



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS  
**STUDIJŲ PROGRAMOS *Muzikinis folkloras***  
*(valstybinis kodas – 621W30001)*  
**VERTINIMO IŠVADOS**

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**EVALUATION REPORT**  
**OF *Musical Folklore (state code - 621W30001)***  
**STUDY PROGRAMME**  
at Lithuanian Academy of Music and Theatre

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## DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Muzikinis folkloras</i>
Valstybinis kodas	621W30001
Studijų sritis	Menai
Studijų kryptis	Muzika
Studijų programos rūšis	Universitetinė
Studijų pakopa	Antroji
Studijų forma (trukmė metais)	Nuolatinė (2)
Studijų programos apimtis kreditais	120 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Muzikos magistras
Studijų programos įregistravimo data	1997-05-19, Įsak. Nr. 565

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## INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Musical Folklore</i>
State code	621W30001
Study area	Creative Arts and Design
Study field	Music
Type of the study programme	University
Study cycle	Second
Study mode (length in years)	Full-time (2)
Volume of the study programme in credits	120 ECTS
Degree and (or) professional qualifications awarded	Master in Music
Date of registration of the study programme	19 <sup>th</sup> of May 1997, No. 565

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## I. INTRODUCTION

### 1.1. Background of the evaluation process

The evaluation of on-going study programmes is based on the **Methodology for evaluation of Higher Education study programmes**, approved by Order No 1-01-162 of 20 December 2010 of the Director of the Centre for Quality Assessment in Higher Education (hereafter – SKVC).

The evaluation is intended to help higher education institutions to constantly improve their study programmes and to inform the public about the quality of studies.

The evaluation process consists of the main following stages: 1) *self-evaluation and self-evaluation report prepared by Higher Education Institution (hereafter – HEI)*; 2) *visit of the review team at the higher education institution*; 3) *production of the evaluation report by the review team and its publication*; 4) *follow-up activities*.

On the basis of external evaluation report of the study programme SKVC takes a decision to accredit study programme either for 6 years or for 3 years. If the programme evaluation is negative such a programme is not accredited.

The programme is **accredited for 6 years** if all evaluation areas are evaluated as “very good” (4 points) or “good” (3 points).

The programme is **accredited for 3 years** if none of the areas was evaluated as “unsatisfactory” (1 point) and at least one evaluation area was evaluated as “satisfactory” (2 points).

The programme is **not accredited** if at least one of evaluation areas was evaluated as "unsatisfactory" (1 point).

### 1.2. General

The Application documentation submitted by the HEI follows the outline recommended by the SKVC. Along with the self-evaluation report and annexes, the following additional documents have been provided by the HEI before, during and/or after the site-visit:

No.	Name of the document
1.	Quality Manual of Lithuanian Academy of Music and Theatre. QM: 2015. Third edition.

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

The Academy is a state higher education institution/university. There are two faculties: the Faculty of Music and the Faculty of Theatre and Film. The Faculty of Music consists of 20

departments; the Programme is realised by the Department of Ethnomusicology, which also offers a Bachelor degree in Musical Folklore.

The Programme focuses on the training of arts specialists (specialists of ethnic culture and music, performers of Lithuanian folk music. The aim of the programme is the same as that of the Bachelor programme. We may ask whether this is appropriate. As stated in the SER, “systematic investments into the professional development of culture specialists are necessary for the development of regional culture in Lithuania” [SER, p.7]. There are direct links between the aims of the Programme and *The Law on the Principles of State Protection of Ethnic Culture of the Republic of Lithuania* and the *UNESCO Universal Declaration on Cultural Diversity* (2001) and *Recommendation on the Safeguarding of Traditional Culture and Folklore* (1989).

#### **1.4. The Review Team**

The review team was completed according *Description of experts' recruitment*, approved by order No. 1-01-151 of Acting Director of the Centre for Quality Assessment in Higher Education. The Review Visit to HEI was conducted by the team on 5<sup>th</sup> May, 2015.

1. **Dr. Terence Clifford-Amos (team leader)** *International Consultant/Visiting Professor in the Renaissance, Université Catholique de Lille, France. United Kingdom.*
2. **Prof. dr. Margus Pärtlas**, *Vice Rector for Academic Affairs and Research Estonian Academy of Music and Theatre, Estonia.*
3. **Lect. Hannu Apajalahti**, *Lecturer in Music Theory, Sibelius Academy, University of the Arts Helsinki, Finland.*
4. **Prof. dr. Anda Beitane**, *Vice Rector for Research and Artistic Work of the Latvian Academy of Music, Latvia.*
5. **Prof. dr. Emilija Sakadolskis**, *Associate Dean for Research, Projects, and the Arts Lithuanian University of Educational Sciences, Lithuania.*
6. **Augustinas Rotomskis**, *Clinical psychology student at Vilnius University, Council Member at the Lithuanian Society of Young Researchers, Lithuania.*

## **II. PROGRAMME ANALYSIS**

### **2.1. Programme aims and learning outcomes**

A major source of confusion for the Review Team was the title of the Programme. The SER refers to this Master level Programme as *Folk Music*. However, the LMTA English-language website (last viewed on 3 June, 2015) refers to the Programme as *Musical Folklore (Ethnomusicology)* ([http://lmta.lt/en/folk\\_music\\_M](http://lmta.lt/en/folk_music_M)). Subsequent documents from SKVC refer to the programme as *Musical Folklore*. The names “Folk music” and “Musical Folklore” have been

used for similar performance-oriented programmes in the Nordic countries (the NORDTRAD network, for example). The names “Folk music” and “Musical folklore” are broad enough to include everything that is connected with this kind of music, yet the SER also uses terms like “ethnic music”, “national folk music”, and “traditional music” that are not synonymous and can create confusion regarding the scope of the Programme. According to the SER, “The aim of the Programme is to train highly-skilled specialists of music, i.e. connoisseurs of ethnic and professional culture and music, educators, researchers, editors, experts of folklore contests and festivals, staff of cultural, research and educational institutions, organisers and consultants of folklore events (festivals, celebrations); highly-skilled managers of folklore bands. The Programme is focussed on training arts specialists, i.e. connoisseurs of ethnic culture and music, performers of Lithuanian folk music” [SER 2.1, para. 1, p. 6].

