LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS
STUDIJŲ PROGRAMOS *Muzikinis folkloras* (valstybinis kodas – 612W30001) VERTINIMO IŠVADOS
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EVALUATION REPORT
OF *Musical Folklore* (state code - 612W30001) STUDY PROGRAMME
at Lithuanian Academy of Music and Theatre

Experts' team:

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Išvados parengtos anglų kalba
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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	*Muzikinis folkloras*
Valstybinis kodas	612W30001
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	*Musical Folklore*
State code	612W30001
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	19th 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.	Annex No. 5. Study plan of the Programme
2.	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 realized by the Department of Ethnomusicology. There are two level Musical Folklore programmes – bachelor and master.

The Programme focuses on training of arts specialists (specialists of ethnic culture and music, performers of Lithuanian folk music. As it has been written in the SER, "systematic investments into the professional development of culture specialists are necessary for the development of regional culture in Lithuania"[SER 2.1]. 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 *UNESCO Universal Declaration on Cultural Diversity* (2001) and *Recommendation on the Safeguarding of Traditional Culture and Folklore* (1989).

It has been the *State Programme for the Development of Ethnic Culture 2010–2014*, which determined demand for specialists of folk music for the protection of the ethnic culture. Graduates of the Programme work in various fields of music education, traditional culture and research.

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 *5th of 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

The Programme aims and learning outcomes are well defined according to generic and subject-specific competences and have the links with the Study subjects of the Programme. The

information is clear and publicly accessible in the Programme Profile on the website of the Academy as well as on the website of the Open Information, Consultation and Orientation System (AIKOS). According to the SER [SER 2.1, p.7] the information is available also during the study exhibitions in Lithuania and abroad every year.

The Programme aim is to train very wide circle of the specialists of music: the connoisseurs of ethnic and professional culture, vocal and instrumental music and traditional dances, teachers, researchers, editors, consultants of folklore contests, celebrations and festivals, organizers, staff of cultural, scientific and educational institutions, performers of ethnic music, managers of folklore groups. Comprehensively, everything is mentioned which is connected with the folk music in contemporary time. Because of the international and local documents, mentioned in the SER [SER 2.1.], as well as to the public needs, mentioned during the site-visit, we can conclude that the programme meets the labour market in being based on the academic and professional requirements.

The consistency of the Programme aims and learning outcomes in accordance with the type and level of studies and above mentioned qualifications is well illustrated and described in the SER. The content of the tables [SER 2.1, Tables 3, 4, 5] answers to all the needs for that. However these are quite different skills, for example, for the performers, teachers, organizers, managers, editors and researchers, and it might be problematic to reach all of them at the same level in one programme.

According to the study plan and the study subjects, the Programme is mostly oriented to traditional forms of the performance of Lithuanian folk music. In that context, the learning outcome: "Graduates will be able to perform and interpret in a modern way traditional music…" [SER 2.1, Table 3] asks for more attention pertaining to the study plan. It was stated during interviews with the students and graduates wish to have more focus to the performance of the folk music in a modern way.

The name of the programme is still not clear because in the SER its name is 'Folk music' but in the other documents – "Musical folklore'. The name "Folk music" has been used for similar (but more to the performance and not for the research-oriented) programmes in the Nordic countries (NORDTRAD network, for example). There is the study subject "Ear training for ethnomusicologists" in the Study plan, which raises the question why the name of this subject includes the word 'ethnomusicologist' if the name of the study programme is 'musical folklore" and students obviously are not ethnomusicologists but folk musicians.

The name "Folk music" [SER, p.1 (the title page); 2.1, p. 6, 7 and others] is broad enough to include everything, which in every way is connected with this kind of music. So, from that point of view all the aspects are compatible with each other. However questions raise the

consequence of the terms 'folk music' in the title of the Programme, 'ethnic music' in the SER [SER 2.1, p.6, for example] and "traditional music". Finally we find "musical folklore". This is not only a question about the terminology but also about the concepts.

Following the site visit, the Review Team concluded that the students of the Programme, as well as the stakeholders, should be included to a greater extent in discussions about the programme name, aims and learning outcomes. It might help to compare this programme with the study programmes of similar field in the other music universities.

The Review Team recommends that more attention is given to the programme title and terms. The terms 'Musical folklore' and 'Folk music' include different concepts and content. The other recommendation is to involve all participants, including social partners, in drafting learning outcomes.

