



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

SELF EVALUATION DOCUMENT

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1. EDUCATIONAL AIMS OF THE INSTITUTION

1.1. Based on the best innovative traditions of modern Czech theatre

Theatre Faculty of the Academy of Performing Arts in Prague is the oldest university level theatre school in Czech Republic (former Czechoslovakia). Established as part of Academy of Performing Arts in 1945 by the decree of Czechoslovak president it responded to the need to educate theatre artists and artistic personalities capable of capitalizing on the creative conquests made in the first half of the twentieth century – when Czech theatre experienced one of its most significant apogees – and bring them into contemporary theatrical consciousness. The founders of the school – principally, Jiří Frejka, a director, and set designer František Tröster, along with Miroslav Haller – united their experiences from the avant-garde movement with a polished professionalism and pronounced pedagogical talent.

During its sixty-year existence, the Theatre Faculty has consistently integrated new theatrical trends, developing a pluralistic educational environment where the most prominent personalities of Czech theatrical life teach in a variety of fields – from acting, directing, dramaturgy and drama theory, scenography and theatre management to more interdisciplinary field, where theatre embraces authorial creation, philosophy and education.

1.2. Theatre Faculty structure and focus of the departments

Structure of the school developed historically and reflects the demands of the work market in the field of theatre. The fields of study are grouped similarly according to their grouping in practice into seven departments:

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

The backbone of the school is formed by two large departments, each of which reflects the diversity of today's theatre world – the Department of Dramatic Theatre and the Department of Alternative and Puppet Theatre.

1.2.1. Department of Dramatic Theatre The department prepares students, above all, for the repertory theatre system – itself primarily concerned with the interpretation of classical, modern and contemporary texts – in the fields of acting, directing, dramaturgy and scenography. Their graduates often form the core of top Czech theatres, e.g. the National Theatre, yet many also become involved in independent theatre troupes, surprising in their vitality and cutting-edge approaches. Graduates in the fields of directing and dramaturgy find work as theatre directors and dramaturges in the network of subsidised theatres both in Capital and in the regions, as playwrights, in the media, etc. Graduates of acting apart from the opportunities in theatre have a decent possibility to find work in film industry and TV companies. The ability of graduates to find jobs is still very good, the capacity of absorbing new graduates by the network has been slightly decreased. Educational methodologies are being developed by international projects on methodology of acting (Akt-Zent), by highly acclaimed guest professors from Russia and Slovakia (Oleg Tabakov, Anatolij Smelianskij,

Martin Huba), European project on teaching Stanislavski is being prepared with Rose Bruford College, St. Petersburg Academy and other institutions.

1.2.2. Department of Alternative and Puppet Theatre feeds upon the Czech Republic's rich tradition in puppetry yet transcends it to include distinctively stylized theatre and contemporary understanding of the scenic arts, theatrical performativity, para-theatrical events, etc. The rapid growth of the Department of Puppet theatre in past 20 years and its transformation into the Department of Alternative and Puppet theatre with the main focus on the alternative vein is unprecedented. It partly followed the similar growth of the independent section of theatre life and theatre opportunities based on National and Municipal grant systems after 1989. The Department's approach is characterized by close collaboration among actors, director and scenographer. A subsection is devoted to scenography – the Division of Alternative Stage Design. Graduates of the Department of Alternative and Puppet Theatre emerge as distinctive personalities involved in creating a collective poetic and have included internationally renowned Czech theatre companies (e.g. Drak, Studio Ypsilon). Graduating classes often establish new and successful theatre groups. Recent change in leadership brought to the Department a number of avant-garde creators of the younger generation. The change was prepared by former head of the department and the continuity is thus preserved. At present a 3 years BA program of site-specific performance is being tested.

1.2.3. Department of Stage Design thrives on the rich tradition of Czech scenography and the names as František Tröster, Josef Svoboda, more recently Jan Dušek. It nurtures students' self-reliance and professionalism, preparing them to work not only in theatres, but also in the media, film, etc. The department is most successful in attracting the attention of international Students, a number of which studies in the MA program of Scenography in English.

The study of stage design concerns the dramatic properties of space and the shaping of a dramatic character. Stage design is authorial participation in the creation of a theatrical production. Instruction is conceived to respect the dramatic departure point of stage design and its team character and the contemporary overlapping tendencies of the field.

Studies are divided into two stages – a three-year Bachelors' and a two- or three-year Masters' programme. Instruction take place in the following specialized studios: Theatrical stage design, Stage design of costumes and masks, Stage design for film and TV.

1.2.4. Department of Authorial Creation and Pedagogy

An alternative, psychosomatically oriented conception of the study of dramatic culture and creation is realized at the Department of Authorial Creativity and Pedagogy (KATaP). Practical and theoretical studies focus on finding and deepening the authorial approach to studies, the ability to communicate creatively and reflection on one's own work.

The department was founded in 1992 by Prof. Ivan Vyskočil, who led it until 2003, when he was replaced as department head by Prof. Přemysl Rut. Also working at the department is the Institute for the Research and Study of Authorial Acting, the founder and director of which is Prof. Vyskočil. The public can learn about the work of the department's students,

graduates and pedagogues at the annual show Authorial Creation Up Close – for more information go to <http://www.autorskatvorba.unas.cz>

Other opportunities to learn more about the content and form of studies at the Department of Authorial Creativity and Pedagogy include the examinations at the end of each semester or the thematic seminars held annually at the Theatre Na zábradlí.

1.2.5. Department of Drama in Education

The department of drama in education is dedicated to preparing professionals working in all areas of drama education - especially school (internal) drama education, theatre played by children and youth, children's recitation and theatre in education. During studies, students are introduced to various types and directions of dramatic education, theatrical disciplines, literature, pedagogy and psychology. Graduates work in all kinds of schools (from kindergartens and elementary schools to universities), at schools of the arts, in literary dramatic fields at elementary schools of the arts, at leisure centres for children and youth and in therapeutic assistance.

The three-year follow-up Masters' programme is offered on campus or in combined form. The combined form of Bachelors' study takes four years. Following it is a two-year combined Masters' programme intended exclusively for graduates of the DAMU Department of Drama in Education Bachelors' programme.

1.2.6. The Department of Theory and Criticism

The department organizes instruction in a three-year Bachelors' and a two-year Masters' programme in the fields of theory and criticism, and it supervises doctoral studies in the field of theory of theatrical creativity. It also offers instruction of the theoretical and historical foundations of all fields of study at DAMU. Students acquire theoretical knowledge and skills, enriched by creative experience, which give them a deeper theoretical and critical insight, and thus the ability to participate in the reflection and process of creating theatrical works and ensuring the conditions for their use in various professions. Graduates find positions in professions connected with theatre creation (such as dramaturgy etc.), in theatre criticism, media, cultural policy institutions, in editorial or agency work, education and in other activities related to dramatic arts.

Since 2009, the department has published a theatrical journal Hybris, which reflects artistic and pedagogical activities at the faculty as a whole and which offers students of the department a platform for regular critical writing. (www.hybris.cz)

1.2.7. Department of Arts Management

Arts management students gain the knowledge and skill needed, for example, for the work of a producer, marketing specialist, manager of a cultural institution or independent producer of arts projects. Studies focus, among other things, on the theory of managing projects and institutions, communications, economics, law and theatrical technology, always with an emphasis on application in arts operations and business. On the other hand, an integral part of studies is practical application and verification of acquired skills in practice through the participation of students in creativity at the DISK school theatre or reflection on their own projects. Especially the practical part of the programme is closely tied in with instruction at other DAMU departments.

Studies are in two stages – a 3-year Bachelors' programme that thoroughly familiarizes students with the whole range of problems of realizing and operating a theatre. The following two-year Masters' program is conceived as selected study focusing on the students' individual professional growth.

1.2.8. Vocal and Speech Training Laboratory (common for Department of Dramatic Theatre and Department of Alternative and Puppet Theatre)

The Laboratory offers Masters' students of acting in dramatic theatre and of acting in alternative and puppet theatre instruction in techniques of spoken expression, stage speech, singing, recitation, radio acting, melodrama, dubbing and theory of stage speech. The goal of instruction is systematic, comprehensive development of the psychosomatic requirements for vocal and spoken expression.

1.2.9. Movement Training Laboratory (common for Department of Dramatic Theatre and Department of Alternative and Puppet Theatre)

The Laboratory offers training in movement disciplines both for the Department of Dramatic Theatre and the Department of Alternative and Puppet Theatre. It is a continuous pedagogical process set up over six semesters. The instruction programme is based on four basic movement training subjects: training, dance, movement on stage, acrobatics. Instruction at the movement training laboratory also includes elective subjects, such as fencing, step, flamenco etc.

1.2.10. Recently, the Theatre Faculty has introduced **doctorial studies** in four areas: Stage Creation and the Theory of Stage Creation; Theory and Practice of Theatre Creation; Alternative and Puppet Art and Its Theory; and Authorial Acting and the Theory of Authorial Creation and Pedagogy.

1.2.11. Science and research activities

Research at the Theatre Faculty of the Academy of Performing Arts in Prague (DAMU) takes place mainly in three centers: The Institute for Dramatic and Scenic Creation, Institute for the Research and Study of Authorial Acting, and at the Research Division of the Department of Alternative and Puppet Theatre. Of course research and scientific studies are part of the study program at all DAMU departments, especially at the Department of Theory and Criticism. As far as studies go, four doctoral programs dominate: Alternative and Puppet Creations and Their Theory; Authorial Acting and Theory of Authorial Creation; Scenic Creation and its Theory; and the Theory and Practice of Theatrical Creation.

The Institute for Dramatic and Scenic Creation (2001) is connected with the activities of its founder Professor Jaroslav Vostrý and his collaborators, who in their research focus on three basic thematic areas:

- 1) Theatre language. Under which fall: changes in theatrical language which mirror contemporary drama theatre when confronted with developments in other forms of scenic creation; the relationship of theatrical language and dramatic language and the problematics of interpretation; the relationship between the language of theatre and natural language (scenicity of words); the potentials of theatre and the potentials of drama (scenology of drama); the development of Czech drama in connection with the development of acting (actors' dramaturgy) and the contributions of Czech scenography.

