



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS  
STUDIJŲ PROGRAMOS *Muzikos teorija ir kritika*  
(*valstybinis kodas – 612W30002*)  
VERTINIMO IŠVADOS

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EVALUATION REPORT  
OF *Music Theory and Criticism (state code - 612W30002)*  
STUDY PROGRAMME  
at Lithuanian Academy of Music and Theatre

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## DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Muzikos teorija ir kritika</i>
Valstybinis kodas	612W30002
Studijų sritis	Menai
Studijų kryptis	Muzika
Studijų programos rūšis	Universitetinė
Studijų pakopa	Pirmoji
Studijų forma (trukmė metais)	Nuolatinė (4)
Studijų programos apimtis kreditais	240 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Muzikos bakalauras
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>Music Theory and Criticism</i>
State code	612W30002
Study area	Creative Arts and Design
Study field	Music
Type of the study programme	University
Study cycle	First
Study mode (length in years)	Full-time (4)
Volume of the study programme in credits	240 ECTS
Degree and (or) professional qualifications awarded	Bachelor of Music
Date of registration of the study programme	19 <sup>th</sup> of May 1997, No. 565

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The Centre for Quality Assessment in Higher Education

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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 Lithuanian Academy of Music and Theatre (hereinafter referred to as ‘LMTA’ or the ‘Academy’) is an art university, specialising in music, theatre, film and dance. The Academy was founded in 1933 and currently it has over 900 students. There are two faculties in the

Academy: the Faculty of Music and the Faculty of Theatre and Film. The Faculty of Music delivers five first-cycle and five second-cycle study programmes as well as two third-cycle study programmes. Music theory and Criticism (earlier named as “Musicology”) is delivered both on bachelor and master's level and it is coordinated by two departments – the Department of Music Theory and Department of Music History. The grand vision of the LMTA is to move into new premises in about 2020.

#### **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 6<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.*

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

According to the SER (p. 6), “the purpose of the Programme is to train highly-qualified music specialists – connoisseurs of music art and musical life – educators, analysts, critics, experts; employees of musical creation and performance art, cultural, scientific and educational institutions, activity organisers.” The graduates should be able to “do musicological jobs, organise and present musical events, promote phenomena of music.” The description of the aims of the programme is extremely broad with some emphasis on applied fields of activities. On one hand such broadness can be interpreted as the strength of the programme. On the other hand, it is hardly possible that the graduates of the programme can be equally talented and skilled in all the activity fields listed. Therefore a more focused definition of the programme aims is

recommended that would refer to the possibility of the students to choose between more academic and more applied profiles.

Table 3 of the SER (pp. 7-8) presents 20 learning outcomes of the programme that are linked to 5 generic and 6 subject-specific competences. Generic competences include ability to think analytically and critically, ability to work and learn independently, ability to look for information in different sources, ability to generate new ideas and ability to use information technologies. Subject-specific competences cover analytical skills, knowledge about musicological methods and musical styles, ability to communicate with other musicians, participate in musical life and disseminate knowledge, as well as to play a musical instrument. The review team considers the learning outcomes to be adequate, well defined and clearly presented.

Table 5 of the SER (p. 10) demonstrates the link between the learning outcomes of the programme and those of the individual subjects. Each subject supports the achievement of at least two learning outcomes of the programme. Mostly the links given look justified. However, in the case of the Bachelor thesis, the number of references to the learning outcomes of the programme should be much larger, because the thesis in many ways sums up the results of the studies. The Review Team believes that learning outcomes 2.1., 3.1., 5.1. and 6.1., that are currently not referred to in Table 5, are directly connected to the Bachelor thesis.

The learning outcomes were written by a number of people, led by the Head of Quality Management Division. The Review Team was assured that not only teachers, but also students and social partners were involved in that process. Despite this background, the meetings with different groups showed that general consciousness about intended learning outcomes and their role in the study process could be raised among the staff and students in the future. The programme aims and learning outcomes are made publicly accessible on the website of the Academy and in the national AIKOS system. The Academy also has an open-door day, where the programme and its aims are introduced to the larger audience, including potential students.

