



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

KLAIPĖDOS UNIVERSITETO
STUDIJŲ PROGRAMOS *Fortepijono pedagogika*
(*valstybinis kodas – 621X14005*)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF *Piano Pedagogy (state code - 621X14005)*
STUDY PROGRAMME
at Klaipėda University

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Fortepijono pedagogika</i>
Valstybinis kodas	621X14005
Studijų sritis	Socialinių mokslų studijų sritis
Studijų kryptis	Pedagogika
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	Meno pedagogikos magistras
Studijų programos įregistravimo data	2004-06-07 Nr. ISAK-852

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Piano pedagogy</i>
State code	621X14005
Study area	Social sciences
Study field	Teachers training
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 art pedagogy
Date of registration of the study programme	7th June 2004, No. ISAK-852

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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 Assurance Document (Quality Management Certificates) the genesis of which has been included in this report.

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

The graduate study programme of Piano Pedagogy is being administrated by the Department of *Instrumental Music* (hereinafter DIM). The Department was established on the 4th of May, 2012 (Senate Resolution No. 11-45). This came about following the reorganization of

the Departments of Instrumental Music, through merger of the Departments of Piano, Folk Music, Jazz Music and Wind and String Music. The *Department of Piano* was established in 1974 to be more focused on general piano studies for students of the programmes of Music Teachers, Choral Conducting, Wind and Folk Instruments. Specialism came later, when the Department trained piano teachers for children in music schools. When the establishment of piano as a specialty came about, performers – concertmasters were trained. With the establishment of the Bachelor's study programme *Performance Art*, and the Master's study programme *Piano Pedagogy*, the first of these two concentrated on performers and in the second of these two on teachers. Since the establishment of *Piano Pedagogy*, the Department has trained 90 piano specialists, of whom, more than 90 percent practise according to their specialty in various cities of Lithuania and abroad, including Latvia, Germany, and Spain.

Despite one or two translation problems, the SER has been impressively composed with contributions from students and stakeholders. The programme team stated that compiling the programme within the regulations had not been an easy task.

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 13th of May 2015.

- 1. Prof. dr. Frans de Ruiter (Team Leader)**, *Director of the Academy of Creative and Performing Arts, Leiden University, Netherlands.*
- 2. Prof. dr. habil. Mihaly Duffek**, *Head of Piano Department, Dean of Faculty of Music, University of Debrecen, Hungary.*
- 3. Dr. Terence Clifford-Amos**, *International Consultant/Visiting Professor in the Renaissance, Université Catholique de Lille, France. United Kingdom.*
- 4. Ass. prof. dr. Rolands Kronlaks**, *Assistant professor at Jāzeps Vītols Latvian Academy of Music, Latvia.*
- 5. Prof. dr. Diana Strakšienė**, *Head of the Department of Music Education, Šiauliai University, Lithuania.*
- 6. Ms. Aušrinė Nenortaitė**, *Student Member, Faculty of Economics, Vilnius University, Lithuania.*

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

The programme's justification, rationale and aims are well placed, justified and credible in the world of Music performance. These also take full cognizance of European frameworks, initiatives and directives. They are well defined and are publicly accessible. The aims:

“to train a highly qualified piano teacher, who is distinguished by theoretical and practical pedagogical competences, has a system of latest and specialized knowledge of piano art and music fostering, is able to professionally perform scientific-research work in areas of piano art and music fostering, as well as to apply its results while improving the processes of music fostering, and ensuring the dissemination of the musical-cultural activity – and to train a piano teacher, who has cultural and subject competencies of a performer, necessary to comprehend one's experience in contemporary socio-cultural space, and who is able to flexibly adapt to the work conditions in various institutions, where the art pedagogy knowledge, focused on fostering innovations and based on creative solutions, can be used,'

at level 7 of the Lithuanian and European Qualifications Frameworks, are intellectual engaging, broadly educational and comprehensively of high impact in the instrumental pedagogic field. [SER, 2.1, para.13]. Interviews with staff, students, alumni and Social Partners, and listening to performances, confirmed that the learning outcomes are being met fully and with a measure of aplomb. Two types of teaching are maintained and delivered. First, the art of the piano and its teaching to very high levels of student performance is a pre-eminent focus, and second, in tandem with it, is developing the ability to teach such skills at all levels to dedicated students of the piano. The aims make clear the interrelationship between high-standard performance and research-informed pedagogy.

Concerning the programme learning outcomes, they have been elegantly composed, in well-defined symmetry and comprehensiveness; the aims and learning outcomes underpin all learning, embrace cognitive professional, practical and personal dimensions. If it could be claimed that they are too broad and too intellectual for the culture of instrumental teaching, they can be defended in their educational summit at level 7 and their preparation for further study at level 8. This means that the learning outcome 'able to make innovative decisions, while evaluating the potential consequences of societal and ethical activity' [SER, Table 1] has its relevance within a teaching team which prides itself on broad education and specialist skills. The module-subject learning outcomes have been distilled from the broad programme learning outcomes, and there is clear evidence in the modules that this process has been considered during drafting. [Appendix 3.1]

The SER provides strong arguments demonstrating that each year the improvement of the study programme and its learning outcomes are inspired by teachers' latest thinking, reading,

writing teaching and performing, students' and graduates' surveys, mentors' opinion about students' practice and meetings with Social Partners. It is evident that the organisers of the programme do respond to high-level market needs, take very specific actions towards individual students in preparing them for high artistic and pedagogic achievements. [SER, 2.1, para.16-20]

In amending the learning outcomes, up-to-date and precise requirements for the practising piano pedagogues have been realised. The process has involved interviewing external and internal users of the programme, including principals of music schools of 7 Western Lithuanian cities, 4 deputies for fostering, 2 heads of the city's cultural offices, 7 piano teacher-experts, 5 graduates, 5 working students and 5 teachers of the programme. [SER, 2.1, para.16] This practice research is a commendable method towards sensitising the learning outcomes.

