



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS
STUDIJŲ PROGRAMOS *Muzikos teorija ir kritika*
(*valstybinis kodas – 621W30002*)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF *Music Theory and Criticism (state code - 621W30002)*
STUDY PROGRAMME
at Lithuanian Academy of Music and Theatre

Experts' team:

1. **Dr. Terence Clifford-Amos (team leader)** *academic,*
2. **Prof. dr. Margus Partlas,** *academic,*
3. **Lect. Hannu Apajalahti,** *academic,*
4. **Prof. dr. Anda Beitane,** *academic,*
5. **Doc. dr. Emilija Sakadolskis,** *academic,*
6. **Mr. Augustinas Rotomskis,** *students' representative.*

Evaluation coordinator -

Mr. Edgaras Baumila

Išvados parengtos anglų kalba
Report language – English

Vilnius
2015

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Muzikos teorija ir kritika</i>
Valstybinis kodas	621W30002
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

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Music Theory and Criticism</i>
State code	621W30002
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 of Music
Date of registration of the study programme	19 th of May 1997, No. 565

© Studijų kokybės vertinimo centras
The Centre for Quality Assessment in Higher Education

CONTENTS

I. INTRODUCTION.....	4
1.1. Background of the evaluation process.....	4
1.2. General.....	4
1.3. Background of the HEI/Faculty/Study field/ Additional information.....	4
1.4. The Review Team.....	5
II. PROGRAMME ANALYSIS	5
2.1. Programme aims and learning outcomes.....	5
2.2. Curriculum design	7
2.3. Teaching staff	9
2.4. Facilities and learning resources	10
2.5. Study process and students' performance assessment.....	11
2.6. Programme management	14
III. RECOMMENDATIONS.....	15
IV. SUMMARY	16
V. GENERAL ASSESSMENT	18

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 6th 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

According to the SER (p. 6), “the purpose of the Programme is to train musicologists with broad expertise, i.e., scholars, analysts of musical and cultural life, active participants and organisers of cultural processes who are able to initiate and conduct different research and art projects; perform autonomously scientific and applied research; interpret and assess phenomena of music and cultural life in a professional and competent manner and work in a multi-disciplinary team.” The main areas in which graduates of the programme can work are related to scientific work, musical criticism and journalism and organisational work in different cultural institutions (p. 10 of the SER). Thus, the description of the aims of the programme is rather

broad. On the one hand this reflects well the variety of research topics and professional jobs that the graduates can choose. On the other hand, it is hardly possible that the graduates 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. The students come to the programme from the similar BA programme of the LMTA, but quite often also from the other BA programmes in the field of music or humanities. Although the aims of the programmes “Music Theory and Criticism” are formulated differently for BA and MA levels, the difference could be made even more explicit.

Table 3 of the SER (pp. 7-8) presents 18 learning outcomes of the programme that are linked to 5 generic and 4 subject-specific competences. Generic competences include ability to solve problems and make decisions, ability to work independently and in a group, ability to conduct scientific research, ability to assess and provide recommendations, ability to work in interdisciplinary and international environment. Subject-specific competences cover analytical skills, ability to develop new ideas taking into account the Lithuanian and international context of musicology, knowledge about theories of interdisciplinary musicology and the ability to apply knowledge of communication theory. The Review Team considers the learning outcomes to be adequate, well defined and clearly presented. They correspond well to Level 7 of the Lithuanian and European Qualification Frameworks.

The aims and learning outcomes of the MA programme make a lot of emphasis on scientific research. In this way they differ considerably from the aims and learning outcomes of the BA programme (on p. 13 of the SER the main differences of the MA-level learning outcomes are described).

Table 5 of the SER (p. 9-10) demonstrates the link between the learning outcomes of the programme and those of the individual subjects. Each subject supports the achievement of at least three learning outcomes of the programme. Mostly the links provided look justified. For some reason the Master Thesis has a smaller number of references to the learning outcomes than some other subjects, including Scientific Thesis 1-3, which in practise work as the preparation for the final thesis. This appears to look a little illogical because the Master Thesis in many ways sums up the results of the entire studies.

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 that, the meetings with different groups showed that the 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 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 assured Review Team met that the 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 social partners are also aware of the differences between the BA and MA level programmes. The stakeholders 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 possess a high-quality 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 second cycle studies. Table 4 of the SER (pp. 8-9) convincingly demonstrates that compliance (for some reason only outcome 9.2. is not linked to the learning outcomes of the Lithuanian Descriptor of Study Cycles in Table 4). 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 (Master in Music) are compatible with each other. However, with such a small number of students it might become difficult to have the critical mass that is the minimum amount of students required to maintain high quality and sustainability of the programme in the future. The staff of the programme are currently considering distance learning and joint programmes as possible future developments. The Review Team strongly supports these discussions.