2.2. Curriculum design

The curriculum design meets all legal requirements, as set out in the SER, specified in the *Descriptor of General Requirements for First-Cycle Degree and Integrated Study Programmes* approved by Order No V-501 of the Minister of Education and Science of the Republic of Lithuania 09.04.2010.

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 design.

The curriculum design meets the legal requirements. The volume of the Programme is 240 credits. The volume of study field subjects is 171 credits. The subjects of this field – Fundamentals of Musical Folklore, Glee Singing/ Traditional Folk Orchestra, Traditional Dances, Organisation and Management of Folk Events, Ear Training for Ethnomusicologists, Course Paper, Development and Schools of Ethnomusicology, Transcription of Ethnic Music, Methodology of Folk Music Collection, Language of Music, Dialectology of Music, Fundamentals of Acoustics, Lithuanian Music, Lithuania Minor, Folklore and Mythology, Non-European Music Culture, Professional Language, Optional Instrument/ Singing, Alternatives to Music History – are able to achieve the programme and subject module learning outcomes. mentioned in the SER [SER 2.1, Tables 3, 4, 5, Annex 5]. General subjects of the Programme contain 18 credits and include Philosophy, Foreign Language, Fundamentals of Aesthetics and Fundamentals of Music Aesthetics. The elective subjects contain 9 credits and the practices – 15 credits. All the subjects of practice – Practice of Expeditions, Practice on Transcription of Ethnic

Music, Editor's practice, Practice of a Folk Band Manager and Archival Practice – meet the learning outcomes as defined in the SER. The same can be said concerning the final thesis – the Bachelor thesis contains 27 credits (SER 2.2, Table 6, Annex 5].

The study subjects are spread evenly and logically. There are however, questions concerning the 4th study year. The spring semester includes just two subjects: Bachelor thesis and Archival Practice. It seems very "ethnomusicological". The Review Team wondered about the provision for performers. Also, the autumn semester of the 4th study year does not include any practical subjects.

The content of the study subjects is consistent with the type and level of the studies. Theoretically, and according to the SER [SER 2.1.], the content and methods are appropriate for the achievement of the intended learning outcomes; however the learning outcomes mentioned in the SER [SER 2.1, Table 3] are intended for a very broad field, but the study subjects tend to concentrate to the research and performance of Lithuanian music in a traditional way.

Since the content of the Programme is focused on the Lithuanian traditional music, from that point of view it is a unique programme, which serves for the safeguarding of the Lithuanian cultural heritage. In that way also the content of the Programme reflects more the achievements in cultural policy at local and international level and is to be commended.

The Review Team recommends the development a more comparative mindset and strategies to consider how to showcase Lithuanian folk music to the wider world. Concerning the content of the programme they recommend more practical opportunity, while maintaining the thematic emphasis, and also consider how instrumental teaching can be stylistically practical in both professional and traditional ways. This latter point was a particularly keen observation made by a student during interview. The Programme should prioritize the balancing of innovation and authenticity. Also the Programme Team might consider finding ways of freeing up some personal time for students in a very busy curriculum.

2.3. Teaching staff

The qualifications of the teaching staff meet the legal requirements. There are 4 professors, 12 associate professors, 7 lecturers and 2 assistants involved in the realization of the Programme. From 25 teachers, 15 have a doctoral degree. The age diversity of the staff is 35 to 65; there are 2 teachers in the age group 35 to 39; 10 teachers in the age group 40 to 49; 6 teachers – 50 to 59; 6 teachers – 60 to 65. The year of birth of one lecturer is not given in the SER. [SER, Annex 2]

The teaching staff of the Programme includes a number of very high-level experts in several fields of the Ethnomusicology. Many of them are not only scholars but also good instrumental musicians. From that holistic viewpoint the qualifications of the teaching staff are

more than adequate to ensure learning outcomes. The number of the teaching staff is also more than adequate to ensure learning outcomes; however a question is raised about the age structure of the teachers, that is the involvement of colleagues younger than 40 years. Nevertheless, according to the SER [SER 2.3.4, p. 24], the teaching staff turnover is able to ensure an adequate provision of the Programme.