The Master degree is a qualification empowering holders to teach in higher education, colleges, conservatoires, gymnasiums, art and music schools. Many graduates opt for private teaching, while participating in projects scientific research, artistic activities and soloist and ensemble work. MA holders in *Piano Pedagogy* are qualified and prepared through the achievement of Level 7 learning outcomes to continue in the 3rd cycle study programmes in various fields of Music, including Educology. [SER, 2.2, para.20]

As mentioned above, the aims and learning outcomes are sufficiently and broadly academic, encompassing and embracing to meet the educational requirements of Level 7. [SER, 2.1, Table 1] and they are consistent with the type and the level of qualification offered. There is high compatibility between the learning outcomes, content and the qualifications offered. In its brevity, the title of the programme is appropriately precise.

The Review Team believes the field is exceptionally good.

2.2. Curriculum design

The curriculum meets the legal requirements, as set out in *The Law on Science and Education of the Republic of Lithuania* (2009). Other guidelines are also followed, ie: *The National Strategy of Education 2013–2022; regulations and guidelines of the European Network for Quality Assurance in Higher Education* (2006); *On Approval of the Descriptor of General Requirements for Graduate Study Programmes* (2010); *KU Statute* (2012); *KU Study Regulations* (2010); *Descriptor of the Conception of the Internal Quality Management System at KU* (2011); *Descriptor of General Requirements for KU Student Independent Papers and Art Works* (2010); *KU Quality Management* (2014) (http://www.ku.lt/wp-content/uploads/2014/07/KU_kokybes_vadovas-01_07_16.pdf). [SER, 2.6, para.133]

The programme consists of subjects within study field and states that 'the majority of which (63,3%) are subjects of a deepening level' (76 credits). SER, 2.2, para.35] Concerning

Development of Piano Art 1 and 2; Research Paper and Piano 2 and 3 and Teaching Practice 3 in particular [FP.31], while the Review Team had little doubt that the deepening process was taking place, they nevertheless recommend illustrating more clearly in the subject modules and in a new document precisely how *progression* is achieved in the Master curriculum. The subject modules and their content are consistent with the type and level of the programme, which is at Level 7 of the Lithuanian and European Qualification Frameworks.

The *Piano Pedagogy* study programme operates over 2 years (4 semesters). One semester comprises 15 weeks of lectures and 4 weeks of an examination session. Built into each semester is a reading week to enable students to undertake independent study. The volume of the study programme is 120 credits. In all students' independent work accounts for no less than 40 % Independent work hours are intended for assignments and for the preparation for examinations. The 4 semester modules comprise: *Research Paper and Piano I, Research Paper Methodology, Psychology of Education, Analysis of Piano Teaching Methodology and Teaching Practice 1, Development of Piano Art 1, Research Paper and Piano 2, Analysis of Piano Teaching Methodology and Teaching Practice 2, Development of Piano Art 2, Philosophy of Music, Seminar in Pedagogical Piano Repertoire, Research Paper and Piano 3, Philosophy of Education, Lithuanian Piano Culture, Development of Creativity, Teaching Practice 3, Final Work (Final Thesis and Piano)*. [SER, 2.2, para.44; Appendix 3.1]

Master level (Level 7 on the Lithuanian and European Qualification Frameworks) is evident across all of the higher-learning studies of the programme and it was readily evident to the Review Team that the 4 semester programme is highly demanding. Information about the curriculum design is presented in Appendix 3.1, indicating the intensity of studies and the arrangement of subjects of the study field by specializations. These are presented in the form of academic subject specifications.

The intended learning outcomes are well situated, rightly at the helm of the programme and the content is deliverable through them. Information given in the SER shows that study subjects and their content are constantly updated in considering the most recent developments in science, students'/graduates' wishes and employers' insights about changes in the labour market. Teaching staff were able to articulate their interests, latest reading, its implications and possibilities for research-informed teaching.

Study methods given in course descriptions of the study programme (see Appendix 3.1.) are suitable for achieving learning outcomes; knowledge acquisition and the study process can be gleaned through the well-presented summaries in the module descriptions.

Towards ensuring that subject content and learning outcomes are duly aligned, every three years, an Attestation Commission of the study subjects (modules) in the KU Social (educational and fostering areas) and Arts areas, created in accordance with the KU Rector's orders (No. S-0821, 06-04-2010 and No. S-0373, 2010 11 30), scrutinizes the course programme, including themes, the relevance of studies and assessment, the recommended literature, the compliance with regulations, any minor modifications/amendments and the latest scientific achievements and attests them.