On the other hand, the LMTA website ([http://lmta.lt/en/folk\\_music\\_M](http://lmta.lt/en/folk_music_M)) publishes a slightly different description of the programme orientation: “The study programme is oriented to preparation of arts specialists, i.e., connoisseurs of ethnic and professional culture and music, ethnomusicologists”. Intended learning outcome 8.1 reinforces the view that the Programme has a very strong academic orientation: “Graduates will be able to extend the field of ethnomusicological research, propose a new methodology for research of ethnic and professional music, traditional and modified musical instruments, traditional musical expression, its contexts, changes of tradition and other” [SER Table 3, p. 8]. Despite the emphasis on musical folklore, there is an obvious desire to continue the tradition of ethnomusicology programmes offered by LMTA in the past. The learning outcomes and content of the Programme shows a dominance of research and ethnomusicological aspects that are not consistent with the previously quoted aims in the SER. While the programme aims and learning outcomes are clear and accessible, they are much too all-encompassing to be useful in the design of this programme. The inclusion of academic-oriented ethnomusicology seems to be an attempt to offer programme content in both musical folklore and ethnomusicology in one Master level programme. In the opinion of the Review Team, it is not possible to achieve good results in both of these areas through one programme. This approach also does not help clarify who the addressee of the programme is.

Considering the fact that there are no other study programmes at the LMTA that explore area of ethnomusicology, it is understandable that the Academy and the Department of Ethnomusicology feel the responsibility of presenting students with current thinking and scholarship in the field. As a premier institution of music in Lithuania, the Academy also has a leadership responsibility to foster this very important area. However, trying to fulfil this responsibility under the auspices of the Musical folklore Programme should be reconsidered. The Programme Committee should confront a series of questions, i.e.: 1) If faced with the necessity

of choosing between Musical folklore and Ethnomusicology, which study programme is needed more (by students and society at large)? 2) If the Programme will continue the emphasis on musical folklore, is there a programme of study in ethnomusicology in Lithuania that would fill the gap? 3) How does this Programme of study compare with folk music programmes in other countries?

The preservation and transmission of traditional Lithuanian folk culture is indeed a worthy enterprise. The *State Programme for the Development of Ethnic Culture 2010–2014* and the *Programme for Development of Regional Culture 2011-2020* are important documents, which underline the need for specialists of folk music and dance. It should also be noted that the SER [2.1, para. 6, p. 7] cites the *Recommendation on the Safeguarding of Traditional Culture and Folklore* of UNESCO (1989) as one of the foundations of the Programme. While this is an important and worthwhile document, there is a more recent document from UNESCO – *The Convention for the Safeguarding of the Intangible Cultural Heritage* (2003), which is conceptually different. This should be considered in future revisions of the Programme.

It is difficult to say whether the Programme aims and learning outcomes meet public needs and needs of the local or global labour market, since a need analysis was not presented in the SER. The report is limited to a listing of activities in which graduates could participate. On-site meetings with graduates of the Programme and discussions with staff members indicated that students do not encounter great difficulties in finding suitable employment in their area of expertise upon graduation. The existence of cultural centres, formal and informal education programmes, and 900 ensembles throughout the country certainly creates a demand for qualified leaders. However, both graduates and stakeholders mentioned some competences that could be included in the curriculum. Since many find employment as teachers (in preschools, general education and music schools) and community workers, learning outcomes related to pedagogy, child development, theatrical staging, leadership, organisational and communication skills, entrepreneurship, as well as innovation were mentioned as desirable by graduates and social partners.

In summation for this section, the authors of the SER state that “the aims and intended learning outcomes of the Programme are defined, clear enough, based on academic and/or professional requirements, compliant with the type, cycle and qualification level of studies. The title, intended learning outcomes, content of the Programme and the qualification awarded are aligned with each other” [SER 2.1 final paragraph, p. 10]. However, close examination of the learning outcomes and the course content indicates that this is not entirely the case. The aims of the Musical Folklore Bachelor and Master Programmes are remarkably similar [compare Folk music first study cycle study programme SER 2.1, para 1, p. 6 and Folk Music second study

cycle study programme SER 2.1. para. 1, p. 6]; yet there are differences in the intended learning outcomes [first and second cycle SERs Table 3, p. 8 in both reports], and marked differences in course content [first study cycle SER Table 5, p. 10-11 and second study cycle SER Table 5, p. 9-10]. The title of the Master level Programme is consistent with the aims stated in the SER, but the intended learning outcomes and course content take the Programme in a different direction. According to the SER, the content and methods are appropriate for the achievement of the intended learning outcomes. However, the intended learning outcomes are intended for a very broad field of study – they encompass research methods, arts education, the context of other nations’ traditional music, ethnic identity, cultural policy, diaspora studies, new trends in ethnomusicology, and changes of tradition in the context of modern culture. Yet the Programme study subjects tend to concentrate on the study of Lithuanian folk music. This is less apparent from the titles of the courses, but more apparent in the syllabi [SER, Annex 1].

