>professors</b>	<b>Total</b>	<b>4 505 091</b>	<b>53 330</b>	<b>4 558 421</b>
Theatre Faculty	associate professors	1100	9 184 784	46 500	9 231 284
Theatre Faculty	associate professors	1106	20 000	0	20 000
Theatre Faculty	associate professors	1122	17 328	7 500	24 828
Theatre Faculty	associate professors	1123	28 431	0	28 431
Theatre Faculty	associate professors	1127	2 240	0	2 240
Theatre Faculty	associate professors	1491	0	59 000	59 000
Theatre Faculty	associate professors	1690	11 540	6 000	17 540
Theatre Faculty	associate professors	2101	5 400	900	6 300
Theatre Faculty	associate professors	2102	157 943	4 800	162 743
<b>Theatre Faculty</b>	<b>associate professors</b>	<b>Total</b>	<b>9 427 666</b>	<b>124 700</b>	<b>9 552 366</b>
Theatre Faculty	assistant professors	1100	12 767 444	779 800	13 547 244
Theatre Faculty	assistant professors	1122	162 269	1 500	163 769
Theatre Faculty	assistant professors	1123	8 000	0	8 000
Theatre Faculty	assistant professors	1127	703 642	0	703 642
Theatre Faculty	assistant professors	1690	16 281	6 000	22 281
Theatre Faculty	assistant professors	2101	2 848	0	2 848
Theatre Faculty	assistant professors	2102	83 825	0	83 825
<b>Theatre Faculty</b>	<b>assistant professors</b>	<b>Total</b>	<b>13 744 309</b>	<b>787 300</b>	<b>14 531 609</b>
Theatre Faculty	assistants	1100	581 709	56 650	638 539
<b>Theatre Faculty</b>	<b>assistants</b>	<b>Total</b>	<b>581 709</b>	<b>56 650</b>	<b>638 359</b>
Theatre Faculty	lectors	1100	0	750	750
Theatre Faculty	lectors	1122	0	12 500	12 500
Theatre Faculty	lectors	1690	0	70 300	70 300
<b>Theatre Faculty</b>	<b>lectors</b>	<b>Total</b>	<b>0</b>	<b>83 550</b>	<b>83 550</b>
Theatre Faculty	researchers	1100	27 241	0	27 241
Theatre Faculty	researchers	2102	690 250	0	690 250
Theatre Faculty	researchers	2602	152 119	0	152 119
<b>Theatre Faculty</b>	<b>researchers</b>	<b>Total</b>	<b>869 610</b>	<b>0</b>	<b>869 610</b>
Theatre Faculty	technical-economical supporting staff	1100	8 064 647	385 290	8 449 937
Theatre Faculty	technical-economical supporting staff	1106	11 000	0	11 000
Theatre Faculty	technical-economical supporting staff	1122	134 707	20 250	154 957
Theatre Faculty	technical-economical supporting staff	1123	73 931	24 000	97 931
Theatre Faculty	technical-economical supporting staff	1127	51 378	1 000	52 378
Theatre Faculty	technical-economical supporting staff	1450	27 895	0	27 895
Theatre Faculty	technical-economical supporting staff	1491	2 907 494	2 720 900	5 628 394
Theatre Faculty	technical-economical supporting staff	1500	0	4 080	4 080
Theatre Faculty	technical-economical supporting staff	1590	104 940	0	104 940

**Annex E01: Number of employees by type of profession and personal costs**

Unit of JAMU	Type of profession	Financial source	Salaries	Other personnel costs (rewards)	Total
Theatre Faculty	technical-economical supporting staff	1690	27 383	4 000	31 383
Theatre Faculty	technical-economical supporting staff	2101	671	15 000	15 671
Theatre Faculty	technical-economical supporting staff	2102	235 299	183 400	418 699
Theatre Faculty	technical-economical supporting staff	2602	0	52 000	52 000
<b>Theatre Faculty</b>	<b>technical-economical supporting staff</b>	<b>Total</b>	<b>11 639 345</b>	<b>3 409 920</b>	<b>15 049 265</b>
Theatre Faculty	labourers - supporting staff	1100	3 493 787	59 168	3 552 955
Theatre Faculty	labourers - supporting staff	1122	8 308	0	8 308
Theatre Faculty	labourers - supporting staff	1123	9 664	0	9 664
Theatre Faculty	labourers - supporting staff	1491	13 242	0	13 242
Theatre Faculty	labourers - supporting staff	1690	25 192	0	25 192
<b>Theatre Faculty</b>	<b>labourers - supporting staff</b>	<b>Total</b>	<b>3 550 193</b>	<b>59 168</b>	<b>3 609 361</b>
<b>Theatre Faculty</b>		<b>Total</b>	<b>44 317 923</b>	<b>4 574 618</b>	<b>48 892 541</b>
Theatre on Orli	technical-economical supporting staff	1100	2 925 074	320 415	3 245 489
Theatre on Orli	technical-economical supporting staff	1123	6 000	0	6 000
Theatre on Orli	technical-economical supporting staff	1127	25 000	0	25 000
Theatre on Orli	technical-economical supporting staff	1600	10 583	0	10 583
Theatre on Orli	technical-economical supporting staff	3060	286 222	96 200	382 422
<b>Theatre on Orli</b>	<b>technical-economical supporting staff</b>	<b>Total</b>	<b>3 252 879</b>	<b>416 615</b>	<b>3 669 494</b>
Theatre on Orli	labourers - supporting staff	1100	1 977 490	198 840	2 176 330
Theatre on Orli	labourers - supporting staff	3060	183 178	0	183 178
<b>Theatre on Orli</b>	<b>labourers - supporting staff</b>	<b>Total</b>	<b>2 160 668</b>	<b>198 840</b>	<b>2 359 508</b>
<b>Theatre on Orli</b>		<b>Total</b>	<b>5 413 547</b>	<b>615 455</b>	<b>6 029 002</b>
Publishing Unit	technical-economical supporting staff	1100	819 400	0	819 400
Publishing Unit	technical-economical supporting staff	1127	25 000	0	25 000
Publishing Unit	technical-economical supporting staff	1690	17 000	0	17 000
<b>Publishing Unit</b>	<b>technical-economical supporting staff</b>	<b>Total</b>	<b>861 400</b>	<b>0</b>	<b>861 400</b>
<b>Publishing Unit</b>		<b>Total</b>	<b>861 400</b>	<b>0</b>	<b>861 400</b>
Library	technical-economical supporting staff	1100	2 131 753	0	2 131 753
Library	technical-economical supporting staff	1127	25 000	0	25 000
<b>Library</b>	<b>technical-economical supporting staff</b>	<b>Total</b>	<b>2 156 753</b>	<b>0</b>	<b>2 156 753</b>
<b>Library</b>		<b>Total</b>	<b>2 156 753</b>	<b>0</b>	<b>2 156 753</b>
Astorka Dormitory	technical-economical supporting staff	1100	32 000	0	32 000
Astorka Dormitory	technical-economical supporting staff	4100	1 321 187	0	1 321 187
Astorka Dormitory	technical-economical supporting staff	5010	0	168 080	168 080
<b>Astorka Dormitory</b>	<b>technical-economical supporting staff</b>	<b>Total</b>	<b>1 353 187</b>	<b>168 080</b>	<b>1 521 267</b>
Astorka Dormitory	labourers - supporting staff	1100	43 000	0	43 000
Astorka Dormitory	labourers - supporting staff	4100	1 953 040	279 434	
<b>Astorka Dormitory</b>	<b>labourers - supporting staff</b>	<b>Total</b>	<b>1 996 040</b>	<b>279 434</b>	<b>2 275 474</b>
<b>Astorka Dormitory</b>		<b>Total</b>	<b>3 349 227</b>	<b>447 514</b>	<b>3 796 741</b>
Rector's Office	lectors	1127	0	37 800	37 800
<b>Rector's Office</b>	<b>lectors</b>	<b>Total</b>	<b>0</b>	<b>37 800</b>	<b>37 800</b>
Rector's Office	technical-economical supporting staff	1100	18 534 509	62 435	18 596 944
Rector's Office	technical-economical supporting staff	1123	512 576	9 000	521 576
Rector's Office	technical-economical supporting staff	1127	180 084	0	180 084
Rector's Office	technical-economical supporting staff	1450	31 193	0	31 193
Rector's Office	technical-economical supporting staff	1491	1 865 428	84 200	1 949 628
Rector's Office	technical-economical supporting staff	1600	1 494	0	1 494
<b>Rector's Office</b>	<b>technical-economical supporting staff</b>	<b>Total</b>	<b>21 125 284</b>	<b>155 635</b>	<b>21 280 919</b>
Rector's Office	labourers - supporting staff	1100	636 433	13 538	649 971
<b>Rector's Office</b>	<b>labourers - supporting staff</b>	<b>Total</b>	<b>636 433</b>	<b>13 538</b>	<b>649 971</b>
<b>Rector's Office</b>		<b>Total</b>	<b>21 761 717</b>	<b>206 973</b>	<b>21 968 690</b>
****		<b>Total</b>	<b>128 581 040</b>	<b>7 981 486</b>	<b>136 562 526</b>

## Annex 02: Academic staff and researchers of the Theater Faculty

Atelier or Dept./Name of staff member	Evidence No.	Cost unit.	Hours/day	Contract ends	Academic profession
<b>Dramatic Acting Atelier I</b>					
Smilková Oxana doc.	1001222	3101	8,00	30.06.2019	associate professor
Horáková Františka Mgr.	1000471	3101	6,00	30.06.2019	assistant professor
<b>Dramatic Acting Atelier II</b>					
Derfler František prof. Mgr.	36	3102	4,00	30.06.2019	professor
Dostálek Igor doc. Mgr.	105	3102	6,00	30.06.2021	associate professor
Buršová Andrea MgA. Ph.D.	864	3102	4,00	30.06.2019	assistant professor
<b>Dramatic Acting Atelier III</b>					
Rieger Lukáš doc. MgA. Ph.D.	60	3103	8,00	30.06.2022	associate professor
Jelínková Eva Mgr.	221	3103	4,00	30.06.2019	assistant professor
Bumbálek Michal Mgr.	871	3103	4,00	30.06.2019	assistant professor
<b>Dramatic Acting Atelier IV</b>					
Bergman Aleš doc. Mgr. Ph.D.	1001025	3104	8,00	30.06.2020	associate professor
Kaločová Jana MgA.	500	3104	8,00	30.06.2020	assistant professor
<b>Musical Acting Atelier II</b>					
Strnad David doc. Ing.	852	3112	3,20	30.06.2022	associate professor
Zetel Michal doc. MgA. Ph.D.	362	3112	5,60	30.06.2022	assistant professor
<b>Musical Acting Atelier III</b>					
Ondra Miroslav Mgr.	558	3113	6,40	30.06.2021	assistant professor
Štěpán Petr Mgr.	568	3113	4,00	30.06.2021	assistant professor
<b>Musical Acting Atelier IV</b>					
Talpová Sylva doc. Mgr.	1001184	3114	8,00	30.06.2020	associate professor
Kohout Aleš MgA.	799	3114	4,00	30.06.2021	assistant professor
<b>Physical Theatre Atelier</b>					
Nadaud Pierre doc. Mgr.	227	3121	8,00	30.06.2020	associate professor
Hubáček Tomáš MgA.	609	3121	4,00	30.06.2019	assistant professor
<b>Dramaturgy and Directing Atelier I</b>					
Oslzlý Petr prof. Mgr.	1000850	3131	4,00	31.01.2022	professor
Krobot Ivo prof. MgA.	1001152	3131	4,00	30.06.2021	professor
Jandová Barbora Mgr.	855	3131	2,40	30.06.2019	assistant professor
<b>Dramaturgy and Directing Atelier II</b>					
Horošák Marek doc. MgA. Ph.D.	148	3132	6,00	30.06.2022	associate professor
Rychlík Břetislav doc.	358	3132	6,00	30.06.2019	associate professor
<b>Dramaturgy and Directing Atelier III</b>					
Plešák Miroslav prof. PhDr.	222	3133	8,00	30.06.2021	professor
Cejpek Václav prof. PhDr.	334	3133	4,00		professor
Srba Zbyněk prof. MgA. Ph.D.	1000931	3133	8,00		professor
Trtílek Pavel doc. MgA. Ph.D.	187	3133	8,00	30.06.2020	associate professor
<b>Audiovisual Media and Theatre Atelier</b>					
Jirásek Pavel Mgr.	463	3141	4,00	30.06.2023	assistant professor
Cír Jakub BcA.	813	3141	2,00	30.06.2021	assistant professor
Mareš Jakub MgA.	814	3141	2,00	30.06.2021	assistant professor
Francán Petr doc. Mgr.	1001180	3141	4,00		associate professor
Gruna Tomáš MgA.	1001199	3141	8,00	30.06.2022	assistant professor