The social partners, whom the Review Team met, assured that the Lithuanian society needs music editors and managers in different music and culture related organisations, educators, music journalists and other similar specialists and that the programme, and its learning outcomes correspond well to the requirements of these professions. The stakeholders noted that good applied jobs for talented young specialists are available and that recent graduates of the programme have met their expectations. They affirmed that they are satisfied with the competences of the graduates and they think that the learning outcomes of the programme are generally well composed and also mostly achieved – the graduates receive a high-quality of academic background and multi-tasking practical skills.

The programme aims and learning outcomes are consistent with the type of studies and are well in line with general requirements for the first circle studies. Table 4 of the SER (pp. 8-9) convincingly demonstrates that compliance. Although the name of the programme can cause some confusion internationally, its meaning within Lithuania seems to be clear enough. Thus, the Review Team found that the name of the programme, its learning outcomes, content and the qualification offered (Bachelor in Music) are compatible with each other.

## ***2.2. Curriculum design***

The scope of the study programme consists of 240 ECTS, 6400 hours (when 1 ECTS equals to 26,7 working hours per a student or one working week); duration of the studies - four years/eight semesters. The first two semesters include some introductory subjects as well as general university subjects, while the last semester is almost entirely left for Bachelor Thesis. Each semester consists of 30 ECTS credits (SER Table 6, pp. 13-14 and Annex No. 5: Study Plan of the Programme) Table 5 of the SER (p. 10) and its Annex 5 present the content of the curriculum, while Table 6 (pp. 13-14) demonstrates the conformity of the curriculum design to the requirements of the legal acts. The expert team has no doubts regarding this conformity.

There are 7 subjects in each semester, mostly one in music history, one in music theory and analysis, one in contemporary (Lithuanian) music, one in general university studies (foreign language, philosophy, marketing of culture, one practice, a course paper and one optional subject. Starting from year 2, 20% of the studies vary depending on the specialisation of a student: those specialising in “Fundamental musicology” move into depth with theoretical studies and receive more piano lessons, whereas those specialising in “Applied Musicology” receive an overview of musical styles and have more elective studies. Also the final work depends on the student's specialisation: in one case it is a traditional Bachelor Thesis (27 ECTS), in another case a combination of a theoretical work (15 ECTS) and practical project (12 ECTS).

Thus, the curriculum is well organised and versatile; there is a clear logic in the way how it is built up. The only instance of possible repetition of themes concerns the studies of the 20<sup>th</sup>-Century music: Semester II includes the subjects “Music Styles in the 20th century” and “Music Composition Techniques in the 20th century”, whereas Semester VII includes the subjects “Music History: 20th Century” and “Language of Music: 20th Century”.

The balance between different types of subjects is appropriate. There is also evidence of curricular integration in music theory and music history subjects that the Review Team wishes to commend. The content of the subjects is consistent with the first cycle studies. The students

whom the Review Team met, said that they are expected to work hard and to do many things, but they did not complain about a too heavy teaching load or a too complex content of the subjects.

The content and methods of the subjects as well as the scope of the programme are appropriate for the achievement of the intended learning outcomes. The staff of the programme explained that almost 20 years ago a paradigm shift took place in Lithuanian musicology that influenced also the content of the programme and teaching methods. This shift was largely initiated and supported by the University of Helsinki, with whom the LMTA has close relationship. The students that the Review Team met appreciated: on one hand, the good classical education and solid musical skills that they obtain and, on the other hand, the openness of the programme. The Review Team noticed that the scope of research topics chosen by the students (or suggested to them by teachers) is very broad; they cover different types and styles of music as well as different musical contexts. This openness of the research topics is in a slight contradiction with rather conservative core curriculum, while at the same time reflecting the balance between different approaches that was mentioned above.

One of the strengths of the programme is the wide-ranging practical experience that is offered to students starting from Year 2 in a library, archive, media organisations and other workplaces. The social partners confirmed their close cooperation with the LMTA in organisation of students' practical placement. This cooperation which guarantees the achievement of practical skills required, helps the students to find out their strengths and preferences in the broad field of musicology and gives the employers an opportunity to find offspring for their organisations. The only practical skill that the stakeholders desired more from the graduates was public speaking, citing, during interview, an Oxford, UK model.