## **2.2. Curriculum design**

The two-year study programme is comprised of 120 ECTS credits. Sixty are devoted to subjects in the field of study, and thirty are assigned to the Master thesis. The remaining 30 credits are for electives that allow students to choose research, interdisciplinary or practically oriented studies. The curriculum design meets all legal requirements, as set out in the SER, specified in the *Descriptor of General Requirements for Master Degree and Integrated Study Programmes* approved by Order No V-826 of the Minister of Education and Science of the Republic of Lithuania 03.06.2010. According to the SER, the *Descriptor of Study Cycles* approved by Order No V-2212 of the Minister of Education and Science of the Republic of Lithuania 21.11.2011; the *Descriptor of Full-Time and Part-Time Modes of Studies* approved by Order No ISAK-1026 of the Minister of Education and Science of the Republic of Lithuania 15.05.2009 and other documents were used in designing the Programme.

The study subjects are sequenced logically if it is assumed that the students have completed a Bachelor level programme in the same area. It is not clear how many of the Master’s students in Musical Folklore have gone through the Bachelor level programme at LMTA. The SER [2.2, p. 11, para. 2] states that “The Programme is aimed at ensuring that a person who completed it and acquired a Master’s degree has achieved the learning outcomes that are significantly higher than the outcomes attained in the first-cycle studies”. However, the lack of information in the SER about entrance requirements and prerequisite knowledge makes it difficult to assess whether students enter the Programme having attained the necessary outcomes of first-cycle studies. The on-site visit revealed that entering students have completed degrees in philosophy, social sciences and other areas. Students admitted that they need to make up gaps in



knowledge on their own. For example, Bachelor level students participate in fieldwork. Master level students can participate in these experiences, but are not required to do so; many do so voluntarily. Courses like Contemporary Trends in Traditional Music would seem to require previous experience in jazz, popular, rock, hip-hop, alternative and other music.

Some courses in the Master level curriculum appear similar to those offered at the Bachelor level. The difference between the courses on world music at the two cycles of study is unclear. There is also a great deal of similarity between the first-and second-cycle courses on ethnomusicology.

There is a little evidence that students are given opportunities for practical application or to develop performance skills related to Lithuanian folk music, which is one of the stated aims [SER 2.1, para. 1, p. 6] in the study programme. There also seems to be little attention to the development of performance musicianship in Lithuanian minority cultures or world music. Since active music-making is not a prevailing feature of the curriculum study subjects and is left up to student initiative on their own time, this reinforces the view that the Programme is more oriented towards ethnomusicology rather than folk music.

Learning outcome 5.1 states that “graduates will be able to research ethnic Lithuanian music in the context of other nations’ traditional music” [SER, Table 3, p. 8]. However, there are many elements of the Programme that point to a local and Eurocentric viewpoint, as in the courses *Polyphony of European Nations* and *Traditional Music of European Nations*. The latter makes no mention of European minority cultures, such as those of the Roma, Sephardic or Ashkenazy Jews. The Programme also does not give a great deal of attention to the music of Lithuanian minorities. Several students have chosen thesis topics that analyse these minority cultures, but typically the students are representatives of those minorities. During the on-site visit the staff insisted that the music of Lithuanian minorities were integrated in several courses, but this was not apparent from the written course descriptions.

The Review Team acknowledges that “culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs” (UNESCO Universal Declaration on Cultural Diversity, 2001, cited in SER [2.1, p. 7, para. 4]; yet the study of Lithuanian music and dance at the exclusion of other cultures is disappointing. Typically, folklore programmes include the comparative study of music cultures and acquaintance with music outside the European art tradition, emphasizing the cultural and cross-cultural contexts in which traditional music exists rather than just the products themselves. This Programme presents the music of other cultures as token representations, and only provides a European context. Due to the limited amount of credits devoted to world music,

there are demonstrable gaps in *World Music: Cultures of Traditional Music* that does not include Australia, North and South America, as well as many regions of Africa. A Master level course that does not include the comparative analysis of instruments (*Fundamentals of Analysis of Lithuanian Instrumental Folk Music*) does not facilitate intercultural studies that would be an asset in this area. *Musical Anthropology* introduces students to historical developments in the USA and Western Europe (the most current publication in the literature list is 22 years old). The newest item on the *Dance Anthropology* literature list is 24 years old and is also limited to developments in the USA and Europe. It is doubtful whether the content of the Programme provide sufficient information on other cultures to achieve learning outcome 5.1 [SER 2.1, Table 3, p. 8].

According to the SER, the scope of the Programme might be sufficient to ensure the stated learning outcomes, however the chosen learning outcomes are questionable, since they do not reflect current scholarship and practice that we would find internationally. A premier institution of music education in Lithuania needs to resonate more with the international science and practice of studying traditional music culture.

There are several commendable steps that have been taken to assure that the latest international achievements in this area of study are presented to students. This increases the interdisciplinary aspects of the Programme and reflects many current tendencies in the field (i.e., *Dance Ethnology, Cognitive Psychology of Music, Politics of Culture and Development of Professional Art, Contemporary Trends of Traditional Music, Statistical and Acoustical Methods of Music Research*).

Learning outcome 2.1, which states that graduates will “apply modern research methods in their scientific works”, and 8.1, which states that “Graduates will be able to extend the field of ethnomusicological research, propose a new methodology for research of ethnic and professional music” (SER 2.1, Table 3, p. 8). Students are introduced to the *Methodology of Folk Music Collection*. The course *Statistical and Acoustical Methods of Music Research* delivers a thorough grounding in quantitative research methods; yet current trends in qualitative research are not prominent in *Trends and Methods of Ethnomusicology* (which includes a meagre bibliography for such a wide subject). Thirty ECTS credit hours devoted to self-directed research for those intending to specialise in an academic career (*Research Paper*) does not seem to include acquaintance with research methodologies and seems unnecessary since another 25 credits is devoted to the *Master’s thesis*. Learning outcome 6.1 states that “Graduates will be able to analyse phenomena of ethnic identity...”. It is unclear whether students are introduced to recent theories of identity (including musical identity) in the Programme. Although learning outcomes 1.1 and 3.1 propose attention to educational activities and arts education (SER, Table 3, p. 8),

there is no corresponding course content that would equip students for educational outreach or to do research in educational settings.