The nature of turnover of *Programme* teachers does not have an adverse effect; on the contrary, new teachers often are more motivated, have new knowledge and information, enrich the *Programme* with new ideas and thoughts which help to adapt to the rapidly-changing environment. [SER 2.3.4, p. 24]

There are several activities indicating how the Academy creates conditions for the professional development of the teaching staff. The Academy takes care of research/art, communication, educational and subject-specific competences of its teachers. There is the Career and Competence Centre, which organises internal competence development training for the teachers of the Academy. Staff are involved in professional development by taking part in traineeships (*Erasmus*, *Nordplus*, the project *Development of Knowledge and Innovation Transfer as well as Improvement of Researchers' Competences in the Area of Creative Industries and Design*), excellence courses/lectures given by visiting teachers. [SER 2.3.5, p.25] The system for selection of teachers includes measures ensuring the competence level of new teachers as outlined in the (*Description of Minimum Qualification Requirements for Positions of Teachers and Research Fellows at the Lithuanian Academy of Music and Theatre*; *Description of the Procedure for Accreditation of Teachers and Research Fellows at the Lithuanian Academy of Music and Theatre and Organisation of Competition to these Positions*). [SER 2.3.5., p. 24-25]

As can be gleaned from the SER [SER 2.3.1, p. 16-21, Tables 8, 9] and Annex 3, the teachers of the Programme are very much involved in research and art activities both in local and international level. According to the SER [SER 2.3.3, Table 10] the teachers' mobility can be characterized as the short-term exchange, such as the lectures, seminars, conferences and concerts, where the teachers of the programme are quite active. Though 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. Nevertheless the programme obviously benefits from strong professional expertise.

2.4. Facilities and learning resources

The premises for studies are adequate both in their size and quality. There is sufficient number of classrooms to assign theoretical and practical lessons. Over the last decade, LMTA buildings have been gradually renovated (EU structural funds, LMTA and sponsors' funds).

Equipment available for the delivery of the Programme is sufficient; equipment and musical instruments are updated every year. There are 9 rooms equipped with multiple audio and video equipment and the internet. The Music Innovation Studies Centre is a unique infrastructure for music technology studies. The wider available infrastructure complies with the requirements of quality in higher education and creates conditions for comprehensive training of future specialists in folk music. [SER 2.4.2, p.28]

Students' practice is facilitated and performed in musical education and research institutions, national and regional centres of culture, information accumulation and dissemination centres, i.e. libraries, depositories, museums, archives, publishing houses, centres of ethnic culture heritage, radio and television. The institutions are selected and agreed with by the Department of Ethnomusicology responsible for students' practice. Students may also select an institution for practice themselves and may also practice at the LMTA Art Centre. [SER 2.4.3, p.28]

Teaching materials are good and accessible. [SER 2.4.4.] There is the library in the Academy, which has been updated regularly. At the same time, teachers provide the students with other literature; literature can also be accessed online or through the other libraries. There is the collection of the sources also at the department of Ethnomusicology, as well as databases sufficient both for the staff and students. Faculty and students at LMTA have access to a very rich collection of traditional music at the Ethnomusicology Division of the LMTA Research Centre [SER 2.3.1, p. 16-17]. 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

The procedure for organisation and assessment of entrance examinations is approved by the Minister of Education and Science. Lithuanian higher education institutions delivering study programmes in the study field of art jointly organise examinations determined in the regulations for student admission [SER 2.5.1, p.30]. The SER describes the competition for admission to the programme. There are three parts: assessment of a school-leaving examination in musicology as a part of the examination; the grade in music is recognised where no assessment in musicology is available in the secondary school-leaving certificate; two other parts concern such subjects as history/ foreign language/ biology/ mathematics/ information technologies and Lithuanian language and literature. The SER [SER 2.5.1, p.30-31] as well as the programme staff during the

site-visit mention this system, which eliminates the risk of a single possible option for the potential entrant and simplifies the admission procedure by providing a possibility to apply to several higher education institutions at the same time.

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 [SER 2.5.2, 32-33] and can be evaluated positively as ensuring an adequate provision of the programme and the achievement of the learning outcomes.

According to the SER, students are encouraged to participate in research and art activities through implementation of "different projects, scientific research and events and participation in different creative contests". [SER 2.5.3, p.33] There are some examples mentioned in the SER [SER 2.5.3, p.33-34] such as activities of the NORDTRAD network, participation of the students in the folklore group, led by Head of the Department of Ethnomusicology in several concerts abroad and participation in the folklore festivals in Lithuania. The research activities include the preparation of the final theses/project, which actually is a part of the study plan.

Concerning opportunities of the students to participate in student mobility programmes, it is stated that the number of outgoing students has been reducing since 2011. (SER 2.5.6, p.36). According to the SER, "the *Programme's* emphasis is focused on national Lithuanian folk music. Therefore internationalisation is not emphasised in the '*Programme* profile" (SER 2.5.6, p.36). There was a decided difference between students' and teachers' standpoints concerning mobility. During the site-visit, the teachers considered it unnecessary for the students to use these programmes because they have to concentrate only on Lithuanian traditions in Lithuania. Quite to the contrary, students expressed their wish to use the mobility programmes more.