As it is intended to renew the study subjects [SER, 2.2, para.51], in an entirely positive spirit, the Review Team recommend giving a careful mind and eye to the programme in terms of the status quo and consider the content and scale of any new content. The current content enumerated earlier in this section, appears balanced and appropriately educational for a *Piano Pedagogy* programme at Master level. (Appendix 3.1) While there are always good reasons for refreshing a programme, it is also wise to preserve what is demanding and what is working well for the students. More pressingly, it should be ensured that students have 'sufficient' experience in appropriate written work in academic register at Level 7, that is in terms of the higher learning required at Level 7, in preparation for the final thesis. In principal, the descriptions of study subjects are prepared very thoroughly (Appendix 3.1.); however, the Review Team recommend that the teaching team reviews the currency and updatedness of the literature in the bibliographies. This should be undertaken obviously without eradicating texts which are seminal.

Section 2.3 of this report describes how teachers ensure their engagement with the latest thinking in art, science and research.

The Review Team believes the field develops systematically and has distinctive features.

2.3. Teaching staff

There are ten teaching staff members, all highly experienced with an average age of 61.8 years. The academic staff is grouped by age as follows: from 50 to 60 – 3; from 61 to 65 – 5; above 65 – 2. In order assist the seniority levels, two Master students are about to enter doctoral studies. They all meet the legal requirements, though not all hold doctoral qualifications. (See Table 9 and Order No. V-826, 3 June 2010, *On Approval of the Descriptor of General Requirements for Graduate Study Programmes*, of the Minister of Education and Science of the Republic of Lithuania) [SER, 2.3, paras. 54-55; Appendix 3.3]

The learning outcomes are well within the capacities of the well-qualified teaching staff, who individually and collectively, bring excellence to the programme. Staffing resources

and qualifications ensure that the learning outcomes are capable of being met by students. Qualifications earned through experience include an impressive range of artistic and scientific activities. Teachers take part in the defence of doctoral theses, prepare scientific monographs, textbooks for higher educational institutions and secondary schools, publish scientific and methodological articles and participate in scientific conferences in Lithuania and abroad. The teaching staff comprise researchers and artists well-known in Lithuania and abroad. Their research and artistic activity greatly contribute to the quality of the programme and the practice of research-informed teaching.

Moreover, the majority of teachers of the programme are members of various scientific and professional organizations/associations and members of national and international artistic, scientific and educational projects. Ongoing project activities are in line with the field of the programme, develop teachers' academic/artistic/scientific competencies, and ensure their professional development. During the past 5 years, more than a half of the academic staff (60 %) travelled to universities of Europe and other countries of the world in accordance with the programmes of academic exchange and research leave (altogether, over 20 visits) [SER, 2.3, para.66]

Staffing is very secure.[SER, 2.3, para.73] However, the Review Team wishes to make the point that when recruiting new staff, the presence of pedagogical/didactical/research knowledge and skills are indispensable; and towards these ends, the Review Team believes that in complement to high academic and pedagogic skills, the University might consider implementing a Certificate in Higher Education pedagogy for new teachers and as part of the framework for the professional development of serving teachers.

Professional development of teachers teaching in the study programme is governed by legal documents and regulated by the *KU Statute (2012)*, *Descriptor of the Procedures of Attestation of KU Academic Staff and Research Fellows and Competition for Tenure (2012)*, and *Regulations of KU Foundation for the Promotion of Research and Studies (2013.)* Given this information, the Review Team formed the view that teachers are provided with favourable conditions for improvement and professional development in various seminars, courses and internships related to the area (artistic, scientific, educational) of the study programme *Piano Pedagogy*.

Moreover, in attesting to the above, there is a very high artistic, scientific, expert, research, project, and educational activity undertaken by academic staff which directly relate to the *Piano Pedagogy* study programme. Table 11 of the SER illustrates the international activities of five staff members over the past three years, while Table 12 recounts 27 visiting academics to the Faculty over the same period. Academic staff members have regularly taken part in

international activities, mostly through teaching performance masterclasses, as the SER attests. [SER, 2.3, para.68. The monograph, article publication and concert activities are highly impressive and 70 % of the academic staff teaching on the *Piano Pedagogy* study programme are active participants in the Ministry of Education and Science, the Lithuanian State Science and Studies Foundation, and international projects. [SER, 2.3, para.64] Teachers were also impressive in articulating their latest developments in art and science. ‘New methodologies in Rachmaninov for the masters, moral culture and its relationship to music and the development of personality’ were among areas outlined during interviews. It was evident that teachers read widely and encouraged their students to similarly engage in the latest research, methods and thinking.

Teachers are always willing to advise, to help, make their knowledge available. They are up-to-date and show great flexibility in adjusting their teaching to the needs of individual students. Opinion differed during interview regarding, for example, the placement and function of psychology and philosophy. Very keen minds were active in explaining how these subjects can be integrated with areas of music activity.

During onsite interviews, teachers stated that they would like to reach even higher standards and wished to develop a bigger critical mass in terms of the student body. They also expressed their concerns regarding the current national admission system and its impact on some, if not many, talented young musicians and the low number of nationally-subsidised places.

The Review Team found that the programme’s teachers make an outstanding contribution, are greatly valued by their students and believe the field to be exceptionally good.