Initially the Review Team had some concern about the learning outcome 6.2. which refers to the ability to assess musical performance, where the curriculum seems to pay little attention to studies of performance practice. However, the staff members explained that all students are required to write short concert reviews and are guided in that within other subjects (Seminars in Musicology, Course Paper). The Review Team suggests to bring that aspect of the curriculum more into foreground.

As mentioned on p. 16 of the SER, the students have a possibility to take another study programme in the minor study field and to obtain a double degree – bachelor in music and bachelor in art pedagogy (together with a pedagogical qualification). The volume of studies in minor study field is 60 ECTS. The pedagogical qualification definitely expands the job opportunities of the graduates and, without doubt, Lithuanian music schools need qualified teachers of ear training, music history and music theory. The Review Team met some graduates of the programme who work in music schools and there was a representative of a specialised



music school among the social partners. Unfortunately the SER does not explain in detail how the studies in major and minor fields are combined in practice, because, according to the explanations given by staff members, the possibility to choose the minor study field in art pedagogy was created only recently. The Review Team suggests to present that option clearly in all programme documents and to provide this information to all current and prospective students.

Although the literature lists of the subject descriptions (Annex 1 of the SER) include important new publications in musicology and other fields in Lithuanian, German, Russian and English, some of them look somewhat patchy and partly out-of-date (e.g., the *Musikalische Formenlehre* by Günter Altmann from 1986 is listed 4 times, whereas an influential contemporary sonata theory by Hepokoski and Darcy from 2006 is missing).

Despite the fact that some minor concerns were raised by The Review Team, the curriculum design is considered to be excellent in many aspects and fulfilling the programme by all means. Thus the suggestions and recommendations provided above could be considered as an additional direction for the development of a curriculum which is already very good.

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

The Lithuanian legal requirements for the teaching staff are met. 25 of the total 44 teachers of the programme have doctorate and the teachers of the main study field are mostly full-time members of the Department of Music History and Department of Music Theory. Both the qualifications and number of the teaching staff are adequate to ensure learning outcomes. Different age groups are represented among the teaching staff. Thus, there is no reason to doubt that LMTA is able to ensure adequate provision of the programme also in the future. It is also worth mentioning that most of the teaching staff is shared between the Music Theory and Criticism BA and MA programmes. Thus there are some points that would apply for the teaching staff of both programmes.

The Review Team noticed that there is a good professional community amongst the teaching staff. Without any doubt, the staff of the programme is formed from the best experts in the field in Lithuania. Some teachers also have other jobs and they bring in other experiences into the programme, which can be evaluated positively; and a number of teachers also act as stakeholders and thus are able to build a direct bridge between the academic and professional worlds. On the other hand, some teachers have to take other jobs in different organisations because of the financial reasons. This can cause fragmentation of their activities and limit time available for individual research. Although young faculty members did not complain about their career opportunities and working conditions, it is recommended to create more stable and secure conditions for the staff, especially for the younger teachers.

The students praised their teachers for being very collegial and supportive to them. Because of the small number of students, each of them receives considerable personal attention from teachers.

The LMTA has created the Career and Competence Centre, whose purpose is to support professional development of the teachers. LMTA encourages staff mobility, which is an important part of the professional development. Almost all the staff members have participated in conferences and other professional activities abroad within last five years. One of the teachers recently defended her PhD in Helsinki University. However, mostly the visits to other countries are short-term. It is recommended to create more opportunities for full-time staff members to work abroad for longer periods (sabbatical semester or a year), which would have stronger impact to their professional development and would strengthen the contacts between LMTA and similar institutions abroad. As a result, this could have favourable influence to the entire programme.

The teaching staff of the Department of Music History and Department of Music Theory is involved in several national and international research and cultural projects. The research activity of the teachers is directly related to the study programme and the subjects they teach. All teachers are publishing regularly, mostly in Lithuania and neighbouring countries. Some teachers are also involved in artistic activities. During the meeting with the Review Team the staff members testified that they are rather successful project writers. Since the financial support to their research projects from the side of the LMTA is limited, they seek for funds elsewhere, e.g. from the Composers Union, with whom the Lithuanian musicologists traditionally have good collaboration. The staff members appreciated the freedom and independence that they have in their research activities, for example in choosing research topics and finding research partners. That being said, the academic and professional experience of the teaching staff is more than sufficient for the implementation of this study programme.