2) Scenology. Its component parts are: stageability and performativity (stage and media); contemporary scenicity and (technical) media; scenicity at the intersection of image and story; the problematics of space and its relationship to theatre, respectively the stage (scenic space) and the phenomenon of place; the origin and form of scenicity and its development in contemporary theatre; the study of the phenomena of performativity and event; performance and performativity, performing within the social context; theatre and event; and theatre and the market.

3) Forms and methods of acting. The main interests are: modern Czech acting in a European context; talent and the cultivation of actors' expression; 'acting in life' and the art of acting (scenology of behavior).

The Institute for the Research and Study of Authorial Acting (2001) was founded by Professor Ivan Vyskočil. Its activities are connected to an alternative, psychosomatically oriented conception of the study and research of dramatic creation and culture. It is especially about becoming well versed in primary experiences and expertise, and building the ability to precisely and subtly analyze and verbalize them. The method here is first of all introspection supplemented and connected with objectivizing methods and approaches. It is about connecting subjective and objective approaches, experiences and recognitions, about the experimental verification of theoretically supported hypotheses. A key discipline is the so-called Inter(acting) With the Inner Partner, Professor Ivan Vyskočil's original discipline both a path towards psychosomatic condition, creative communication and authorship, and also acting in the broader sense of the term. The institute's central focus also includes other psychosomatic disciplines such as voice, speech, movement, etc.

The youngest institution primarily focused on science and research at DAMU is the **Research Division of the Department of Alternative and Puppet Theatre** (2011). It deals with the interaction of individual components of stage works in the areas of puppet and alternative theatre like: new sources of dramatic thinking; team-devised staging practices; connections between traditions and newly emerging alternatives; and changes in stresses on creating characters for the stage. Additionally: new scenographical practices in these fields which use new technical means or virtual reality; reflecting also creation in non-traditional spaces; and specific staging methods during theatrical creation with institutionalized clients with handicaps - both theoretically and in close connection with the creative arena.

1.3. General educational aims

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

- Students combining exceptional creativity with the academic ability have the possibility to enhance their qualification through the studies in four PhD programmes.

1.4. Tuning the system to Bologna

With the exception of Acting in Dramatic Theatre all study programs are 2 or 3 step. In case of Acting for Dramatic Theatre the character one four years course has been verified by long practice and by unfortunate experiments with the two step programme in Slovakia. Four years MA studies are considered as best corresponding with the demands of the study program and the graduate's profile.

In other fields of study the Bologna system was implemented with reasonable success. Problem is with the capacity and willingness of job market to accept BA graduates. BA has not been till this time accepted by the employers as a desirable and acceptable standard. In all programs however the learning outcomes are specified for BA, MA and PhD graduates. On average, more than 80% of bachelors' students continue on to the corresponding masters' programs.

1.5. International activities

1.5.1. Types of international activities: international activities at DAMU can be divided into four categories:

a. Masterclasses of visiting international professors, teachers at partner schools or practising artists; these masterclasses usually last from several days to several weeks, but some departments invite visiting directors in order to direct final performances in the theatre DISK (in that case, their stay lasts usually 2 months). Each department invites specialists according to its needs and interests, but the faculty also encourages lectures by specialists who can address students across the faculty.

b. Travels of DAMU teachers abroad, usually in order to study, research or teach at partner institutions in Europe and around the world (USA, Korea), participation at conferences and workshops. These activities help DAMU to reinforce its place as a major European art school within various artistic and educational structures (ELIA, ITI, higher education fairs etc.) and spread knowledge about its programs in English.

c. Common creative projects or workshops of DAMU students and students of partner schools, carried out within the framework of compulsory curriculum or outside of this framework as autonomous activities which improve students' self-management; these activities help students compare themselves with their peers in other countries, work under the supervision of internationally acclaimed teachers, and find their place on the European market of arts professions; among other things, students get to know different systems of theatre institution.

d. Participation of students' final performances at international theatre festivals (or festivals of theatre schools) which enhances the comparison of methods and quality of artistic education and DAMU with methods of partner institutions (students are always accompanied by their major teacher or head of the department); travels of groups of students abroad in order to study or research (for example stage design students' visits of

international galleries, museums or materials banks, theory and criticism students' travels to theatre festivals – as theatre critics, for example -, etc.); in special cases individual travels are supported and co-financed by the faculty in order to enable students do specific research for their final theses (Free Movers).

These activities are financed by the Developmental program (see 4.1., especially Institutional plan) which has two parts: first part of the budget is devoted to official activities of departments (common travels, international workshops, master classes of international specialists, festivals etc.), second part to individual activities of students who can study at international institutions of their choice (Free Movers system).

For both parts of the budget, an internal competition is organised and a committee chooses projects/students which/who will be supported (students travelling as Free Movers can receive up to 3 months of funding, the monthly rate being based on Erasmus rates for Europe, with modifications according to different level of living in different countries).

The Theatre Faculty is actively involved in the European LLP/Erasmus program. As of January 2012, it has Bilateral Agreements with 24 European schools of higher arts education (see <http://www.damu.cz/zahranici/pro-studenty-damu/llp-erasmus/studium/prehled-bilateralnich-smluv/view>)

Table of out-going and incoming students, teachers and other employees in the three last years:

Erasmus mobilities	2008/09	2009/10	2010/11
Outgoing			
SMS	18	11	13
SMP	3	5	6
Teachers	2	0	0
Employees	1	2	1
Incoming			
SMS	23	21	18
Teachers	2	0	8

12.1.2012

SMS=Student Study Mobilities

SMP=Student Work Placements

Involvement of DAMU in other international/European projects

Art of Dialogue – a series of workshops led by professor Jurij Alschitz in Bratislava, Prague and San-Vito (Italy), organized by Akt-zent, the research centre of ITI's educational committee TECOM (3 years) - financed by EU grant; participants: students of European theatre schools. See <http://www.theatreculture.org/>

Capitalisation of Learning Outcomes in Europe's Live Performing Arts (CAPE-SV) – financed by Leonardo da Vinci program; participants: teachers of arts management from European theatre schools. See <http://www.cfpts.com/capesv/>

1.5.2. Possibilities of study for incoming international students:

Apart from Erasmus program, there are several other ways for international students to study at DAMU:

- as regular students - in Czech
International applicants may apply to DAMU's regular study programs. All applicants must pass the standard entrance examination as well as demonstrate fluency in Czech by passing the Department of Foreign Language's Czech language examination. If an international applicant passes both these exams, he/she studies under the same conditions as a Czech citizen/permanent resident (i.e. without tuition). If the applicant does not succeed at the Czech exam, he/she will not be allowed to study at DAMU, even if he/she had previously succeeded at the talent entrance exam. The exam in Czech takes place before the enrollment.
- as short-time paying students – in English:
Foreigners wishing to study at DAMU in English for a short period of time (internship) are subject to tuition. They are invited to contact the International Office, which will eventually help to establish contact with the chosen department, or the chosen teacher. Applicants can be accepted either on their portfolio, or they may be asked to pass an entrance exam. In case the teacher(s) and the head of the departments give their accord for a short-term study, an individual study program is established. Foreigners attending DAMU as individual tuition-paying students cannot receive a diploma from DAMU, only a certificate of attendance. No deadline for the application is fixed, as applications can be accepted all year round, and the beginning and the duration of the studies depend on the approval of the department. Some departments DO NOT offer the possibility of individual short-term stays for international students.
- as regular paying students enrolled in accredited MA programs in English:
see http://www.damu.cz/international/copy_of_ma-programmes-in-english

1.6. Institutional policy

DAMU perceives itself (and we believe is still considered) as the leading university level theatre school with oldest tradition and firm position in educating theatre artists in Czech republic. Its excellency is revealed in the number of successful alumni who rank among the best theatre and film actors, directors, designers and playwrights. The quality of the school is expressed for instance by the fact that most of the international mobility partnerships work on asymmetrical basis. (More incoming than outgoing students), by the high interest of Slovak students who want to continue their MA studies in Prague etc. DAMU underwent extensive development in the 1990's and last 10 years it more or less keeps constant number of students. During the times of rapid quantitative growth of high schools in Czech Republic (2002 – 2009) DAMU did not succumb to the trend of multiplying the numbers of students, and at the cost of being underfinanced it kept the system of intensive training and high teachers/students ratio, in some subject one-to-one character of studies. This had a negative effect in extremely low salaries (one of the lowest in high school system).

Survey of student/teacher ratio according to the departments

department	Internal	external (re-counted)	normalized (re-counted)	number of students**	stud/teacher
Dept. of Dramatic theatre	15,42	1,92	27,84*	84	3,02
Dept. of Authorial Creation	7,30	0,63	7,93	27	3,41
Dept. of Scenography	8,45	1,42	9,87	38	3,85
Dept. of Alternative and Puppet Theatre	11,68	15,40	34,28*	121	3,53
Dept. of Drama in Education	7,75	0,87	8,62	55	6,38
Dept. of Arts Management	4,50	1,86	6,36	65	10,22
Dept. of Theory and Criticism	4,02	1,35	5,37	34	6,33
Celkem	59,12	23,44	100	424	4,23

* Including teachers of movement and voice disciplines

** Students in standard term of study (total number of students is bigger)

For DAMU the only competition in Czech Republic is Theatre Faculty of Janacek's Academy in Brno (DiFa JAMU). Historically the DiFa was much smaller institution but recently it has grown bigger, numbers of students are still smaller but the difference is not so big as before. DiFa used the advantage of the possibility to draw resources from European funds (Prague Schools had no access to these resources). This brought about big growth and modernisation of DiFa.

Both schools cooperate on the terms of good and friendly partnership: senior teachers and administrators sit in the Artistic Boards of the Faculties and help in the process of habilitation etc.