## Annex 02: Academic staff and researchers of the Theater Faculty

Atelier or Dept./Name of staff member	Evidence No.	Cost unit.	Hours/day	Contract ends	Academic profession
<b>Lighting Design Atelier</b>					
Pytlíková Dvořáková Dita Mgr. Ph.D.	325	3144	1,60	30.06.2020	assistant professor
Burian Vladimír MgA.	677	3144	8,00	30.06.2019	assistant professor
Beranová Pavla Mgr.	680	3144	6,40	30.06.2019	assistant professor
<b>Radio and TV Dramaturgy and Scriptwriting Atelier</b>					
Slavíková Hana doc. MgA. Ph.D.	27	3151	4,00	30.06.2023	associate professor
Hlavica Marek doc. MgA. Ph.D.	205	3151	4,00	30.06.2020	associate professor
Gogola Jan prof. Mgr.	215	3151	8,00	30.06.2019	professor
Schulzová Eva MgA. Ph.D.	610	3151	4,80	30.06.2020	assistant professor
Semotamová Tereza Mgr.MgA. Ph.D.	660	3151	3,20	30.06.2019	assistant professor
Petřík Marek MgA.	718	3151	4,00	30.06.2019	assistant professor
Blažejovská Alena doc. PhDr.	1001186	3151	4,00	30.06.2023	associate professor
<b>Drama and Education Atelier</b>					
Macková Radka MgA.	2	3161	8,00	30.06.2020	assistant professor
Lípová Magdaléna Mgr.	236	3161	4,00	30.06.2023	assistant professor
Klvaňová Zuzana MgA.	280	3161	2,00	30.06.2019	assistant professor
Konýčková Kostřicová Kamila MgA.	288	3161	8,00	30.06.2021	assistant professor
Růžička Matěj Mgr.	361	3161	2,00	30.06.2019	assistant professor
Konývka Jonáš MgA.	506	3161	8,00	30.06.2020	assistant professor
Jindra Miroslav MgA.	562	3161	6,00	30.06.2020	assistant professor
Klíč Ondřej MgA.	563	3161	4,00	30.06.2025	assistant professor
Cír Jakub BcA.	647	3161	4,00	30.06.2019	assistant professor
Badura Pavel MgA. Ph.D.	697	3161	4,00	30.06.2023	assistant professor
Macková Silva prof. PhDr.	1000858	3161	4,00	31.01.2022	professor
<b>Drama Education for the Hearing Impaired</b>					
Kulichová Radka Mgr.	188	3171	3,20	30.06.2020	assistant professor
Mikotová Zoja prof. Mgr.	283	3171	6,00	30.06.2020	professor
Kratochvílová Adéla MgA. Ph.D.	505	3171	6,00	30.06.2019	assistant professor
Vacková Daniela Mgr.	800	3171	4,00	30.06.2021	assistant professor
Broulíková Veronika prof. PhDr.	1000867	3171	8,00	30.06.2020	professor
<b>Stage and Costume Design Atelier</b>					
Ciampi Matulová Jitka Mgr.	567	3181	2,40	30.06.2019	assistant professor
Preková Jana doc. Mgr.	1000777	3181	6,40	30.06.2021	associate professor
Jirásková Marie doc. MgA. Ph.D.	1000913	3181	8,00	30.06.2020	associate professor
Zavarský Ján prof. Mgr.	1000929	3181	4,00	30.06.2019	professor
Štěpánek Jan doc. Mgr.	1001195	3181	4,80	30.06.2019	associate professor
Bláhová Kateřina MgA.	1001198	3181	4,80	30.06.2021	assistant professor
<b>Theatre Management and Stage Technology Atelier</b>					
Průchová Hana doc. MgA. Ph.D.	231	3191	8,00	30.06.2019	associate professor
Prokeš Martin Mgr.	232	3191	2,00	30.06.2020	assistant professor
Abou Lucie MgA.	292	3191	4,00	30.06.2019	assistant professor
Vodičková Petra MgA. Ph.D.	512	3191	6,00	30.06.2022	assistant professor
Kujová Zdenka MgA.	618	3191	1,60	30.06.2020	assistant professor
Mareš Jakub MgA.	644	3191	4,00	30.06.2021	assistant professor
Dědová Adéla Mgr. et Mgr.	656	3191	3,20	30.06.2022	assistant professor
Šimková Monika Mgr.	807	3191	1,60	30.06.2021	assistant professor
Zarodňanská Daniela MgA.	849	3191	2,00	30.06.2019	assistant professor
Valová Lenka JUDr.	2000766	3191	4,00	30.06.2022	assistant professor
Chládková Blanka doc. MgA.	2001041	3191	4,00	30.06.2021	associate professor



## Annex 02: Academic staff and researchers of the Theater Faculty

Atelier or Dept./Name of staff member	Evidence No.	Cost unit.	Hours/day	Contract ends	Academic profession
<b>Dance and Movement Theatre and Education</b>					
Litterová Hana MgA.	613	3198	4,00	30.06.2023	assistant professor
Halberstadt Hana doc. Mgr.	1000933	3198	8,00	30.06.2021	associate professor
Kloubková Ivana Mgr.	1001023	3198	4,00	30.06.2019	assistant professor
<b>Theater and Drama Research Cabinet</b>					
Osolobě Petr prof. PhDr. Ph.D.	162	3203	2,00	30.06.2021	professor
Drozd David doc. MgA. Ph.D.	172	3203	2,00	30.06.2020	associate professor
Hlavica Marek doc. MgA. Ph.D.	335	3203	2,40	31.05.2022	researcher
Jochmanová Andrea Mgr. Ph.D.	343	3203	4,00	30.06.2019	assistant professor
Šotkovský Jan MgA. Ph.D.	364	3203	1,60	30.06.2023	assistant professor
Lípová Magdaléna Mgr.	624	3203	2,00	30.06.2023	assistant professor
Motal Jan doc. MgA. Ph.D.	636	3203	8,00	30.06.2022	associate professor
Repašská Lucia MgA. Ph.D.	654	3203	4,00	30.06.2019	researcher
Sátková Naďa Mgr. Ph.D.	785	3203	6,40	30.06.2021	researcher
Škrobánková Klára Mgr. et Mgr.	790	3203	4,00	31.08.2019	researcher
Rusňáková Michaela MgA.	839	3203	1,60	31.05.2022	researcher
Jirásek Pavel Mgr.	840	3203	2,40	31.12.2021	researcher
Hornová Lucie Mgr.	867	3203	4,00	30.06.2019	assistant professor
Škrobánková Klára Mgr. et Mgr.	868	3203	0,80	30.06.2019	assistant professor
Cejpek Václav prof. PhDr.	1000718	3203	4,00		professor
<b>Cabinet for Movement</b>					
Strnad David doc. Ing.	33	3204	0,80	30.06.2022	associate professor
Mašura Adam MgA.	811	3204	4,00	30.06.2021	assistant professor
Havelková Hana Mgr.MgA.	857	3204	4,00	30.06.2019	assistant professor
Musilová Barbora MgA.	858	3204	4,00	30.06.2019	assistant professor
<b>Cabinet for Singing</b>					
Klementová Dagmar doc.	202	3205	8,00	30.06.2019	associate professor
Bartolšicová Lenka Mgr.	584	3205	8,00	30.06.2019	assistant professor
Borský Pavel Bc.	851	3205	8,00	30.06.2019	assistant professor
Hrabalová Jarmila Mgr. Ph.D.	1000072	3205	2,00	30.06.2019	assistant professor
Michalíková Jaroslava Mgr.	1000286	3205	8,00	30.06.2022	assistant
Pergolová Stanislava Mgr.	1000632	3205	8,00	30.06.2019	assistant professor
Hegner Karel doc. Mgr.	1000776	3205	8,00	30.06.2021	associate professor
Ungrová Markéta Mgr.	1000841	3205	8,00	30.06.2019	assistant professor
Čiřáková Lenka Mgr.	1000916	3205	8,00	30.06.2023	assistant
Svozílek Petr Mgr.	1001227	3205	8,00	30.06.2020	assistant professor
<b>Cabinet for Languages</b>					
Pala Karel Mgr.	286	3206	8,00	30.06.2022	assistant professor
Glombíčková Jana Mgr.	359	3206	6,00	30.06.2020	assistant professor
Hundhausen Adrian	372	3206	8,00	30.06.2020	assistant professor
Novotná Katarína Mgr.	874	3206	8,00	30.06.2019	assistant professor
Spitzbardt Wolfgang doc.	1000932	3206	8,00	30.06.2020	associate professor
<b>Media Laboratory</b>					
Záboj Aleš Mgr.	1000877	3207	8,00	30.06.2022	assistant professor
<b>Erasmus Gang</b>					
Buš Dalibor MgA.	818	3940	4,00	30.06.2021	assistant professor
Seriš Pavol Mgr. Ph.D.	875	3940	2,00	30.06.2019	assistant professor

## Annex 02: Academic staff and researchers of the Theater Faculty

Atelier or Dept./Name of staff member	Evidence No.	Cost unit.	Hours/day	Contract ends	Academic profession
<b>110 members of academic staff</b>					
			<b>of which</b>		
			<b>full time</b>	<b>part time</b>	<b>conversion</b>
			<b>37</b>	<b>73</b>	<b>66,975</b>
of which professors			5	7	8,151
associate professors			13	13	19,668
assistant professors			17	53	37,156
assistants			2	0	2,000
<b>6 members of research staff</b>			1	6	1,057
<b>8 foreign academic employees (from EU)</b>					4,776

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

Name	Evidence No.	Cost unit.	Hours/day	profession/position
<b>Theatre on Orlí</b>				
<b>Management</b>				
Petr Jan MgA.	303	5100	8,00	Director of the theatre
Košulič Jan Mgr.	524	5100	4,80	sound master
Příkrý Tomáš MgA.	653	5100	8,00	light master
Bařová Marcela	675	5100	4,00	assistant (administration)
Souček Dušan	681	5100	8,00	sound master
Mlnářiková Hana MgA.	695	5100	6,40	sound master
Kraváček Vít Bc.	729	5100	6,40	sound master
Chvátal Dalibor	860	5100	4,00	light master
Jágrová Barbora BcA.	894	5100	4,00	light master
<b>Property Dept.</b>				
Drchal Miroslav Ing.	494	5110	8,00	Property specialist
Balaščíková Eliška JUDr.	496	5110	8,00	Doorkeeper – reception
Štěřbová Jana	499	5110	8,00	Doorkeeper – reception
Horká Jana	510	5110	8,00	cleaner
Kopecký Miroslav	598	5110	8,00	Doorkeeper – reception
Konrádová Dana	694	5110	8,00	cleaner
Jatelová Olga	696	5110	8,00	Doorkeeper – reception
<b>Stage operation</b>				
Kopecký Radim	489	5120	8,00	stage technician – master
Pich Pavel MgA.	700	5120	4,00	stage technician
Vinopal Vojtěch	721	5120	8,00	stage technician
Slámová Sylva	786	5120	8,00	costume tailor
Siažiková Kateřina	1001024	5120	8,00	costume tailor
Plešák Jan BcA.	1001193	5120	8,00	head of stage construction
<b>Publishing house</b>				
Hanáková Klára Mgr. Ph.D.	180	6000	8,00	director
Schubertová Lenka Mgr.	573	6000	2,40	informational centre specialist
Sátková Naďa Mgr. Ph.D.	727	6000	1,60	external relations coordinator
Kovář Václav	1001134	6000	8,00	technician
<b>Library</b>				
Kasperkevičová Romana PhDr.	1001088	7000	8,00	director
Blažek Josef Mgr.	225	7000	4,00	librarian
Novotný Aleš Mgr.	525	7000	6,00	librarian
Vorel Jan Mgr.	639	7000	8,00	librarian
Folková Jana Bc.	856	7000	6,00	librarian
Polická Jarmila Bc.	1001089	7000	8,00	librarian
Kaloušková Božena	1001117	7000	8,00	librarian
Kovalčuk Michal MgA.	1001196	7000	8,00	archivist
<b>ASTORKA Dormitoy</b>				
Hájková Andrea Bc.	873	8100	8,00	director
Spáčil Jiří	207	8100	4,00	It network technician
Vaculovičová Ludmila	691	8100	8,00	economic management specialist

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

### ASTORKA Property mngmnt

Pancl Pavel	674	8200	8,00 Doorkeeper
Harvánek Vlastimil	692	8200	8,00 Doorkeeper
Osouch Libor	706	8200	8,00 Doorkeeper
Rozbořilová Gabriela	841	8200	8,00 officer
Durna Martin MVDr.	878	8200	8,00 Doorkeeper
Brzobohatý Jan	1001070	8200	8,00 electrician
Novotný Pavel	1001082	8200	8,00 plumber
Brzobohatý Jan	2001070	8200	4,00 ventilation system technician
Novotný Pavel	2001082	8200	4,00 boilerman

### ASTORKA operation

Novotná Tamara	1001081	8300	8,00 manager
Slezáková Kateřina	229	8300	8,00 chambermaid
Krejčová Pavla	698	8300	8,00 cleaner
Hayovych Olena	778	8300	8,00 chambermaid
Šikralová Alena	792	8300	8,00 chambermaid
Cejpková Lenka	896	8300	8,00 chambermaid

### Rector's Office

Oslzlý Petr prof. Mgr.	833	9110	8,00 Rector
Hlavica Marek doc. MgA. Ph.D.	739	9110	4,00 Vice-rector
Macková Silva prof. PhDr.	834	9110	4,00 Vice-rector
Spilka Vít doc. MgA.	835	9110	4,00 Vice-rector
Medek Ivo prof. Ing.MgA. Ph.D.	1000770	9110	4,00 Vice-rector
Sýkorová Lenka Ing.	585	9110	8,00 Internal auditor
Fráňová Pavla Ing.	859	9110	8,00 manager
Bělohávková Petra Bc.	872	9110	8,00 assistant of Rector

### Bursar's Office

Valová Lenka JUDr.	1000766	9120	8,00 Bursar
Prokeš Martin Mgr.	112	9120	8,00 lawyer
Heřmannová Jindřiška	111	9120	2,40 archivist
Moláková Dana	1000981	9120	8,00 assistant of Bursar

### HR dept.

Hédlová Helena	371	9130	8,00 HR specialist
Němcová Eva PhDr.	1000872	9130	8,00 HR specialist

### Economic dept.

Horníčková Dana Ing.	344	9140	8,00 head of economic dept.
Humlíčková Jana Mgr.	556	9140	8,00 payroll accountant
Bittnerová Markéta	659	9140	8,00 accountant
Komárková Jana	719	9140	8,00 accountant
Svobodová Tatjana	838	9140	4,00 payroll accountant
Ševelová Ivana	866	9140	8,00 cash flow accountant
Novotná Eva	1000949	9140	8,00 cash flow accountant
Heřmannová Jindřiška	1000953	9140	8,00 cashier

### External relations

Mareček Lubomír Mgr. Ph.D.	451	9160	6,00 specialit
Mikulicová Dagmar Mgr.	831	9160	8,00 manager

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

### Technical and Property Dept.

Vinkler Josef Ing.	1001170	9300	8,00 head
Mayerová Eva Ing.	115	9300	8,00 construction management manager
Dvořáček Ivan	458	9300	8,00 driver
Césarová Alena	470	9300	4,00 administrative assistant
Korábová Helena	1001208	9300	8,00 economic management specialist
Césarová Alena	1000902	9300	8,00 property manager
Bodorová Lýdie	209	9300	6,40 Doorkeeper
Dostálová Ivana	591	9300	6,40 Doorkeeper

### IT Dept.

Bůřil Jan Ing.	1001123	9400	8,00 head
Spáčil Libor	55	9400	2,00 technician in communication and IT technology
Kokeš Marek Ing.	64	9400	8,00 IT technician
Alterová Marcela	315	9400	8,00 IT technician
Albrecht Jaromír	642	9400	8,00 computer network technician
Vávra David	876	9400	8,00 IT technician
Vala Michal	1001127	9400	8,00 IT technician
Spáčil Libor	1001141	9400	8,00 IT technician
Spáčil Jiří	1001171	9400	8,00 IT technician

### International dept.

Dostálová Barbara Ing.	387	9500	8,00 specialist
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### Study dept.