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

The premises for studies – as such as the studies currently most often appear - are appropriate in their size and quality. Students may use the premises all the week from 07:00 to 22:00 which is appropriate when taken into account that students undertake a great deal of individual work for which they need musical instruments and other special equipment in addition to quiet premises for individual work.

In the last decade, LMTA buildings have been gradually renovated. According to SER (p. 25) in 2011, implementation of projects supported by the EU structural funds and intended for

the improvement of the LMTA infrastructure and learning conditions began. After the site visit, the Review Team was convinced that in the course of implementation of the projects equipment, there have been substantial improvements in resources.

The library of the LMTA has adequate premises, sufficient collection of books, and musical scores, and outstanding historical archive. According to SER (p. 26) it also has 18 databases (including NAXOS musical database) and sufficient collection of recordings. Databases have remote access via internet by staff members and students. Databases do not cover all the books (especially in English), and types of recordings that may be needed for the programme, but according to the teaching staff, the library serves the two departments responsible for the programme well, and orders new items on demand constantly. It is inevitable that all desirable printed or electronic material, and scores of contemporary music, for example, which cannot be reached by 18 available databases, is connected to the possible choices in research fields, areas, and subjects. Keeping in mind the sense of proportion, the resources of the library can, after all, be held adequate for delivery of the programme and for the research related to that. The LMTA may, however, consider in the future, how to make more e-books available for teachers and students.

It should be considered, that the ambitious programme aims appear to be rather expanded. According to the SER (p. 11) “The *Programme* concerned is constructed in the way that not only equips its future graduates with the competences to develop traditional Lithuanian musicology by studying only canonical Western classical and 20th-century academic music and focussing on Lithuanian authors, but also expands the Lithuanian musicology with the studies of popular music, jazz, music conceptualism, experimental creation, electronic music, the art of sound or music of sub-cultures.” There are already examples, where the students have entered new fields (e.g. jazz). The more steps towards new areas will be taken, the more there will be pressure on the library, technical resources, and other resources that has not yet been covered. If certain future visions (either of students, teachers, or senior administration staff) materialized, there would be a strong need for tight co-operation with other institutions in Lithuania and abroad. The following – rather modest – sentence in the SER (p. 26) may then be re-written: “No special resources and learning facilities as well as technical equipment are required for student’s professional practice”.

Equipment available for the delivery of the Programme is sufficient, and updated every year. Teachers can use two well-equipped rooms with Wi-Fi, video and audio equipment. LMTA Music Innovation Studies Centre with its infrastructure is also possible to use. The musical instruments of the LMTA have been updated substantially in recent years. The available infrastructure complies with the requirements of quality in higher education and created

conditions for comprehensive training of students. The Music Innovation Studies Centre connected with the extended programme aims that were mentioned earlier, may change the whole profile of the programme to a more innovative direction, if that path would be the chosen one.

In conclusion, it can be said that consistent and continuous improvement of the instrumental and technological facilities and learning resources at LMTA creates the learning environment with appropriate resources.

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

There are clearly defined requirements for admission to Programme. Applicants participate in the joint admission organised by the Association of Lithuanian Higher Education Institutions for Organisation of Joint Admission (LAMA BPO). The minimum indicators for learning outcomes of candidates to state-funded places in first-cycle studies are established by the Minister of Education and Science (SER pp. 27-28). The competitive grade for admission to the Programme comprises 1) Assessment of a speciality entrance examination (weighted coefficient 0.7), 2) Assessment of a school-leaving exam in history / foreign language / biology / mathematics / information technologies or an annual average grade (weighted coefficient 0.1), 3) Assessment of a school-leaving exam in Lithuanian language and literature (weighted coefficient 0.2). The procedure for organisation and assessment of entrance examinations is approved by the Minister of Education and Science. (SER p. 28). Examinations are organised jointly by the Lithuanian Higher Education Institutions which are delivering study programmes in the study field area.

The number of students intending to study in the Programme is low, but relatively stable (6-14 in 2009-2014) and qualified. However, according to the self-evaluation report, the admission procedure "hardly helps to achieve the greatest impartiality in selecting the best entrants to study programmes and allocating state funding to their studies" (SER p. 28). This is mostly due to the national regulations and university funding system, and hence the review team can take no stance on it. The selected students are very motivated both according to the SER and interviews. Studies in the programme were completed by 79 percent of entrants in the reporting period.