DAMU's position among other Arts Faculties/Universities*

Art Faculties and Universities		Enlisted students 2011/2012	Acceptance ratio	Preference ratio	Unsuccessfully completed studies	Prolonged studies	Successful alumni	BA to MA ratio	Unemployment	Average salary of alumni
Faculty of art and Design	UJEP	74	27%	90%	15%	20%	65%	70%	3%	-
Faculty of Art	OU	80	37%	89%	13%	2%	85%	88%	3%	
Faculty of restoring art	UPA	11	35%	92%	11%	36%	54%	70%	33%	
Faculty of Visual Arts	VUT	41	12%	98%	7%	13%	77%	77%	9%	25055
Music and Dance Faculty	AMU	81	31%	93%	11%	5%	83%	90%	0	25114
Theatre faculty	AMU	56	10%	97%	17%	7%	76%	79%	0	24782
Film and TV Faculty	AMU	29	12%	88%	7%	18%	75%	86%	2%	27719
AVU Prague	AVU	46	18%	98%	10%	4%	86%	-	4%	-
VŠUP Prague	VŠUP	59	7%	100%	12%	30%	55%	-	10%	-
Music Faculty	JAMU	84	49%	94%	21%	2%	76%	65%	3%	17700
Theatre Faculty	JAMU	84	20%	90%	18%	11%	71%	90%	8%	23383

DAMU's positions as reflected by the indicators used for universities ranking in CZ¹

Art Faculties and Universities		Teaching and Learning	International	Research/Art	Regional	Life long learning
Faculty of art and Design	UJEP	***	****	**	**	***
Faculty of Art	OU	**	****	*	**	*
Faculty of restoring art	UPA	*	***	**	**	*
Faculty of Visual Arts	VUT	***	*****	***	**	*
Music and Dance Faculty	AMU	*****	****	***	**	*
Theatre faculty	AMU	*****	***	***	***	***
Film and TV Faculty	AMU	****	*****	**	***	*
AVU Prague	AVU	*****	****	**	***	*
VŠUP Prague	VŠUP	***	*****	*	*****	*****
Music Faculty	JAMU	*****	****	**	**	****
Theatre Faculty	JAMU	*****	***	**	***	****

¹ Data published by Czech daily **Lidové noviny** 17.2.2012

DAMU has developed studies in all three levels (or steps) of education – BA, MA and PhD. Studies. It prides in its research units (institutes) and produces a number of research outcomes. Educational process at DAMU combines the intensity of conservatory style teaching with the comprehensive in-depth studies of theatre. Study process is practice based and modelled on the creative teams (for instance students of acting in dramatic theatre are part of teams with directors and dramaturgs who are one year ahead and later with students of scenography. These teams continue working till their final year). Teaching of theory and history of theatre is guaranteed by Department of Theory and Criticism. Teachers at DAMU recruit mainly from seasoned theatre professionals devoted to teaching who preserve their professional careers, which is also the reason why for many teachers at DAMU is teaching their second job. This is inevitable if DAMU wants to preserve close contact with profession. Teachers of psycho-physical disciplines like movement, voice, singing and speech are full contract teachers teaching on one-to-one basis. Many subjects are taught also by contract teachers – specialists in order to ensure the contact with masters of the field. E-learning is not widely used.

Outcomes in all creative subjects are at the end of semester opened to scrutiny during school showings in front of panels of teachers, open to fellow students. These showcases are equivalents to examinations in creative subjects. The results are thereafter subject to

evaluation discussions, where both students' performance and teaching methodology are discussed. These discussions are either open to students or limited to teachers of the department and management (depending on department policy).

The platform for final creative works of DAMU students is studio DISK, seating 130, operating on the basis of repertory theatre, staging 8 full-scale productions per year, directed by graduate students of directing (alternatively by professional directors, usually alumni returning with some experience from professional theatres) and performed by graduate students of acting. This process is modelling conditions in theatres as closely as possible.

Existence of two major (core) study fields (that of dramatic theatre and alternative theatre) which mirror each other from different perspectives promote sound competition and enrich the environment in the academy.

2. QUALITY AND ACCURACY OF INSTITUTIONAL PUBLISHED MATERIAL

Quality of the published material can be verified at

<http://studijniplany.amu.cz/en/damu.html>. Great endeavour has been exerted to make the study plans and their structure more precise and corresponding to the structure recommended by EU. These new descriptions are made according to the ECTS Label regulations and recommendations.

Every year the Academy of Performing Arts in Prague (DAMU) publishes informational brochures about the entrance exams and study programs. These brochures provide comprehensive information about the study opportunities and about admission requirements at individual departments. They also serve especially as a primary source of information about DAMU studies for applicants. The brochure is divided into two parts, the first dealing with the fields and issues of bachelor's and master's studies programs and the second dealing with the fields and issues of doctoral studies programs. The brochure contains information about individual departments, their objectives, the characteristics of their study programs, and the profiles of graduates of individual departments. The publication is distributed in printed and electronic form and is available for download on the www.damu.cz page. The printed version is available for free at the registrar's office. DAMU also publishes an electronic publication about their DAMU International programs which contains complete information about all of the fields of study taught in English at DAMU. This publication is available freely for download at:

http://www.damu.cz/international/copy_of_ma-programmes-in-english/damu-international/view.

All information about individual courses and the schedule of classes at DAMU are available in electronic form at: <http://studijniplany.amu.cz/en/damu.html>. These documents gradually are being translated into English.

3. FRAMEWORK AND PROCESSES FOR ASSURING ACADEMIC STANDARDS AND QUALITY OF ITS PROGRAMMES AND LEARNER SUPPORT

3.1. Academic self-government

Universities in Czech Republic are self-governed institutions. The regulations of their self government and structure are defined by Higher Education Act (Act NO. 111/1998). English version you can find at http://www.amu.cz/en/amu-1/codes?set_language=en

Theatre Faculty is part of the Academy of Performing Arts, University specialized in providing education in Theatre (DAMU), Film and Television (FAMU), Music and Dance (HAMU). Head and legal representative of the University is rector. This elected function can be held for two terms of 4 years. Rector is elected by the Senat of AMU (elected body of 15 representatives, 5 from each Faculty). University is further regularized by its Statutes, Attendance and Examination Regulations, and other internal rules and regulations to be found at http://www.amu.cz/en/amu-1/rules-regulations/internal-rules-regulations?set_language=en Faculty is self governed part of the University, its position is defined by the High Education Act. Head of the faculty is Dean. Dean is elected by Senat of DAMU (elected body of 13 representatives, 8 teachers, 5 students). Statutes of DAMU and other rules and regulations are to be found at http://www.damu.cz/fakulta-en/vnitri-predpisy?set_language=en Important part of the self-governing structure in Artistic Board (in the translation of Higher Education Act it is Scientific Board), body of authority especially in academic issues (career regulations, accreditation, all scientific and artistic matters). All internal standards and documentation for the evaluation of DAMU are available on the publicly accessible web address: <http://www.damu.cz/fakulta/evaluace-2012>.

3.2. Accreditation Commission

<http://www.akreditacnikomise.cz/en.html>

The Accreditation Commission is the key Czech QAA institution. It is concerned for the quality of higher education and carries out comprehensive evaluation of the teaching, scholarly, scientific, research, development and innovative, artistic and other creative activities of higher education institutions. The chief means of achieving these objectives are:

1. evaluating the activities of higher education institutions and the quality of accredited activities and publishing the results of such evaluations;
2. reviewing other issues affecting the system of higher education, when asked to do so by the Minister, and expressing its standpoint on these issues.

The Accreditation Commission expresses its standpoint on the following:

1. requests for accreditation of degree programmes (for example for the application for accreditation for DAMU's Department of Dramatic Theatre's study program is available at <http://www.damu.cz/fakulta/evaluace-2012/akreditace-kcd>);
2. requests for authorization to carry out the habilitation procedure and the procedure for the appointment of professors;
3. the establishment, merger, amalgamation, splitting or dissolution of a faculty of a public higher education institution;
4. the granting of state permission to a legal entity wishing to operate as a private higher education institution;
5. specification of the type of higher education institution.

The Accreditation Commission consists of twenty-one members, who are appointed by the government. Members of the Accreditation Commission are appointed for a six-year term; they may serve a maximum of two terms of office.

4. INSTITUTION'S INTENTIONS FOR THE ENHANCEMENT OF QUALITY AND STANDARDS

DAMU has decided and is devoted to retain and further develop internal system for quality assessment and enhancement. Its development is aided by the system of external supporting tools. As the education system in public high schools is 100% funded by the state, no system of students' fees has been introduced in Czech language programmes, state through the Ministry of Education sets the priorities for development:

4.1. Developmental programs

Enhancement of quality and development is promoted by program financing from the Ministry of Education. So called Developmental programs, recently renamed as Institutional Developmental Plan (program) are the tool, by which public universities are motivated toward quality enhancement in the limits of state policy. Ministry of Education in its strategic materials declares areas and directions of desirable future development and public universities either compete for (Centralized Developmental Programs) or negotiate for the subsidy (Institutional Plan). In recent years DAMU has asked for program financing in the areas of international mobility of students and teachers (including international projects), support of extracurricular creative student projects or for contracting young teachers (often doctoral students or DAMU alumni).

4.2. Fund for Development of Higher Education Institutions (FRVŠ)

Other developmental projects are financed through the Agency of Council of Higher Education Institutions (<http://www.frvs.cz/index.htm>) and are aimed at supporting foreign guest teachers, innovation of subjects and introduction of new subjects into curricula. DAMU is taking active part in the process, Dean of DAMU is Chairman of Arts Committee (Předseda oborové rady F2). Thanks to grants from this system a number of very useful projects was financed (international creative projects, guest professors teaching at DAMU etc). Substantial support was directed towards innovation of subjects.

