



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Lietuvos muzikos ir teatro akademijos
STUDIJŲ PROGRAMOS
BENDROJI MUZIKOS DIDAKTIKA (612X14001)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF GENERAL DIDACTICS OF MUSIC (612X14001)
STUDY PROGRAMME

At the Lithuanian Academy of Music and Theatre

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Išvados parengtos anglų kalba
Report language - English

Vilnius
2014

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Bendroji muzikos didaktika</i>
Valstybinis kodas	612X14001
Studijų sritis	socialiniai mokslai
Studijų kryptis	pedagogika
Studijų programos rūšis	universitetinės
Studijų pakopa	pirmoji
Studijų forma (trukmė metais)	nuolatinės (4)
Studijų programos apimtis kreditais	240 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	meno pedagogikos bakalauro laipsnis ir pedagogo kvalifikacija
Studijų programos įregistravimo data	2001 m. rugpjūčio 2 d.

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>General Didactics of Music</i>
State code	612X14001
Study area	Social Sciences
Study field	Teacher Training
Kind of the study programme	University studies
Study cycle	First cycle
Study mode (length in years)	Full-time (4)
Volume of the study programme in credits	240 ECTS
Degree and (or) professional qualifications awarded	Bachelor of Arts Teacher Training and teacher qualification
Date of registration of the study programme	2 August 2001

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I. INTRODUCTION

The Evaluation Team for the *General Didactics of Music*, Lithuanian Academy of Music and Theatre, comprised:

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This report (2014) evaluates the *General Didactics of Music* programme, delivered at the Lithuanian Academy of Music and Theatre, Vilnius. The Lithuanian Academy of Music and Theatre (hereinafter – LMTA) is an arts university that specializes in music, theatre, film and dance with the mission to ensure a sustainable development of arts and artistic research. The Academy participates in shaping the policy of national art education and culture, fosters spiritual harmony and national identity, and educates the most artistically-gifted young people into creative, initiative, entrepreneurial members of society.

Before the beginning of 2011, in the LMTA, the activities involving art and science were undertaken in 4 faculties (namely, the Faculty of Musicology, Pianoforte and Vocal Performance, the Faculty of Instrumental and Choral Music, the Faculty of Theatre and Film and Kaunas Faculty) – 31 departments and 15 divisions in charge of education-supporting activities. Plans to consolidate this range of this work resulted in the Faculty of Musicology, Pianoforte and Vocal Performance and the Faculty of Instrumental and Choral Music being merged into one Faculty of Music.

Following negotiations, which the Evaluation Team understood as being a relatively tense period, the Kaunas Faculty, in expressing its wish to join with Vytautas Magnus University (hereinafter – VMU), was disaffiliated from the LMTA. This move involved the transfer of all of the Kaunas Faculty assets (buildings, equipment and training materials) and personnel into and under the governance of VMU. Subsequent to this shift and restructuring, LMTA now operates under 2 faculties, the Faculty of Music and the Faculty of Theatre and Film. In autumn 2011, the LMTA Council approved a new Academy structure. The LMTA now operates 3 centres – the Academic Affairs Office, the Centre for Science and the Centre for Art. The *General Didactics of Music*, now relocated to Vilnius, is the continuance of the previous or ‘old’ programme but with new facilities, staff, students and 20% changed content.

The Programme Self-evaluation Team comprised: Prof. Dr. Ramunė Kryžauskienė, Head of Department of Pedagogy, Chair of the Committee on the Study Programme for General Didactics of Music; Assoc. Prof. Dr. Lolita Navickienė, Lecturer of Department of Pedagogy; Jurgis Paliuka, Lecturer of Department of Music Theory; Assoc Prof. Dainius Puišys, Head of Department of Choir Conducting; Karolina Škauskaitė, student; Rima Rimšaitė, Head of International Relations Office; Lauksmina Kriščiūnaitė, Head of the Study Quality Centre; Simona Devenytė, Specialist of the Study Quality Centre. Translation of the final self-evaluation report and its annexes into English took place in 2013.

The Evaluation Team commended the self-evaluation report (SER) for its excellence, integrity, honesty and very comprehensive coverage.

An on-site visit by the Evaluation Team took place on February 6th 2014. Following the visit, the Team finalised its report, detailing the findings and outcomes for the *General Didactics of Music* Bachelor Programme at the Lithuanian Academy of Music and Theatre, Vilnius.