Hálová Jana	409	9600	6,00 specialist
Oulehlová Ivana Ing.	91	9600	2,00 specialist

### Project Office

Kusáková Šárka Ing.	571	9700	8,00 Head
Macková Silva prof. PhDr.	87	9700	1,60 Quality manager
Fajnor Richard doc. Mgr.	435	9700	1,60 secretary for quality
Šlégl Miroslav Ing.	731	9700	4,80 Public contracts manager
Šlégl Miroslav Ing.	732	9700	3,20 Public contracts manager
Vinkler Josef Ing.	745	9700	1,60 Public contracts manager
Vala Michal	776	9700	1,60 IT technician
Körmendyová Monika Ing.	793	9700	5,60 project manager
Körmendyová Monika Ing.	845	9700	4,00 guarantor of the project
Kokeš Marek Ing.	889	9700	1,60 IT technician

Unit	Total No of employees	Full-time conversion	of which		of which	
			technical-economical supporting staff	Full-time conversion	labourers - supporting staff	conversion
Rector's Office	41	40,639	38	38,039	3	2,600
Theatre on Orlí	20	18,123	10	8,623	10	9,500
Publishing House	4	2,5	4	2,500		
Library	8	6,439	8	6,439		
Astorka dormitory	13	15,94	2	4,106	11	11,834
<b>Total</b>	<b>86</b>	<b>83,641</b>	<b>62</b>	<b>59,707</b>	<b>24</b>	<b>23,934</b>

**Total No of supporting staff at JAMU (faculties included):**

**159      162,242**



Employee career plan:  
Planned period: 2019-2024

Unit: Direct Supervisor:	2019/2020	2020/2021	2021/2022	2022/2023	2023/2024
current / real job classification of the employee (full-time, position of lecturer, assistant, lecturer, associate professor and professor); we also present a possible study of the doctoral program					
required job classification according to the employer's wishes					
current employee qualification					
for the Planned Job classification, the employee has to achieve the qualification (required qualification of the employee)					
planned research projects and considered grant applications / research (intermediate steps to achieve professional growth and progress)					
commitment to the season in school theaters: school direction, choreography, scenography, dramaturgy etc. (partial steps to achieve professional growth and progress)					
planned major art projects outside JAMU / RVU question (partial steps to achieve professional growth and progress)					
considered publishing / RV (intermediate steps to achieve professional growth and progress)					
career development conditions					
professional development - enumeration of individual retraining					
employee's signature					
the date of discussion of the employee's career plan					
signature of direct supervisor					
Dean's signature					

Appendix E07: Wages, gross wages and average wages of faculty staff in 2018 (European project included)

**Music Faculty**

	<b>Employee category</b>	<b>Øconversion full-time</b>	<b>gross wage</b>	<b>Ø wage</b>
11	professors	13,836	8 122 025	48 918
12	associate professors	29,815	14 481 892	40 477
13	assistant professors	40,910	15 487 804	31 549
14	assistants	1,900	618 950	27 147
17	teachers and researchers			
21	researchers			
22	technical-economical supp	23,849	10 135 128	35 414
23	labourers	9,366	1 874 674	16 680
	<b>Total</b>	<b>119,676</b>	<b>50 720 473</b>	<b>35 318</b>

**Theatre Faculty**

	<b>Employee category</b>	<b>Øconversion full-time</b>	<b>gross wage</b>	<b>Ø wage</b>
11	professors	8,151	4 505 091	46 059
12	associate professors	19,668	9 427 666	39 945
13	assistant professors	37,156	13 744 309	30 826
14	assistants	2,000	581 709	24 238
17	teachers and researchers			
21	researchers	2,378	869 610	30 474
22	technical-economical supp	28,734	11 639 345	33 756
23	labourers	16,652	3 550 193	17 767
	<b>Total</b>	<b>114,739</b>	<b>44 317 923</b>	<b>32 187</b>

**Theatre on Orli**

	<b>Employee category</b>	<b>Øconversion full-time</b>	<b>gross wage</b>	<b>Ø wage</b>
11	professors			
12	associate professors			
13	assistant professors			
14	assistants			
17	teachers and researchers			
21	researchers			
22	technical-economical supp	8,623	3 252 879	31 436
23	labourers	9,500	2 160 668	18 953
	<b>Total</b>	<b>18,123</b>	<b>5 413 547</b>	<b>24 893</b>

**Publishing House**

	<b>Employee category</b>	<b>Øconversion full-time</b>	<b>gross wage</b>	<b>Ø wage</b>
11	professors			
12	associate professors			
13	assistant professors			
14	assistants			
17	teachers and researchers			
21	researchers			
22	technical-economical supp	2,500	861 400	28 713
23	labourers			
	<b>Total</b>	<b>2,500</b>	<b>861 400</b>	<b>28 713</b>



Appendix E07: Wages, gross wages and average wages of faculty staff in 2018 (European project included)

**Library**

	Employee category	Øconversion full-time	gross wage	Ø wage
11	professors			
12	associate professors			
13	assistant professors			
14	assistants			
17	teachers and researchers			
21	researchers			
22	technical-economical supp	6,439	2 156 753	27 913
23	labourers			
	<b>Total</b>	<b>6,439</b>	<b>2 156 753</b>	<b>27 913</b>

**ASTORKA Dormitory**

	Employee category	Øconversion full-time	gross wage	Ø wage
11	professors			
12	associate professors			
13	assistant professors			
14	assistants			
17	teachers and researchers			
21	researchers			
22	technical-economical supp	4,106	1 353 187	27 464
23	technical-economical supp	11,834	1 996 040	14 056
	<b>Total</b>	<b>15,940</b>	<b>3 349 227</b>	<b>17 510</b>

**Rector's Office**

	Employee category	Øconversion full-time	gross wage	Ø wage
11	professors			
12	associate professors			
13	assistant professors			
14	assistants			
15	lectors			
17	teachers and researchers			
21	researchers			
22	technical-economical supp	38,039	21 125 284	46 280
23	technical-economical supp	2,600	636 433	20 398
	<b>celkem</b>	<b>40,639</b>	<b>21 761 717</b>	<b>44 624</b>

**Average wages of JAMU in 2018**

	Employee category	Øconversion full-time	gross wage	Ø wage
11	professors	21,987	12 627 116	47 858
12	associate professors	49,483	23 909 558	40 266
13	assistant professors	78,066	29 232 113	31 204
14	assistants	3,900	1 200 659	25 655
15	lectors	0,000	0	
17	teachers and researchers	0,000	0	
21	researchers	2,378	869 610	30 474
22	technical-economical supp	112,290	50 523 976	37 495
23	technical-economical supp	49,952	10 218 008	17 046
	<b>celkem</b>	<b>318,056</b>	<b>128 581 040</b>	<b>33 689</b>

# Annexes F

## Internationalization

No.	Title	Format
F01	International Staff - Work Agreement and License Agreement (short-term project cooperation and guest lecturer)	documented
F02	International staff – long-term employment contracts	documented, see annex E02
F03	Graduates according to the citizenship	documented, see annex D09
F04	Students according to the citizenship	documented, see annex D10
F05	Incoming Erasmus+ Students	documented
F06	Outgoing Erasmus+ Students	documented
F07	Incoming Erasmus + Teachers and Staff Mobilities	documented
F08	Outgoing Erasmus + Teachers and Staff Mobilities	documented
F09	Short term outgoing mobilities of students and teachers (outside Erasmus+)	documented
F10	ERASMUS+ Inter-Institutional Agreements	documented
F11	Bridging East and West Erasmus+ Student Exchange Programme 2019/2020	documented
F12	Evaluation by a foreign student (two samples)	documented

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

**Foreign teachers at Theatre Faculty in 2018 – involvement in teaching**

No	Name	Citizenship	No of hours
1	Herucová Barbara Mgr.	Slovakia	72,00
2	Kotlár Tibor	Slovakia	10,00
3	Krištofovič Marcel BcA.	Slovakia	35,00
4	Danielis Ronald	Slovakia	34,00
5	Tihomirova Tzvetlanka Hristova	Bulgaria	160,00
6	Čičvák Martin MgA.	Slovakia	5,00
7	Kalatová Vladimíra Mgr.	Slovakia	5,00
8	Mašura Adam MgA.	Slovakia	95,00
9	Andreeva Irina	Russia	50,00
10	Brungot Svíteková Zdenka MgA.	Slovakia	150,00
11	Darlington Colleen	USA	75,00
12	Gourdain Marie Mgr.	France	75,00
13	Hundhausen Adrian	Spain	195,00
14	Hundhausen Adrian	Spain	100,00
15	Kašpárková Koišová Katarína	Slovakia	100,00
16	Lotker Zupanc Sodja Mgr.	Serbia	60,00
17	Nadaud Pierre doc. Mgr.	France	82,00
18	Seriš Pavol Mgr. Ph.D.	Slovakia	57,00
19	Spitzbardt Wolfgang doc.	Germany	125,00
20	Štrenáček Peter	Slovakia	200,00
21	Štěpánek Jan doc. Mgr.	Germany	200,00
22	Štěpánková Roberta	Slovakia	200,00
	<b>21 employees in 2018 in total</b>		<b>2 085,00</b>

**Foreign teachers and artist at Theatre Faculty in 2018 – short term artistic performance or workshop**

No	Name	Citizenship	Project
1	Lenka Barilíková	Slovakia	Voice workshop for musical acting students
2	Vladimír Micenko	Slovakia	instrumental performance (bass guitar) in graduate performance, Divadlo na Orlí
3	Robert Kirchohoff	Slovakia	workshop on documentary filmmaking
4	Péter Forgács	Hungary	feedback to festival ENCOUNTER
5	Tamta Tavdshvili	Georgia	feedback to festival ENCOUNTER
6	Paul Bourne	UK	feedback to festival ENCOUNTER
7	Ieva Džindža	Latvia	feedback to festival ENCOUNTER
8	Chengyu Tan	China	feedback to festival ENCOUNTER
9	Torsten Buchteiner	Germany	feedback to festival ENCOUNTER
10	Agata Sztarbow	Poland	Stage design and costume workshop
11	Klaus Gruber	Germany	Lighting design workshop
12	Jevgenij Kulikov	Ukraine	Lighting design artistic performance in Theatre on Orli
13	Lucia Sadecká	Slovakia	Costume design for graduate theatre performance, Theatre on Orli
14	Martin Šulík	Slovakia	workshop on filmmaking
15	Tomáš Janyška	Slovakia	choreography for graduate theatre performance in studio Marta
16	Adam Matej	Slovakia	music creation for graduate theatre performance in studio Marta
17	Lubomír Vajdička	Slovakia	Key note lecture on theatre directing
18	Paweł Mościcki	Poland	Key note lecture on theatre directing
19	Māra Kimele	Latvia	Key note lecture on theatre directing pedagogy
20	Saša Srečković	Serbian	lecture and workshop on film and ethnography
21	Marcel Krištofovič	Slovakia	Professional acting in graduate performance of Drama Education for the Hearing Impaired
22	Paul Bourne	UK	workshop on arts and business
23	Simon Elmes	UK	workshop storytelling in auditive media
24	Edwin Brys	UK	workshop storytelling in auditive media
25	Lenka Barilíková Spišáková	Slovakia	workshop on voice techniques for acting students

## Annex F05: Incoming Erasmus+ Students

**Incoming Erasmus+ students in Academic Year 2017/18**

	<b>Name</b>	<b>Citizenship</b>	<b>Home university</b>	<b>Gender</b>
1	Vanda Kováčsová	Slovak	Academy of Arts in Banská Bystrica	F
2	Ibrahim Can Sayan	Turkey	Anadolu University	M
3	Laura Amanda Serafina Jonsson	Finland	Arcada University of Applied Sciences	F
4	Anna Kvašňovská	Slovakia	Academy of Arts in Banská Bystrica	F
5	Alfiya Yembergenova	Kazakhstan	Zhurgenov Kzakh National Academy of Arts	F
6	Merey Kosyn	Kazakhstan	Zhurgenov Kzakh National Academy of Arts	M
7	Hande Gül Kücükçaya	Turkey	Halic University	F
8	Francisco José Hidalgo	Spain	RESAD Madrid	M
9	Jessica Leino	Finland	Seinäjoki University of Applied Sciences	F
10	Melissa Johanna Heininen	Finland	Seinäjoki University of Applied Sciences	F
11	Sophia Schützler	Germany	University of Applied Science Potsdam	F
12	Jess Dawkins	UK	Rose Bruford Uni	F
13	Kara Bruntz	USA	Rose Bruford Uni	F
14	Matthew Kin	UK	Rose Bruford Uni	M
15	Amira Omarova	Kazakhstan	Zhurgenov Kzakh National Academy of Arts	F
16	Saltanat Torebay	Kazakhstan	Zhurgenov Kzakh National Academy of Arts	F
17	Silvia Sustacha	Spain	ESAD de Murcia	F
18	Hilal Doyran	Turkey	Halic University	F