4.3. Strategic documents

The most important strategic documents are AMU Annual Report (Výroční zpráva) and AMU Strategic Plan (Dlouhodobý záměr). These documents have a standardised structure given by Ministry of Education. AMU Strategic Plan is limited by priorities of The Strategic plan for Higher Education Institutions 2011-2015. This document is available at

<http://www.msmt.cz/vzdelavani/dlouhodoby-zamer-vzdelavaci-a-vedecke-vyzkumne-vyvojove-a?highlightWords=Dlouhodob%C3%BD+z%C3%A1m%C4%9Br>

Every year so called Actualization of the Strategic Plan for a given year is submitted. DAMU contributes to these documents as well as other two faculties (FAMU and HAMU). Part of strategic planning is making SWOT analyses. Election of the Dean every four years also presents an opportunity of a deeper dive into the current situation, analyzing the needs and possibilities. AMU strategic documents are available in Czech language at

http://www.amu.cz/cs/amu/dokumenty?set_language=cs.

4.4. Departments and their development

A lot of the life at DAMU takes place in the departments which guarantee and support study programs. The head (chair) of the department has to defend every three years his chair, presenting his strategic plan for the development. This enables evaluation of the

departments' work. In addition to this system are the departments asked to submit their analyses and developmental priorities as a preliminary step to compiling the SWOT analysis of the Theatre Faculty. They do it with varying degree of extent, detail and capacity.

Mid-term perspective for quality enhancement at DAMU departments

4.4.1. Department of Dramatic Theatre

- 1) Introduce written reflexions following students' presentations, using AMU e-learning system; this reflexion will be a natural continuation of debates and discussions which evaluate main final showcases, and it will be not only a critical comment on students' artistic results, but also a self-reflexion and a feedback of pedagogical processes.
- 2) Look for promising pedagogues of main disciplines among outstanding artist of the middle generation; PhD. students will continue to be used for teaching of theoretical disciplines.
- 3) Develop and reinforce on-going cooperation with international theatre schools through seminars, workshops and master-classes of outstanding foreign teachers and artists (for instance with prof. O.Tabakov, prof. A.Smeljanskij, prof.M.Huba etc.)

4.4.2. Department of Alternative and Puppet Theatre

- 1) Tend towards a clearer distinction between the three levels of study (BA, MA, PhD); conceive the BA program as a large view of possibilities the field of alternative theatre can offer nowadays (from physical theatre to the new circus), and the MA program as an individual path of each student toward his/her individual theatrical expression.
- 2) Reinforce team cooperation and interaction between students of various disciplines.
- 3) Put emphasis on the process, and not on the result, during final students' showcases, on comparison and (self)reflexion; be more systematic in formulating outcomes and minutes from evaluation meetings.

4.4.3. Department of Stage Design

- 1) Improve the website of the department as an important source of information about the study programs.
- 2) Install a light maquette and the Wysiwyg program in order to improve the teaching of light design, connect the program used at the department with the facilities of the theatre Disk.
- 3) Increase the number of workshops offered to all students of the department, work towards a better cross connection of the two key disciplines – the stage design and the costume design.
- 4) Initiate preparatory courses for applicants and regular meetings for alumni which will give the department a feedback on the artistic practice of former students and on new trends and tendencies within the professional scenographic milieu.

4.4.4. Department of Authorial Creation and Pedagogy

- 1) Diversify the studies according to two types of students:
 - a. for students with strong authorial talent - reinforce all courses which may, in the future, facilitate the integration of the alumni within artistic practice (through subjects as „song interpretation“, „acting propedeutics“, „authorial presentation“ etc.)
 - b. for students without striking authorial disposition, but with excellent study results - reinforce courses with pedagogical dimension, identify strong research talents.

4.4.5. Department of Arts Management

- 1) Harmonize the contents of various courses, ensure the linkup between them, find multiple balances (between theoretical and practical courses, between arts management courses and artistic projects carried out at the faculty by students of creative disciplines where students of management assist), reinforce cooperation with other departments.
- 2) Prepare a PhD program of arts management for the accreditation, re-conceive the MA level of arts management studies, and examine the possibilities of joint-degrees with international partners.
- 3) Publish missing study materials (Marketing, Economy), create and operate an electronic discussion platform.

4.4.6. Department of Theory and Criticism

- 1) Reinforce and encourage scholarly and scientific activities of students in the MA a PhD. programs; initiate students' conferences and other professional activities.
- 2) Introduce e-learning methods into theoretical and historical courses.
- 3) Invite specialists in fields which enlarge the scope of themes covered within regular courses (theatre sociology, media studies, performance studies, art theory)
- 4) Stimulate and cultivate creative activities of students (mainly through the journal Hybris published by the MA students, through critical discussions etc.), make of these activities an integral part of creative processes at the faculty.

4.4.7. Department of Drama in Education

- 1) Actively participate in discussions about pedagogy and education within the broader context of the Czech educational system, help to reinforce the position of drama education in arts schools and institution of pre-school education.
- 2) Digitize records of creative and didactic projects carried out by students, enlarge the departmental archive of records and other documents.
- 3) Look for possibilities for regular presentations of creative projects of present and former students and successful performances with and for children (Disk Theatre and Řetízek Studio).

4.5. System of students' evaluations

DAMU students have the possibility to evaluate their teachers and quality of the subjects through the electronic study system (iKOS). The system works since 2009 but students usually do not use this opportunity. In the beginning of the system students were encouraged by their teachers to participate and evaluate. We have included as an App. no. 1 a sample collection from winter term 2009. Students however do not use this opportunity.

4.6. Evaluation Questionnaire

DAMU has introduced as one of the first in Czech Republic (since 2001) the system of Questionnaires. This was prepared by a private agency and repeated in 2005, 2007 and 2012. Thus data from 4 collections are available and are open to comparable. Results are included as App. No 2.

4.7. DISK_USE and Hybris

These are tools developed and maintained partly by students: System of discussions open to public of productions in the school theatre DISK organized by students, where external

reviewers are invited (different theatre reviewers from dailies and theatre journals). This activity recently takes place in collaboration with the journal of the Department of Theory and Criticism HYBRIS. These tools review school productions, especially the final creative works by students finishing their BA or MA studies. Thus they receive feedback from their peers.

4.8. Dean's project

Dean of DAMU was re-elected in December 2010 on the basis of his strategic project for 2011-2014, where the situation of DAMU and its priorities are stated clearly. (App.No 3)

4.9. SWOT analysis of DAMU was part of the the Dean's project; this is a modified and updated version.

Strong Points

- In spite of the development of the higher education system as a whole, and the spread of schools where a number of theatre disciplines can be studied, DAMU remains for applicants the school of the first choice, i.e. the most sought after and prestigious theatre school in the Czech Republic. The high number of applications every year from Slovakia confirms that the school preserves its attractive reputation there as well.
- DAMU's highly qualified staff, often respected professionals, enables students to have direct links to the profession.
- The high, and in recent years growing number of students interested in our study programs.
- Increasing levels of cooperation with a stable group of well-established foreign partner schools.
- Developing pedagogical activities in the English language
- The high level of our graduates' participation in the job markets.
- High prestige of the graduates: DAMU graduates regularly receive recognition at international festivals and in the Czech Republic.
- All of the outputs of students' (semester's) work are scrutinized by the expert and lay public. Because artistic work is fully realized only once it comes in contact with its receivers, in this way our students are being constantly evaluated.
- The increasing opportunities to connect departments and the professions in joint projects.
- The continuously rising quality and prestige of ZLOMVAZ, the festival of theater schools, which has become a regular part of Prague cultural life.
- The representation of the faculty at prestigious theater festivals in the Czech Republic and abroad.
- Close links with professional customers.
- Good collaboration with the non-profit sector.
- Fairly frequent seminars, lectures and workshops with outstanding foreign experts.
- The intensive publishing activities of the scientific research institutions; DISK Magazine is DAMU's own reviewed journal for publication of research results.

Weak Points

- Lack of readiness of graduates of secondary schools. Their ability to make comparisons and see connections is problematic. They lack basic knowledge in the areas of literature, history and culture in general, and some specific skills – such as the basics of descriptive geometry.
- Aging of the teaching staff, and the continuing necessity to replace them not just with fresh graduates but also with **middle aged pedagogues** with adequate life and practical experience.
- Less than desirable representation of specific teaching skills in the curriculums.
- Inadequate development of further education of the teaching staff. With the exception of the Drama in Education graduates, graduates do not receive pedagogical education (they cannot teach at art oriented basic schools).
- Material and non-material costs of the semester projects are not covered. We rely on the development programs, whose contribution has recently fallen.
- Drama education still does not have adequate representation in curricular documents – it is merely supplemental in the General Development Program (RVP) for basic and secondary education.
- There is inadequate support and promotion of performing arts from the side of the Czech authorities in comparison with other surrounding countries (Poland, Hungary), which worsens students' chances for success in the global marketplace.

Opportunities

- RUV (the Register of the Results of Artistic and Creative Activities) is the most important joint project of arts colleges, which should develop a tool for ranking art universities and faculties by aid of qualitative indicators specific to arts.
- Further development of cooperation with NGO's in the area of applied theater (working with mentally disabled, theater therapy, etc.).
- Development of the education of teaching staff, including acquiring experiences in foreign countries.
- Development of paid lifelong learning (specialized courses).
- Expansion of the paid summer school programs, and the extension of paid studies in accredited programs.