2.4. Facilities and learning resources

The premises are capacious and reasonably well appointed. Practice facilities appear good and students can use facilities and equipment in other KU divisions. The library and the reading rooms ‘provide a broad spectrum of services, and they are open in hours convenient for students. Most of them are open 9 am to 7 pm Monday to Friday, and during the examination sessions, also on Saturday (Information Services Division, M. Mažvydas and periodicals reading rooms are open every Saturday)’. [SER, 2.4, para.82]

Lectures for students of the programme take place in three renovated classrooms that are provided with full sets of audio and video equipment. One modern classroom is used for students’ independent mastering of music materials: 3 places for listening to music are equipped, and music records can be listened to from CDs, cassettes, tapes, or vinyl records, or music can be recorded. Equipment of the classroom was procured for the EU Structural Funds. There are 10 more classrooms, all of which have 2 pianos or grand pianos, which are intended for students’

self-study. Students also have good conditions for independent development of IT skills: there is a 10-place computer laboratory with the software relevant for music teachers installed in all the computers (Microsoft Office, Finale, Sibelius, Cubase, Wavelab). Although the Review Team noted that some of those classrooms are not of an appropriate level for the study of music, within the strategic plans for improvement of the University infrastructure, the premises are to be renovated in the near future [SER 2.4, para.66] The hall is equipped with an organ and two pianos, one of these being a Steinway.

In undertaking their self-study assignments, students can use: internet for free as well as licensed software, an e-catalogue of KU Library ALEPH, an e-catalogue of the music library, access to databases via EZProxy server, an academic information system and a virtual learning environment. The Faculty of Arts has modern music library, the archives of which are constantly renewed using audio recording laboratory. Students and teachers have the possibility to use direct access to the educational programme EXPLORE CLASSICAL MUSIC of Berlin Philharmonic. [SER, 2.4 p.67]

Students' artistic shows, concerts, final examinations take place in the concert hall of the Faculty of Arts, which houses the organ and two grand pianos. Conferences, seminars and other larger- scale events are held at the conference hall of KU or modern lecture rooms with video conferencing transmission and reception equipment. Information provided in the SER narrates that professional software is available for students, premises for studies are properly fitted and they are fully sufficient for organisation of quality study process. Practice organization is regulated by legal documents of KU, which form the basis for bilateral agreements with institutions, in which students do their practice. [SER, 2.4, para.75]

It is stated in the SER that the number of places suitable for practices is sufficient and that the conditions to undertake practice are very good. [SER, 2.4, para.75] This is largely due to the fact that the cultural and educational institutions where students do their practice are staffed by graduates of KU and who understand the purpose of students' practice very well and take part in various activities organized by the Faculty of Arts. Mutual cooperation undoubtedly provides opportunities for the improvement of students' professional activities.

Literature required for the study programme (textbooks, books, periodicals) is available for Bachelor students at the library of KU, which is located in the premises of the Faculty of Arts. There are 5 reading rooms for targeted teachers' and students' work. Library opening hours of the library and reading rooms are tailored to students' needs. The library fund intended for arts/music studies consists of more than 122 000 copies of documents, which mainly consist of sheet music (58.5%) and literature on art (music) and scientific literature. Periodicals appear

well resourced. For 2014 the library ordered 121 periodicals in Lithuanian, English, Russian languages. The University has made sterling efforts with software and online – e-catalogue provision. [SER, 2.4, para.70]

Students and teachers of the programme can use subscribed periodicals in the Lithuanian and foreign languages (Journal of Research in Music Education, Искусство в школе (*Art at School*), 19th-Century Music, Liaudies kultūra (*Folk Culture*), Muzikos barai (*Music Fields*), Kūrybos erdvės (*Creation spaces*).

Library visitors can also use subscribed 30 electronic databases and 5 data bases of e-books (*VGTU eBooks, KTU eBooks, eBooks on Science Direct, eBooks on EBSCO, Ebrary*). All databases are accessible to the university community from the network of KU network and personal computers connecting through a remote access server EzProxy (<http://ezproxy.biblioteka.ku.lt>). [SER, 2.4, para.85] It can be stated that the library offers favourable conditions for effective learning. During the tour of the premises and scrutiny of the resources, the Review Team were given the opportunity to view the stacks and special historical collections. It was evident that a great deal of effort has been put into the maintenance and profile of these research bases. However, there is some further work yet to undertake in acquisition of databases, sheet-music and scores.

The Review Team believes field develops systematically and has distinctive features.

2.5. Study process and students' performance assessment

In the *Piano Pedagogy* study programme admission requirements are differentiated. Applicants, who have completed *Performance Art* study programme (Piano specialization) in a two-year period from accession year, do not have to take an entrance examination. The competition score is composed of the arithmetic mean of the grades in the Bachelor's degree and the grade for the Bachelor's final thesis. For other candidates, the competition score comprises the entrance examination grade and arithmetic mean of the grades in the Bachelor's Entrance examination, which has two parts: artistic proficiency and a motivational conversation. [SER, 2.5, para.95]

During the period 2009-2014 the number of applications was low, but stable. Often candidates who do not obtain state financed places, do not undertake this study programme because of the high tuition costs. [SER, 2.6, para.97] It is worth realizing that competition scores of applicants are high, and it is clear from the visit, that students are highly motivated. The ratio of dropout is very low, though students tend not to graduate on time because they take academic leave. While on the programme, small-group and one-to one teaching facilitate the monitoring of

students' learning process, consultation, diagnostics and solutions to problems. [SER, 2.6, para.98] The provision of academic and social support is effective and coherent. [SER, 2.5, paras.105, 109-10]

The *Piano Pedagogy* students participate in scientific activities (researches, projects). Mostly they enter the Students' scientific practice and Students' scientific research competitions. Involvement of students in competitions, festivals and concerts is significant. Additionally, students take part in faculty-initiated masterclasses and seminars given by prominent pianists and teachers. [SER, 2.5, paras.100-104] Students warmly praised their professors, particularly in the help given towards the development of musical personality. Students also mentioned the high level of reading required of them, the necessity of listening to good performances and the focus on practice.