**Incoming Erasmus+ students in Academic Year 2018/19**

	<b>Name</b>	<b>Citizenship</b>	<b>Home university</b>	<b>Gender</b>
1	Ayca Avci	Turkey	Anadolu University	F
2	Elodie Crouzet	France	ENSATT Lyon	F
3	Katarína Nedelská	Slovakia	Academy of Music and Performing Arts in Bratislava	F
4	Miguel Couso Martínez	Spain	ESAD de Galicia	M
5	Alba Munoz Da Gloria	Spain	ESAD de Galicia	F
6	Erea Arocas Montenegro	Spain	ESAD de Galicia	F
7	Terézia Králiková	Slovakia	Academy of Arts in Banská Bystrica	F
8	Dominika Machalová	Slovakia	Academy of Arts in Banská Bystrica	F
9	Gabriel Márquez Pacheco	Spain	ESAD de Murcia	M
10	Oriane Joublin	France/Germany	Rose Bruford Uni	F
11	James Tudor Jones	UK	Rose Bruford Uni	M
12	Henrijs Arajs	Lativa	Latvian Academy of Culture	M
13	Daniel Vicente Carrillo Palomo	Spain	ESAD de Murcia	M

## Annex F06: Outgoing Erasmus+ Students

**Outgoing Erasmus+ students in Academic Year 2017/18**

	<b>Name</b>	<b>Study programme specialisation</b>	<b>Destination</b>	<b>Gender</b>
1	Lucie Kučerová	Drama and Education, master	UK	F
2	Pavλίna Taubingerová	Audiovisual Media and Theater, bachelor	Portugal	F
3	Petr Chodura	Audiovisual Media and Theater, master	UK	M
4	Jonáš Garaj	Lighting Design, master	UK	M
5	Kristína Orišková	Musical Acting, master	UK	F
6	Tereza Agelová	Drama and Education, master	Poland	F
7	Anna Chrtková	Stage and Costume Design, master	UK	F
8	Jan Tranta	Stage Management and Technology, bachelor	Finland	M
9	Adam Dudek	Theatre Management, master	UK	M
10	Markéta Štefanová	Theatre Management, master	UK	F
11	Jana Mrázová	Radio and TV Dramaturgy and Scriptwriting, bachelor	UK	F
12	Anna Turková	Audiovisual Media and Theater, bachelor	UK	F

**Outgoing Erasmus+ students in Academic Year 2018/19**

	<b>Name</b>	<b>Study programme</b>	<b>Destination</b>	<b>Gender</b>
1	David Šamánek	Theatre Management, master	UK	M
2	Martina Součková	Theatre Management, master	UK	F
3	Stanislav Čaban	Theatre Management, master	Croatia	M
4	Frederika Halfarová	Theatre Management, master	France	F
5	Kateřina Balíková	Theatre Management, master	Netherlands	F
6	Zuzana Kernová	Theatre Management, master	UK	F
7	Markéta Břundová	Audiovisual Media and Theater, master	UK	F
8	Silvie Čechová	Radio and TV Dramaturgy and Scriptwriting, master	Slovenia	F
9	Barbora Chovancová	Theatre Directing, master	Poland	F
10	Tereza Reková	Dramatic Art, doctoral study programme	UK	F

Annex F07: Incoming Erasmus + Teachers and Staff Mobilities

**Incoming Erasmus+ teachers and staff in Academic Year 2017/18**

	<b><i>Name</i></b>	<b><i>Country</i></b>
1	Simten Demirkol Toygu	Turkey
2	Olegas Kesminas	Lithuania
3	Ebru Rackley	UK
4	Csaba Kiss	Hungary
5	Benjamin Ratcliffe	UK

**Incoming Erasmus+ teachers and staff in Academic Year 2018/19**

	<b><i>Name</i></b>	<b><i>Country</i></b>
1	Olegas Kesminas	Lithuania
2	Aldis Fledžinskas	Lithuania
3	Ana María Fernández	Spain
4	Roberto Pascual Rodríguez	Spain
5	Sónia Raquel Ferraz Bastos	Spain

Annex F08: Outgoing Erasmus + Teachers and Staff Mobilities

**Outgoing Erasmus+ teachers and staff in Academic Year 2017/18**

	<b><i>Name</i></b>	<b><i>Country</i></b>
1	Anna Lahodová	UK
2	Radka Kunderová	Germany
3	Anna Lahodová	Poland
4	Adéla Dědová	Poland
5	Adéla Kratochvílová	Lithuania
6	Anna Lahodová	Lithuania
7	Petr Francán	Lithuania

**Incoming Erasmus+ teachers and staff in Academic Year 2018/19**

	<b><i>Name</i></b>	<b><i>Country</i></b>
1	Daniela Zarodňanská	Slovenia
2	Anna Lahodová	Spain
3	Adéla Dědová	UK
4	Anna Lahodová	UK

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

Budget measure (indicator “D”) the academy implemented in 2017 to cover the short-term mobilities of the students and employees. Short-term student’s mobilities include guest performances and academy representation at several international festivals (International festival SALZING ON STAGE, International festival Theatre Forum, ClassFest International Festival, International Festival Fez, Sibiu Theatre Festival etc.), participation in international workshops, forums, tour, fairs etc. (Prolight and Sound, Turboworkshop, Hellerau Students Tour etc.) as well as representation at International conferences (f. e. ENCATC).

Short-term teachers mobilities included representation at international festivals (International Children Literary Festival, International Festival Fez, Sibiu Theatre Festival etc.), representation at International conferences (ENCATC, Czech and Slovak Scenographer for Shakespeare, SAR etc.).

**The Theatre Faculty has covered approximately 40 students and 20 teachers mobilities from the “indicator D” in 2017. Four international incoming teachers, directors etc. were covered from this grant in 2017.**

Budget measure (indicator “D”) the academy implemented in 2018 to cover the short-term mobilities of the students and employees. Short-term student’s mobilities include guest performances and academy representation at several international festivals (for example Film Festival in Hongkong, Korifej festival, FACT Festival, Istropolitana Projekt, European Young Theatre), participation in international workshops or projects (INEUPUP, etc.) as well as representation at International conferences (f. e. E:UTSA, ENCATC).

Short-term teachers mobilities included representation at international festivals (f. e. FACT Festival), representation at international conferences or workshops (ENCATC, SAR, E:UTSA, ELIA, International Festivals Encounters, IUGTE Conference etc.).

**The Theatre Faculty has covered approximately 80 students and 20 teachers mobilities from the “indicator D” in 2018.**



## ERASMUS+ INTER-INSTITUTIONAL AGREEMENTS

COUNTRY	INSTITUTION (including Erasmus+ code)	WEBSITE
AUSTRIA	Universität Mozarteum, (A SALZBURG02)	<a href="http://www.moz.ac.at">www.moz.ac.at</a>
	Universität für Musik und darstellende Kunst Graz (A GRAZ03)	<a href="http://www.kug.ac.at">www.kug.ac.at</a>
	University of Music and Performing Arts Vienna (A WIEN08)	<a href="http://www.mdw.ac.at">www.mdw.ac.at</a>
BULGARIA	New Bulgarian University (BG SOFIA02)	<a href="http://www.nbu.bg/en">www.nbu.bg/en</a>
CROATIA	Academy of Drama Arts, University of Zagreb (HR ZAGREB01)	<a href="http://www.adu.unizg.hr/">www.adu.unizg.hr/</a>
FINLAND	Mikkeli University of Applied Sciences (SF MIKKELI06), Department of Culture	<a href="http://www.mamk.fi">www.mamk.fi</a>
	University of the Arts Helsinki, Theatre Academy (SF HELSINK42)	<a href="http://www.uniarts.fi">www.uniarts.fi</a>
	ARCADA, University of Applied Sciences (SF HELSINK39)	<a href="http://www.arcada.fi">www.arcada.fi</a>
FRANCE	Aalto University School Of Art and Design (SF ESPOO12)	<a href="http://www.aalto.fi">www.aalto.fi</a>
	Ecole Nationale Supérieure des Arts et Techniques du Théâtre (ENSATT) Lyon (F LYON114)	<a href="http://www.ensatt.fr/">www.ensatt.fr/</a>
GERMANY	Conservatoire national supérieur d'art dramatique (F PARIS443)	<a href="http://www.cnsad.fr">www.cnsad.fr</a>
	Universität der Künste Berlin (D BERLIN03)	<a href="http://www.udk-berlin.de">www.udk-berlin.de</a>
	Folkwang Hochschule Essen (D ESSEN 02)	<a href="http://www.folkwang-hochschule.de">www.folkwang-hochschule.de</a>
HUNGARY	Fachhochschule Potsdam (D POTSDAM03)	<a href="http://www.fh-potsdam.de/">www.fh-potsdam.de/</a>
ISLAND	SZFE University of Theatre and Film Arts (HU BUDAPES37)	<a href="http://szfe.hu/en/">szfe.hu/en/</a>
ITALY	Iceland Academy of the Arts (IS REYKJAV06)	<a href="http://www.lhi.is">www.lhi.is</a>
LITHUANIA	Accademia Nazionale d'Arte Drammatica Silvio d'Amico (I ROMA 29)	<a href="http://www.accademiasilviodamico.it">www.accademiasilviodamico.it</a>
	Accademia di belle arti Palermo (I PALERMO03)	<a href="http://www.accademiadipalermo.it">www.accademiadipalermo.it</a>
LATVIA	Lietuvos muzikos ir teatro akademija (LT VILNIUS05)	<a href="http://www.lmta.lt">www.lmta.lt</a>
NETHERLANDS	Vilnius college of design (LT VILNIUS23)	<a href="http://www.dizainokolegija.lt/en/">www.dizainokolegija.lt/en/</a>
NORWAY	Latvian Academy of Culture, Riga, (LV RIGA08)	<a href="http://www.lka.edu.lv">www.lka.edu.lv</a>
	Oslo and Akershus University College of Applied Sciences, Faculty of Design, Art and Drama (N OSLO60)	<a href="http://www.hioa.no/eng/">www.hioa.no/eng/</a>
POLAND	HKU University of the Arts Utrecht (NL UTTECHT29)	<a href="http://www.hku.nl/home-en.htm">www.hku.nl/home-en.htm</a>
	Akademia Teatralna im. Aleksandra Zelwerowicza w Warszawie (PL WARSZAW11)	<a href="http://www.at.edu.pl">www.at.edu.pl</a>
	University of Silesia in Katowice (PL KATOWIC01)	<a href="http://www.writv.us.edu.pl/en/">www.writv.us.edu.pl/en/</a>
PORTUGAL	Akademia Sztuk Teatralnych im. Stanisława Wyspiańskiego w Krakowie (PL KRAKOW11)	<a href="http://www.pwst.krakow.pl">www.pwst.krakow.pl</a>
	Instituto Politécnico do Porto (IPP) - ESMAE (P PORTO05)	<a href="http://www.esmae-ipp.pt/">www.esmae-ipp.pt/</a>
	Instituto Politécnico de Lisboa – Escola Superior de Dança (P LISBOA05)	<a href="http://www.esd.ipl.pt">www.esd.ipl.pt</a>
SLOVAKIA	Instituto Politécnico de Lisboa – Escola Superior de Teatro e Cinema (P LISBOA05)	<a href="http://www.estc.ipl.pt">www.estc.ipl.pt</a>
SLOVENIA	Vysoká škola múzických umení – VŠMU (SK BRATISL05)	<a href="http://www.vsmu.sk">www.vsmu.sk</a>
SPAIN	University of Ljubljana (SI LJUBLA01)	<a href="http://www.agrft.uni-lj.si/">www.agrft.uni-lj.si/</a>
	Real Escuela Superior de Arte Dramático RESAD (E MADRID19)	<a href="http://www.resad.es">www.resad.es</a>
	Escola Superior de Arte Dramática de Galicia (E VIGO08)	<a href="http://www.esadgalicia.com">www.esadgalicia.com</a>
	ESAD Sevilla (E SEVILLA06)	<a href="http://www.esadsevilla.org/">www.esadsevilla.org/</a>
TURKEY	Escuela Superior de Arte Dramático de Murcia (E MURCIA25)	<a href="http://www.esad-murcia.com">www.esad-murcia.com</a>
	Halic University, Istanbul (TR ISTANBU15)	<a href="http://international.halic.edu.tr/en/erasmus-exchanges/erasmus">international.halic.edu.tr/en/erasmus-exchanges/erasmus</a>
	Anadolu University (TR ESKISEH01)	<a href="http://www.anadolu.edu.tr">www.anadolu.edu.tr</a>
UNITED KINGDOM	Hacettepe University (TR ANKARA03)	<a href="http://www.konser.hacettepe.edu.tr">www.konser.hacettepe.edu.tr</a>
	Royal Conservatoire of Scotland (UK GLASGOW05)	<a href="http://www.rcs.ac.uk">www.rcs.ac.uk</a>
	University College Falmouth incorporating Dartington College of Arts (UK FALMOUTH 01)	<a href="http://www.falmouth.ac.uk">www.falmouth.ac.uk</a>
	Rose Bruford College of Theatre and Performance (UK SIDCUP01)	<a href="http://www.bruford.ac.uk">www.bruford.ac.uk</a>
	University of South Wales, (UK PONTYPR01)	<a href="http://www.southwales.ac.uk/">www.southwales.ac.uk/</a>
	University of Portsmouth (UK PORTSMO01)	<a href="http://www.port.ac.uk/">www.port.ac.uk/</a>
	University of Winchester (UK WINCHES01)	<a href="http://www.winchester.ac.uk">www.winchester.ac.uk</a>

## COOPERATION AGREEMENTS

COUNTRY	INSTITUTION	WEBSITE
KAZAKHSTAN	Kazakh National Academy of Arts named after T.K. Zhurgenov	<a href="http://kaznai.kz/en/">kaznai.kz/en/</a>
POLAND	AST National Academy of Theatra Arts in Krakow	<a href="http://www.ast.krakow.pl/en">www.ast.krakow.pl/en</a>
RUSSIA	Yaroslavl State Theatrical Institute	<a href="http://www.theatrina-yar.ru">www.theatrina-yar.ru</a>

# **Bridging East and West**

**ERASMUS+ STUDENT EXCHANGE PROGRAMME 2019/2020**

**Janáček Academy of Music and Performing Arts Brno (JAMU)  
Theatre Faculty  
International Office**

**Mozartova 1**

**622 15 Brno  
Czech Republic**

**ERASMUS ID CODE: CZ BRNO 03**

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Obs. Please note that all information given in the brochure is subject to change.