2.2. Curriculum design

The curriculum design and the volume of the programme comply with the requirements specified in the *Descriptor of General Requirements for Master Degree Study Programmes* approved by Order No V-826 of the Minister of Education and Science. Table 5 of the SER and its Annex 5 present the content of the curriculum, while Table 6 demonstrates the conformity of the curriculum design to the requirements of the legal acts. The scope of the study programme consists of 120 ECTS, 3200 hours; duration of the studies is two years. There is a slight contradiction between the credit volume of the Master's Thesis and legal requirements: in the curriculum 25 credits are allocated to the Master's Thesis (Annex 5 of the SER), although the requirement is no less than 30 credits. Professional practice can hardly be viewed as part of the thesis (as is shown in Table 6, p. 13 of the SER), but the experts suggest that at least part of the

credits of the subjects “Scientific thesis”/“Research paper” could be added to the Master's Thesis, because preparation of the Master's thesis already takes place during semesters 1-3. Thus, in reality the legal requirements are met, but it is not correctly reflected in the programme documents. The heads of departments were aware of that formal contradiction and they assured the Review Team that it will be eliminated in the near future.

There are 5 subjects in each semester, one of them optional. 2 or 3 subjects in each semester differ depending on the specialisation of the students: those specialising in “Fundamental Musicology” go into depth with theoretical studies, whereas those specialising in “Applied Musicology” have more stress on professional practice. Also the final work depends on the student's specialisation: in one case it is an academic Master's thesis (27 ECTS), in another case a combination of a theoretical work (15 ECTS) and practical project (10 ECTS). Openness and possibility to choose one's specific way in the broad field of musicology is certainly a strength of the programme. However, the very small number of students in the MA programme causes a situation when even theoretical lectures are often taught one-to-one. In such a situation it can be difficult to keep the level of discussions and develop the group-work abilities of the students.

Generally the curriculum is well designed and takes into account the needs of different students and professional requirements of the discipline. 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 and the content of the subjects is consistent with the second-cycle studies. The students benefit from a very broad overview of different theories and methods of musicological research – both of those used in the past and those that are applied nowadays. It is less obvious, whether the students actually learn to apply any of those methods in practice. An interesting discussion arose between the Review Team and the graduates of the programme during the site visit. The experts thought that the content of the subjects “Epistemology of Music Theory”, “Theoretical Systems of Music” and “Modern Theories of Musicology” is overloaded and the bibliographical lists of their subject descriptions (Annex 1 of the SER) extremely long and diverse. The graduates agreed that these subjects were actually very demanding and the amount of information they had to learn was very large. At the same time, however, they were extremely satisfied with the high academic level of instruction namely in these subjects and they were convinced that these core subjects of the curriculum helped them to become good professionals.

Although some tendency towards history and tradition is reflected in the curriculum, it is at the same time largely based on the recent achievements of the musicology. 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 them by teachers) is very broad covering different types and styles of music as well as different musical contexts. This variety of the research topics opens out the rather conservative core curriculum, although this can render it somewhat difficult to see direct link between the study subjects and the theses of the students. It is recommended to redesign part of the curriculum so that some of the subjects would more directly support the actual research of the students.

The social partners confirmed their close cooperation with the LMTA in organising students' practical placements. This cooperation 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, the Oxford UK model being offered as an example.

2.3. Teaching staff

The Lithuanian legal requirements for the teaching staff are met. 11 of the total 12 teachers of the programme have a 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 the 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 the same between the Music Theory and Criticism BA and MA programmes. Thus there are some general 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 have also other jobs and they bring in other experiences into the programme, which can be evaluated positively. A number of teachers also act as stakeholders, building a direct bridge between the academic and professional worlds. On the other hand, for financial reasons, some teachers have to take other jobs in different organisations. 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 stated 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. In conclusion it could be easily said that the staff is highly qualified and more than sufficient for the masters' programme.

2.4. Facilities and learning resources

The premises for studies 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 have a lot 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. 23) in 2011, implementation of projects supported by the EU structural funds and intended for the improvement of LMTA infrastructure and learning conditions started. 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. 25) 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 and scores that may be needed for the programme, but according to the teaching staff, the library serves well the two departments responsible of the programme, 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.

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. 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. LMTA Music Innovation Studies Centre with its modern infrastructure is also possible to use. The Centre offers completely new resources for the programme, and it could make possible to develop the profile of the programme to new directions which may have not yet been foreseen. The Review Team wishes that the institution could make full advantage of the Centre, and to encourage both students and teachers of the programme to develop teaching methods and projects in close collaboration with the centre.