Information about possible academic and social support is publicly available in the University website. The study programme changes are introduced to students in various ways and reach them effectively. Teachers have consulting hours when students can undertake individual consultation. Motivation scholarships for good academic results and (or) social activity are provided. Students who have financial difficulties can also apply for social scholarships, as awarded by the State Studies Foundation. The University also offers a working Careers' Center and Psychological Counselling Centre. Financial support is available through reducing the tuition fees for students from socially supported families, orphans and students who show very good academic results – whose grade average for a semester is 9 to 10. [SER, 2.5, para.110]

At the start of each subject, lecturers introduce the content of the independent work, assignments, deadlines and the form and content of the examination. In addition, during the first lecture, students receive information about individual work, examination assignments and assessment criteria. The importance of feedback is paramount: students receive comments about their assignments in various forms. During the on-site visits students and graduates said that it is easy to maintain continuous feedback because professional relationships with lecturers are very close and strong. [SER, 2.5, paras.113-116]

The final work is composed of two parts: the performance of the concert programme and the defense of the Master's final thesis. Evidence, including the concert heard during the on-site visit, informed the Review Team that both parts of the final work are at Level 7 on the European and Lithuanian Qualifications Frameworks. Recent research topics show a wide and highly-specialized critical interest in piano music and include: "The creative features of Domenico Scarlatti, characteristic structure and music language of piano sonatas"; „Lithuanian pianists: concert and pedagogical activities in the United States of America until 1990“; „Piano

pieces for children from Leonas Povilaitis and the spread of his pedagogical ideas“; „Development of Piano music interpretation skills of 4-6 Music School Grades“. Written theses are supervised by professors not involved in the performance part of the final examination. (Appendix 3.4)

The self-evaluation report mentions that usually the performance assessment is higher in comparison to the final thesis. Some aspects of the final research works are in need of improvement: there is a lack of the sources in foreign literature and more discussion of the outcomes of the empirical research and collected data is recommended. [SER, 2.5, para.117] The Review Team agrees with these SER observations.

Mobility programmes are available for students of *Piano Pedagogy*. Where there is mobility, it is successful but often there are good reasons why students are unable to travel, such as work and family. [SER, 2.5, paras.119-121] The Review Team recommends a bolder attitude in students who have the facility to journey overseas.

According to the SER, all graduates over the period 2009-2014 were working according to their definitive profession. [SER. 2.5, para.123] Many students enter this programme while they are already working. The meeting with graduates revealed that they are very content with their studies and their work.

The Review Team formed the view that students are very well supported, taught and built in terms of confidence and skills and rate the field as exceptionally good.

2.6. Programme management

Management of the *Piano Pedagogy* study programme is defined on the basis of the KU internal study quality assurance system and relevant documents: *regulations and guidelines of the European Network for Quality Assurance in Higher Education* (2006); *The Law on Science and Education of the Republic of Lithuania* (2009); *On Approval of the Descriptor of General Requirements for Graduate Study Programmes* (2010); *KU Statute* (2012); *KU Study Regulations* (2010); *Descriptor of the Conception of the Internal Quality Management System at KU* (2011); *Descriptor of General Requirements for KU Student Independent Papers and Art Works*(2010); *KU Quality Management (2014)*¹.

There is ample evidence that the quality assurance systems are working well and that relevant support structures and documents are in use, including the *European Standards and Guidelines*. The Review Team found evidence about the roles of the Senate and the Rector's Office (Vice-Rector of Science and Studies, the Department of Studies) who provide the general

¹ (http://www.ku.lt/wpcontent/uploads/2014/07/KU_kokybes_vadovas-01_07_16.pdf) [SER, 2.6, para.118]

supervision of the content and form of the study programme, study procedures, admission to the studies and student numbers. [SER, 2.6, para.1].

Programme management and quality assurance at KU are performed at all levels of the academic community: the university level (the Senate, Vice-rector for Science and Studies, Department of Studies); at the faculty level (the Council of the Faculty of Arts and the Dean's office); at the level of the departments, the Department of Instrumental Music is directly responsible for the content of the study programme and its implementation.

The Study Programme Committee of the Faculty of Arts is responsible for internal monitoring of study quality; it assesses the study process and makes strategic decisions on implementation of the programme; approves all issues related to improvement of the curriculum design and its content. The Study Programme Committee includes students and teachers from other music departments and meets twice a year. *Inter-alia*, this committee discusses the compliance of the study programme with the learning outcomes. [SER, 2.6, para.112]

Data is collected from several sources including students and stakeholders. At the level of departments, formal evaluation of the programme takes place periodically. Teachers participate in the discussions on issues related to the study programme, contact students of the programme and help to solve arising problems. Feedback on the study process is obtained by analysing student surveys and data of group discussions. All students have the opportunity to participate in the improvement of the programme, delegate their representatives to the Council of the Faculty of Arts and the Senate, take part in the discussions of the target groups and initiate surveys on the quality of the study programme and teachers' performance. [SER, 2.6, para.123]

The *Piano Pedagogy* study programme undergoes revision on an annual basis following the internal (graduate and employer survey data) and external (governmental policy, the KU possibilities) factors. A more complex evaluation of the quality of *Piano Pedagogy* is undertaken every three years. [SER, 2.6, Para.117]