Generally speaking, the Programme contains many commendable aspects. There are several courses which demonstrate attention to international achievements, interdisciplinary foci, and current scholarship in the field. Teachers, students, graduates and stakeholders all expressed a strong belief in the Programme and its viability. However, there are many omissions that impede the achievement of the chosen learning outcomes. The Programme reflects a very specific and local understanding and translation of ethnomusicology, which is quite strongly connected to the folklore revival movement of the past century in Lithuania. The content is mostly focused on preservation and transmission rather than examination of music as a process and product of past, present and future culture.

### ***2.3. Teaching staff***

The qualifications of the teaching staff meet the legal requirements and the Programme includes a number of very qualified experts in several fields of ethnomusicology. Many of them are not only scholars, but well-known musicians as well. From that viewpoint the qualifications of the teaching staff are suitable to ensure the learning outcomes that are presently stated. As we can see from the SER [2.3.1, p. 14-18] and Annex 3, the teachers of the Programme are very much involved in research and art activities both at the local and international level. Staff members read papers at international conferences and publish research, reviews and popular articles; they participate as consultants in matters of cultural policy.

The question remains – whether local and regional approaches to folk music and/or ethnomusicology are sufficient in this day and age. If not, the teaching staff might need to expand their experiences and research subjects to include a more global perspective. Examination of the CVs of the staff revealed that the preponderance of expertise and involvement is with Lithuanian, Baltic, Scandinavian, central and east European music cultures. There is a dearth of research on more remote cultures, and relatively few examples of comparative ethnomusicology. The bibliographies of courses that deal with cultures outside of Europe contain almost no Lithuanian publications and a few translations into Lithuanian, which attests to meagre attention to those cultures by Lithuanian ethnomusicology. The SER mentions ties with international organisations and frequent international contacts, which is highly commendable. However, more in-depth and long-term involvements with foreign ethnomusicologists seems to be limited to regional connections in Russia, Latvia, Norway, Sweden, Finland, Poland, and Belarus. Introduction to more remote musical cultures (such as Polynesia, China or Sardinia) has been limited to single lectures by visiting colleagues. There

might be a need to call on visiting experts, at least temporarily, to fulfil certain curricular needs and gaps.

The number of teaching staff seems to be adequate to ensure the existing learning outcomes. The authors of the SER see staff turnover as functional and positive. They assume that only those whose quality of work is insufficient would leave the Academy, and the ones who remain are those who work well [SER 2.3.4, p. 21]. However, there is insufficient evidence to comment on this assumption one way or another.

The SER mentions that data on professional development of teachers is collected and analysed by the departments, the Human Resources Division and the Career and Competence Centre and that the Academy creates conditions for the professional development of the teaching staff. The report lists the opportunities that were made available, but it is not clear to what extent the staff have made use of these opportunities. During the on-site visit it became apparent that the Academy rarely funds attendance at conferences or professional development opportunities outside the Academy and that teachers seek outside funding. The Academy could greatly benefit developing a more systematic and more clearly outlined strategy of professional development. Despite this, the faculty attend conferences and seminars, participate in international projects by self-financing and writing grant proposals.

#### ***2.4. Facilities and learning resources***

The SER states that premises for studies are adequate both in their size and quality. The Review Team did not view the premises in which much of the instruction has been taking place until recently (building III mentioned in SER 2.4.1, p. 24) and which purportedly are no longer considered acceptable. The facilities that were viewed by the Review Team were acceptable and in some cases excellent. In the last decade, LMTA buildings other than Building III have been gradually renovated with financing from EU structural funds, LMTA, and sponsors' funds. There are also plans to build a new campus in the near future.

The SER [2.4.2, para. 1, p. 25] states that equipment available for the delivery of the *Programme* is sufficient; equipment and musical instruments are updated every year. There are 9 rooms equipped with various types of audio and video equipment and the Internet. The Music Innovation Studies Centre provides unique infrastructure for music technology studies. The available infrastructure complies with the requirements of quality in higher education and creates conditions for the comprehensive preparation of future specialists in folk music.

The SER mentions that instructors have accumulated abundant personal archives that they make available to students. This would imply that teaching materials are not always adequate and accessible, despite the claims of the SER [2.4.4, para. 3 and 4, p. 26]. The outdated and scant

bibliography lists provided in course descriptions also give the impression that current publications are sorely lacking. The Review Team's visit to the library confirmed that holdings of non-Lithuanian literature are insufficient. The library does not contain canonical foreign-language texts on folk music, folklore, anthropology, ethnology, ethnomusicology and ethnographic methods that should support a Level 7 study programme. The audio library of non-Lithuanian recordings was also meagre. The amount of funds spent on library acquisitions is surprisingly small in relation to other teaching aids. The significant drop in expenditures between 2012 and 2013 is a cause for concern [SER 2.4.5, Table 16, p. 27]. During the on-site visit the staff explained that databases are sufficient for the needs of the staff and students and the library does not purchase books that students might not read. However, the reviewers note that monographs, handbooks, reference texts, and other books provide more in-depth and cumulative coverage in historical context. Reliance on journal articles is insufficient for higher level studies.

Faculty and students at LMTA have access to a very rich collection of folk music at the Ethnomusicology Division of the LMTA Research Centre [SER 2.3.1, p. 13-14]. The archive is one of the largest in Europe, containing more than 100,000 pieces. The collection is supplemented every year and existing video and audio recordings are being digitised. Unfortunately, the Archive does not have appropriate climate-control measures that would assure longevity. Hopefully, this will be taken into account in the building plans of the new campus.