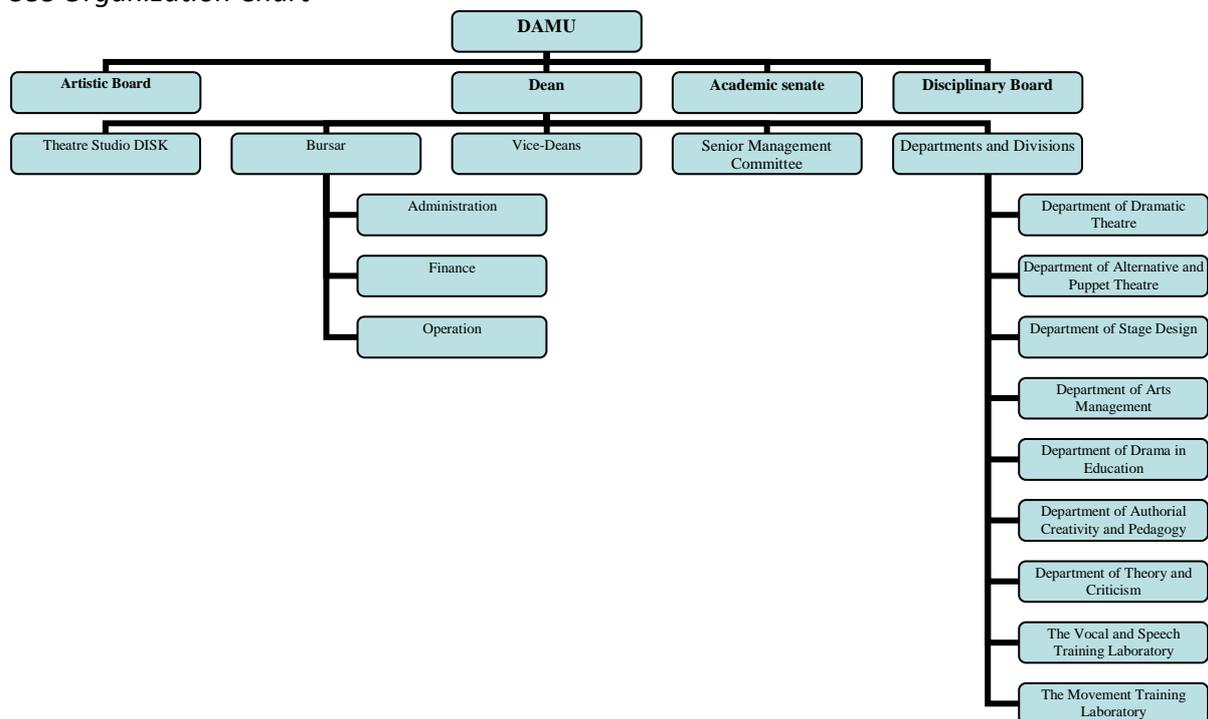
Threats

- Clearly the greatest threat is the current decline in contributions from the state caused by a reduction in the subsidy to higher education. The amount of wage resources has not changed in the last several years; in comparison with secondary schools (conservatories) and other colleges it is on the lowest level. It is happening that promising young teachers are leaving for other colleges that can offer them considerably better financial conditions. If resources are not increased, young pedagogues will continue to leave.

- The Ministry of Education's non-systematic approach is a threat. There have been radical changes in education policies of the state, which have led to an overloading of the higher education system, which is on the verge of collapse. Inconsistency in and ambiguity of priorities leads to insufficient support of systematic development plans (such as the introduction of RUV). The delays hinder the development of the diversification of the system of higher education and prevent greater use of qualitative indicators.
- In a case of negative development in the customer sphere (the repeated reductions to the amount of grants by the Czech Ministry of Culture to performing arts in recent years, and the uncertainty about the amount of funds available in the Prague City Council's grant system) may impair graduates' employment opportunities.
- The too formal processes of the Accreditation Commission (AK) which has become an organ of restriction. In an attempt to ensure equal approach to all institutes of higher education, it has increased emphasis on the fulfillment of quantitative criteria and indicators. In this way, the quality of the teaching and the specific needs of artistic institutions of higher education could stay completely outside the AK evaluator's area of interest.

5. MANAGEMENT/COMMITTEE STRUCTURE.

See Organization Chart



The relationship between Academic Senate, Dean and Artistic Board are formulated in the Higher Education Act and Bylaws (Statutes).

Management Stem

Dean is elected head of the faculty with 4 year term which can be repeated only once in immediate succession. His position is regulated by Higher Education Act. Dean has overall

responsibility for the quality of teaching and learning experience. He/she chairs the Senior management Board and Artistic Board of the Faculty.

Vice-Dean for International Agenda is in charge of all the international activities of the Faculty, including international evaluation process. Chairs the international mobilities committee.

Vice-Dean for Study and Art Agenda chairs the Disciplinary Committee and Fellowships and Bursary Committee and Theatre Studio Board.

Vice-Dean for Research and Pedagogical Agenda is in charge of coordinating the research activities, chairs the Research committee.

Bursar is in charge of administration, finance and operation of the buildings. Is vital for preparing allocation, for processing all finance operations of the Faculty.

Informal meetings are being held between Dean, vice-deans, bursar and General Manager of Disk, more often on a bilateral level, focusing on specific agenda of the vice-dean and/or the bursary. Agenda of the vice-deans is specified in the Statutes of DAMU. These meetings are usually held 4 times a year.

Senior Management Committee (Kolegium děkana) is an advisory body to Dean as well as body of collective executive. The Committee has responsibility for strategic management: planning, monitoring and resource allocation. The Committee meets once a month (10 times a year) to communicate the most pressing problems. Members of the Senior Management Committee are vice-deans, bursar, heads of the departments and laboratories and General manager of Disk Theatre. Enclosed to the SED is the translation of two board minutes. The presence of the heads of the departments is intended to ensure coherence and alignment between Faculty's academic portfolio and the trajectory of institutional strategy.

Departments are self-operating units established for assuring the teaching process and guaranteeing its quality. The position of the Head of Dept. is specified in Statutes of DAMU. They organize teaching process including entrance examinations, final examinations and most other forms of assessment and evaluation. The position of Heads is rather strong. They are selected on the basis of their project in an open competition. Every three years they defend their position. Selection of the Head of Department is the most important way the Dean can steer the direction of the department (and the concept of the teaching there). If major problems arise dean can remove the head from his/her office. The position of a head of the department is described in the DAMU Bylaws.

Theatre Studio Committee (Rada Disku) – coordinates productions in school theatre studio DISK and help problem solving and negotiating controversies. Meets four times a year.

School festival Committee (Rada ZLOMVAZU) – surveys the preparatory works on the students ZLOMVAZ festival, coordinates the collaboration of departments with the team of organizers. Meets three times a year.

Academic Stem

Academic Senate (Akademický senát) is defined by Higher Education Act (§ 26), **AS** of DAMU is an elected body of 8 teachers and 5 students. Chairman is elected from their middle with one vice-chair from the students body. Operating and election is regulated by the „Academic

senate rules of order for meetings and elections” (App. No. 4). The most important role of the senate is electing Dean and approving budget of faculty for a given year.

Artistic Board (Umělecká rada) of the faculty is defined by Higher Education Act (§ 29, 30) This body is crucial for the staff development and career. Two thirds of board members are from the faculty, one third are teachers from other schools and experts from practice. No students are members of the board.

Disciplinary committee (Disciplinární komise) is defined by Higher Education Act (§ 31)

Fellowships and Bursary Committee (Stipendijní komise) is defined by Bursary Rules and Regulations (Article 1/3) <http://www.amu.cz/en/amu-1/rules-regulations/internal-rules-regulations>

Boards for Doctorial studies (Oborová rada doktorského studia) – are responsible for coordinating the doctoral studies of a specific study programme. Is defined by Higher Education Act (§ 47/6) The composition of the boards is available at <http://www.damu.cz/studium/doktorske-studium/doktorske-obory>

Faculty Research Committee (Fakultní komise SVV) – coordinates the research grants and fellowships for PhD. Students to promote their research activities. Meets twice a year. Works under the regulations of Rector’s decree No 9/2009 <http://www.amu.cz/cs/amu/predpisy/vynosy-rektora/platne/vynos-rektora-c-9-2009> Members are Dean, vice-dean for research and heads of PhD study programmes.

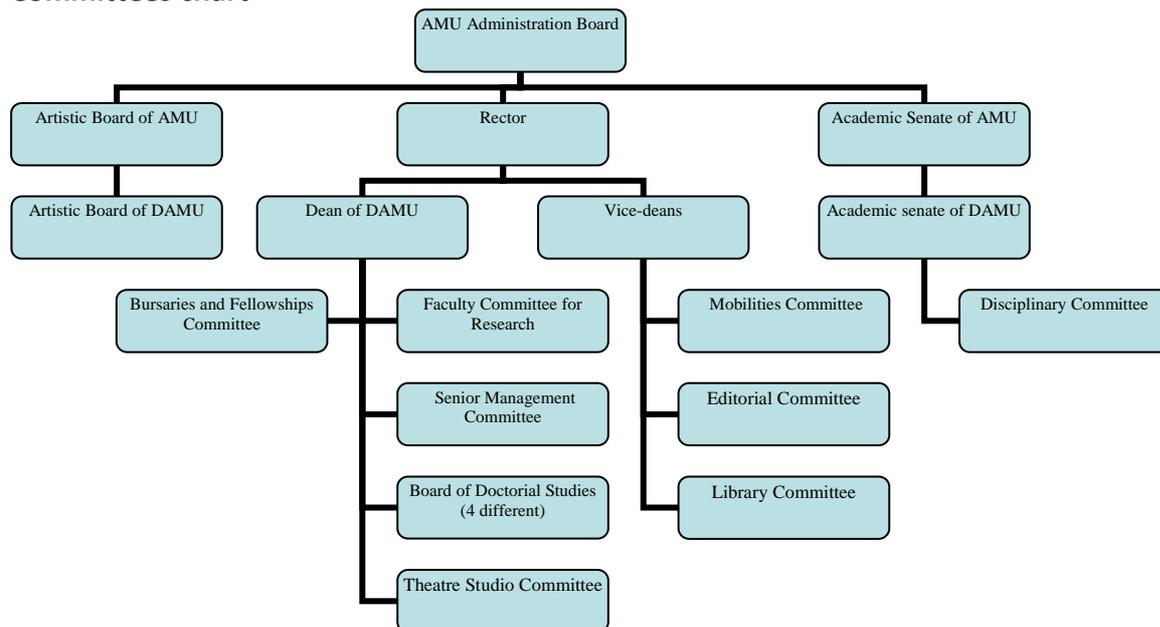
Committee for International Mobilities (Komise pro mezinárodní mobility) – allocates money to international projects proposed by departments (institutional projects such as participation of school performances at various theatre festival, master-classes of international teachers and artists, educational and research trips of DAMU teachers abroad etc.) and students (individual projects such as study and research stays abroad – Free Movers). An internal competition is organised in order to allocate financial aid, considering the quality of each project and its financial needs. Committee meets twice a year.