There are stakeholder and student contributions to the quality assurance of the programme and there are plans to intensify the involvement of both. [SER, paras. 123-126] Good connections with Alumni also exist Traditionally, Social Partners have taken active part in programme development processes. The close cooperation of Social Partners takes place through the organisation of joint activities and various events (artistic projects, workshops, concerts, competitions), cooperating during students' practices and participating in final thesis defence committees. The Faculty maintains close links with its graduates, collects feedback about graduates' professional activities, and discusses the implementation of the study programme and guidelines for its improvement. [SER 2.6, para.123]

KU has prepared the *Model of Quality Management System*: while projecting various actions, this model also measures the criteria and outcomes facilitating the quality of university education. Internal quality assurance is regulated by five key quality-management processes: processes of *Strategic Management; Studies; Scientific Research and Art; Activity Improvement and Supportive Measures*. [SER, 2.6, para.119] Relevant issues pertaining to study-quality improvement are discussed by the Study Quality Commission, which also provides recommendations to the organizers of *Piano Pedagogy*.

During the meeting with the administration team, the model of the KU Quality Management and the means of action that help to ensure an appropriate quality of higher university education, was discussed, following which, evidence was provided illustrating that KU had been granted Quality Management Certificates. These confirm compliance with the requirements of ISO 9001, ISO 1401, OHSAS 18001, SA 8000 - quality, environmental management, occupational safety and health as well as social-responsibility standards.²

The Faculty is of enormous importance for the city and the region and is praised by stakeholders and community members alike. The labour market is eager to employ the alumni and a very high number of students find employment. The labour market is never saturated with too many students. Internationally the management should do their utmost in encouraging students to undertake reasonable risks in being intrepid towards the gaining of experience overseas. Social Partners, students and alumni spontaneously declared that they were proud of KU.

Conclusively, the Mayor of Klaipėda, in asserting that the Faculty as a valuable partner could exist without Klaipėda, generously and deferentially conceded that Klaipėda might not thrive so well without the Faculty. The Mayor generously praised the *Piano Pedagogy* programme.

In these achievements, together with demonstrable evidence in the SER and other documents, the Review Team confidently states that the quality management system is operating assiduously and effectively and believes the field is exceptionally good.

² (<http://www.ku.lt/apie-universiteta/kokybes-vadybos-sistema/procesu-zemelapis/>).

III. RECOMMENDATIONS

1. Articulate knowledge deepening more clearly in the subject modules and in a new document on *progression* in the curriculum, outline the knowledge-changes that take place over the duration of the programme.
2. As it is intended to renew the study subjects [SER, 2.2, para.51] Review Team recommend giving a careful mind and eye to the programme in terms of the status quo and consider whether any changes are needed, as advised in 2.2.
3. Examine the currency and updatedness of the literature in the bibliographies. This should be undertaken obviously without eradicating texts which are seminal.
4. Ensure that students should also have sufficient experience in appropriate written work in academic register at Level 7 i.e., appropriate to the higher learning at Level 7 in preparation for the final thesis.
5. Consider implementing a Certificate in Higher Education Pedagogy for new teachers and for the professional development of serving teachers. Recruit more new teachers wherever and whenever possible.
6. Effect improvements in the acquisition of relevant databases, sheet-music and scores.
7. Internationally, the management should do their utmost in encouraging students to undertake reasonable risks and be intrepid towards gaining overseas experience.
8. Continue to negotiate the possibilities for a bigger critical mass in terms of student body and press for a sympathetic ear for changes in the current national admission system, which affects some, if not many, talented young musicians, and also try to address the problem of the low number of nationally-subsidised places.

IV. SUMMARY

The programme is highly attractive and put together with skill and expertise. Its great strength is the high-level teaching, achievement of refined learning outcomes, artistic distinction and creative learning environment. In these respects, the programme offers a mature pedagogical experience, coupled with excellent professional opportunities for teaching and concertising. The curriculum is sound and adventurous, and as it is intended to renew the study subjects, in this positive spirit the Review Team recommend revisiting it wisely, with any proposed changes being carefully directed to improvement and not solely for refreshment. For the immediate future, deepening of knowledge and progression should receive specialist articulation, perhaps in

a separate document, and bibliographies in the subject modules should be updated without eradicating seminal texts. It should be ensured that students experience sufficient academic register writing, that is, in being appropriate to the higher learning at Level 7.

The current staff-student ratio is optimal and also is attractive to potential students. There is in evidence a powerful culture of *Piano Pedagogy* in the Faculty, high motivation and influence and the interest to disseminate these to post compulsory schools and other artistic venues. To add to this high quality, the University might consider implementing a Certificate in Higher Education Pedagogy for new teachers and also as part of the framework for the professional development of serving teachers.

Internally, study facilities are good, as are library and software provision; however, some further work is needed on the acquisition of databases, sheet-music and scores. Opportunities for mobility exist, though students need to develop more proactive and intrepid attitudes towards overseas travel and the gaining of foreign experience. Evidence of bespoke arrangements for students with particular needs, such as timetabling, complement the many excellent features of this programme. There is evidence of strong student-support services and excellent opportunities for internship, careers and progression into the world of work.

Concerning quality assurance and management, the Review Team gained some guidance on the use of the *European Standards and Guidelines* and how they actually being used through student surveys; and there are clear and copious methods for monitoring and reviewing quality. That KU was granted Quality Management Certificates confirming compliance with the requirements of ISO 9001, ISO 1401, OHSAS 18001, SA 8000 - quality, environmental management, occupational safety and health as well as social-responsibility standards, is a considerable distinction. Management of the programme is clear in nomenclatures that are in terms of the staff who perform it and also in terms of some of its important structures.