There are two documents mentioned concerning the activities of academic and social support in the SER: the *Regulations for Grants at the LMTA* and the *Procedure for Payment, Repayment and Recovery of Tuition Fees at the LMTA*. [SER 2.5.4, p.34] The Academy provides the students also with a physical Education Centre (a possibility for active sports) and the phoniatric office (with the necessary health or psychological support).

Following the site-visit, the Review Team formed the view that students and teachers have a very good informal relationship, which includes a range of academic and social support. The teachers explained that they do not need formalization of the support facilities that exists already as they are working well. However the suggestion is that more formalisation should be considered for the future. To such purpose and more generally, in terms of management, the new Quality Manual, is an excellent example of formalised practice.

The assessment system of students' performance in LMTA described in the SER [SER 2.5.5, p.35] is clear, adequate and publicly available; there were no complaints during the on-site visit either. Assessment includes evaluation competence coherence, knowledge and studies; impartiality, objectivity and clarity, openness and collegiality as well as feedback from teachers. [SER 2.5.5, p.35].

The Review Team considers that the admission and selection of students and the assessment of students' performance are organised and implemented in an appropriate manner. The studies are organised efficiently and support is provided to students. Most graduates continue studies in the second cycle. (SER 2.6, p.37)

The Review Team found that it was possible to conclude during the site-visit that the professional activities of the majority of graduates meet the programme providers' expectations. However it is not always so concerning the stakeholders and social partners, who commented on several learning outcomes which have been written in the SER [SER 2.1, Tables 3, 4] but in reality not always have been reached. They also mentioned, for example, the skills of management, people skills, direction/ production, organisation, communication, theatrical styling and didactic methods. Some of the stakeholders mentioned that they expect a more innovative approach to the traditional music performance not only the authentic way of traditional music making. The Review Team, as suggested in section 2.1, should consider the wider involvement of more stakeholders and social partners in programme discussions.

That there is small group and one-to-one teaching, a strong Alumni and a 'family' culture, adds to the confidence and self-belief in the programme. The Review Team found the students to be animated and well-motivated.

2.6. Programme management

The SER [section 2.6, p. 35-37] describes the official structure of management at the Academy in general, which is clear enough. This is organised in accordance with the *Standards and Guidelines for Quality Assurance in European Higher Education.* The quality of the content of the Musical Folklore Programme is overseen by the *Committee of Study Programmes of Music Theory and Criticism* in accordance with the LMTA *Regulations of Study Programme Committees* [SER 2.6.1, p.35].

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 (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.

The quality of the content of the Programme is the responsibility of the Committee of Study Programmes of Music Theory and Criticism which is responsible for the content and quality of the programme, the activities of which are governed by the Regulations of Study Programme Committees. Teachers at the Academy hold responsibility for programme content, the quality of instruction and methodologies. [SER, 2.6.1, p.38]

According to the SER [SER 2.6.2, p.38] the Academy collects, analyses and uses information that helps to manage study programmes and other activities efficiently. The methodology described in the text again shows the structure as it is in the Academy more generally. The methodology is based on the strategy of Academy.

The information in the SER about the outcomes of internal and external evaluations as used for the improvement of the programme, states that the Academy pays attention to implementation of recommendations provided by review experts both in internal and external level. [SER 2.6.3, p.39] This evaluation is however the first external/international evaluation for the Programme.

According to the SER, [SER 2.6.4, p.39] the social partners and stakeholders are involved in assessment and improvement processes in different ways: through activities of study programme committees; the members of the LMTA Council; practice placements for the students; suggestions for topics for final theses/ art projects; participation in Qualification/ Final Examinations Commissions; participation in the events of the Academy and employer surveys. The Review Team recommends to continue formalising student support systems, solicit more involvement of stakeholders and consider stakeholder modern recommendations as above in this section, as well as seeking influential ways of increasing student numbers where possible. While essentially not part of the this evaluation, there is the national mission to preserve and nurture Lithuanian Folk Music, the pulse of which was felt across a range of personnel interviewed during the on-site visit.

The internal quality assurance measures are effective and efficient and will be further assisted in the future by the excellent new Quality Manual, now published.