### **2.5. Study process and students' performance assessment**

There are several internal documents: the *Statute of the Academy*, the *Regulations of Studies*, the *Regulations of Study Programmes*, the *Procedure for Recognition of Learning outcomes*, the *Regulations of Grants of the Academy*, the *Procedure for Delivery of Studies in Minor Field/Branch*. The organisation of the study process is well described in the SER and can be evaluated as ensuring an adequate provision of the Programme and the achievement of the learning outcomes.

The teaching staff is highly motivated, dedicated, and devoted to the national responsibility of promoting Lithuanian culture and guiding student learning. The Programme seems to attract similarly motivated students, who view their choice of study as a calling and a mission, rather than purely as a profession. These dispositions are an important asset in the study process. Students in both the Bachelor and Master level Musical Folklore programmes emphasized the sense of belonging – they feel like a family and acknowledged that their teachers care about their personal and academic needs. Students said that the small numbers and close ties assured that their needs were met more readily than in a larger programme. Small numbers of students allow

for more individualised “Oxbridge” style learning and assessment, and also encourage students to perform more responsibly.

There is no information in the SER, which would help determine whether admission requirements are well-founded, as previously discussed in the *Curriculum design* section of this report. The Review Team recommends that admission criteria and prerequisite first-cycle experiences be more clearly defined. The Programme Committee might also consider measures that would ensure the acquisition of competencies that are needed to continue second-cycle studies for graduates of first-cycle study programmes that are not directly related to this Programme.

According to the SER, the students are encouraged to participate in research and artistic activities through implementation of “different projects, scientific research and events, participation in different creative contests” [SER 2.5.2, p. 30]. A few examples are mentioned in the SER, such as activities of the NORDTRAD network, participation of students in the folklore group, led by the Head of the Department of Ethnomusicology with several concerts abroad, and participation at folklore festivals in Lithuania. Only one example of research was included in the SER – the preparation of the final theses/project, which actually is a part of the curriculum. However, the on-site visit revealed that there are many collaborative publications between staff and students that seem to prepare graduates for independent activity upon graduation. Topics chosen for research and the final thesis are varied, allowing students to be innovative in their inquiry. Assessments of final projects are not inflated. Examination of thesis projects showed that there are some areas for improvement. The theses should include foreign-language summaries, expanded grounding of methods, more in-depth discussion sections regarding results, and a wider range of current research methodologies.

The explanations for the lack of student mobility are peculiar. The SER states that the “*Programme* profile is focussed on national Lithuanian folk music, therefore, internationalisation is not emphasised in the *Programme* profile” [SER 2.5.6, p. 33]. During the on-site visit there were staff members who reiterated this position, stating that students do not wish to go abroad because they are satisfied with the home programme, and this would interfere with their thesis research. This is a highly problematic position, especially coming from a programme in the Department of Ethnomusicology. It also does not seem to reflect the opinion of students who participated in the on-site discussion. They clearly expressed a desire to participate in mobility programmes, but also noted that there is not always sufficient or timely information about deadlines and opportunities. Students who travelled to other countries remarked positively on the broadening of their world-view and the chance to look at their profession from a different perspective. However, students who were not part of the Erasmus programme had little

opportunity for financial support. Learning outcome 7.1 [SER, Table 3, p. 8] states that “graduates will be able to promote research of ethnic culture in Lithuania and abroad, take care of its development in Lithuania and abroad (historical lands of Lithuania and among present emigrants)”. This will be difficult to accomplish if mobility is not encouraged. If they do go abroad to “take care of” ethnic culture [SER Table 3, no. 7, p. 8] and examine developments among Lithuanian emigrants, in what ways will they be equipped to study the cultural context in which these emigrants reside?

The Programme should explore possibilities of more interdisciplinary partnerships with other universities and academies both in Lithuania and abroad, as well as opportunities to offer minors, complete study programmes, double degrees and modules for international students to further the declared aim of disseminating and showcasing the music of Lithuania to the world.

The SER provides information about academic and social support regarding the dissemination of information, financial support (two documents: the *Regulations for Grants at the LMTA*; the *Procedure for Payment, Repayment and Recovery of Tuition Fees at the LMTA*), physical well-being through the Physical Education Centre, as well as necessary health or psychological support. There are several aspects of the assessment system at LMTA described in the SER, which seem clear, adequate and publicly available.

The self-evaluation report mentions a number of professional areas in which graduates of the Bachelor study programme can participate; yet it is unclear what graduates actually do upon graduation, aside from the 9 examples provided in the SER [2.5.7, Table 20, p. 34]. Although reference is made to surveys of stakeholders and graduates, the results of these surveys have not been made available. However, as stated in *Programme aims and learning outcomes* section of this report, graduates, staff and stakeholders did not present this as an area of concern.

## **2.6. Programme management**

While there is little information about the management of the programme in general terms, that is other than quality assurance mechanisms, the Review Team were most pleased to see that the quality assurance system is based on the EFQM (the excellence model of the European Foundation for Quality Management) and the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) [SER, 2.6.1, p.37]. These are two key European publications which deal with quality processes.

Perusal of the LMTA 2013 survey of students on the Academy’s website (<http://lmta.lt/lt/apklausos-26>) provides a summation of all music programmes at the Academy. There seems to be an upward trend regarding student views of the quality of studies at the Master level (unlike for studies at the Bachelor level). However, there is no analysis available

about the Musical Folklore programme specifically. When asked about this on-site, staff member said that the results of student surveys are not conducted or analysed systematically because the numbers of students are small. The staff and management believed that informal evaluations are sufficient to gauge student opinion. Surveys of stakeholders (students, graduates, employees, employers and students who terminated studies) are proposed in the 2015 *Lithuanian Academy of Music and Theatre Quality Manual* [Sections 3.3, p. 10-11; 3.6, p. 11-12]. However, when asked for results of these surveys, members of the management team did not have this information on hand.