Sustainability, critical mass and mobility remain challenges for the future and it is hoped that the support for this programme, and the high regard in which it is held, will continue to provide a profitable future, though new, creative and robust strategies will be called for in the current testing economic times for higher education experienced by Lithuania and many countries

Finally, the SER and site visit offered much detail in the various arenas of learning outcomes, content, external relations, support and professional development, though site-visit interviews revealed that there are concerns regarding the national recruitment policy and the low numbers of subsidised student places. In both matters the feeling was quite palpable. Notwithstanding such matters, there is excellent belief in the power of *Piano Pedagogy* as a transformative subject. This belief is achieved in part through the excellent relations with Social

Partners. Overall, the involvement of the various internal and external entities in the composition of the SER was impressive.

Figuratively speaking, the visit of an Expert Accreditation Team is not unlike a moving picture, in that the moving images of the past come to a stand-still at the moment it enters the building. When the Team leaves the institute the film continues, and the Review Team's suggestions/recommendations shall hopefully contribute to the further development of the moving picture. We might deliver some changes in the sets and costumes, the lighting, the footage, but it is up to the actors to take note of the Review Team's contributions and work with it in a creative way.

The Review Team commends the programme in the ways illustrated throughout the report, its high-performance standards and close understanding of advanced pedagogies in particular, achieved through well informed, well qualified, up-to-date artist teachers. The Review Team also greatly appreciated the talent heard in the inspiring concert prepared by students especially for the visit.

Overall, the Review Team gained a very positive impression of *Piano Pedagogy*. They extol its delivery in particular and wish the Department continued high-level success in the future.

V. GENERAL ASSESSMENT

The study programme Piano Pedagogy (state code – 621X14005) at Klaipėda University 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	4
2.	Curriculum design	3
3.	Teaching staff	4
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	4
6.	Programme management	4
	Total:	22

*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:	Prof. dr. Frans de Ruiter
Grupės nariai: Team members:	Prof. dr. habil. Mihaly Duffek
	Dr. Terence Clifford-Amos
	Ass. prof. dr. Rolands Kronlaks
	Prof. dr. Diana Strakšienė
	Mrs. Aušrinė Nenortaitė

**KLAIPĖDOS UNIVERSITETO ANTROSIOS PAKOPOS STUDIJŲ PROGRAMOS
FORTEPIJONO PEDAGOGIKA (VALSTYBINIS KODAS – 621X14005)
2015-08-04 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-228 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Klaipėdos universiteto studijų programa *Fortepijono pedagogika* (valstybinis kodas – 621X14005) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	4
2.	Programos sandara	3
3.	Personalas	4
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	4
6.	Programos vadyba	4
	Iš viso:	22

* 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

Programa labai patraukli, jungianti įgūdžius ir patirtį. Didelis jos privalumas – aukšto lygio dėstymas, išskirtinių studijų rezultatų pasiekimas, meninis išskirtinumas ir kūrybinė mokymosi aplinka. Šiais atžvilgiais programa siūloma brandi pedagoginė patirtis kartu su puikiais profesinėmis galimybėmis dėstyti ir koncertuoti. Studijų turinys yra pagrįstas ir drąsus. Kadangi numatoma studijų dalykus atnaujinti, remdamasi šia teigiama dvasia, ekspertų grupė rekomenduoja persvarstyti studijų programos sandarą ir pasiūlyti pakeitimų, kurie pagerintų, ne tik atnaujintų situaciją. Artimiausioje ateityje specialistai turėtų skirti dėmesio ir aiškiau įvardyti žinių gilinimą ir tobulinimą galbūt atskirame dokumente, o dalykų ir modulių informaciniai šaltiniai turėtų būti atnaujinti, nepanaikinant pagrindinių vadovėlių. Reikėtų užtikrinti, kad studentai įgytų pakankamai akademinio rašymo, kuris atitiktų aukštojo mokslo 7 lygį, patirties.

Dabartinis dėstytojų ir studentų santykis yra optimalus ir patrauklus potencialiems studentams. Akivaizdu, kad fakultete egzistuoja tvirta studijų programos *Fortepijono pedagogika* kultūra, didelė motyvacija, įtakingumas ir noras skleisti tai po privalomojo ugdymo mokyklose ir

kitose meninėse vietose. Siekdamas pagerinti ir taip aukštą kokybę, universitetas galėtų apsvarstyti profesinį tobulėjimą liudijančių aukštojo mokslo pedagogikos sertifikatų išdavimą naujiems ir jau dirbantiems dėstytojams.

Studijų infrastruktūra gera, biblioteka aprūpinta, yra reikiama programinė įranga. Tačiau reikia numatyti galimybę įsigyti daugiau duomenų bazių, natų ir partitūrų. Judumo galimybių yra, nors dėstytojai ir socialiniai partneriai turėtų skatinti studentus būti aktyvesnius ir nebijoti vykti į užsienį ir ten įgyti patirties. Sudarytos sąlygos studentams, turintiems ypatingų poreikių, pvz., susijusių su tvarkaraščiu. Tai papildo ir taip nemažą skaičių šios studijų programos privalumų. Studentams teikiamos paramos paslaugos yra geros, jie turi puikias galimybes stažuotis, daryti karjerą ir įsitvirtinti darbo rinkoje.