Since the last evaluation in 2010, the following improvements were recommended. Since that date, the location and premises have been moved to Vilnius.

- 1 Structure modular learning outcomes more precisely and give a broader place to alternative methods, modern pop music, and community modules;
- 2 Describe artistic learning outcomes more precisely;
- 3 Encourage a policy of invited and guest teachers;
- 4 Renovate interior, improve equipment, contemporary and early music material (Kaunas Faculty);
- 5 Attend to the admission and quality of applicants;
- 6 Encourage student and staff mobility;
- 7 Take further steps for the recognition of non-formal and self-education studies;
- 8 Develop a comprehensive strategic plan to address the issue of declining national funding for the arts.

(The above 8 points are taken from SKVC 2010 Evaluation). SER Annex 1 has been also consulted in relation to the above.

II. PROGRAMME ANALYSIS

1. Programme aims and learning outcomes

The programme learning outcomes flow from overall programme aims and cover a range of competencies relevant to music in education. These comprise a cluster of 9 competencies: critical and self-thinking; creativity; independent working; ability to use IT; ability to organise, manage and plan; ability to apply various music education methods; ability to use theoretical knowledge; ability to understand, communicate, recognise and shape cultural diversity, traditions, values, behaviours and worldviews to people of all ages; ability to use interrelations between theoretical and practical studies, into which are integrated a range of categorised intended learning outcomes. The programme competences and learning outcomes are particularly well-defined, clear and available. (SER, p.6, paras.13-22.)

The subject aims and learning outcomes closely reflect the rather heavily-loaded *General Didactics of Music* programme. They are rich and varied in applied targets and have been carefully crafted to cover a multiplicity of skills and overall competences. The subject aims and learning outcomes also deeply reflect the educational interests, care and coverage evinced by individual members of the programme team. This achievement also reflects the programme's continuation by LMTA and the contributions being made by the Faculty's participants. As an initial small point, in Annex 4 perhaps there could be greater standardisation in the 'presentation' of the subject aims (course objectives, competences and learning outcomes) and overall standardisation in the presentation of the subjects themselves.

However, a slightly larger matter concerns the lack of clarity concerning competence No. 8 and its corresponding learning outcomes. Learning outcome 8.1 states that "During the course of studies, will actively participate in no less than eight events or other activities (drafting an article or a presentation, participating in a conference) aimed at development of music culture". However, the matrix (Annex 3) shows that this is implemented in two subjects: *Project*

Management of Music Education (3 ECTS) and *Course Project* (3 ECTS) both of which create possibilities for the implementation of only two projects. Moreover, learning outcome 8.2 states that a student will “actively participate in no less than three non-traditional (non-academic) projects that take place in an alternative cultural environment, which would indicate the ability to communicate with audiences of different ages (pre-school and school age, adults and colleagues)”. According to Annex 3, this learning outcome is being implemented only during one subject – *Course Project*. However, the course description of the subject does not reveal any of the activities mentioned in the learning outcome. This is in need of some further explanation.

Information on aims and intended learning outcomes of the study programme is publicly available on the Open Information, Consultation and Orientation System (AIKOS); the aims and intended learning outcomes also relate to legal and other published guideline documents, such as the Dublin Descriptors. Competencies and intended learning outcomes stem from the development of competencies drafted for the national concept on the European Credit Transfer and Accumulation System (ECTS). Further design influences on learning outcomes came from the ‘Handbook on Design and Development of Study Programmes in Higher Music Education prepared by the Association of European Conservatoires. (AEC)’ (SER, p.8, para.16)

The learning outcomes are reviewed every 2 years and involve stakeholders, social partners and will ultimately include alumni. The last review was in 2012. The competencies and learning outcomes are situated appropriately at the level of 1st-cycle studies and are pertinent and well-crafted for intending teachers. This is doubly clear following scrutiny of the subjects in Annex 4. There is compatibility concerning the name of the programme and its learning outcomes and the qualifications offered are compatible with each other. In accordance with the recommendations made in the 2010 evaluation, the modular learning outcomes and artistic outcomes have been structured more precisely, and a broader place has been given to alternative methods including modern pop music, and opportunities for community-related activities

2. Curriculum design

Table 3 (SER, p.11, para.26) sets out the curriculum design of the Study Programme and how it conforms to the general requirements for 1st-cycle degree programmes and integrated study programmes and the Regulation on Training of Teachers. The Study Plan (Annex 2) carefully negotiates the 240 credits over 8 semesters.