Editorial Committee (Ediční komise) – decides about the titles to be published by the AMU Publishing House (NAMU). Members of the committee are representatives of DAMU departments who formulate their needs and suggestions; they participate actively in editing, translating and reviewing of the texts. Committee meets twice a year. The Head of the Committee is member of the AMU Editorial Board.

Library Committee (Knihovná rada) - decides about renewals of library stocks and resources, about shutouts of books which are rarely used or outdated, and finally about costly acquisitions. Meets according to actual needs of the library.

Examination Boards for Final Examinations – members of these boards are teachers from DAMU and experts from practice approved by the Artistic Board. Composition of Examination Boards for individual programmes are approved by Dean.

Committees chart



6. INSTITUTIONAL USE OF NATIONAL FRAMEWORKS AND STANDARDS.

No national standards comparable to English „Dance, drama and performance benchmark standards from 2007“ has been defined or published by any Czech national educational institution. DAMU operates within the framework of Educational Act, Rules defined by the Ministry of Education and AMU Statutes and regulations.

7. EXTERNAL REFERENCE POINTS/PROFESSIONAL LINKS.

The links with professional theatres are exceptionally close at DAMU, as many of its teachers are at the same time theatre practitioners employed or operating on free-lance basis in leading Czech theatres, both in traditional repertory and in temporary companies (usually operating on the grant subsidies). This phenomenon is also one of the strong points of DAMU.

7.1. Professional theatres in Prague:

DAMU students (especially dramaturges, directors, actors, but also theoreticians and critiques) are regularly accepted in various Prague theatres as interns. Internship is an important part of their curriculum; in some cases internship is based only on watching, noting and reflecting of the creative process (especially for students of theory and criticism), in other cases students are charged with minor tasks in the framework of the preparation of performance (director's assistance, research in libraries and writing of texts for program brochures, acting in minor roles etc.).

List of theatres regularly accepting DAMU students:

National Theatre

Švandovo Theatre

Theatre in Dlouhá Street

Dramatic Club
Theatre at Vinohrady
Dejvické Theatre
Minor Theatre
Komedie Theatre
Theatre Letí
Theatre at the Balustrade

7.2. Other institutions:

Institute of Light Design – collaboration especially with the Department of Stage Design

See <http://www.svetelnydesign.cz/en/>

NIPOS-ARTAMA – collaboration especially Department of Drama in Education

See http://www.nipos-mk.cz/?page_id=5801

Hlasové centrum Praha (The Prague Voice Centre is specialized in diagnosis of all types of voice dysfunctions and disease, and in their treatment) – collaboration especially with the Vocal and Speech Training Laboratory at DAMU)

See <http://www.hlasovecentrum.cz>

French Institute – collaboration especially with the Department of Theory and Criticism

See www.ifp.cz

Prague Municipal Museum – collaboration especially with the Department of Drama in Education

See <http://www.muzeumprahy.cz/>

Literary agency Dilia – collaboration especially with the Department of Theory and Criticism and with the Department of Dramatic Theatre (translation workshops)

See <http://www.dilia.cz/>

Prague Quadrennial – collaboration especially with the scenographic section of the Department of Alternative and Puppet Theatre

<http://www.pq.cz/en>

Tympanum Editors – (audiobooks for sightless) – collaboration especially with the Department of Dramatic Theatre, the Department of Alternative and Puppet Theatre, Department of Authorial Creation and Pedagogy

Amateur Theatre Festivals – Jiráskův Hronov, Šrámkův Písek – participation of DAMU teachers in juries and workshops

7.3. Cooperation with institutions of higher education

DAMU has a long-lasting cooperation with other art schools and universities within the Czech Republic and outside of it. Cooperation consists mainly in the exchange of teachers and in the realization of common creative, pedagogical and research projects.

Long-term academic partners:

Janáčkova akademie múzických umění, Divadelní fakulta, Brno

Masarykova univerzita, Filozofická fakulta, Brno

Jihočeská univerzita v Českých Budějovicích, Filozofická fakulta

České vysoké učení technické, Praha

Vysoká škola múzických umění v Bratislavě, Slovakia

Rose Bruford College, Sidcup, UK

The Ludwik Solski State Drama School in Cracow, Poland

Memorandums of understanding and cooperation between DAMU and international schools (outside of the Erasmus program):

Regent's College London - Memorandum of Understanding

Korea National University of Arts - Agreement on Cooperation

Moscow Art Theatre School - Agreement on Cooperation

Josip Juraj Strossmayer University of Osijek - Letter of Intent.

Faculty of Dramatic Arts, University of Arts in Belgrade - Agreement on Cooperation

Universidad Nacional Autonoma de Mexico - Agreement on Cooperation

7.4. External references and professional links abroad:

Examples of institutions which accepted DAMU Erasmus students for Work Placement Mobility in the last three years

Theatres:

Merlin Theatre, Budapest, Hungary

Maxim Gorki Theater, Berlin, Germany

Volksbühne, Berlin, Germany

Vilniaus Teatras "Lélé", Vilnius, Lithuania

Production companies:

Spoutnik Théâtre Production, Nantes, France

Kazak Productions, Paris, France

Czech centres:

České centrum v Bruselu/Czech Centre in Brussels, Brussels, Belgium

České centrum v Madridu/Centro Checo, Madrid, Spain

Others:

The Nordic House, Reykjavik, Iceland

Garcia Arts Project, Barcelona, Spain

8. INSTITUTION'S LEARNING AND TEACHING STRATEGY

Dean is responsible for the learning and teaching strategy. Vice-dean for teaching and learning (studijní proděkan) is in charge of overseeing the processes. In general, Bologna system was adopted, Faculty as part of AMU is preparing for the implementation of European Credit Transfer System (ECTS) Label. ECTS diploma supplement label has already been achieved. Average students' workload of 30 ECTS credits per semester is implemented.

Learning and teaching strategy differs with respect to different fields of study. In the two big departments which prepare most students for the artistic disciplines (Department of Alternative and Puppet Theatre and Department of Dramatic Theatre) the focus is on creative teams modelling the theatre process. In the first year usually students have to acquire basic stage experience regardless whether they study scenography, directing and dramaturgy or acting, in addition to their learning of specialized subjects. During the second

and year the students become more specialized. Students of directing and dramaturgy start working with the teams of actors who are one year their juniors. They gain their skills and further specialize either as dramaturgs or directors. Their BA qualifications works are thus already specialised. These diploma works usually consist of a creative work and its written reflection or a standard BA theses on a chosen topic. The topics chosen by students and are discussed with the teachers of the main subject.

Recently special projects were introduced to the first year studies (students do field research record dialogues with homeless people, with foreigners and do a sort of verbatim drama based on these, rehearse and present their work as part of the second year (directors and dramaturgs) of first year (actors) work showings.

Dept. of Authorial Creation is specific in its interdisciplinary approach. Storytelling, individual performance improvisation and strong stress on spoken word is the trademark of the department.

More academic approach is expected at the Dept. of Theory and Criticism, strong emphasis on pedagogy is common at the Dept. of Drama in Education, emphasis on economy and law as well as cultural policy is characteristic for the Dept. of Arts Management.

What is common is a strong emphasis on standards of professional practice, be they achieved in the field of creative disciplines or management or pedagogy or criticism. This involves strong sense of close supervision of students' creative works as far as methodology is concerned.

During the first two years of study students of all study programmes go through common introduction to theory and history of theatre which is thereupon further developed by means of specialized subjects of individual study programmes.

Learning strategies in doctoral studies are strongly individual, based on the research project of the student. Research project also forms the basis of the admission competition in doctoral studies. Two basic types of research are accepted at AMU: traditional research about art (using traditional academic research tools) and research through the arts (experimental research using art as means of innovation – often combined with the reflection of the artist him/herself).

Students of all fields and years receive, in addition to theoretical education, a practical education as well. This practical education takes place mainly through the realization of class projects and graduation projects, but also in projects and performances which take place outside the school. Students of theory and criticism publish their own school magazine Hybris (www.hybris.cz), and the students of the Arts Management department organize a yearly festival of art universities called Zlomvaz (www.zlomvaz.cz).

Teachers' Contracts:

There are two kinds of teaching contracts:

Labour (employment) agreement (contract) – most spread form of legal agreement with teachers, The teachers are employees at DAMU, members of its academic community with full rights to vote etc. This legal form is used usually for part time jobs equal or bigger than ½ of full time engagement. The university teacher of this category is always employed on condition of success in open competition for the job opportunity. Department heads must be in this category. These teachers form an academic community with the right to vote and

be elected in academic elections (to academic senate), eventually to be elected functionaries.

Contract to perform a job - teaching contract for maximum 300 teaching hours per year, used usually for part time teaching jobs smaller than ½ of full time engagement, most convenient for workshop leaders, specialized lecturers and people from professional background. The employment need not be preceded by open competition, these teachers are not members of academic community.

9. STUDENT ADMISSION, PROGRESSION AND COMPLETION STATISTICS

DAMU is a highly selective school and this is reflected in the great excess of demand contrasted with the number of accepted students. As part of the selection process students undergo difficult, multi-round talent auditions. In the case of masters' studies in acting (in Dramatic Theatre and in Alternative and Puppet Theatre) after the second year of studies there is a required exam by an advancement commission. In order to complete their studies, bachelors' and masters' students are always required to pass the state exams in front of a commission appointed by the Dean.

The following tables show the results of entrance exams, i.e. the ratio of appointed to acceptance students from 2008 to 2012, and onward the number of students in bachelor's and master's study programs at individual departments and disciplines.

9.1. Enrolled/accepted students

This table shows the development of the number of applicants, accepted students, number of DAMU bachelor's graduates who continue with master's studies, and the total number of students accepted in the academic years 2008/9 to 2011/12. The information is divided by departments and individual disciplines. The table also shows the number of students in the English programs (abbreviated as "AJ") in the individual fields.