Kalbant apie kokybės užtikrinimą ir vadybą, ekspertų grupė gavo šiek tiek informacijos apie *Europos standartų ir gairių* naudojimą ir kaip jie iš tikrųjų taikomi atliekant studentų apklausas. Stebėsenos ir tikrinimo kokybės metodai aiškūs ir gausūs. KU turi kokybės vadybos sertifikatus, patvirtinančius atitiktį ISO 9001, ISO 1401, OHSAS 18001, SA 8000 kokybės, aplinkosaugos vadybos, darbuotojų saugos ir sveikatos reikalavimams, taip pat socialinės atsakomybės standartams – tai didelis pasiekimas. Programos vadyba yra aiški nomenklatūros prasme, t. y. kalbant apie darbuotojus, kurie atlieka šį darbą, ir apie kai kurias svarbiausias struktūras.

Ateities iššūkiai tebėra tvarumas, kritinis studentų skaičius ir judumas. Tikimasi, kad parama šiai programai ir didelis palankumas toliau užtikrins pelningą ateitį, nors reikės naujos, kūrybiškos ir tvirtos strategijos šiais ekonominių išbandymų, kuriuos patiria aukštasis mokslas Lietuvoje ir daugelyje šalių, laikais.

Galiausiai pažymėtina, kad savianalizės suvestinėje (SS) ir per vizitą išsamiai susipažinta su įvairiais studijų rezultatais, turinio ir išorės santykių, paramos ir profesinio tobulėjimo aspektais, nors per vizitą surengtuose pokalbiuose išaiškėjo, kad kelia susirūpinimą šalies vykdoma priėmimo politika ir mažas valstybės finansuojamų studijų vietų skaičius. Abiem atvejais nerimas buvo gana apčiuopiamas. Nepaisant to, katedroje nuoširdžiai tikima studijų programos *Fortepijono pedagogika*, kaip virsmą patiriančio dalyko, galia. Šis tikėjimas iš dalies pasiekiamas dėl puikių santykių su socialiniais partneriais. Apskritai į SS rengimą buvo įtrauktas įspūdingas skaičius įvairių vidaus ir išorės subjektų. Kalbant metaforiškai, ekspertų akreditacijos grupės vizitas yra ne kas kita kaip filmas, kuriame praeities vaizdai sustoja tuo momentu, kai įžengiame į pastatą. Kai grupė palieka pastatą, filmas tęsiasi, o ekspertų grupės pasiūlymai ir (arba) rekomendacijos, tikimasi, padės filmą kurti toliau. Galime truputį pakeisti dekoracijas ir kostiumus, apšvietimą, filmuotą medžiagą, tačiau aktoriai patys sprendžia, ar atsižvelgti į ekspertų grupės indėlių, ar ne, ir dirbti su juo kūrybiškai.

Ekspertų grupė teigiamai vertina šią studijų programą, kaip nurodyta vertinimo išvados, jos aukštus kokybės standartus ir tikslų pažangios pedagogikos koncepcijos suvokimą, kurį leidžia pasiekti gerai informuotas, labai kvalifikuotas ir šiuolaikinis menininkų dėstytojų kolektyvas. Ekspertų grupė labai teigiamai vertina talentus, kuriuos išgirdo studentų specialiai šiam vizitui surengtame įkvepiančiame koncerte.

Apskritai ekspertų grupė susidarė labai teigiamą įspūdį apie studijų programą *Fortepijono pedagogika*. Ji pritaria jos vykdymui ir linki katedrai sėkmingą tęsti darbą ateityje.

<...>

III. REKOMENDACIJOS

1. Dalykų moduliuose ir naujame dokumente dėl programos sandaros pakeitimo ir tobulinimo aiškiau akcentuoti žinių gilinimą, apibrėžti žinių pokytį visos studijų programos laikotarpiu.
2. Kadangi numatoma studijų dalykus atnaujinti (savianalizės suvestinės 2.2 p., 51 psl.), ekspertų grupė rekomenduoja atidžiai įvertinti programos faktinę padėtį ir apsvarstyti, ar nereikia tam tikrų pakeitimų, kaip rekomenduojama 2.2 p.
3. Išnagrinėti bibliografijoje nurodytos literatūros aktualumą ir atnaujinimą. Tai, žinoma, reikia daryti neišbraukiant pagrindinių vadovėlių.
4. Užtikrinti, kad studentai įgytų pakankamai patirties rengti rašto darbus akademinė kalba, atitinkančia septintąjį lygmenį, t. y. tinkama 7 lygio aukštojo mokslo baigiamajam darbui.
5. Apsvarstyti profesinį tobulėjimą liudijančių aukštojo mokslo pedagogikos sertifikatų išdavimą naujiems ir jau dirbantiems dėstytojams. ĮdARBINTI daugiau naujų dėstytojų, kur ir kada galima.
6. Numatyti papildomą atitinkamų duomenų bazių, natų ir partitūrų įsigijimą.
7. Tarptautiniu mastu vadovybė turėtų dėti visas ir pastangas skatinti studentus imtis protingos rizikos ir nebijoti įgyti patirties užsienyje.
8. Toliau nagrinėti galimybes, kaip užtikrinti didesnę studentų skaičių, stengtis pakeisti dabartinę šalies priėmimo sistemą, kuri daro įtaką kai kuriems (o galbūt daugeliui) talentingiems jauniems muzikantams, ir bandyti spręsti mažo valstybės finansuojamų vietų skaičiaus problemą.

<...>

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)