The Academy identifies the process of organisation of studies in its internal study quality assurance system and describes it in several documents. Teaching/learning activities in the Programme required for the achievement of learning outcomes are well described in the self-evaluation report.

The Review Team were convinced that the students are encouraged to participate in research, artistic and applied research activities throughout their study years. Students write final papers after each study year, starting with relatively simple theoretical/analytical topics in their first year, continuing with the historical topics in their second year. Unlike in the past – as the Review Team were told - when students prepared their final work more than one year, subjects of bachelor theses will now be chosen only in the last year, which supports students in developing their methodical skills in various ways and to be more mature as students, before decision of the final research paper's topic. Final papers may thus be more concise, but on the other hand students are able to acquire broader skills, and they have more alternatives when developing their orientation during their study years.

The Academic Calendar is prepared by the Academy's Academic Affairs Centre for each academic year and approved by the Senate by 1<sup>st</sup> of June. The studies are organised in accordance with timetables of lectures and examinations. (SER p. 29) The Academy aims at ensuring that organisation of academic and social support to students is appropriate, and dissemination of all information is consistent and timely. Students are constantly consulted on study-related issues by administrators. However, students seemed not always to be fully aware of who is responsible. This may be caused by the fact that the programme is coordinated by two departments together (Department of Music History and Department of Music Theory). Students interviewed felt that responsibilities are dependent on subject matters – if you have questions concerning theoretical studies, go to the Head of Music Theory, if you have questions concerning history courses, go to the Head of Music History. This may be more obscure in cases where the issues are complex and more general than questions concerning individual courses, for example.

Students feel that they are getting constant academic support. They are supervised for practising research throughout their study years, from the beginning to the graduation. According to the interviews, students' learning experience is in general positive, since they have easy access to their teachers and other staff members. Students praise the open spirit of their academic community.

The Career and Competence Centre of the Academy coordinates the provision of information to students on possibilities for professional career. (SER p. 32) Students of the Academy are entitled to different forms of financial support administered by the Academy and the State Studies Foundation. Students feel that they are well informed about external funds.

The Physical Education Centre at the Academy offers a possibility for active sports to students. In the LMTA phoniatric office, students are provided with the necessary health or

psychological support. The website of the Academy provides information on different study-related issues. (SER p. 32)

The criteria for assessment are well described in the self-evaluation report (SER p. 32). Considerable attention is paid to feedback in order to make assessment both constructive and informative. The ethical standards, principles and measures of the Academy's community are governed by the *Ethical Code of the Lithuanian Academy of Music and Theatre* (SER p.33).

The number of students participating in international exchange studies is still rather low. According to Table 19 in SER (p. 34) in academic years 2010-2014 only three students went out for exchange. Respectively there were only two incoming students. During the interview, students showed substantial interest in exchange and other international activities, and in general their skills in English are remarkable. Although the staff consider international activities very important as well, more could be done in order to make internationalisation a natural part of every student's academic experience. Because the programme is very small, the Academy may consider possibilities of international partnership on regular basis with other institutions abroad.

Information about demand for specialists in the intended field of graduates is offered in section 2.5.7 of the SER. There seems to be some prerequisites in the SER (p. 34) about what kind of mission the programme graduates have in Lithuanian cultural life, although there are many practical professions listed as well. According to the graduates and social partners, the labour market seems to be waiting for rather practically-oriented graduates with solid knowledge of music. The graduates' possible professional careers are versatile, and stakeholders consider their skills as transferable to various tasks. According to the graduates this is partly due to the flexibility of their teachers, strong academic support by the teaching staff, and freedom to choose sometimes quite remote subjects of their final research work.

There is plenty of data about employment of programme graduates in the self-evaluation report p. 34). This well supports future decisions about student numbers in particular. The Academy collects, analyses and uses information that helps to manage study programmes and other activities efficiently.