Enrolled/accepted students 2008-2012

Departments	Disciplines	Stage and length of study	# of Enrolled students				# of Accepted Students				# of DAMU BA graduates accepted to follow-up MA				Accepted Students - TOTAL			
			2008/2009	2009/2010	2010/2011	2011/2012	2008/2009	2009/2010	2010/2011	2011/2012	2008/2009	2009/2010	2010/2011	2011/2012	2008/2009	2009/2010	2010/2011	2011/2012
Dramatic Theatre	Acting	MA 4-year	240	283	307	322	11	14	14	15	-	-	-	-	11	14	14	15
	Directing-Dramaturgy	BA 3-year	51	79	64	68	5	6	3	6	-	-	-	-	5	6	3	6
	Directing	fMA 2-year	3	4	4+1A	2+2A	0	0	2+1A	2AJ	3	3	1	-	3	3	3+1A	0+2A
	Dramaturgy	fMA 2-year	2	2	1	4	0	0	-	0	2	2	1	2	2	2	1	2
Theory and Criticism	Theory and Criticism	BA 3-year	29	31	41	35	5	10	7	6	-	-	-	-	5	10	7	6
	Theory and Criticism	fMA 2-year	4	6	7	6	0	4	2	1	3	2	3	3	3	6	5	4
Drama in Education	Drama Education - comb.	BA 3-year	-	-	69	-	-	-	14	-	-	-	-	-	-	-	14	-
	Drama Education - comb.	fMA 2-year	-	8	-	-	-	-	-	-	7	-	-	-	-	7	-	-
	Drama Education - comb.	fMA 3-year	40	-	-	51	14	-	-	12	-	-	-	-	14	-	-	12
	Drama Education	fMA 3-year	-	13	12	-	-	7	6	-	-	-	-	-	-	7	6	-
Alternative and Puppet Theatre	Acting	MA 4-year	93	158	157	191	11	11	12	9	-	-	-	-	11	11	12	9
	Directing-Dramaturgy	BA 3-year	27	39	32	45	5	4	3	3	-	-	-	-	5	4	3	3
	Scenography	BA 3-year	40	40	42	39	5	6	6	6	-	-	-	-	5	6	6	6
	Directing	fMA 2-year	6	7	4	5+3A	1	2	1	-	2	3	2	3	3	5	3	3
	Dramaturgy	fMA 2-year	3	-	1	3	1	-	0	2	2	-	1	-	3	-	1	2
	Scenography	fMA 2-year	8	5	7	8+1A	1	1	3	3+1A	6	4	4	3	7	5	7	6+1A
Arts Management	Production	BA 3-year	82	83	72	87	13	12	12	9	-	-	-	-	13	12	12	9
	Production	fMA 2-year	14	16	19	22	3	2	4	-	7	6	7	10	10	8	11	10
Stage Design	Stage Design	BA 3-year	66	54	54	45	4	7	4	3	-	-	-	-	4	7	4	3
	Stage Design + AJ stud.	fMA 2-year	4+2A	3+1A	4+2A	5+8A	2+2A	1	3+2A	1+8A	2	2	1	2	4+2A	3	4+2A	3+8A
	Stage Design - mask+cost	fMA 2-year	4	11	4	4	3	1	1	2	-	3	-	-	3	4	1	2
	Stage Design - TV + Film	fMA 3-year	5	4	5	4	4	2	3	2	-	-	1	-	4	2	4	2
Authorial Creation	Acting ACP	BA 3-year	20	39	34	43	2	2	6	4	-	-	-	-	2	2	6	4
	Acting ACP	fMA 3-year	18	15	11	11	5	3	1	1	1	3	2	1	6	6	3	1
TOTAL			759 +2AJ	900 +1AJ	951 +3AJ	1014 +14A	97 +2AJ	95	107 +3AJ	85+1 1AJ	28	35	23	24	123 +2AJ	130	130 +3AJ	107 +5AJ

In addition to its standard programs DAMU also opens Lifelong Learning courses and Third Age Universities:

1) Department of Drama in Education - Voice as Individuality: towards an authentic vocal expression	22 participants
2) Department of Authorial Creation and Pedagogy – Creative Pedagogy: pedagogical condition	40 participants
3) Department of Dram. Theatre – Division of Voice and Speech education – course of voice pedagogy and voice therapy	17 participants
4) Production – special studies	1 participant
5) Third Age University	26 participants
Total	80 participants

9.2. The Ratio of BA/MA Students in a two-stage study

The following table shows the development of individual students' fields from 2006 to the academic year of 2011/12. The data are divided into individual departments and disciplines and the number of students in bachelor's and master's programs, and the ratio between them are separately tracked. The students in the English language programs are not counted in the total number (though their numbers are presented in the table – marked "AJ"). The numbers of students in the active waiting period, however, are included in the account; this does not include the students who have suspended their studies.

The Ratio of BA/MA Students in a two-stage study

Departments	Disciplines	Stage and length of study	2006/2007	2007/2008	2008/2009	2009/2010	2010/2011	2011/2012	The Ratio of BA/MA Students - 31 Oct. 2011	Total No. of students - 31 Oct. 2011
Dramatic Theatre	Acting	MA 4-year	53	52	52	61	61	60	xxx	84
	Directing-Dramaturgy	BA 3-year	19	20	15	14	13	16	16	
	Directing	fMA 2-year	8	9	8	9	6	5 2 AJ	8	
	Dramaturgy	fMA 2-year	6	7	6	6	4	3		
Alternative and Puppet Theatre	Acting	MA 4-year	61	55	55	54	60	55	xxx	121
	Directing-Dramaturgy	BA 3-year	10	9	10	11	11	10	30	
	Scenography	BA 3-year	14	17	15	17	18	20		
	Directing	fMA 2-year	6	8	6	9	10	11	36	
	Dramaturgy	fMA 2-year	3	3	3	2	2	5		
	Scenography	fMA 2-year	21	21	19	14	17	20		
Stage Design	Stage Design	BA 3-year	16	19	16	18	17	14	14	38
	Stage Design	fMA 2-year	5	11 6 AJ	15 5 AJ	12 3 AJ	9 4 AJ	8 6 AJ	24	
	Stage Design - mask+costume	fMA 2-year	11	7	7	9	11	8		
	Stage Design - TV + Film	fMA 3-year	7	6	9	8	7	8		
Arts Management	production	BA 3-year	28	32	36	37	39	34	34	65
	production	fMA 2-year	22	25	28	29	31	31	31	
Theory and Criticism	Theory and Criticism	BA 3-year	15	14	12	19	22	23	23	34
	Theory and Criticism	fMA 2-year	3	7	7	12	13	11	11	
Authorial Creation	Acting ACP	BA 3-year	7	8	7	7	11	13	13	27
	Acting ACP	fMA 3-year	27	25	24	23	22	14	14	
Drama in Education	Drama Education - combined	BA 3-year	26	15	12	0	14	14	14	55
	Drama Education - combined	fMA 2-year	5	11	8	13	12	4	41	
	Drama Education - combined	fMA 3-year	0	0	15	14	16	25		
	Drama Education	fMA 3-year	22	25	20	21	21	12		
										424

10. PROGRAMME APPROVAL, MONITORING AND REVIEW

Standards are ensured by accreditation processes. National accreditation committee is in charge of surveying/monitoring the programmes. Every 5 years the programmes are surveyed and their validity is prolonged. Standards of Accreditation process are available at <http://www.akreditacnikomise.cz/cs/standardy-pro-posuzovani-zadosti.html>

Information about accreditation process in English is available at <http://www.akreditacnikomise.cz/en.html>.

Accreditation committee works with quantitative data, measurable standards common for all universities and high schools. Art universities have representatives in a working group for arts

<http://www.akreditacnikomise.cz/cs/stale-pracovni-skupiny-ak/umeni-a-umenovedy.html>

Last year materials for accreditation review were submitted. These are accessible at <http://www.damu.cz/fakulta/evaluace-2012>.

In 2010 Accreditation Commission organized a review of quality of PhD. programmes at AMU. Report is available at <http://www.damu.cz/fakulta/evaluace-2012/appendices>

10.1. Department meetings

As stated before, Departments are units operating to coordinate teaching in one of group of cognate study programmes. Departments have a series of meetings after showings of semester creative works. Assessment of students as well as monitoring of the employed methodology takes place. In Summer term the assessment of programs takes place in the Departments' meetings. Until recently minutes from the meetings have been rather accidental. One of the intentions for improving quality management is a sustained effort to make these minutes regular. At the Department of Dramatic Theatre moodle (e-learning programme) was used to enable the ongoing discussion about methodology and quality of teaching process. In this way a sort of teachers' blog is being introduced.

10.2. Changes within the study programmes

According to the regulations of Accreditation Commission only minor changes to approved programmes are possible. In the average five years span of the valid accreditation of a specific programme only 10% of changes are allowed without consulting the Accreditation Commission.

10.3. Feedback from students

Due to the small study groups or individual one-to-one character of teaching in some subjects a personal approach is a norm. Feedback is a natural part of the seminars. The communication channels are so natural that students have to be persuaded to fill in the internet pro forma they have at their disposal as a tool of anonymous feedback. This is not to say that everything is perfect but to say that if there were a sufficient energy of frustration they would use more readily existing ways of expressing their views.

11. ASSESSMENT CRITERIA, PROCEDURES AND OUTCOMES

Teaching in the various fields of study is done according to the curriculum of the discipline. The study plan describes the requirements that the student must meet to officially complete their studies. The curriculum is made of subjects whose ordered passing provides chronology

and continuity. Besides the subjects in the given study plans students can, through voluntary enrollment, enroll in courses in other study programs and those of other AMU faculties, or of other universities.

The subjects or the group of subjects are divided in the curriculum according to category. On the basis of the category of the subject one can determine whether a subject is voluntary or not, whether examination dates can be rescheduled, and whether the subject can be replaced.