## 1. GENERAL INFORMATION

The Erasmus Student Exchange Programme “Bridging East and West” (BEW) aims to create a space for artistic and educational exchange between European guest students and the specific surroundings of a Central European cultural tradition and atmosphere. By implementing methods and experiences of Czech cultural practice in an internationally oriented artistic teaching process, the “Bridging East and West” programme is designed and developed within the process of collecting contributions from students of European theatre schools, constantly analysing their inputs, needs and preferences and framing them in the wider context of a Central European history of ideas and artistic uniqueness.

**As incoming students do not have a sufficient knowledge of the Czech language to follow courses together with JAMU students and their level of skills and knowledge may be different, BEW has been established in order to create a performance project realized by international students, who are not integrated into faculty departments due to high number of incoming students that our faculty receives every semester.**

The project is held during the winter and summer semesters for the following study specializations of theatre studies:

- Drama Acting
- Musical Acting
- Theatre Dramaturgy and Directing
- Radio and TV Script and Writing
- Stage and Costume Design
- Theatre in Education
- Physical Theatre
- Theatre Management
- Stage Technology
- Dance Pedagogy
- Drama in Education for Deaf
- Lighting Design
- Audio - visual Creation and Theatre

We also have a Ph.D. programme in the Czech language for students doing their research in the following areas: Acting, Directing, Dramaturgy, Scenography, Theatre Management and Theatre and Education. For Ph.D. students an individual research programme can be agreed for exchange purposes.

## 2. ADMISSION PROCESS

The approximate dates of the semesters of the academic year are:

**WINTER SEMESTER: from end of September to mid - February**

**SUMMER SEMESTER: from mid - February to end of June**

**The closing date for applications to the Erasmus exchange programme for the next academic year is always 15th April.**

Before this date applying students need to be **officially nominated** via e-mail by their international coordinator at their home school. Applications from students who have not been nominated by school will not be accepted.

Before the deadline we ask applying students to **submit online application:**

<https://is.jamu.cz/application/info?lang=en;op=n;utyp=Z;beh=73;vcskdl=1>

In the online application, please add following attachments:

- Learning agreement
- Letter of Motivation
- CV
- Portfolio
- Proof of knowledge of English
- Additional information (letter of recommendation etc.)

After receiving all the applications, the entrance committee will decide on admissions. **Applicants will be informed of whether or not they have been accepted by 10th May by acceptance/rejection in the online application and by e-mail. We ask all applicants to make sure they state correct e-mail address in the online application.**

For more information please consult the International office (Mgr. Anna Lahodová, [lahodova@jamu.cz](mailto:lahodova@jamu.cz)).

We draw the attention of the accepted students to the obligation to pay the local fees for municipal waste (all foreign nationals residing in Brno temporarily, but for longer than 3 months; it is necessary to meet the reporting duty). More information here:

<https://www.brno.cz/en/city-administration/brno-city-municipality/usek-1-namestka-primatorky/environmental-department/oddeleni-spravy-poplatku-za-komunalni-odpad/waste-collection/>

## ***2.1. Important notice for students from outside the EU/EEA countries/Switzerland***

Applications from students from outside the EU/EEA countries/Switzerland cannot be accepted after the application deadline in any manner due to the long application period for a Czech long - term visa. On receiving original documents (letter of acceptance and confirmation of accommodation), these students are asked to apply immediately for a long - term visa at the Czech Embassy/Consulate in their home countries. We draw students' attention to the long - term visa application period, which is 90 days by law. For this reason we recommend strongly that international students contact as soon as possible the Czech Embassy/Consulate in their own country to obtain the latest information and requirements concerning student visas. Possession of a student visa is a condition for entering the Czech Republic and studying at JAMU.

**We ask accepted students from outside the EU/EEA countries/Switzerland to send us a copy of their Czech long - term visa by 31st August.**

After your arrival in the Czech Republic you should register with the Czech Foreign Police within 3 working days.

## **3. COURSE DESCRIPTION – obligatory classes**

### ***3.1. Performance Project***

<b>Type of lecture:</b>	workshop
<b>Semester:</b>	winter, summer
<b>Credits:</b>	4
<b>Teacher:</b>	Pavol Seriš

### **Performance Project**

#### **Objectives**

The main idea is to create a cooperative group of students from different fields of the performing arts who will, together with the teacher and in cooperation with other classmates and teachers, produce a piece of theatre comparable to a professional theatre production.

Each semester will be ended with one unique theatrical production. An existing dramatic text will not be a starting point of the process. The topic and the genre of the piece will be decided by the members of the class during the lessons. All of the students will perform in the final performance. The production will be created as an authorial theatrical piece. This way, the students will get a chance to produce their own work from the beginning (exercises, improvisation, writing) till the end (the performance in front of a live audience). Cooperation of the students and the teacher is crucial for the

whole process. The teacher will focus on two main areas that he combines in his own professional theatre practice: physical theatre and writing.

### **Requirements**

Experienced students (at least 2nd year of study)

### **Study Method**

The teacher will supervise cooperation between students and advise on the methods used. The fruit of this project will be a public performance at the Theatre Faculty or another space at JAMU or elsewhere in Brno.

### **Documentation**

The project should be recorded on DVD.

### **Methods of Evaluation**

The process and achievements are discussed with the teacher and classmates.

## ***3.2. Brno Theatre Map***

**Type of lecture:** weekly lectures + theatre visits

**Semester:** winter, summer

**Credits:** 4

**Teacher:** Klára Škrobánková

### **Objectives**

To research Czech theatre from the point of view of a student's study specialization.

### **Requirements**

Experienced students (at least 2nd year of study)

### **Seminar**

The seminar "Brno Theatre Map" is focused on exploring contemporary theatre productions in Brno in context with Czech theatre in general. The module puts emphasis on critical reflection of such productions through essays and debates. After a general introduction into problematic of contemporary Czech theatre, students are progressively acquainted with variety of genres and poetics represented by nowadays theatres in Brno, including student theatres of JAMU (Studio Marta and Theatre Orlí Street). By regular writing of essays on the seen productions, students are encouraged to reflect productions in context with their field of study and with theatre in their home - countries. Their analytical, critical and verbal skills are cultivated through discussing their opinions in debates lead by a teacher.

### **Seminary paper**

The seminar's final output is represented by students' collected essays on particular theatre productions completed with conclusion which summarizes their opinions on the theatre in Brno, highlights trends they recognized and compare them with theatre in their home countries.

### ***3.3. Actor's training***

<b>Type of lecture:</b>	Weekly training
<b>Semester:</b>	winter, summer
<b>Credits:</b>	6
<b>Teacher:</b>	Dalibor Buš

#### **Course Description**

Practical course oriented for a psycho-physical actor's training as a mean leading to an articulation meaning through body, voice, energy and scenic presence of performer. The course consists of intensive works sessions and its aim is to open basic theatre questions, theatre possibility, identity and sense. Through exercises inspired by various theatre traditions the students acquaint with basics of works on actor's techniques and mechanism of reshaping training exercises to improvisation and fixed études.

### ***3.4. Czech for Foreigners***

<b>Type of lecture:</b>	Weekly lecture
<b>Semester:</b>	winter, summer
<b>Credits:</b>	2
<b>Teacher:</b>	Michal Kubina

#### **Objectives**

This course provides a basic outline of the Czech language today. The aim of the course is to enable students to understand both written and spoken language and for them to become active, competent users in everyday communication. Students will be introduced to the system of Czech grammar – grammatical gender of Czech nouns, questions, numerals, prepositions, declension, conjugation, present, past and future tenses of verbs. Knowledge will be practised in practical communication situations. Students will learn to use basic social phrases, talk about their family and its members, describe a person or a place, order in a restaurant; they will practise dialogues in a shop, at a railway station, at a post office, at the doctor's, ask the way, make bookings on the phone, etc. Other topics can be included with respect to the needs and wishes of students.

#### **Content**

- basic social phrases



- describing a room, asking the way
- family, description of a person
- food, restaurants, shopping
- culture, towns and cities, hotels
- the human body, at the doctor 's
- daily routine, days of the week, seasons of the year

### **Study method**

Work with a textbook is supported by interesting exercises dealing with topical issues, group work, listening exercises, working with texts, speaking exercises, songs, games, working with dictionaries, etc.

### **Methods of evaluation**

At the end of the course students take a test based on the topics covered in the seminar.

### **Literature**

Andrasova, H. – Holubova, L. – Podeprelova, A. – Gritzova, D. : Desetiminutovky CESTINA pro cizince.

Praha: Klett 2008

Hadkova, M. : Czech in 30 Days. INFOA 2006 Hanzova, M. : Ucime se cesky. Albra Uvaly 2002.

Hola, L. : Czech Step by Step. Praha: Fragment 2001.

Remediosova , H. – Čechova , E: Do You Want To Speak Czech? Liberec 2005.

### **3.5. Circus Skills**

**Type of lecture:** Weekly lecture/training

**Semester:** winter, summer

**Credits:** 2

**Teacher:** Adéla Kratochvílová

### **Objectives**

Basics of traditional and new juggling with balls, rings, scarfs and clubs, contact juggling and poi juggling. Partner acrobatics and movement skills. Individual and group development of techniques, cooperation and creativity. Juggling props as substitute objects for a theatre expression.

### 3.6. Acting as a gesture of testimony

<b>Type of lecture:</b>	Weekly training/lecture
<b>Semester:</b>	winter, summer
<b>Credits:</b>	4
<b>Teacher:</b>	Pierre Nadaud, Tomáš HUBáček

#### Description

The course *Acting as a gesture of testimony* offers the student artistic practices focusing on author-actor training and fact-based theatre. It is designed for students who have an interest in movement and body-based theatre (dance and physical theatre) and intermediality and wish to questioning the relation between theatre and reality. The course includes artistic project, practical courses, body and theatre training, experimenting with digital media on the stage and open dramaturgical formats enable a variety of advisory and mentoring processes.

#### Objectives

- Approach acting and scenic creation through the body's experience and body's expressivity
- Practice and observe the fundamentals of the grammar of the stage. Explore character as a witness.
- Learn type of compositions of the movement and cultivate observation of the gestures and movements in the context of aesthetics theories and social context
- Use digital media (videoprojection, sound) as an organic counterpart of body and movement, explore the possibilities through experimenting and research, create/collect audiovisual materials for use on the stage, use interactivity between the *movement* and the *media*
- Go through collective creation processes based on investigation, meetings, observation and reflexions

#### Organisation

Each first and third Wednesday 10-14h30 – room 301: “engage the investigation”

Each second and fourth Wednesday and Thursday 10-14h30 – room 202: “physical theatre for author-actor” / “intermedia laboratory”

Two weekends, one at the end of October and one at the beginning of November: “investigation in situ”

Eight days in December: “staging of the closure performance”

#### Teachers

Pierre Nadaud

After his master's study in philosophy in Paris VIII, Pierre Nadaud moved to the Czech Republic in 1997. Because of his strong interest in theatre, he registered with the department of nonverbal theatre of HAMU, where he graduated several years later. He created a dance group MAMACALLAS, for which he creates dance and/or theatre performances. Currently, he is leader of the AFD Atelier at the Theatre Faculty of JAMU in Brno.

Tomáš Hubáček

After a master degree in film directing and scriptwriting (UTB in Zlín, 2007) he works mostly as a freelance music composer for film and theatre.

As a director he created several short films, animated films and music videos for renowned Czech artists. On top of this he is also occasionally directing radio dramas, performs live with his music bands (Listolet, HUSO) and builds interactive sound installations for theatre and dance festivals.

He teaches multimedia and dramaturgy in AFD Atelier of JAMU in Brno since 2011.

#### Study Method

Heuristic method. Exercises and analyse. Mentoring. Artistic research.

## **Methods of Evaluation**

Student describes and analyses in English and in his/her own language series of exercises shared during the course.

Students write in groups of two and analyse the creative process.

The process and achievements are discussed with the teacher and classmates.

## **Literature**

Martin, Carol. *Dramaturgy of the Real on the World Stage*. Edited by Carol Martin. Basingstoke: Palgrave Macmillan, 2010.

Lehmann, Hans-Thies. *Postdramatic Theatre*. With an introduction by Karen Jürs-Munby. London and New York, Routledge, 2006.

Callery, Dymphna. *Through The Body: A Practical Guide to Physical Theatre*. Nick Hern Books, 2005

Oida, Yoshi. *The Invisible Actor*. Bloomsbury Methuen Drama, 2002.