The social partners and stakeholders are involved in assessment and improvement processes in a variety of ways: as members of programme committees and the LMTA Council; they facilitate student practicums and suggest research topics and project themes, they provide input into the workings of the programme. Stakeholders that were present during the on-site visit were integrally involved in the workings of the Programme.

While there were commendable examples of good management strategies (such as the preparation of the new *Lithuanian Academy of Music and Theatre Quality Manual*) many assessment and improvement processes were described ambiguously, giving the impression that they are as informal as they are formal. The SER contains a great deal of general information without concrete facts related to the Programme. While this might be adequate for the current population, which is small in number, future possibilities of including international students might require that more formal systems of procedures, assessment and data collection be put in place. However, if the provisions of the Quality Manual shall be implemented, there is much promise in terms of management progress.

### **III. RECOMMENDATIONS**

1. The Programme Committee should re-examine the aims and outcomes of the Programme with the intent of providing a clearer understanding of the competencies that are to be pursued. The aims of the Master level Programme should differ significantly from those of the Bachelor level. The present scope of the Programme, attempting to encompass two areas of study, is too broad and challenging to implement well, and learning outcomes and curriculum content (geared towards ethnomusicology) do not match the declared general aims (geared towards musical folklore). The Programme Committee needs to decide on future directions.
2. Prerequisites and supplementary studies should be established for students that have completed Bachelor level studies in areas other than folklore or ethnomusicology.



3. The curriculum of the Programme should be expanded to include areas of study that are outlined in the intended learning outcomes.
4. Thesis papers could be more in line with international practice. Foreign-language summaries, expanded grounding of methods, more in-depth discussion sections in addition to results, and a wider range of current research methodologies should be considered.
5. Faculty members could expand the areas of their expertise beyond the Baltic, Scandinavian, and neighbouring Slavic countries to facilitate more comparative studies. In the interim, visiting faculty should be invited to supplement the Programme.
6. The library should consider acquisition of additional audio and visual materials, as well as important foreign-language books that provide the foundation for this area of study.
7. While the close-knit, family-style atmosphere of the Department is a positive aspect of the Programme, it can also serve to discourage efforts to open up to a wider audience. The Programme should further explore possibilities of expanded student mobility, and increasing the appeal for international students to study at LMTA. Management procedures should also be formalised in preparation for a possible expansion and a more diverse student population.
8. Faculty members should not have to rely on outside funding or self-financing for resources, staff development and research support. LMTA is encouraged to not only continue providing staff members with timely information on financial aid and project grants, but to actively support the activities and needs of its faculty, where and when it can.

#### **IV. SUMMARY**

The second-cycle Master level Programme in *Musical Folklore* (a.k.a *Musical Folklore (Ethnomusicology)* or *Folk Music*) is a vital component in Lithuania's efforts to safeguard its cultural heritage. The *State Programme for the Development of Ethnic Culture 2010–2014* and the *Programme for Development of Regional Culture 2011-2020* include attention to the arts and the role they play in the development of personal, regional, and national identity. Despite

their diminutive enrolments, Programmes such as this should be supported at all costs to maintain a high level of expertise in this area. Those that have been implementing this Programme at the Lithuanian Academy of Music and Theatre have obviously been keenly aware of this responsibility, and have attempted to combine two compatible yet different areas of study under one Programme: musical folklore and ethnomusicology. This hybrid has limited possibilities for a high quality Programme since the aims attempt to cover too much ground. The LMTA should acknowledge that both areas of study need to be maintained in Lithuania at a high level and should support the Department of Ethnomusicology and the Programme Committee in finding solutions that will accomplish this mission. The alignment of general aims, learning outcomes, and curriculum will be easier to accomplish if important decisions are made regarding the purpose of the Programme.

Past and present students of the Programme expressed great satisfaction with their studies. Examination of several course syllabi exhibited forward-looking course content and innovative topics. Faculty members demonstrated their efforts to maintain a high level of expertise, despite financial difficulties. The level of commitment to support students in their learning was clear. On the other hand, some teachers expressed views that were rather insular and regional, not acknowledging the need for students to compare their culture with other traditions from around the world. Regardless of the decisions that are made regarding the future direction of the Programme, the curriculum should be updated to include the latest scholarship in the field, and expanded to include a wider variety of world music and a greater choice of research methodologies. The Academy's library should not rely on databases alone for the maintenance of high quality scholarship. Important texts in the field should be acquired regularly and systematically to assure a sure foundation of international knowledge. Some staff members might need to expand their areas of expertise and the services of visiting scholars might be enlisted to achieve these goals. The Academy should also take on more responsibility in facilitating staff development by allocating funds and other types of support. Presently, the burden of financing staff development seems to rest on the shoulders of faculty members through self-financing or the writing of grant proposals.

Students enrolled in the Programme are very motivated and committed. There is a meeting of the minds with staff who view their area of study as a calling and a mission. This warm relationship and close-knit collaboration between the students, staff and social partners was one of the striking features noted by the Review Team. However, there is also an assumption that students will find their own way in making up gaps in knowledge if they have completed a Bachelor degree in an area other than folklore or ethnomusicology. Students should be provided with support and opportunities to learn the needed prerequisites that are

assumed for this Programme. There should also be a more structured forum for discussion of student suggestions for improvement. Students expressed a desire for more experiences in other countries, while some staff members regarded these needs as non-essential. Also, graduates and social partners presented areas of expertise that are required on the job, but which do not receive sufficient attention in the Programme, such as educational outreach, pedagogy, organisational and communication skills, and others.