The programme is holistic, varied and comprehensive as presented in Annex 4, with neither repetition in theme, nor content. It offers a sound music education for young musicians and music teachers. Of particular interest for the traditionally-oriented student are the studies made available in Profound Music, which comprise: Avant-garde and Modernism, History of Sacred Music, Minimalism and Postminimalism, Music and Cultural Context, History of Popular Music, Baroque Opera, Expressionism in Music, Instrumental Music of Classical Period, Scripture Music, Music History: Baroque, Classical Period (Level B), Music History: Romantic Period (Level B), Music History: Ancient, Medieval, Renaissance (Level B), Music History: The 20th Century (Level B) Programme Music History. The pedagogical subjects (practice) are progressive, thorough and confidence building, though it is recommended that Methodology of Preparing Bachelor Theses, comes earlier in the sequence than semester 7.

All subjects offered do not veer into lower or higher realms of learning and are carefully integrated into a broad didactic of 1st-cycle studies. The described learning outcomes are appropriate to the very detailed study subjects as they are described in Annex 4.

The Evaluation Team have confidence that the programme is sufficient to ensure learning outcomes, though possible overloading of this programme (as mentioned by a senior interviewee) creates pressure for teachers and students, perhaps in achieving the learning outcomes comfortably and also space problems for newer developments and learning. Nevertheless, the programme is more than supplied and bolstered with subjects for the preparation of well-rounded students in music education. It is now a question for the Academy's senior management to decide on the future sustainability of this intensely-packed programme of music and its well-developed educational support. Colleagues might wish to consider rationalising the curricula, to balance the existing strengths in vocal/instrumental, educology, pedagogics, philosophy, psychology and other disciplines, where possible, towards reinforcing the connections between theoretical and practical disciplines.

While the programme does include aspects of modernism, (Avant-garde and Modernism is a particular example, Annex 4) the curriculum is otherwise traditionally appropriate for its educational focus and purpose. One notable creative innovation, in complement to their developed instrumental skills, is the opportunity for students to learn, as beginners, any new instrument.

3. Staff

The legal requirement has been a difficult mechanism in Music, where traditionally there has been no scientific degree in that subject. Many subjects are taught by pedagogues-artists. However, 'the Law on Research and Higher Education introduced the concept of an established artist, which in secondary legislation is regarded equal to a scientific degree. In this respect, the subjects are taught by pedagogues with a scientific degree or by established artists (art subjects)'. (SER, p.14, para. 43) However, in total, LMTA General Didactics of Music programme staff meet the legal requirements both in specifying that more than half of the subjects are taught by lecturers with PhDs and also through the strength of the pedagogues-artists. Some staff colleagues also teach in other institutions.

The study programme is implemented by approx. 47 teachers (10 professors (2 doctors of science), 15 associate professors (4 doctors of science), 15 lecturers (4 doctors of science) and 7 assistants). 22 established artists participate in implementation of the study programme. 36 per-cent of teachers work full-time and 68 per-cent work at the Academy as their primary position. (SER, p.14, para.42; see also Annex 5) Further to this, the legal position concerning established artists allows equivalence. Teacher qualifications are thus able to ensure the learning outcomes. There are established artists across a range of instrumental disciplines, including considerable strengths in voice and choir, traditional to the musical activity of Lithuania. National choirs have been acknowledged by UNESCO and there is a culture of necessity, palpable among the staff, to maintain and continue with Lithuanian traditions, among them strengthening of the "Dainų dainelė" competition. Concomitantly, there is a dedicated attitude to pass on the preservation and continuance of these values to future teachers and schools. While this is a faithfully-loyal tradition and practice, an increased and open motivation towards global and international musical influences is recommended by the Evaluation Team.

The number of teaching colleagues (approx. 47) is adequate to ensure the learning outcomes. There is approximately one teacher to 5 students. (SER, p.16, para.50) However, in terms of ensuring the learning outcomes, the excellent colleagues (who, professionally, also comprise didactic and theoretical subject specialists also with music backgrounds) the Evaluation Team experienced a measure of competitiveness towards the promotion of their own specialist interests (which in one sense is indeed a healthy culture) and they did not demonstrate the fabric of a cooperative spirit to the Team. Whilst this may have been the product of the occasion and not

entirely verifiable in the daily-lived world of LMTA, it became a concern during the interview with teaching colleagues and the post-review deliberations of the Evaluation Team. It is suggested that all colleagues spent time together reviewing the entire curriculum to decide on any changes that need to be made. The excellent specialisms on offer to students need to be thought through carefully in any future revisions.