## ***Annex: physical theatre program***

*First session:*

*"The figure or the disturbing physicality"*

*Return to the body of the interpreter/actor: body resisting - body available - body met / materials -intensities - affects / non-personal actor, transparency of the actor / inventions and encounters of figures.*

*Second session:*

*"The choir and the figures of the people"*

*Heuristic exercises: the hierarchies (?) of the stage / group-organism-texture-chorus / the people (the audience?) and his double.*

*Third session*

*"Actor-author training"*

*Go deep into a topic / stages relations and situations through games / construct characters from existing persons (witnesses) / embodiment characters and writing-set his-her surrounding and partition / collective writing and staging of the play.*

*Forth session*

*"Composition and dramaturgy of the movement"*

*To learn about types of movement composition: writing / suggestion and narration / construction of texture / programmatic composition.*

## **Requirements**

*Participants will wear sportswear without prints and with incredible colours ☺.*

## **3.9. Other voluntary subjects offered according to study specialization**

### **Objectives**

To offer subjects specific to an education at the Theatre Faculty of JAMU according to the study specialization of each exchange student. The set of subjects will be launched and presented to all international students in detail after consideration of the study preferences of students admitted to the Bridging East and West Erasmus exchange programme.

Students can attend other courses with Czech students at the Theatre Faculty or with international students at the Faculty of Arts of Masaryk University. These include:

<b>Bridging East and West</b>				
<b>Compulsory/Optional</b>	<b>Course Title</b>	<b>Semester</b>	<b>ECTS</b>	<b>Teacher</b>
<b>Compulsory Courses</b>	Performance Project I, II	Autumn, Spring	4 per semester	Seriš
	Brno Theatre Map I, II	Autumn, Spring	4 per semester	Škrobánková
	Czech for Foreigners I, II	Autumn, Spring	2 per semester	Kubina
	Ensemble singing I, II	Autumn, Spring	2 per semester	Svozílek
	Actor's training I, II	Autumn, Spring	6 per semester	Buš
	Circus Skills I, II	Autumn, Spring	2 per semester	Kratochvílová
	Acting as a gesture of testimony I, II	Autumn, Spring	4 per semester	Nadaud, Hubáček
<b>Optional Courses</b>	English, French, German, Spanish, Russian	annual	2 per semester	Foreign Language Dep.
	Fitness Dance	annual	1 per semester	Halberstadt
	Lighting design - workshop	annual	2	Dep. of LD
	Classical Dance	annual	2 per semester	Halberstadt
	Modern Dance	annual	2 per semester	Strnad
	Jazz Dance	annual	2 per semester	Strnad
	Tap Dance	annual	1 per semester	Knotková, Pichlová
	Basics of Photography	annual	1 per semester	Žižka
	Painting, Drawing	annual	1 per semester	Baránek
	Technical Drawing	annual	1 per semester	Guzdek
	Costume	annual	4 per semester	Bláhová

Please note that some optional course indicated above may be subjected to capacity limits and may require certain level of talent preconditions. All changes reserved. An updated course list will be sent to incoming students before the new semesters starts.

### ***3.10. Studies at the Theatre Management Department***

#### **Subjects and lectures provided by the Theatre Management and Stage Technology Dept. 2019/20**

##### **Winter Semester**

##### *Theatre Production – practical course (1 EC)*

Supervised by Petra Vodičková

Shadowing of a Brno student during a practical production of a performance in one of university's theatres (MARTA or DNO). The expected output is a written report reflecting the production process. A comparison with a similar experience at the home institution of the student will be preferred (if possible).

Practical project typology:

- dramatic acting production within theatre Marta studio: exchange student is member of big creative team and could shadow production manager (student) or exchange student could shadow technical creative team (lights, sound, stage management),
- musical acting production within theatre Orli: exchange student is member of big creative team and could shadow production manager (student) or exchange student could shadow technical creative team (lights, sound, stage management),
- dramatic acting production within faculty venues – small scale projects: exchange student is shadowing and cooperating with production manager,
- audiovisual theatre project: exchange student is shadowing and cooperating with production manager, output is audiovisual (small film, a trailer for a theatre performance etc.).

##### *Event Production – practical course (1 EC)*

Supervised by Adéla Dědová

Shadowing of a Brno student during a practical event production of the International Conference Doctoral Studies of Theatre Schools (biennial conference organized by Theatre Faculty). The expected output is a written report reflecting the production process. A comparison with a similar experience at the home institution of the student will be preferred (if possible).

Practical project.

##### *Czech culture policy and theatre infrastructure (4 EC) - theory course*

Teacher: Blanka Chládková, Petra Vodičková, visiting teachers: Hanka Průchová, Danka Zarodňanská  
Introduction to Czech culture policy and theatre infrastructure (Blanka Chládková). Study visit focused

on operation and management of Brno professional theatre Centre for Experimental Theatre, example theatre performance and discussion with artistic team and professional production team included (Petra Vodičková).

*Part I - Czech culture policy and theatre infrastructure – 4 lectures (360minutes)*

Part II – Operation and management of Brno professional theatre – study visit

*Team member of the SETKANI/ENCOUNTER (international festival of theatre schools)*

(4 EC)

Supervised by Adéla Dědová and Petra Vodičková

The student will participate in the preparatory period of the festival being a member of organizational team. Festival organization is fully brought by the student team in bachelor programme under the supervision of the Board of the Festival and teachers.

### **Summer Semester**

*Theatre Production – practical course (1 EC)*

Supervised by Petra Vodičková

Shadowing of a Brno student during a practical production of a performance in one of university's theatres (MARTA or DNO). The expected output is a written report reflecting the production process. A comparison with a similar experience at the home institution of the student will be preferred (if possible).

Practical project typology:

- dramatic acting production within theatre Marta studio: exchange student is member of big creative team and could shadow production manager (student) or exchange student could shadow technical creative team (lights, sound, stage management),
- musical acting production within theatre Orli: exchange student is member of big creative team and could shadow production manager (student) or exchange student could shadow technical creative team (lights, sound, stage management),
- dramatic acting production within faculty venues – small scale projects: exchange student is shadowing and cooperating with production manager,
- audiovisual theatre project: exchange student is shadowing and cooperating with production manager, output is audiovisual (small film, a trailer for a theatre performance etc.).

*Team member of the SETKANI/ENCOUNTER (international festival of theatre schools)*

(4 EC)

Supervised by Adéla Dědová and Petra Vodičková

The student will participate in the preparatory period and postproduction of the festival being a member of organizational team. Festival organization is fully brought by the student team in bachelor programme under the supervision of the Board of the Festival and teachers.

*SETKANI/ENCOUNTER – festival week (6 EC)*

Supervised by Adéla Dědová and Petra Vodičková

A busy and demanding week of the festival – students are working within the organizational team. Plans and dreams become a reality.

*Festivals - comparison and reflection (4 EC)*

Supervised by Blanka Chládková

Case studies (field and desk research) of the different theatre festivals focused on theatre schools and universities (SETKANI/ENCOUNTER and Zlomvaz/Prague etc.), case study methodology included.

### **3.11. Studies at the Stage and Costume Design (Scenography) Department**

A special set of subjects will be offered to students of Stage and Costume Design (scenography). Our faculty has a great deal of experience with international students within the Scenography Dept. The Scenography set of subjects will consist of the following courses:

**Drawing** – Miklošková – 2 ECTS credits

**Technical drawing** – Guzdek – 1 ECTS credits

**Drawing** – Jan Baránek – 1 ECTS

**Sculpture I** – Jan Baránek – 1 ECTS credits

To acquaint students with materials and elemental techniques, development of space perception, devolvement of idea (concept, conception) to space, elemental proportion and volume

Short space exercise – plaster, paper, plasticine, wood . Study of smaller objects – clay

**Sculpture II** – Jan Baránek – ECTS 1 credits

Work with clay – modelling of head from live model, familiarization with technique of casting

**Photo and video** - Žižka – 1 ECTS credits

Besides the subjects mentioned above, students may also attend other courses by individual agreement with the mentor/teacher concerned.

## 4. CONTACTS

If you need more information, please do not hesitate to contact the International Office:

Ms Anna Lahodová

Head of the International Office Coordinator

Theatre Faculty

Janáček Academy of Music and Performing Arts Brno (JAMU)

Mozartova 1

662 15 Brno

Czech Republic

Tel: + 420 542 591 307

E - mail: [lahodova@jamu.cz](mailto:lahodova@jamu.cz)

Web: <http://difa.jamu.cz/zahranicni-oddeleni/international-students/erasmus-student-at-the-theatre-faculty.html>

Facebook page => <https://www.facebook.com/jamutheatre/>



## FEEDBACK FORM - ERASMUS STUDY STAY IN BRNO

Theatre Faculty, JAMU

Please answer following questions, give us your comments, remarks or observations in order to make our exchange programme better and to let future incoming student more satisfied. 😊

The forms are anonymous, your names won't be published anywhere.

In advance thank you very much! Děkuji!

Anna

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### A. Before your arrival to Brno

1. Why did you opt for Erasmus studies in the Czech Republic and why at the Theatre Faculty JAMU?

I have never been in Czech Republic. I was travelling around Europe but never been in my neighbours. I wanted to discover this country. Why JAMU? Because you offer completely different program than my alma mater Academy. You have a big focus for a body and I like it.

2. Where did you obtain information about JAMU (international office at your home university, JAMU webpage, your friends etc.)?

International office at my home university

3. Were there any problems with your Erasmus stay before your arrival to Brno? In case of yes, which ones?

No problems.

4. What do you recommend to bring to international students to bring with them to Brno?

I don't know. Just positive energy to discover all around. :)

### B. Studies at the Theatre Faculty

1. Please make any comments about your basic subjects (what you liked, what you didn't like, what you recommend to make better, how your teacher was etc.)
  - a) Performing Project I (Věra Větrovec)

## Annex F12: Evaluation by a foreign student, Sample 1

I like that we touched really important thema. I think it's good that students from abroad could know more about some famous people who make a lot for your country. Vita Vetroves has a good idea to make theatre, it is good director.

### b) Actor's training (Stano Slovák)

Teacher was really placable person. I think maybe better would be has a bigger focus to do some actors training, more short etudes with some actor's tips, exercises from some methods (Stanislavski, Czechow, Strasberg, Hagen etc.) than create a second basic project. Anyway was really cool I like so much Stano Slovak.

### c) Brno Theatre Map I (Radka Kunderová)

I like this course cause we had a motivation to watch a performances. Maybe that's why I was first time in Opera and I like it. Radka Kunderova listen us and agree to discuss - perfect!

### d) Czech for Foreigners I (Michal Kubina)

It would be great if there will be less people. Maybe for me was a problem because I catch this language faster than people from a countries far away from centre of Europe and after few lessons I lost a bit my motivation to learn it more. But it's just my problem I think. Anyway, I think it was too much people to learn language. Teacher was really good.

### e) Ensemble (Daniel Rymeš)

I like this class. Everyone had different voices and experience with singing and I think Daniel really good connect it.

2. Please indicate subjects that you liked and write why. Please don't forget to mention who its teacher was.

I don't have a class which I don't like but I would like to honor one.

I am really fall in love of David Strnad classes. I think he is the best dance teacher who I met. Demanding, concrete and patient. I learn a lot and now I am looking for additional dance lessons in my country. :)

3. If you have any other comments concerning other subjects, you are welcome to mention them here.

Lenka Bartolsicova is really cool teacher for individual singing. She should be permanently on Erasmus program!

4. Do you think that quality of tuition is same/better/worse than at your home university?

It's hard to compare. We have totally different program. You have too much better dance and body focus and I like it. But for me acting it's on less level. I felt a bit like on workshop with random people

Annex F12: Evaluation by a foreign student, Sample 1

from street. It was not so deep and intensive like dance for example. But I understand it, it's different school profile.

5. Study materials. Where and how did you obtain study materials (library, photocopies, you had to buy etc.).

6. Do you think that all the subjects studied at the JAMU and obtained ECTS credits will be recognized by your home university?

I have no idea, I hope so.

**C. Practical things**

1. Astorka. Please make any comments about Astorka in case you stayed there. Otherwise you stayed at the Astorka, give us your feedback for this accommodation. (Facilities, internet connection, employees or roommates etc.).

I didn't live in Astorka.

2. International Office. Please make any comments concerning the international office (Anna, David or anyone else if you dealt with anyone regarding the International Relations) at the Theatre Faculty.

I am so surprised of Anna's work. You have really good preparing office staff. She is helpful in every situation, understanding and open-minded. Even when I asked her before starting Erasmus she answered me and tried to find some solution. I am so grateful to her for any help. And I know what I'm saying because I got some problem and she was so calm and helpful. David Strnad as well. I like that we had a special meeting where we could tell how it's going on. He was also so helpful and understanding.

3. Your buddy. Was he/she in touch with you during your stay? Did he/she help you when it was necessary? Do you recommend him/her to continue being a buddy?

He was in touch with me before my arriving and we were in one walking to visit main squares. After that I had no contact with him (he didn't answer).

4. How much money (=average amount) did you spend per month (accommodation, transport, meals etc.)

Around 450 EURO (I rent a room for 180 per month)

Annex F12: Evaluation by a foreign student, Sample 1

5. Let us know if the prices (food, accommodation, transport, sport facilities, cultural events etc.) are same/higher/lower than in your country.

Prices was a bit higher than in my country.

6. Did you have to see a doctor during your stay? In case of yes, please indicate if it was public doctor/hospital or public one, if your EHIC card was recognized.

Yes, my card was recognized. I need a doctor during my stay. I have been in hospital to looking for a medicine and doctor's tips during my allergy attack.

7. Any recommendations for interesting places in Brno (theatres, cafés, pubs, clubs).

Trojka, Vegalite, Tri ocasci, Paradox (pub and theatre stage!), Music Lab.

8. What places in the Czech Republic would you recommend to visit?

It is shame but I discovered only Brno. And I recommend, for sure! ;)

**D. Final evaluation of your Erasmus stays in Brno.**

**Please put the mark 1 - 5 (1 = the best one, 5 = the worst one).**

1. Professional benefits of the stay: 1
2. Personal benefits of the stay: 1
3. Total evaluation of Erasmus stay: 1
4. Amount of information provided by your home university: 1
5. Amount of information provided by JAMU: 1

**Please answer yes/no:**

6. Would you recommend to international students to study at JAMU? In case of no, why?  
YES! For sure! Actually I did it.
7. Would you be interested in other studies abroad? YES!
8. Do you think your Erasmus stay in Brno will be useful for your professional career? YES!