## **2.6. Programme management**

*Programme* management is organised in accordance with the recent *Quality Manual of the Lithuanian Academy of Music and Theatre* (approved 24.3.2015), which is a clear and thorough description and guide for the internal quality assurance system of the LMTA. The core, governance and assurance processes have been identified, process administrators have been appointed, the map of processes has been drawn at LMTA according to the QM. The quality of the content of the Programme is the responsibility of the *Committee of Study Programmes of Studijų kokybės vertinimo centras*

*Music Theory and Criticism*. Its activities are governed by the Lithuanian *Regulations of Study Committees* (approved by the Senate of 24 October 2012).

Responsibilities for decisions and monitoring of the programme are allocated according to the Quality Manual. The design, assessment and improvement of the programme is the responsibility of the Programme Committee, which has also a student member. The responsibility for content and quality of instruction of individual study subjects is the responsibility of the teachers. The Quality Manual is an excellent quality-governing document.

According to the Quality Manual (p. 15), the Academy takes the view, that student-centered learning is the system of higher education and its culture, based on innovative teaching methods, closer communication between the learner and student, promoting student independence and involvement into the learning process. Students of the Programme appreciate their close communication with their teachers and Heads of Departments. However, there seems to be some uncertainty, at least among students, about the roles of the two departments (Music Theory and Music History) which run the programme in tandem. All the study subjects and the teachers are divided between the two departments. Also the leading supervisors of the students can come from both departments. The students noted that they never had difficulties with that, but the Review Team believes this kind of double management can potentially create some confusion and uncertainty.

Information and data of the programme are regularly collected and analysed. LMTA has 27 different indicators for assessment of the programme (SER p. 35). Periodical surveys of students, graduates, teachers and social partners are conducted at LMTA. Results of the surveys are discussed in the programme committee and published on the website of the Academy.

In general, the SER is more descriptive than analytical and reflective. It consists of data and description, but not very much real self-evaluation. This may be caused by the fact, that it is mostly written by the Quality Management Division, as the Review Team was told during the interviews. The involvement by teachers and students in the self-evaluation process could have been stronger, and their role more active. In order to offer more support for the Programme Management in the quality enhancement processes, the SER should include more self-criticism and concrete findings of the evaluation process. In other words: where are the strengths and where are areas to be developed? The self-evaluation process is carried out in order to enhance the quality of academic procedures, and it should not be seen just as one obligatory step in the accreditation process. It is supposed to be a natural part of the periodical quality enhancement work, and support the programme and its development. The Quality Manual has only recently been approved. The Review Team hopes that the quality processes, so well described in the manual, will be implemented and will become natural part of the quality culture of the LMTA.

### **III. RECOMMENDATIONS**

1. A more focused definition of the programme aims is recommended that would refer to the possibility of the students to choose between more academic and more applied profiles.
2. Because of the small number of students in the programme, The Review Team recommends to pay special attention to institutional co-operation and student exchange, both within Lithuania and internationally.
3. It is recommended to create more stable and secure working and career development conditions for the staff, especially for the younger teachers.
4. It is recommended to create more opportunities for full-time staff members to work abroad for longer periods (sabbatical semester or a year), which would have strong impact to their professional development and would strengthen the contacts between LMTA and similar institutions abroad.
5. It is recommended to make full advantage of the recently opened LMTA Music Innovation Studies Centre, and to encourage both students and teachers of the programme to develop teaching methods and projects in close collaboration with the centre.
6. It is recommended that the institution ensures that the departmental structure [Music Theory and Music History] does not cause confusion in the programme management.
7. The Review Team recommends to fully implement the quality processes described in the Quality Manual, and to make critical self-evaluation an integrate part of the programme management.



## **IV. SUMMARY**

The Music Theory and Criticism bachelor programme has a strong history and hence it is based on a strong historical and national orientation. At the same time, it has very extended programme aims, and forward-looking and internationally oriented ambitions. The learning outcomes of the programme are well designed, and they reflect the full-range of competences and skills of the discipline. Also the students have an opportunity to continue and deepen their studies in the Music Theory and Criticism master programme.

The curriculum can be adjusted to individual interest and preferences of the students. It is possible to choose between academic and more applied profiles. The curriculum is well designed and well balanced. The students are trained in traditional areas of music history and music theory, elective courses provide some insight also to some non-classical musical traditions, styles and genres. One of the strengths of the programme is the wide-ranging practical experience that is offered to students starting from Year 2 in a library, archive, media organisations and other workplaces. It is possible to choose art pedagogy as a minor study field, and to obtain a double degree.