The management of the Programme at both the Academy and Department levels seems adequate for the present situation. Since few people are involved, there are more opportunities for dialogue and feedback. However, in order to subsist and to fulfil the aim of showcasing Lithuanian traditional culture to the world, there should be a greater effort to involve international students and partners. If this will be the case, the present more informal quality assurance practices might not be sufficient. However, it is acknowledged that the new Quality Manual has the mechanisms and systems towards providing a new culture. In addition to quality assurance practices, proactive planning for future possibilities might be in order.

As the Lithuanian Academy of Music and Theatre embarks on its ambitious building programme for a new campus, we might anticipate that the Department of Ethnomusicology will enter their new home with a disposition to innovate in the Programme in openness to the new and recommended directions outlined in this report. In conclusion, it could be said that most of the programme areas are good and being implemented systematically, though the issues regarding the curriculum and programme aims should be discussed by the programme runners in the near future.

## V. GENERAL ASSESSMENT

The study programme Musical Folklore (state code – 621W30001) at Lithuanian Academy of Music and Theatre is given **positive** evaluation.

*Study programme assessment in points by evaluation areas.*

No.	Evaluation Area	Evaluation of an area in points*
1.	Programme aims and learning outcomes	2
2.	Curriculum design	2
3.	Teaching staff	3
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	3
6.	Programme management	3
	<b>Total:</b>	<b>16</b>

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

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

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

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

Grupės vadovas: Team leader:	Dr. Terence Clifford-Amos
Grupės nariai: Team members:	Prof. dr. Margus Pärtlas
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**LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS ANTROSIOS PAKOPOS  
STUDIJŲ PROGRAMOS MUZIKINIS FOLKLORAS (VALSTYBINIS KODAS –  
621W30001) 2015-06-19 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-166 IŠRAŠAS**

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**V. APIBENDRINAMASIS ĮVERTINIMAS**

Lietuvos muzikos ir teatro akademijos studijų programa *Muzikinis folkloras* (valstybinis kodas – 621W30001) vertinama **teigiamai**.

<b>Eil. Nr.</b>	<b>Vertinimo sritis</b>	<b>Srities įvertinimas, balais*</b>
1.	Programos tikslai ir numatomi studijų rezultatai	2
2.	Programos sandara	2
3.	Personalas	3
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	<b>Iš viso:</b>	<b>16</b>

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

2 – Patenkinamai (tenkina minimalius reikalavimus, reikia tobulinti)

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

4 – Labai gerai (sritis yra išskirtinė)

&lt;...&gt;

**IV. SANTRAUKA**

Antrosios pakopos magistrantūros studijų programa *Muzikinis folkloras* (dar vadinama *Muzikinis folkloras (Etnomuzikologija)* arba *Liaudies muzika*) gyvybiškai svarbi Lietuvai stengiantis išsaugoti kultūrinį paveldą. Etninės kultūros plėtros valstybinėje 2010–2014 metų programoje ir Regionų kultūros plėtros 2011–2020 metų programoje skiriamas didelis dėmesys menams ir jų vaidmeniui kuriant asmens, regiono ir šalies tapatybę. Nepaisant mažo priimamų studentų skaičiaus, tokias programas kaip ši būtina remti bet kuria kaina, siekiant išlaikyti aukštą kompetencijos lygį srityje. Įgyvendinantieji programą Lietuvos muzikos ir teatro akademijoje akivaizdžiai suvokė šią atsakomybę ir bandė derinti dvi skirtingas studijų sritis, t. y. muzikinį folklorą ir etnomuzikologiją, vienoje programoje. Toks hibridiškumas apribojo galimybes užtikrinti aukštą programos kokybę, nes programos tikslais bandoma apimti per daug. LMTA turėtų pripažinti, kad reikia išlaikyti aukštą abiejų studijų sričių lygį Lietuvoje, ir padėti Etnomuzikologijos katedrai ir Studijų programos komitetui ieškoti sprendimų, kurie padėtų realizuoti šią misiją. Suderinti bendruosius tikslus, studijų rezultatus ir studijų turinį būtų lengviau, jei būtų priimti svarbūs sprendimai dėl programos tikslo.

Buvę ir dabartiniai programos studentai labai patenkinti studijomis. Išnagrinėjus keletą dalyko aprašų paaiškėjo, kad dalyko turinys yra orientuotas į ateitį ir apima naujoviškas temas. Dėstytojai stengiasi išlaikyti aukštą kompetencijos lygį, nepaisydami finansinių sunkumų. Aiškiai pastebimas įsipareigojimas padėti studentams studijuoti. Kita vertus, kai kurie dėstytojai išreiškė požiūrį, kuris buvo gana uždaras, orientuotas į regioną – jie nepripažino, kad studentams būtina palyginti savo kultūrą su kitomis pasaulio tradicijomis. Nepriklausomai nuo sprendimų, kurie bus priimti dėl programos krypties ateityje, reikėtų atnaujinti studijų turinį, įtraukti naujausias šios srities žinias ir išplėsti, kad apimtų didesnę pasaulio muzikos įvairovę ir

didesnį mokslinių tyrimų metodikų pasirinkimą. Akademijos biblioteka neturėtų remtis vien duomenų bazėmis aukštos kokybės žinioms užtikrinti. Reguliariai ir sistemingai reikėtų įsigyti svarbios šios srities medžiagos, kad būtų galima užtikrinti tvirtą tarptautinių žinių pagrindą. Kai kuriems dėstytojams gali tekti plėsti savo kompetencijos sritis, šiems tikslams gali būti pasitelkiami kviestiniai mokslininkai. Akademija taip pat turėtų prisiimti daugiau atsakomybės ir padėti skirdama lėšų darbuotojų tobulinimosi veiklai, skirti kitos rūšies paramą. Šiuo metu personalo tobulėjimo finansavimo našta gula ant dėstytojų pečių – jie išlaidas dengia patys arba rengia paraiškas dėl dotacijų.