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

Persons intending to study in the second-cycle study programme *Music Theory and Criticism* participate in the admission organised by the Academy. The requirements for persons

admitted to the second-cycle studies are established in the *Descriptors of General Requirements for Master Degree Study Programmes approved by the Minister of Education and Science*.

Persons holding a bachelor's degree in arts studies, humanities or social sciences may participate in the admission to the Programme. There are clear criteria in evaluating the applicants. The admission requirements are well-founded. The competitive grade for admission to the Programme comprises 1) The Assessment of a speciality entrance examination (weighted coefficient 0.6), 2) The average of learning outcomes attained in the first study cycle (weighted coefficient 0.2), 3) A motivational interview (weighted coefficient 0.2) (SER p.26).

The number of applicants as well as admitted students is very small (from 0 to 3). Thus decisions concerning admission are always critical. According to SER, persons holding a bachelor's degree in art studies, humanities or social sciences may participate in the admission to the Programme (p. 26). Since the background of the admitted students vary, and only some of them have BA in Music Theory, some core courses, especially Epistemology of Music Theory discussed earlier in this report, turn out to be rather challenging for some of the students. However, the percentage of the graduates is still quite high – 78,57 % in the years from 2009 to 2014 (SER p. 27).

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. Taken into account the small number of students and their varying background, the organisation of the study process in the programme is always more or less custom made for every student. With the strong individual support for each student, the study process most likely ensures an adequate provision of the programme and the achievement of the learning outcomes. According to the SER (p. 28), a student in the programme, is an active, decision-making, responsible participant of the study process. This view was supported also by the interviewed teachers and students.

The Academic Calendar is prepared by the Academy's Academic Affairs Centre for each academic year and approved by the Senate by 1st of June (SER p. 27). The studies are organised in accordance with timetables of lectures and examinations. 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.

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 and the Academy engages students in art and research activities through implementation of different projects, scientific research and events.

The criteria for assessment are well described in the self-evaluation report (SER p. 30). A great deal of 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. 31).

The number of students participating in international exchange studies is still rather low. According to Table 19 in SER (p. 32) in academic years 2009-2013 only three students went out for exchange. Respectively there was only one incoming student. During the interview, students showed substantial interest in exchange and other international activities. Although the staff regard international activities as very important, more could be done in order to make internationalisation a natural part of every student's academic experience: international summer camps, intensive periods, and other joint modules, for example, together with other institutions. Because the programme is very small, the Academy may consider possibilities of international partnership on regular basis with other institutions abroad, possibly through joint and double degrees.

The Physical Education Centre at the Academy offers a possibility for active sports to students. In the LMTA phoniatic office, students are provided with the necessary health or psychological support. The website of the Academy provides information on different study-related issues.

The Career and Competence Centre of the Academy coordinates the provision of information to students on possibilities for professional career. 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.

Information about demand for specialists in the intended field of graduates is offered in section 2.5.7. There seems to be some prerequisites in the SER (p. 32) about what kind of mission the programme graduates have in Lithuanian cultural life, although there are many practical professions listed as well. The rather philosophical text itself is for the most part the same as in the SER of the BA Programme. The text has been quoted from the articles contemplating this topic and written by the members of the teaching staff.

According to the 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 MA students, 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 for the final research work. Academic standards of the Master theses are high and the scope of research topics wide. The students are encouraged to participate in research, artistic and applied research activities throughout their study years.

There is plenty of data about employment of programme graduates in the self-evaluation report. 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 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 recently approved LMTA 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.

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 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 thinks that 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. It is recommended to redesign part of the curriculum [perhaps by means of diminishing the strong historical orientation of it] so that some of the subjects would more directly support the actual research of the students.
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. The institution may consider possibilities to create national and international joint modules, joint programmes and double degrees.
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 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 implement fully 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 masters' programme has a strong history and hence it is based on a strong historical and national orientation. There is also a bachelor programme of Music Theory and Criticism, run by most of the same people from the Academy. That might be the reason why these programme have the same vision, although the level between the bachelor and master programme is clearly visible. The programme 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. 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 students can choose between pure academic thesis and practical research project.

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. The content of some courses is slightly overloaded, and historical orientation may be too prevailing. There is a slight contradiction between rather conservative core curriculum and the variety and openness of research topics chosen by the students together with their teachers.

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 neighboring countries.

Because of the very small number of students, each of them receives considerable personal attention from teachers. However the lack of critical mass of applicants and students in the

programme may threaten the sustainability of the programme. 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 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. Academic standards of the Master theses are high. The students are generally satisfied with the academic guidance as well as social support offered by the Academy.

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.

The institution has close relations to social partners, who consider the graduates' skills as transferable to various tasks. In general, the graduates seem to be well-prepared for the professional labour market.