The teaching staff of the programme consists of the best Lithuanian experts in the field. Both the qualifications and number of the teachers are adequate to ensure learning outcomes of the programme. The teachers are involved in several national and international research and cultural projects. All teachers are publishing regularly, mostly in Lithuania and neighbouring countries.

The facilities of the LMTA, the library and other material resources are sufficient for the delivery of the programme. The students have access to several professional electronic databases, including Naxos Music Library. The premises and equipment of the institution have in recent years been substantially developed and updated, including the foundation of the the new LMTA Music Innovation Studies Centre, which supports the future development of the programme profile.

The students are encouraged to participate in research, artistic and applied research activities throughout their study years. Already from their second year, student write papers on different topics related to music, and they can choose different teachers as their supervisors. The students are generally satisfied with the social support and academic guidance offered by the Academy. Because of the small number of students, each of them receives considerable personal attention from teachers. The relationship between the staff and students is very close and supportive. The motivation of the students is high and they are open to new ideas and new experiences. At the same time the international student exchange numbers are relatively low.

The criteria for assessment are well described in the self-evaluation report. Considerable attention is paid to feedback in order to make assessment both constructive and informative.

*Programme* management is organised in accordance with the recent *Quality Manual of the Lithuanian Academy of Music and Theatre*, which is a clear and thorough description and guide for the internal quality assurance system of the institution. However, it still needs to be fully implemented and become natural part of the quality culture of the programme management. There are two different departments coordinating the programme in tandem. This may cause confusion in some cases for the programme management. There are close relations with social partners, who generally consider the graduates to be well prepared to professional labour market.

## V. GENERAL ASSESSMENT

The study programme Music Theory and Criticism (state code – 612W30002) 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	3
2.	Curriculum design	4
3.	Teaching staff	4
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	3
6.	Programme management	3
	<b>Total:</b>	<b>20</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
	Lect. Hannu Apajalahti
	Prof. dr. Anda Beitane
	Doc. dr. Emilija Sakadolskis
	Mr. Augustinas Rotomskis

**LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ  
PROGRAMOS MUZIKOS TEORIJA IR KRITIKA (VALSTYBINIS KODAS –  
612W30002) 2015-06-19 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-163 IŠRAŠAS**

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**V. APIBENDRINAMASIS ĮVERTINIMAS**

Lietuvos muzikos ir teatro akademijos studijų programa *Muzikos teorija ir kritika* (valstybinis kodas – 612W30002) vertinama **teigiamai**.

<b>Eil. Nr.</b>	<b>Vertinimo sritis</b>	<b>Srities įvertinimas, balais*</b>
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	4
3.	Personalas	4
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	<b>Iš viso:</b>	<b>20</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**

Bakaluro studijų programa *Muzikos teorija ir kritika* turi ilgą istoriją, todėl tvirtai pagrįsta istorine ir nacionaline orientacija. Studijų programos tikslai labai platūs, ji turi į ateitį ir tarptautiškumą orientuotą ambicijų. Studijų programos rezultatai sudaryti gerai, atspindi visą disciplinos kompetencijų ir įgūdžių spektrą. Studentai studijas gali tęsti ir gilinti pasirinkę magistrantūros studijų programą *Muzikos teorija ir kritika*.

Studijų turinį galima pritaikyti asmeniniams studentų interesams ir prioritetams. Galima rinktis akademinis ir daugiau taikomuosius profilius. Studijų turinys parengtas gerai, subalansuotas. Studentams dėstoma tradicinių sričių muzikos istorija ir muzikos teorija, pasirenkamieji dalykai suteikia įžvalgų apie kai kurias neklasikinės muzikos tradicijas, stilių ir žanrus. Viena iš studijų programos stiprybių – plataus spektro praktinė patirtis, kurią studentams siūloma įgyti nuo antrųjų metų bibliotekoje, archyve, medijų organizacijose ir kitose darbo vietose. Kaip gretutinės studijų krypties dalyką galima rinktis meno pedagogiką ir įgyti dvigubą laipsnį.