**E. Any other comments.**

It was awesome time. I learn a lot about people and myself. Thank you.

Annex F12: Evaluation by a foreign student, Sample 1

## FEEDBACK FORM - ERASMUS STUDY STAY IN BRNO

Theatre Faculty, JAMU

Please answer following questions, give us your comments, remarks or observations in order to make our exchange programme better and to let future incoming student more satisfied. 😊

The forms are anonymous, your names won't be published anywhere.

In advance thank you very much! Děkuji!

Anna

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### A. Before your arrival to Brno

1. Why did you opt for Erasmus studies in the Czech Republic and why at the Theatre Faculty JAMU?
  - a. To be honest, due to I was reject from DAMU and because I simply wanted to go to CR. It's placed in the very centre of Europe. Also I have a feeling that the theatre would be quite different from Spain.
2. Where did you obtain information about JAMU (international office at your home university, JAMU webpage, your friends etc.)?
  - a. From our International Relationships staff.
3. Were there any problems with your Erasmus stay before your arrival to Brno? In case of yes, which ones?
  - a. No, there weren't.
4. What do you recommend to bring to international students to bring with them to Brno?
  - a. To be honest, nothing special apart from Winter clothes and some summer ones as well if they will stay in the Summer semester.

### B. Studies at the Theatre Faculty

1. Please make any comments about your basic subjects (what you liked, what you didn't like, what you recommend to make better, how your teacher was etc.)
  - a) Performing Project (Vít'a Větrovec)
    - a. I liked the freedom, a lot, and how competent and helpful Vit'a is regarding artistic issues.
  - b) Brno Theatre Map (Klára škrobánková)
    - a. I liked this subject a lot. I mean, it's like going to a reading club, but about theatre, and trying to be critic. I learnt a lot from this and I watched a lot of theatre. Probably one of my most favourite subjects.
    - b. As a matter of listing downsides, I would say that, particularly this subject, is not for people who doesn't have the enough level of English. Or me personally is ok, but I know that for some people this was really challenging.

## Annex F12: Evaluation by a foreign student, Sample 2

- c) Czech for Foreigners (Michal Kubina)
  - a. I really liked this. Michal is a really great teacher, really constant and disciplined (well, except for those times when she forget to correct our writings).
- d) Circus Skills (Adéla Kratochvílová)
  - a. I really liked it. I didn't know anything about this, and I think that I really learnt a lot from this. I learnt the technique for using a lot of props and, what is more important, to keep training if I would like to. I can now judge my own work in juggling.
  - b. Actually, we didn't jumped to much into acrobatics. Really dimmly, but the work with juggling was so good that I don't mind. I'm satisfied. Also she was everytime helpful, open to listen and playful. But without losing the aim of each class.
- e) Other
  - a. Functional training (Adam Mašura)
    - i. This was one of the most useful subjects for me. The aims were clear from the very beggining. Also Adam knows a lot, he's really trained, and awesomely discilined towards himself and to all of us, but at the same time really funny and flexible; adaptable upon our needs. He made progress really relied on us and, for me, it was the guarantee of the success of this class. His functions were clear: make the circuits, explain the exercises, support their execution and help throughout all the process. The rest was ours.
  - b. Fencing
    - i. This was specially enjoyable for me. I liked and did fending already in Spain. I took this subject for keeping practicing and for fun. I learnt new movements (not many because the level was lower than I had from Spain) and I had the chance to practice. For me, it was really good. And the teacher knows a lot.
  - c. Modern dance, Jazz Dance (David Strnad)
    - i. Strnad is probably the best dance teacher I've ever had. He knows everytime what he is doing, what does he expect from us, but at the same time he is absolutely funny, inspiring when he talks about dance ana theatre and challenging with the excersice. You learn even without wondering how, and also develop an useful and concrete ethical ideas about the craft, which I also thinkg it's essencial for the art, no matter if you share those ethical principles or not.
  - d. Classical dance (Iva Musilová)
    - i. The classes were super well scheduled, specially the learning progression. On top of that, she is super understanding. I had a hip problem since almost the beggining of the year and I basically wasn't able to do a lot of the exercises we were meant to do, but she simply stayed there, cheered me up and let me do what I could.
  - e. Light design ([Pavla Beranová](#))
    - i. This was one of the most interesting subjects in which I've been. It really woke up my curiosity. It was short, as it was a 3-days workshop, but we had the opprotunity to see how all the props work, to create a light design proposal and to work with the technitians. Also the teacher

Annex F12: Evaluation by a foreign student, Sample 2

explained the things really great and with a lot of really interesting materials.

2. Please indicate subjects that you liked and write why. Please don't forget to mention who its teacher was.

READ UP

3. If you have any other comments concerning other subjects, you are welcome to mention them here.

READ UP

4. Do you think that quality of tuition is same/better/worse than at your home university?

It's different, and it's not a euphemism. Also, it REALLY depends on your personal aims, the career you are actually studying and the teachers, of course. In overall, I like more the tuition in my university, as things used to be more organized and time more seized and the teacher that are good teachers, are REALLY good teachers. But all of it has its downsides as well.

5. Study materials. Where and how did you obtain study materials (library, photocopies, you had to buy etc.).

I mostly bought them all, except for Ensemble Singing and Czech, in which the teachers provided us the materials.

6. Do you think that all the subjects studied at the JAMU and obtained ECTS credits will be recognized by your home university?

Some of them yes, and some others not at all. But I counted on it. I don't care. I wanted to learn. I'm sure I will have enough recognized credits.

**C. Practical things**

1. Astorka. Please make any comments about Astorka in case you stayed there. Otherwise you stayed at the Astorka, give us your feedback for this accommodation. (Facilities, internet connection, employees or roommates etc.).
  - a. To highlight good things, I have to say that the cleaning services and the "fixing" services (fix internet when doesn't work, change the heat for new ones when they are slow as snails...). Also the reception staff and cleaning staff (in vast majority, yet with exceptions, though) are really nice people.
2. International Office. Please make any comments concerning the international office (Anna, David or anyone else if you dealt with anyone regarding the International Relations) at the Theatre Faculty.



Annex F12: Evaluation by a foreign student, Sample 2

- a. Nothing that you don't know. It was quite chaotic sometimes, and it's not comfortable for us to have to warn and re-warn you for every single things. But Anna always does her best, no matter how tired she is. I feel really thankful towards her, to be honest.
3. Your buddy. Was he/she in touch with you during your stay? Did he/she help you when it was necessary? Do you recommend him/her to continue being buddy?
  - a. We were quite a while in touch specially during the beginning. Over time, we lost the contact a bit. It was Lenka Recnickova. Actually she was really nice to me. She picked me to the doctor when I needed, and walked me out to Astorka from Hlavní Nadrazi then I arrived to Brno.
4. How much money (=average amount) did you spend per month (accommodation, transport, meals etc.)
  - a. Without taking in count trips, I would say that between 250 and 350 euros. Depending on the month, of course.
5. Let us know if the prices (food, accommodation, transport, sport facilities, cultural events etc.) are same/higher/lower than in your country.
  - a. Definitely EVERYTHING is cheaper. Specially theatre. I will really miss to go to the theatre for such a low price in my home country. I don't about sport facilities, I wasn't there, but all the things in the brackets are cheaper, for sure.
6. Did you have to see a doctor during your stay? In case of yes, please indicate if it was public doctor/hospital or public one, if your EHIC card was recognized.
  - a. Yes. Private physiotherapist. I didn't even try to show my card.
7. Any recommendations for interesting places in Brno (theatres, cafés, pubs, clubs).
  - a. Follow the map you're given in the beginning ;)
8. What places in the Czech Republic would you recommend to visit?
  - a. Luzanky (basic); Reservoir in Pristaviste (my keyboard has no hooks, sorry), specially then the fireworks come in June; Trojka (whenever, it's a good place); Metro music bar (really depending the day), Two faces (depending the day); Mahen Divadlo, HaDivadlo, Husa na Provázku (especially when Oliver Frjlik directed something there xD); the "guetto" part is so interesting; Namesti Svobody; Moravské Namesti;...

**D. Final evaluation of your Erasmus stays in Brno.**

**Please put the mark 1 – 5 (1 = the best one, 5 = the worst one).**

1. Professional benefits of the stay: 2
2. Personal benefits of the stay: 2
3. Total evaluation of Erasmus stay: 2
4. Amount of information provided by your home university: 1
5. Amount of information provided by JAMU: 2

**Please answer yes/no:**

6. Would you recommend to international students to study at JAMU? In case of no, why?

Annex F12: Evaluation by a foreign student, Sample 2

- a. Yes
- 7. Would you be interested in other studies abroad?
  - a. Sure, yes!
- 8. Do you think your Erasmus stay in Brno will be useful for your professional career?
  - a. Definitely, yes!

**E. Any other comments.**

## Annexes G

### Evaluation of Research and Artistic activities (quantification and internal project competitions)

No.	Title	Format
G01	Evaluation of the Theatre Faculty research activities within the national Register of Information on Results (R&D Information System)	documented
G02	Information on R&D Information System	<a href="https://1url.cz/ZM8uv">https://1url.cz/ZM8uv</a>
G03	Artistic Evaluation of Theatre Faculty within the national Registry of Artistic Performance (RAP)	documented
G04	Public Registry of Artistic Performance (RAP)	<a href="https://www.ruv.cz/app/">https://www.ruv.cz/app/</a>
G05	Educational Projects implemented on the basis of internal grant from the Fund for the development of educational and artistic activities at JAMU	documented
G06	Research Projects implemented on the basis of internal grant from the Fund for the development of research activities at JAMU	documented

Annex G1: Evaluation of the Theatre Faculty research activities within the national Register of Information on Results (RIV)

**Evaluation of the Theatre Faculty research activities within the national Register of Information on Results (R&D Information System) 2014 – 2018**

<b>Category of results</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>
B – Book	5	6	10	6	6
C – Chapter in a book	2	1	1	0	32
D – Article in an anthology	6	4	0	17	2
E – Exhibition	2	2	1	1	0
J – Article in a journal	2	5	2	2	6
H – Standards, regulations etc.	0	0	0	0	1
M – Conference	0	0	1	0	0
W – Workshop	0	0	1	0	1
Others	0	0	1	0	6
<b>TOTAL:</b>	<b>17</b>	<b>18</b>	<b>17</b>	<b>26</b>	<b>54</b>

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

Název	2014	2015	2016	2017	2018	Celkem
AMU/Divadelní fakulta	7088,79	4604,75	4680,63	2918,92	4312,60	23605,69
AMU/Filmová a televizní fakulta	3897,00	5614,97	8165,84	10354,64	5877,45	33909,90
AMU/Hudební a taneční fakulta	9958,87	12353,00	12909,48	9767,05	11715,00	56703,40
ARCHIP/Archip s.r.o.			43,00	170,87	304,82	518,69
ART & DESIGN/ART & DESIGN			0,00	660,00	493,60	1153,60
AVU/AVUC			7112,44	7258,83	9182,42	38225,25
CVUT/Fakulta architektury	6900,04	7771,52	6429,27	9928,68	10036,70	43078,70
CVUT/Fakulta elektrotechnická	8791,34	7892,71	0,00	25,36	33,60	161,81
CVUT/Fakulta stavební	2516,50	3243,60	2369,82	4009,00	3556,75	15695,67
CZU/Fakulta agrobiologie, potravinových a přírodních zdrojů	415,00	270,50	307,44	499,84	461,70	1954,48
FA Písek/FAMO			917,26	596,50	253,00	1766,76
<b>JAMU/Divadelní fakulta</b>	<b>5632,86</b>	<b>5164,90</b>	<b>5731,60</b>	<b>3945,80</b>	<b>4260,80</b>	<b>24735,96</b>
JAMU/Hudební fakulta	10899,43	7304,30	7166,85	6971,75	5557,00	37899,33
JCU/Filozofická fakulta	215,00	453,00	122,50	84,00	337,23	1211,73
JCU/Pedagogická fakulta	517,00	410,00	445,00	383,00	582,00	2337,00
JCU/Teologická fakulta	136,00	218,00	52,00	66,00	66,00	538,00
MENU/Lesnická a dřevařská fakulta	322,10	1386,30	2048,45	3408,99	5022,00	12187,84
MENU/Zahradnická fakulta (Lednice)	1024,50	965,50	784,80	858,90	806,60	4440,30
MU/Fakulta informatiky	371,50	622,20	278,20	116,40	0,00	1388,30
MU/Filozofická fakulta	1134,20	1398,10	1141,00	748,72	855,50	5277,52
MU/Pedagogická fakulta	498,00	433,00	416,50	660,30	711,30	2719,10
MUP/Metropolitní univerzita Praha				0,00	0,00	0,00
OSU/Fakulta umění	3824,50	5431,60	5650,80	5552,20	7266,70	27725,80
OSU/Filozofická fakulta		0,00	84,00	147,60	0,00	231,60
OSU/Pedagogická fakulta	197,08	320,80	298,88	347,40	492,00	1656,16
SU/Filozoficko-přírodovědecká fakulta	3574,00	4097,50	4357,00	3266,80	3254,50	18549,80
TUL/Fakulta přírodovědně-humanitní a pedagogická	52,80	51,36	139,00	84,00	30,80	357,96
TUL/Fakulta textilní	308,80	303,00	680,00	283,00	808,00	2382,80
TUL/Fakulta umění a architektury	1659,54	1720,08	1107,63	791,50	1506,12	6784,87
UHK/Filozofická fakulta	0,00	0,00	0,00	0,00	0,00	0,00
UHK/Pedagogická fakulta	4371,00	4697,56	3296,28	3572,60	2198,50	18135,94
UJAK/Univerzita Jana Amose Komenského				20,00	60,00	80,00
UJEP/Fakulta umění a designu	7190,00	5604,10	8416,51	5271,10	6771,50	33253,21