While the academy is satisfied with the continual internal and external supervision of the Programme's quality and its compliance with legal acts and with rapidly developing needs of the art market, more detail on day-to-day management, and how it relates to the possible changes in strategy towards the future would have been welcome.

III. RECOMMENDATIONS

1. The programme title (and terms) needs more attention and should be revised, as the terms 'Musical folklore' and 'Folk music' include different concepts and content.

2. Work on possible ways to free up a little time for students, so that they are not too overloaded.

3. Develop a more comparative mindset and consider how to showcase Lithuanian folk music to the wider world.

4. There should be a bigger involvement of stakeholders in the programme development. Also consider stakeholder modern recommendations – management, people skills, theatrical styling, organisational and leadership skills.

5. There should be more practical emphasis, while maintaining the thematic emphasis, and consider how instrumental teaching can be stylistically practical – professional and traditional ways. Balance innovation and authenticity.

6. Seek influential ways of increasing student numbers where possible, though national policy may not aid such interest.

7. Continue to formalise quality assurance and student support systems.

IV. SUMMARY

The first-cycle Bachelor-level Programme in *Musical Folklore* (a.k.a *Musical Folklore (Ethnomusicology)* or *Folk Music*), together with the Master Programme, 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, which should also mean freeing up a little more time for students in order to avoid overloading them.

The Bachelor programme, in terms of its possibilities in musical folklore is a successful programme. There is a good level of commitment in support of students in their learning, despite that the focus on learning is overly national and regional and does not acknowledge the need for students to compare their culture with other traditions from around the world. The curriculum should be updated therefore should include the latest scholarship in the field, and expanded to include a wider variety of world music. To support this move, 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 in the future balancing of innovation and authenticity and towards developing a more comparative mindset. The curriculum should seek to be more practical, while maintaining thematic emphasis. Consider how instrumental teaching may be more stylistically invoked and addressed, yet in professional in traditional ways.

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. Mobility should also be harnessed more firmly where possible and consider how travel overseas can showcase Lithuanian folk music.

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. Further, concerning mobility, 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 management, people skills, 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, despite that they do indeed work well. The Review

Team recognised that the new Quality Manual has the mechanisms and systems towards the provision of a more innovative managerial 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 Bachelor Programme in openness to the new and recommended directions outlined in this report. In conclusion - the Bachelor Programme has the capacity to develop systematically and has distinctive features.

V. GENERAL ASSESSMENT

The study programme Musical Folklore (state code – 612W30001) 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	3
3.	Teaching staff	3
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	3
6.	Programme management	3
	Total:	**18**

*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 *MUZIKINIS FOLKLORAS* (VALSTYBINIS KODAS – 612W30001) 2015-06-19 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-165 IŠRAŠAS

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos muzikos ir teatro akademijos studijų programa *Muzikinis folkloras* (valstybinis kodas – 612W30001) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	3
3.	Personalas	3
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	Iš viso:	18

* 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)

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IV. SANTRAUKA

Pirmosios pakopos bakalauro studijų programa *Muzikinis folkloras* (dar vadinama *Muzikinis folkloras (Etnomuzikologija)* arba *Liaudies muzika*) kartu su magistrantūros studijų programa yra gyvybiškai svarbi Lietuvai stengiantis išsaugoti kultūrinį paveldą. Etninės kultūros plėtros valstybinėje 2010–2014 metų programoje ir Regionų kultūros plėtros 2011–2020 metų programoje didelis dėmesys skiriamas 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 suvokia šią atsakomybę ir bando derinti dvi skirtingas studijų sritis, t. y. muzikinį folklorą ir etnomuzikologiją, vienoje programoje. Toks hibridiškumas apribojo programos galimybes užtikrinti aukštą kokybę, nes programos tikslais bandoma apimti pernelyg daug. LMTA turėtų pripažinti, kad reikia išlaikyti aukštą abiejų studijų sričių lygį Lietuvoje, ir turėtų padėti Etnomuzikologijos katedrai ir Studijų programos komitetui ieškoti sprendimų, kurie leistų realizuoti šią misiją. Suderinti bendruosius tikslus, studijų rezultatus ir studijų turinį būtų lengviau, jei būtų priimti svarbūs sprendimai dėl programos tikslo. Tai reiškia, kad studentams reikėtų palikti šiek tiek daugiau laiko, siekiant išvengti perkrovos.