Programą dėsto geriausi šios srities specialistai Lietuvoje. Tiek dėstytojų kvalifikacija, tiek skaičius yra tinkamas programos studijų rezultatams pasiekti. Dėstytojai dalyvauja keliuose nacionaliniuose ir tarptautiniuose mokslinių tyrimų ir kultūros projektuose. Visi dėstytojai reguliariai skelbia publikacijas daugiausia Lietuvoje ir kaimyninėse šalyse.

LMTA patalpos, biblioteka ir kiti materialieji ištekliai yra pakankami programai vykdyti. Studentai turi prieigą prie kelių specialistams skirtų elektroninių duomenų bazių, tarp jų *Naxos* fonotekos. Akademijos patalpos ir įranga pastaraisiais metais buvo iš esmės tobulinamos ir

atnaujinamos, įskaitant LMTA Muzikos inovacijų studijų centro, kuris padės palaikyti programos plėtrą ateityje, įkūrimą.

Studentai visais studijų metais skatinami dalyvauti moksliniuose tyrimuose, meninėje ir taikomojoje mokslinių tyrimų veikloje. Jau nuo antrųjų studijų metų studentai rengia rašto darbus įvairiomis su muzika susijusiomis temomis ir savo darbo vadovais gali rinktis skirtingus dėstytojus. Studentai iš esmės patenkinti akademijos siūloma socialine parama ir akademinio orientavimu. Dėl mažo studentų skaičiaus kiekvienam iš jų dėstytojui skiria nemažai asmeninio dėmesio. Dėstytojų ir studentų santykiai yra labai artimi, geranoriški. Studentai pasižymi didele motyvacija, yra atviri idėjoms ir naujoms patirtims. Tačiau tarptautiniai studentų mainai santykinai menki.

Vertinimo kriterijai tinkamai aprašyti savianalizės suvestinėje. Didelis dėmesys skiriamas grįžtamajam ryšiui, siekiant, kad vertinimas būtų konstruktyvus ir informatyvus.

*Studijų programos* vadyba organizuojama pagal naujausią *Lietuvos muzikos ir teatro akademijos kokybės vadovą*, kuriame aiškiai ir išsamiai aprašyta ir orientuojama institucijos vidinė kokybės užtikrinimo sistema. Tačiau ją būtina iki galo įgyvendinti, kad taptų programos vadybos kokybės kultūros dalimi. Studijų programą kartu koordinuoja dvi katedros. Kai kuriais atvejais tai gali sukelti programos vadybos painiavą. Palaikomi glaudūs ryšiai su socialiniais partneriais. Socialiniai partneriai mano, kad absolventai yra gerai pasirengę profesinei darbo rinkai.

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### **III. REKOMENDACIJOS**

1. Rekomenduojama tiksliau apibrėžti programos tikslus, kurie suteiktų studentams galimybę rinktis daugiau akademinį arba daugiau taikomąjį profilį.
2. Dėl mažo programą studijuojančių studentų skaičiaus ekspertų grupė rekomenduoja ypač atkreipti dėmesį į institucinį bendradarbiavimą ir studentų mainus Lietuvoje ir tarptautiniu mastu.
3. Rekomenduojama kurti tvirtesnes ir saugesnes darbo ir karjeros plėtros sąlygas dėstytojams, ypač jaunesniems.
4. Rekomenduojama suteikti daugiau galimybių visu etatu dirbantiems dėstytojams ilgesnį laikotarpį (mokslininko kūrybinį semestrą arba metus) dirbti užsienyje – tai turėtų didelį poveikį jų profesiniam tobulėjimui ir stiprintų LMTA ir panašių užsienio institucijų ryšius.
5. Rekomenduojama visapusiškai pasinaudoti neseniai atidarytu LMTA Muzikos inovacijų studijų centru ir skatinti studijų programos studentus bei dėstytojus kurti dėstytojų metodus ir rengti projektus glaudžiai bendradarbiaujant su centru.
6. Institucijai rekomenduojama užtikrinti, kad katedrų struktūra (Muzikos teorijos ir Muzikos istorijos) nekeltų painiavos programos vadyboje.
7. Ekspertų grupė rekomenduoja visapusiškai įgyvendinti Kokybės vadove aprašytus kokybės procesus ir kritinę savianalizę padaryti programos vadybos sistemos dalimi.

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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)