At DAMU subjects in the following categories are taught:

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

The forms of control and classification of study credits and exams. Students are informed about this through the KOS system (<https://kos.amu.cz/>). Students are entitled to two make up dates. If they do not succeed in these cases, the Dean can allow them a rare third make up date, a so-called “dean’s date.” The dean’s date is an exam by commission, in which the Dean or his chosen Vice-Dean participates. For main subjects and exams in the form of presentations, there is no make-up date allowed.

Receiving credit is a non-graded form of supervising studies. Credit is awarded for fulfilling the requirements for individual subjects and it is entered into the KOS system. The Exam is a graded form of supervising studies, where the level of knowledge and creativity in a given subject are tested. This can be practical, written, oral, or combined. If it is a main subject then the exams normally take place in front of a commission.

Exams are classified according to the scale, “A, B, C, D, E, F:”

- A (Excellent performance in excess of the given criteria)
- B (Above average standard with a minimum of mistakes)
- C (Average performance with an acceptable level of errors)
- D (Acceptable performance with a large number of errors)
- E (Performance minimally meets the criteria)
- F (Unacceptable performance)

Students’ evaluations are entered into the KOS system and recorded in paper form. In addition to fulfilling the required credits and exams it is also possible to require students to fulfill other requirements, such as for example, class activities, keeping to the required attendance policy, completing homework, participation in afterschool activities, festivals and projects. The criteria for fulfilling these requirements are stipulated by individual pedagogues and recorded in the KOS system. The pedagogue supervises the fulfilling of these requirements. The procedures are described in the Attendance and examination rules of AMU available in English at

http://www.amu.cz/en/amu-1/rules-regulations/internal-rules-regulations?set_language=en

12. LEARNING RESOURCES AND STUDENT SUPPORT.

All information about studies are comprehensively recorded and monitored in the KOS system. All of AMU uses the unified **K.O.S. (Komponents Of Study)** system to operate school administration. Access and permissions are given automatically to users on the basis of their user role which based on their relationship to the school (student/pedagogue), their job, or based on the verification of a given faculty. The largest group of users are students and teachers, who use the web application to access the school system at <http://kos.amu.cz>. The students will find support for their entire study period in KOS, which begins with filling out electronic registrations to study, and ends with electronically registering for final state exams and handing in their final qualifying academic papers.

At the beginning of every semester there is a registration for classes through KOS. The student can follow the fulfillment of their curriculum. At the end of the semester the students, using the KOS system, sign up for dates for their exams and to receive credit; they also have the opportunity to fill out an anonymous evaluation of the courses they attended. At the end of their studies students use the KOS system to sign up to hand in their qualifying academic papers (VŠKP), whose electronic version they also hand in through the KOS system. After registering for the final state exams, the student is informed through KOS which requirements they still must fulfill in order to be admitted to the final state exams.

Teachers have available the following **basic functions**:

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

For the purposes of study the **DAMU library** is available (complete information about the library is available at the address http://www.amu.cz/en/info-services-1/library/damu-library?set_language=en), which is mostly primarily intended for use by students and faculty but which is also in its capacity open to the specialist public outside the school. The DAMU Library contains over 32,000 pieces of printed material. The catalog includes: a special theatre encyclopedia including other artistic fields; books of theatre theory; criticism; theatre history; scenography; acting; puppeteering; pedagogy; textbooks; theatre plays; students' academic works; specialist magazines; and over 1500 videocassettes and DVDs. Unfortunately, a large portion of the fund was damaged during the 2002 floods (especially old bound magazines and students' academic works). Every year approximately 30 titles of magazines are taken in, 7 of which are foreign titles. You can find the record of all the library's collections in the electric catalog at the address <http://katalog.amu.cz/carmen/main/application.faces?library=damu&conversationContext=1>. Because of the limited library space, only a smaller selection is on the shelves; the rest of the collection is available on order from the DAMU building.

DAMU Library's annual reports are available at the address: <http://www.amu.cz/cs/info-sluzby/knihovny-amu/knihovna-damu/vyrocnizpravy>.

Students and pedagogues also have access to the EBSCO database – online access to a number of Anglo-American theatre, arts and other magazines (<http://www.amu.cz/cs/info-sluzby/knihovny-amu/database/ebSCO>) and to the [International Bibliography of Theatre & Dance with Full Text](#).

Other libraries in walking distance from DAMU:

- City Library – Theatre Department <http://www.mlp.cz/cz/kontakty/pobocky/ustredni-knihovna-divadelni-oddeleni/>,
- Theatre Institute <http://www.divadelni-ustav.cz/cs/knihovna-divadelniho-ustavu>,
- National Library <http://www.nkp.cz/>.

Archives:

- Theatre Institute <http://www.divadelni-ustav.cz/cs/>,
- National Theatre Archive <http://archiv.narodni-divadlo.cz/>,
- Theatre Division of the National Museum <http://www.nm.cz/Historicke-muzeum/Oddeleni-HM/Divadelni-oddeleni/Divadelni-sbirka/>

The **studio theatre DISK** (www.divadlodisk.cz) is an important part of the education process at DAMU. Its parameters and facilities correspond to a smaller repertory theatre, which is the most common type of theatre in operation in the Czech Republic. DISK serves the students' practical education especially in the final years of some of the DAMU departments, especially acting, directing, dramaturgy, scenography and production. Non-artistic theatre professions (with the exception of production) are professionals employed by the school theatre. A director appointed by the Dean of the college is in charge of DISK. Four employees provide the management, administration, promotion and economic administration of the theatre. Another approximately 10 employees ensure the running of the theatre space, such as the lighting, sound, and stage technicians. Students also have access to the carpentry workshop, metal workshop, paint workshop, and the scene and costume shops. Construction here is undertaken by six artisans.

The artistic side of the theatre is made up of students and pedagogues. The pedagogues leading a specific class of students head up the two theatre companies which are made up of fourth-year acting students of the Department of Dramatic Theatre (DDT) and the Department of Alternative and Puppet Theatre (DAPT). The directing is taken up by students of directing from those two departments, by the pedagogues leading a class, or by external professionals. Design for the productions are the works of the students of the two scenographic departments at DAMU. Each project is organized by a team of two to three students from the Arts Management department. During the school year DISK produces on average 8 to 9 premiers, half created by students of the DDT, the other half by DAPT students. The dramaturgy, that is the selection of titles for each season, comes out of the dispositions and wishes of students of directing and dramaturgy and must be approved by the pedagogue-leaders of the appropriate classes. Individual productions are reprised beginning with their premiere until the end of the season. Every month there are more than 20 performances played in DISK, more than 200 per season. Another of DISK's activities is touring. The graduating classes regularly participate in international student festivals in Brno

and Bratislava, in leading professional festivals in the Czech Republic, and occasionally also in festivals abroad. Approximately 10 performances per season are played on tour in regional theatres.

Furthermore, the college also has use of **Studio Řetízek** (an intimate studio space), **Haller's Hall** (a lecture hall with complete multimedia equipment), **6 studios** for teaching acting and directing (including basic light and sound equipment), two **dance halls** for training movement disciplines, a **computer classroom**, and many other classrooms and studios for the DAMU scenographic departments. The entire school is covered by **WiFi (Eduroam)** and there are table top computers with internet connections available for students in the common rooms.

AMU also has: 1) A facility for **accommodation** of international guests and guest pedagogues in Mala Strana; 2) the **accommodation and training center** in Poněšice in South Bohemia designed for student retreats, physical training courses and recreational stays; 3) a **teaching, training and living center** in Beroun designed for intensive workshops and rehearsing performances; 4) **student housing and teaching center** in the center of Prague, Hradební street, for accommodating students from outside of Prague; and 5) **NAMU** – AMU's own publisher (www.namu.cz).

13. EQUAL OPPORTUNITIES.

- At the time Czech students do not pay for their tuition. There is no discriminations for the students from low income families. For low income groups social stipends are offered, but these are rather limited to those most in need.
- The fees are assessed to those who study in the Czech high school educational system longer than the standard study span plus one year. These students pay fees per semester (amounts are subject to the regulations of individual schools).
- During assessment process the stress is on eliminating subjectivity. DAMU being an art school, certain level of subjectivity is inevitable, but is minimized by regular staff meetings of the departments after the showings of students' works which offer a multi-aspect and considerable amount of objectivity in the process.
- Various internal grants are equally accessible to creative individuals and groups. Students compete with their projects for support. Grant forms are accessible through internet for the submission of projects. Special competition is announced for alternative theatre creative projects through the "SWAP MEET OF PROJECTS" – internal grant system enabled by the grant of the Fund for Development of Higher Education Institutions (FRVŠ). Also the mobility programmes (non-Erasmus mobilities) are subject to competition: students present their mobility projects and the best are supported.
- "Students' Grant System": specific competition is aimed at doctoral students and their research activities: Their projects are first chosen on the level of faculty (DAMU) committee and then the school (AMU) committee. Regulations of this competition are at <http://www.amu.cz/cs/amu/predpisy/vynosy-rektora/platne/vynos-rektora-c.-5-2010> (Czech language version only). This competition is part of the so called Specific Research Programme and considerable amounts of support is distributed through the system.

- There are other projects oriented open activities for whole DAMU as the project of “Audio books”. Students compete and the best 4 projects are recorded in the sound studio and processed by professional partner – Tympanum Records. The audio books are distributed to the libraries for blind people.
- School “Sometimes Orchestra” is a special project of a school big band. Members are changing every year and students who are capable of certain level of playing an instrument are involved.
- Annual ZLOMVAZ festival of Art High Schools selects the best of the students’ projects to be presented in the main as well as in the off-programme.
- As DAMU teaches theatre professionals, physically disabled or handicapped people cannot study certain programmes. Studies at DAMU are demanding on stamina and good fitness not only in acting courses but in other study programmes as well. It is not uncommon that students spend 12-14 hours a day at school when preparing their shows.

Appendices No 1-4 see <http://www.damu.cz/fakulta/evaluace-2012/appendices>