The turnover of teaching colleagues is very small; there is approximately one new staff member per year and new doctoral staff members are gradually being recruited.

Individual appraisals take place; however, no detail is offered as to methodology, frequency and actions of outcomes. (SER, p.18, para.58) Competitions for Academy vacancies: professional training abroad (Erasmus, Nordplus, Fulbright, project transfer of knowledge and innovation dissemination and development of competences of researchers in the area of creative industries and design) are well established, as is the participation in master classes/lectures offered by visiting teachers, in accordance with the recommendations made in the 2010 evaluation. Teachers are also given the opportunity to advance their qualifications during training sessions, courses and conferences, which are organised by the Academy. Since 2008, the introduction of distance learning has been available to teachers. In 2012, training on intended learning outcomes and student competencies was organised for all staff. (SER, pp. 18-19, para.58) LMTA teaching colleagues mentioned the pressure upon them to be active as researchers and artists as well as being good teachers.

Artists comprise the larger number of teachers, so the number of researchers is significantly smaller. In 2011, pedagogue-artists held 168.65 full-time positions (75 percent of all full-time positions of pedagogues), at the same time pedagogue-researchers held 56.5 full time positions (25 percent). Consequently, and unsurprisingly, the number of artistic activities outnumbers research contributions. (SER, p.18, Table 7) Within the current academic and pedagogic orientation of the programme, the Evaluation Team was informed that the programme is gradually increasing the number of doctoral research-orientated colleagues, towards achieving a more even balance in the teaching force. Concerning the personal vision of teachers for the future development of the Faculty, the Evaluation Team heard from one staff colleague that this was largely in the hands of the Ministry of Education and that he was relatively powerless to influence and motivate change; however, this was not a unanimous view. Teacher salaries were also mentioned as an issue to be addressed in the imminent future. The *Description of Teachers' Activities* (Annex 6) amounts to an impressive catalogue.

4. Facilities and learning resources

There are 56 rooms for individual work. However, since they are also used by students of other study programmes, the Academy states that there is a shortage of rooms for individual work and independent sessions of students (SER, p.21, para.68) and some of the auditoriums meet only the minimal requirements. (SER, p.23, para.78) The institution admits the need for urgent renovation; however, the process is slow due to the fact that the Academy buildings belong to the National Heritage and also lack of funds. The decision has been made to establish a new campus; however, only the creative workshop to design the concept of the complex of campuses is planned. (SER, p.21, para.70) The premises in the main are satisfactory for this programme, though not without some constraints. Prospectively, the larger vision concerning the plans for a complex of campuses (including newly-acquired land near to the castle) offers the Academy an excellent future profile in Vilnius. Various sources of funding (including EC Structural Funds) will be sought for this venture.

There are 4 rooms equipped with multimedia or video and sound equipment; there are 4 available pianos, 3 grand pianos and a harpsichord in the rooms used for the needs of the study programme (SER, p. 20, Table 8). In all other campuses, there are 56 individual workrooms equipped with 1-2 pianos or pianofortes. (SER, p.20, para.66) Yet, as they are also used by students of other programmes, there seems to be a shortage, which the Academy tries to solve by introducing Rules on the Use of Auditoriums, which limit the time of room usage for one student to no more than 3 hours. (SER, p.20, para.66)

The Academy premises contain a total of 18 computerised seats in the Library and reading rooms (7 of which are located in the Building II which, together with Building III, is most used by the students of this study programme). Due to popularity of personal devices, the institution aims to ensure Wi-Fi connection in the premises. However, since the walls of the buildings are extremely thick, Internet coverage amounts only to 52 % (SER, p.21, para.67). Nevertheless, students responded positively to the current availability of Wi-Fi.

Concerning adequate arrangements for students' teaching practice, the Evaluation Team found this to be good and effective, though as far as is possible, the Faculty should ensure that possibilities for practice take place in variety of educational settings in accordance with the aims of the programme and the talents of students. There are formal meetings between Academy tutors and school supervisors and there are annual school plans in place for students.

In relation to teaching materials (textbooks, books, periodical publications and databases) the LMTA library fund contains approx. 169745 copies of publications and 93918 titles of publications (out of which: 44614 are books, 49271 – sheet music and 33 – electronic resources). Audio-library has approx. 7.8 thousand electronic resources (CD, DVD) and approx. 23 thousand vinyl plates (SER, p.22, para.71) which are constantly updated. (SER, p.22, paras.76 - 77) However, the Academy states that they do have problems in obtaining resources in foreign languages. (SER, p.22, para.77) During interview, students reported to the Evaluation Team that the library was 'very good'.