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. The Review Team hopes that the quality processes, so well described in the Quality Manual, will be implemented and will become natural part of the quality culture of the LMTA

V. GENERAL ASSESSMENT

The study programme Music Theory and Criticism (state code – 621W30002) 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	4
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	3
6.	Programme management	3
	Total:	19

*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 ANTROSIOS PAKOPOS STUDIJŲ
PROGRAMOS MUZIKOS TEORIJA IR KRITIKA (VALSTYBINIS KODAS –
621W30002) 2015-06-19 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-164 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos muzikos ir teatro akademijos studijų programa *Muzikos teorija ir kritika* (valstybinis kodas – 621W30002) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	3
3.	Personalas	4
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	Iš viso:	19

* 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)

<...>

IV. SANTRAUKA

Magistrantūros programa *Muzikos teorija ir kritika* turi reikšmingą istoriją, todėl ji pagrįsta stipria istorine ir nacionaline orientacija. Taip pat yra bakalauro studijų programa *Muzikos teorija ir kritika*, kurią vykdo dauguma tų pačių dėstytojų iš akademijos. Gal todėl šių programų vizija yra ta pati, nors bakalauro ir magistrantūros studijų programų lygis aiškiai skiriasi. Studijų programos tikslai labai platūs, ji turi į ateitį ir tarptautiškumą orientuotų ambicijų. Programos studijų rezultatų sandara gera, jie atspindi visą disciplinos kompetencijų ir įgūdžių spektrą. Studijų turinį galima pritaikyti asmeniniams studentų interesams ir prioritetams. Galima rinktis akademinis ir daugiau taikomuosius profilius. Studentai gali rinktis grynai akademinį baigiamąjį darbą ir praktinį mokslinių tyrimų projektą.

Studentams dėstoma tradicinių sričių muzikos istorija ir muzikos teorija, pasirenkamieji dalykai suteikia įžvalgų apie kai kurias neklasikinės muzikos tradicijas, stilių ir žanrus. Kai kurių dalykų turinys šiek tiek perkrautas, pernelyg orientuojamasi į istoriją. Tam tikrą prieštaravimą kelia gana konservatyvus pagrindinis studijų turinys ir mokslinių tyrimų temų, kurias renkasi studentai kartu su savo dėstytojais, įvairovė ir atvirumas.

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.

Dėl labai mažo studentų skaičiaus kiekvienam iš jų dėstytojai skiria nemažai asmeninio dėmesio. Tačiau stojančiųjų ir studentų trūkumas gali kelti grėsmę programos tvarumui. Dėstytojų ir studentų santykiai yra labai artimi, geranoriški. Studentai pasižymi didele

motyvacija, jie atviri idėjoms ir naujoms patirtims. Tarptautinių studentų, atvykusių pagal mainų programas, skaičius yra santykinai mažas.

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. Magistro baigiamųjų darbų akademiniai standartai yra aukšti. Studentai iš esmės patenkinti akademinio orientavimu, taip pat akademijos teikiama socialine parama.

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

Institucija palaiko glaudžius ryšius su socialiniais partneriais. Šie mano, kad absolventų įgūdžiai gali būti pritaikomi įvairioms užduotims. Apskritai absolventai yra gerai parengti savo darbui rinkoje.

Studijų programos vadyba organizuojama pagal naujausią *Lietuvos muzikos ir teatro akademijos kokybės vadovą*, kuriame aiškiai ir išsamiai aprašoma ir orientuojama institucijos vidinė kokybės užtikrinimo sistema. Tačiau ją būtina visapusiškai įgyvendinti, kad taptų neatsiejama programos vadybos kokybės kultūros dalimi. Studijų programą kartu koordinuoja dvi katedros. Kai kuriais atvejais tai gali sukelti programos vadybos painiavą. Ekspertų grupė tikisi, kad kokybės užtikrinimo procesai, taip gerai aprašyti *Kokybės vadove*, bus įgyvendinti ir taps neatsiejama LMTA kokybės kultūros dalimi.

<...>

III. REKOMENDACIJOS

1. Rekomenduojama pertvarkyti studijų turinio dalį (galbūt sumažinti orientavimą į istoriją), kad kai kurie dalykai tiesiogiai padėtų atlikti studentams aktualius mokslinius tyrimus.
2. Dėl mažo programos studentų skaičiaus ekspertų grupė rekomenduoja ypač atkreipti dėmesį į institucinį bendradarbiavimą ir studentų mainus Lietuvoje ir tarptautiniu mastu. Institucija gali apsvarstyti galimybes kurti nacionalinius ir tarptautinius jungtinius modulius, jungtines programas ir dvigubus laipsnius.
3. Rekomenduojama sukurti 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 ar 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 ir dėstytojus kurti dėstytojų 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 neatsiejama programos vadybos sistemos dalimi.

<...>

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)