Šią programą pasirinkę studentai yra labai motyvuoti ir atsidavę. Studentų ir dėstytojų nuomonės ir požiūriai sutampa, dėstytojai savo studijų sritį laiko pašaukimu ir misija. Tokie šilti santykiai ir glaudus studentų, dėstytojų ir socialinių bendradarbiavimas ekspertų grupei paliko labai didelį įspūdį. Daroma prielaida, kad studentai, įgiję bakalauro laipsnį kitose srityse, ne folkloro ar etnomuzikologijos, patys ras būdą užpildyti žinių spragas. Studentams reikia padėti ir suteikti galimybių sužinoti, kokios yra būtinos šios studijų programos sąlygos. Turėtų būti sukurtas labiau struktūrizuotas forumas studentų pasiūlymams dėl pagerinimų aptarti. Kalbant apie judumą, studentai išreiškė norą įgyti daugiau patirties kitose šalyse, o kai kurie dėstytojai tokius norus laiko neesminiais. Be to, absolventai ir socialiniai partneriai pristatė darbe būtinas kompetencijos sritis, kurioms programoje teikiamas nepakankamas dėmesys. Tai, pavyzdžiui, informavimas apie švietimą, pedagogika, organizaciniai ir bendravimo įgūdžiai, kita.

Programos vadyba akademijos ir katedros lygmeniu yra tinkama dabartinei situacijai. Kadangi įtraukta nedaug žmonių, yra daugiau dialogo ir grįžtamojo ryšio galimybių. Tačiau, siekiant išlaikyti ir įgyvendinti tikslą atskleisti Lietuvos tradicinę kultūrą pasauliui, reikėtų skirti daugiau pastangų pritraukti tarptautinių studentų ir partnerių. Jei tai pavyktų, dabartinių daugiau neformalios kokybės užtikrinimo praktikos priemonių gali nepakakti. Tačiau pripažįstama, kad naujame Kokybės vadove yra numatyti mechanizmai ir sistemos, kurios užtikrintų naują kultūrą. Be kokybės užtikrinimo praktikos, reikėtų numatyti galimybių ateityje iniciatyvų planavimą.

Lietuvos muzikos ir teatro akademija pradeda ambicingą naujo akademijos miestelio kūrimo projektą, todėl galima numatyti, kad Etnomuzikologijos katedra turės naujus namus, kuriuose galės atnaujinti programą ir ją atverti naujoms ir rekomenduojamoms kryptims, nurodytoms šiose išvadose. Apibendrinant galima teigti, kad dauguma programos sričių yra tinkamos ir įgyvendinamos sistemingai, nors programos vykdytojai artimiausioje ateityje turėtų aptarti studijų turinį ir programos tikslus.

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### III. REKOMENDACIJOS

1. Studijų programos komitetas turėtų iš naujo išnagrinėti programos tikslus ir rezultatus, kad būtų aiškiau, kokias kompetencijas būtina įgyti. Magistrantūros lygio programos tikslai turėtų gerokai skirtis nuo bakalauro studijų programos. Dabartinė programos apimtis, kuria bandoma apimti dvi studijų sritis, yra pernelyg plati ir sudėtinga, kad būtų galima tinkamai įgyvendinti, o studijų rezultatai ir studijų turinys (orientuoti į etnomuzikologiją) neatitinka deklaruotų bendrujų tikslų (orientuoti į muzikinį folklorą). Studijų programos komitetas turi priimti sprendimą dėl krypties ateityje.
2. Turėtų būti numatytos prielaidos ir papildomos studijos tiems studentams, kurie baigė bakalauro lygio studijas kitose srityse, ne folkloro ar etnomuzikologijos.
3. Reikėtų išplėsti programos studijų turinį, įtraukiant studijų sritis, nurodytas numatomuose studijų rezultatuose.

4. Baigiamieji darbai turėtų labiau atitikti tarptautinę praktiką. Turėtų būti santrauka užsienio kalba, išplėstas metodų pagrindimas, į rezultatus reikėtų įtraukti daugiau nuodugnesnės diskusijos skyrių ir numatyti įvairesnių dabartinių mokslinių tyrimų metodologijų.
5. Dėstytojai galėtų išplėsti kompetencijos sritis už Baltijos, Skandinavijos ir kaimyninių slavų šalių ribų, siekdami įtraukti daugiau palyginamųjų studijų. Reikėtų kviesti atvykti dėstytojų programai papildyti.
6. Rekomenduojama apsvarstyti galimybę bibliotekai įsigyti papildomos garso ir vaizdo medžiagos, taip pat svarbiausių knygų užsienio kalba, kurios sudarytų šios studijų srities pagrindą.
7. Nors glaudi, šeimą primenanti atmosfera katedroje yra teigiamas programos aspektas, ji gali neskatinėti atsiverti platesnei auditorijai. Programoje turėtų būti toliau nagrinėjamos ir plečiamos studentų judumo galimybės, didinamas studijų LMTA patrauklumas tarptautiniams studentams. Vadybos procedūros turėtų būti formalizuotos, siekiant pasirengti galimai plėtrai ir įvairesnei studentų auditorijai.
8. Dėstytojai neturėtų pasikliauti išteklių, personalo tobulėjimo ir mokslinių tyrimų išorės finansavimu arba savarankišku finansavimu. LMTA skatinama ne tik laiku teikti darbuotojams informaciją apie finansinę paramą ir dotacijas projektams, bet aktyviai remti fakulteto veiklą ir poreikius, kur ir kada gali.

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Paslaugos teikėjas patvirtina, jog yra susipažinęs su Lietuvos Respublikos baudžiamojo kodekso 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)