The funds are distributed around 3 buildings of the Academy: The Central Building of the LMTA has a reading room and a collection of audio recordings; Building II has a library, and Building IV has a reading room and a collection of video recordings. (SER, p.21, para.67) The Library of the Academy provides access to 18 databases; students and teachers can also access other libraries' catalogues (SER, p.22, para.73) and students are informed by teachers about the possibility to use the resources of other libraries. (SER, p.22, para.75) This is particularly useful, given that the Library of the Academy and reading rooms in other buildings have relatively short working hours: workdays 9:00 to 17:00 hrs. (18:00 hrs. in the Central Building), and on Saturdays 9:00 to 13:00 hrs. (with the exception of the reading room of the IV Building, which is closed on Saturdays). (SER, p.22, para.74)

Whilst resources are generally good in terms of teaching and lecturing space, the Evaluation Team noted a significant omission in there being no dedicated space or auditorium for didactics involving musical instruments and teaching aids that are used at all levels in schools. They were informed that such facilities are available in one particular school and that students could gain access to such resources in that way. The Evaluation Team formed the view that this particular situation concerning the immediate availability of essential resources was barely satisfactory.

5. Study process and student assessment

Since 2001, admissions to the 1st-cycle studies in Lithuania have been organised by the Association of Higher Education Institutions for Joint Admission (LAMA BPO). Reaction to this

system, expressed to the Evaluation Team, was that the current national system may have its merits for certain subjects, but that it is unsatisfactory for arts students. Considerable dissatisfaction was expressed, though not by the students themselves who seemed unanimously happy with the admission system. Internally, students are tested instrumentally and in voice. Suitability for a career in teaching is also explored. (SER, pp.23-24. para. 80) There is a motivational test for applicants, who have written tests and who are interviewed by specialist in psychology and educology. Students who do not take the motivation test may not apply for state-financed places. (SER, p.24, para.80) Competition for places is keen. All admission requirements are available publically on the LMTA website. Concerning the widening participation of students (those with poorer entrance qualifications and the recognition of non-formal and self-education studies, as recommended in the 2010 evaluation) the responses given by teaching colleagues were somewhat contradictory, in that while they were unhappy with the current national admissions' system for arts students (which does not always guarantee them the best students) on the other hand they were willing to take on the challenges of students who needed more support and help. This latter stance is commendable from teaching colleagues who clearly press for the highest student standards across the *General Didactics of Music* curricula.

The workload of students amounts to approx. 96 ECTS credits (40 percent) in contact hours and 144 ECTS credits (60 percent) spent in independent work. This proportion can differ slightly depending on the subject. This workload appears appropriate for fulfilling learning outcomes, although the intensity of the programme, as has been indicated earlier in the report, suggests possible overload, as noted by the student representative of the Study Programme Committee. In the light of this viewpoint, the study plan will be reviewed during 2014.

Concerning artistic and applied research activities, from the outset of the LMTA study programme in *General Didactics of Music*, students are involved in a variety of activities including conferencing, festivals, professional seminars and in debates on pedagogy and musicology. The Academy's organisation of an annual conference of young musicologists, is attended by students of the Study Programme as conference participants. From Year 1, students take part in the LMTA choir, and participate in concerts. Students' participation in scientific activities can also be illustrated in the current thinking about topics for graduating theses, which some students are considering as early as year 2. This intended research, historically, has related to music teaching in schools, though there are many other topics that may be pursued including: 'factors affecting the quality of music education', or 'informal music education for children with special needs'. There is cooperation with the Sound Design (Faculty of Theatre and Film) with opportunities to record and be recorded.