UJEP/Filozofická fakulta	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00
UJEP/Pedagogická fakulta	591,80	545,80	275,50	602,00	380,10	2395,20		
UK/Fakulta humanitních studií	218,50	396,72	134,10	161,00	296,30	1206,62		
UK/Fakulta sociálních věd	41,00	76,50	179,20	461,00	714,00	1471,70		
UK/Fakulta tělesné výchovy a sportu	0,00	0,00	0,00	0,00	0,00	0,00		
UK/Filozofická fakulta	1410,66	2943,76	1958,24	2592,52	382,00	9287,18		
UK/Matematicko-fyzikální fakulta				2,72	8,00	10,72		
UK/Pedagogická fakulta	286,00	603,00	816,50	724,20	794,90	3224,60		
UMPRUM/UMPRUM	12701,95	12300,02	10062,65	14989,20	14162,19	64216,01		
UPa/Fakulta filozofická	108,20	116,80	57,00	60,00	30,00	372,00		
UPa/Fakulta restaurování	365,00	570,00	382,40	490,60	458,00	2266,00		
UP/Fakulta tělesné kultury			0,00	0,00	0,00	0,00		
UP/Filozofická fakulta	1056,10	626,00	708,24	914,00	196,00	3500,34		
UP/Pedagogická fakulta	3055,50	2866,00	3466,11	2340,00	1778,00	13505,61		
UTB/Fakulta humanitních studií	36,00	30,72	0,00	0,00	12,00	78,72		
UTB/Fakulta multimediálních komunikací	5576,62	8657,95	6830,17	6566,33	6631,64	34262,71		
VSB/Fakulta stavební	1215,50	950,69	716,51	616,80	250,00	3749,50		
VSB/Fakulta strojní				38,00	48,00	86,00		
VSCH/Fakulta chemické technologie	41,80	39,40	59,90	45,60	51,20	237,90		
VSE/Fakulta informatiky a statistiky	75,28	45,65	57,00	85,30	36,00	299,23		
VSE/Fakulta podnikohospodářská	19,32	25,60	10,00	0,00	0,00	54,92		
VŠKK Praha/Vysoká škola kreativní komunikace			154,00	0,00	0,00	154,00		
VUT/Fakulta architektury	1244,80	855,55	808,30	1736,47	3284,54	7929,66		
VUT/Fakulta stavební	168,40	286,86	301,60	379,00	457,50	1593,36		
VUT/Fakulta strojního inženýrství	1328,00	822,00	1474,00	672,00	1407,00	5703,00		
VUT/Fakulta výtvarných umění	5539,70	5341,26	6359,86	5955,10	7545,43	30741,35		
ZCU/Fakulta designu a umění Ladislava Sutnara	5511,00	5154,15	6064,85	5987,11	8403,85	31120,96		
ZCU/Fakulta pedagogická	1183,00	974,80	1648,25	1019,00	876,00	5701,05		
<b>CELKEM</b>	<b>123269,98</b>	<b>126664,43</b>	<b>127676,56</b>	<b>129207,70</b>	<b>135016,84</b>	<b>641835,51</b>		

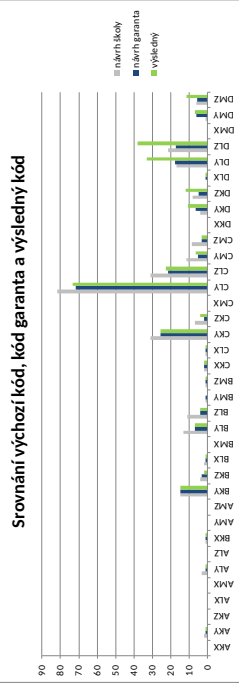
# JAMU/DIFA

JAMU/DIFA	855	242	98	220	188	162	85	137	114	76	68	58	62	56	49	32	42	28	24	22	20	12	17	15	10	13	8	0	0	0	0	0	0	0	0	
ARX	0	2	0	0	0	3	0	1	0	0	15	4	2	0	13	11	1	2	1	31	7	0	8135	337	1135	85	0	4	8	0	17	215	0	1	6	
ART	0	1	0	0	0	1	0	1	0	0	15	3	1	0	7	4	1	1	2	1	253	2	0	717	215	335	3	0	65	5	1	1785	174	0	6	53
ANZ	0	1	0	0	0	1	0	1	0	0	15	2	1	0	7	4	1	2	1	253	4	0	7335	223	635	3	0	803	12	1	33	379	0	7	115	
ANX	0	1	0	0	0	1	0	1	0	0	15	2	1	0	7	4	0	1	2	1	253	4	0	7335	223	635	3	0	803	12	1	33	379	0	7	115

celkem	celkem bez D	výsledků
228,3	228,3	37,5
167,05	167,05	59,25
283,8	283,8	112,9

bodů
593,8
426,05
426,05

skutečné získané body za daný rok  
71,2 % průměrná hodnota  
97,8 % namířeno

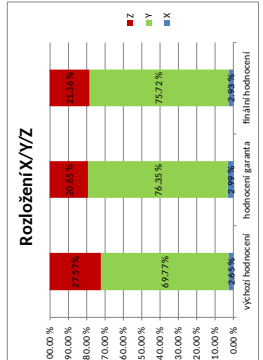
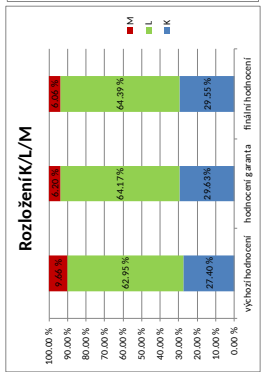
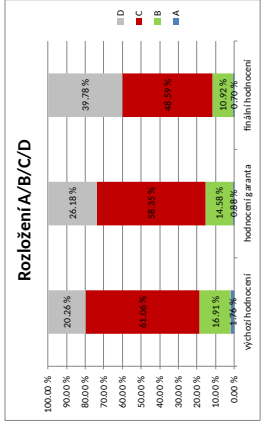


skladba jednotlivých kategorií:

kategorie	A	B	C	D
výchozí hodnocení	5	48	173,3	57,5
hodnocení garanta	2	33	132,05	59,25
finální hodnocení	2	31	137,9	112,9
relativně:	A	B	C	D
výchozí hodnocení	17,6%	16,91%	61,06%	20,26%
hodnocení garanta	0,88%	14,58%	58,55%	26,18%
finální hodnocení	0,70%	10,92%	48,53%	39,78%

(bez D)	K	L	M
výchozí hodnocení	62	162,45	21,85
hodnocení garanta	49,5	107,2	10,35
finální hodnocení	50,5	110,05	10,35
relativně:	K	L	M
výchozí hodnocení	27,46%	62,95%	9,66%
hodnocení garanta	29,65%	64,17%	6,20%
finální hodnocení	29,55%	64,39%	6,06%

(bez D)	X	Y	Z
výchozí hodnocení	6	157,9	62,4
hodnocení garanta	5	127,55	34,5
finální hodnocení	5	129,4	36,5
relativně:	X <td>Y <td>Z</td> </td>	Y <td>Z</td>	Z
výchozí hodnocení	2,65%	69,77%	27,57%
hodnocení garanta	2,99%	76,35%	20,65%
finální hodnocení	2,93%	75,22%	21,36%



Annex G06: Educational Projects implemented on the basis of internal grant from the Fund for the development of educational and artistic activities at JAMU

**Educational Projects implemented on the basis of internal grant from the Fund for the development of educational and artistic activities at JAMU in 2018**

<b>Project Solver</b>	<b>Title of the Project</b>
prof. Mgr. Zoja Mikotová	Puppet theater in pocket
Mgr. et Mgr. Adéla Dědová	History of culture and the present: guest lectures
doc. MgA. Lukáš Rieger, Ph.D.	Workshop voice acting technique II
prof. PhDr. Josef Kovalčuk	Innovation of subject Project II
doc. MgA. Hana Slavíková, Ph.D.	Innovation of subject Audiovisual Workshop
Denisa Cupáková	Workshop of "mouthdrumming" and vokal improvisation
Bc. Luboš Zbranek	Design of programmable digital LED profiles
MgA. Tomáš Hubáček	Innovation of film production education in the Studio of Physical Theater
Mgr. Pavla Beranová	Extension of the subject lighting concept by seminars with experts
doc. Mgr. Aleš Bergman, Ph.D.	Debates of significant directors with actors
doc. Mgr. MgA. Pierre Nadaud	Creation of site specific performance led by N. Mossoux

**Educational Projects implemented on the basis of internal grant from the Fund for the development of educational and artistic activities at JAMU in 2019**

<b>Project Solver</b>	<b>Title of the Project</b>
Mgr. et Mgr. Adéla Dědová	History of culture and present: lectures by visiting experts
doc. PhDr. Alena Blažejovská	Series of lecture workshops with Mgr. Přemysl Hnilička
MgA. Jana Štvrtecká - Kaločová	Work with microphone in connection with voice technology (expanding subject content)
MgA. Jakub Mareš	Implementation of a new subject Construction of outdoor stage
doc. Pierre Nadaud	Cooperation with external experts in the framework of graduate projects
MgA. Jonáš Konývka	Workshop, discussion and performance of community group at YLPAS
doc. MgA. Marek Horoščák, Ph.D.	Dramaturgy in practice
doc. Břetislav Rychlík	Innovation of subject Graduate projekt
BcA. Markéta Štefanová	OFFLINE! Czech premier of a musical production
Sára Ciancimino	Festival JAMŮví 2019



Annex G07: Research Projects implemented on the basis of internal grant from the Fund for the development of research activities at JAMU

**Research Projects implemented on the basis of internal grant from the Fund for the development of research activities at Theatre Faculty JAMU in 2018**

<b>Investigator</b>	<b>Title of the Project</b>
Mgr. Klára Hanáková, Ph.D.	Life and art career of director Z. Pospíšil
doc. MgA. Hana Slavíková, Ph.D.	Cine Teatro Saura
Mgr. Naďa Satková, Ph.D.	Personalities of the Theater Faculty of Janáček Academy of Music and Performing Arts

**Research Projects implemented on the basis of internal grant from the Fund for the development of research activities at Theatre Faculty JAMU in 2018**

<b>Investigator</b>	<b>Title of the Project</b>
Mgr. Klára Hanáková, Ph.D.	Life and art career of director Z. Pospíšil
doc. MgA. Hana Slavíková, Ph.D.	Cine Teatro Saura
Mgr. Naďa Satková	Personalities of the Theater Faculty of Janáček Academy of Music and Performing Arts
PhDr. Pavel Aujezdský,co-investigator: Markéta Sára Valnohová	Audiovisual propaganda - Czech lands and Czechoslovakia between the Soviet Union and Germany 1914 – 1989
MgA. Petra Vodičková, Ph.D.	Encounter
doc. Ing. David Strnad	Lester Horton's technique in pictures
Mgr. Luboš Mareček, Ph.D.	Theater actress Vlasta Fialová (1928-1998)
MgA. Eva Schulzová, Ph.D.	Film and Radio: Intersections and Inspiration
MgA. Pavel Baďura, Ph.D.	Assembly in Brothers Karamazov's iconic productions
MgA. Hana Litterová	Habilitation procedure
Mgr. Matěj T. Růžička	Habilitation procedure

## Annexes H

### Information tools for study, web pages and other on-line resources

No.	Title	To be found
H01	Information system of JAMU	<a href="https://is.jamu.cz/?lang=en">https://is.jamu.cz/?lang=en</a>
H02	JAMU Library	<a href="http://knihovna.jamu.cz">http://knihovna.jamu.cz</a>
H03	JAMU Library - Aleph catalog	<a href="https://aleph.jamu.cz">https://aleph.jamu.cz</a>
H04	JAMU Library - CitacePro citation manager	<a href="https://1url.cz/1MYRq">https://1url.cz/1MYRq</a>
H05	Marta Studio	<a href="http://www.studiomarta.cz">http://www.studiomarta.cz</a> <a href="https://www.facebook.com/studioMarta/">https://www.facebook.com/studioMarta/</a>
H06	Orlí Street Theatre	<a href="http://divadlonaorli.jamu.cz">http://divadlonaorli.jamu.cz</a> <a href="https://www.facebook.com/DivadloNaOrli/">https://www.facebook.com/DivadloNaOrli/</a>
H07	SETKÁNÍ/ENCOUNTER International Festival of Theatre Schools	<a href="http://www.encounter.cz">http://www.encounter.cz</a> <a href="https://www.facebook.com/setkani/">https://www.facebook.com/setkani/</a>
H08	Theatre Symposium Brno International Biennial Conference	<a href="http://www.theatresymposiumbrno.cz/">http://www.theatresymposiumbrno.cz/</a>
H09	International Conference of Doctoral Studies in Theatre Practice and Theory	<a href="http://phdconferencebrno.cz">http://phdconferencebrno.cz</a>
H10	Faculty of Theatre of JAMU – social media	<a href="https://www.facebook.com/jamutheatre/">https://www.facebook.com/jamutheatre/</a> <a href="https://www.instagram.com/df_jamu/">https://www.instagram.com/df_jamu/</a>
H11	Jamůví Project (festival of student creation focused on audiovisual and audio pieces)	<a href="https://www.facebook.com/festivalJAMUvi/">https://www.facebook.com/festivalJAMUvi/</a>
H12	Sítka Festival (festival of Theatre and Education)	<a href="http://www.sitko.jamu.cz">http://www.sitko.jamu.cz</a>
H13	Website for applicants for studies at the Faculty of Theatre	<a href="https://studujdf.jamu.cz">https://studujdf.jamu.cz</a>