Bakalauro studijų programa, atsižvelgiant į jos galimybes muzikinio folkloro srityje, yra sėkminga. Studentams teikiama gera pagalba studijuojant, nepaisant to, kad dėmesys mokymuisi yra pernelyg nacionalinis ir regioninis ir nepripažįstama, kad studentams reikia palyginti savo kultūrą su kitomis pasaulio tradicijomis. Būtina atnaujinti studijų turinį, todėl reikėtų įtraukti naujausias šios srities žinias ir įvairesnės pasaulio muzikos. Skatindama tai, akademijos

biblioteka neturėtų remtis vien duomenų bazėmis aukštos kokybės žinioms užtikrinti. Būtina reguliariai ir sistemingai įsigyti svarbios šios srities medžiagos, siekiant užtikrinti tvirtus tarptautinių žinių pagrindus. Kai kuriems dėstytojams galbūt reikėtų plėsti kompetencijos sritis – siekiant šio tikslo būtų galima pasinaudoti atvykstančių dėstytojų paslaugomis ateityje gretinant inovacijas ir autentiškumą ir siekiant sukurti daugiau palyginamąją mąstyseną. Studijų turinys turėtų būti labiau praktinis, tačiau būtina išlaikyti temos akcentavimą. Reikėtų apsvarstyti, kaip instrumentinės muzikos mokymui suteikti daugiau stilistikos tiek profesiniais, tiek tradiciniais būdais.

Akademija turėtų prisiimti daugiau atsakomybės ir padėti personalui profesinio tobulėjimo srityje skirdama lėšų ir teikdama kitos rūšies paramą. Šiuo metu personalo tobulėjimo finansavimo našta, atrodo, gula ant dėstytojų pečių – jie išlaidas dengia patys arba rengia paraiškas dėl dotacijų. Kur įmanoma, reikėtų daugiau išnaudoti judumo galimybes ir apsvarstyti, kaip kelionėse į užsienį galima pristatyti lietuvių liaudies muziką.

Į šią programą įstoję studentai yra labai motyvuoti ir atsidavę. Jų ir dėstytojų nuomonės ir požiūriai sutampa. Dėstytojai savo studijų sritį laiko pašaukimu ir misija. Tokie šilti santykiai ir glaudus bendradarbiavimas tarp studentų, dėstytojų ir socialinių partnerių ekspertų grupei paliko labai didelį įspūdį. 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, vadyba, komunikavimo įgūdžiai, pedagogika, organizaciniai ir bendravimo įgūdžiai ir kita.

Programos vadyba akademijos ir katedrų lygmeniu yra tinkama dabartinei situacijai. Kadangi įtraukta nedaug žmonių, atsiranda 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, dabartinės daugiau neformalios kokybės užtikrinimo praktikos gali nepakakti, nors ji iš tiesų veikia gerai. Ekspertų grupė pripažino, kad naujame Kokybės vadove yra numatyti mechanizmai ir sistemos, kurios užtikrintų novatoriškesnę vadybos kultūrą. Be kokybės užtikrinimo praktikos, reikėtų numatyti ir aktyvesnį ateities galimybių 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 bakalauro programa gali būti sistemingai plėtojama ir turi skiriamųjų bruožų.

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III. REKOMENDACIJOS

1. Daugiau dėmesio skirti programos pavadinimui (ir terminams). Pavadinimą reikėtų tikslinti, nes sąvokos „muzikinis folkloras" ir „liaudies muzika" apima skirtingas koncepcijas ir turinį.
2. Ieškoti galimybių, kaip studentams palikti šiek tiek daugiau laiko, kad jų krūvis nebūtų toks didelis.
3. Kurti daugiau lyginamąjį požiūrį ir apsvarstyti, kaip lietuvių liaudies muziką pristatyti plačiau pasaulyje.
4. Į programos plėtojimą labiau įtraukti socialinius dalininkus. Taip pat atsižvelgti į socialinių dalininkų šiuolaikines rekomendacijas dėl vadybos, komunikavimo, teatralinio stiliaus, organizacinių ir vadovavimo įgūdžių.
5. Daugiau dėmesio skirti praktikai, kartu išlaikant dėmesį temai, ir apsvarstyti, kaip instrumentinės muzikos mokymas gali būti stilistiškai praktiškas taikant profesinius ir tradicinius būdus. Išlaikyti inovacijų ir autentiškumo pusiausvyrą.
6. Ieškoti paveikių būdų didinti studentų skaičių, kai įmanoma, nors šalies politika ir negalėtų padėti įgyvendinti šio tikslo.

7. Toliau formalizuoti kokybės užtikrinimo ir pagalbos studentams sistemas.

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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)