There are opportunities for students to assist teachers in research work. For example in 2009, students participated in the survey of respondents of the European and Asian network, which is represented in the Academy by a lecturer. In 2009, students contributed to the survey on employment of graduates. (SER, p. 27, para.99) There was no evidence provided neither in the SER nor during interviews, that there is student participation in aspects of research in music, though it is acknowledged by the Evaluation Team that this may possibly be taking place as early as year 2, particularly in the 'individual work of students', in addition to any thinking about final year theses. (Annex 2: Study Plan)

Regarding mobility, although the Academy cooperates with an impressive number of 120 institutions overseas (SER, p.27, para.100) because of the historical situation at Kaunas (no coordinator for international relations and mobility), during the reporting period, there have been no incoming or outgoing students. (SER, p.28, para.102) Since the move to Vilnius, the Academy intends to revitalise planning and enter into serious mobility engagements in the future. (SER, p.28, para.102) The Evaluation Team was informed that currently there are 3

student applicants for Erasmus placements, and further learnt that the first exchanges with Bosnia and Herzegovina are happening; students from Finland have been recruited and study connections are being developed with Serbia. Staff mobility in the Faculty is well established.

LMTA offers various support to students. Academic consultations are offered to students by various personnel including the Division of Information and Data on Studies, the (Faculty of Music Dean's Office, Representation of Students, Head of the Department and Course Supervisor. (SER, p.28, para.104) There is an orientation day for first-year students which organises meetings with Faculty Deans and administrative personnel. Since 2013, the orientation day has been extended. (SER, p.29, para.104) Students always report what they both like and dislike, though with evaluation questionnaires, all students present in interview with the Evaluation Team reported that their feedback commentaries did not include teacher assessment, despite the fact that the Evaluation Team discovered that current questionnaires do provide for such feedback. Students described their preparation for teaching as a synthesis of artistry, pedagogy and management.

There are wide perspectives on music in education offered by teachers which have assisted students in their fuller understanding of the competences and attitudes required for a career in teaching. Students reported to the Evaluation Team the breadth of skills and attitudes, including moral dimension, example setting to children, extra-curricular activities, psychological strategies and acting skills. In this latter context, one student called for a semester course in acting. Students are also prepared in developing bonds with children, classroom management, how to organise events and performances and how to tackle behavioural difficulties. Almost unanimously, the students interviewed were happy with the teaching they were receiving, though they were also equal in voice in expressing the need for more teaching practice preparation in pedagogics. Students were sufficiently perceptive and confidently aware to know what they could do for themselves in terms of teaching preparation, but clearly knew also when and where they needed help and support. Obviously, however, much more practice will be included during years 3 and 4, but in years 1 and 2 student confidence is important in the classroom.

There is a Career Centre which offers help and advice to students, while other information is provided on the website of the Academy with answers to the most frequent student questions. There are scholarships of various kinds available including awards made by LMTA Senate, and there are state loans available for tuition fees, living expenses, periods of study abroad and various mobility programmes. Fee-paying students may receive a discount on tuition fees. As much as is feasible, the LMTA supports the creative self-expression of students in terms of travel expenses to festivals/competitions/conferences and any participation fees. (SER, pp.28-29, paras.104-6)

Students have use of Academy resources available in the library, a collection of video recordings and a collection of sound recordings and workstations. A phoniatics room in the Academy is equipped for health care services and psychological support, while the Centre for Physical Culture provides students sporting facilities. There are also social programmes and the opportunity to reside in the LMTA dormitory in Vilnius. (SER, p.29, para.107)

Concerning assessment, the 10 point system for assessment is set out clearly and is available on the website of the Academy. Expanded assessment detail and criteria on individual courses are made available in SER Annex 4. Assessment, based on general requirements, is established in the document *On Approval of The System for Assessment of Learning Outcomes and the Principles of Student Assessment* and set out in the LMTA Study Regulations on the website of the Academy. Most teachers choose to operate in the mode of continuous assessment, allowing learning outcomes to be assessed constantly. (SER, p.30, para.109)

Concerning written assignments, colleagues were keen to outline their methodology in student preparation for the observation and practice of teaching, a process involving the identification of conceptual thinking in the pedagogic process, including the presence of emotional, moral, psychological/psychomotor strategies and elements. These, together with other related concepts (which also relate to quality assurance) such as personality, organisation, quality of the educational process and psychological preparation, were found by the Evaluation Team to be admirable.

The professional activities of the majority of graduates have met the programme providers' expectations in the successful progression of graduates, whose destinations include: *General education schools; gymnasiums; music and art schools; culture centres; artistic activities; musical theatres; philharmonic; 2nd cycle studies*. (SER, p.26, Table 11) These destinations have been achievable largely because of the good public image of LMTA, the recruitment of highly-motivated students and good connections with social partners; and from the results of interviews with the Evaluation Team, there is every good reason to believe that such expectations will be maintained with graduates from the Vilnius programme. The Evaluation Team found that to date, the Faculty of Music has the privileged opportunity to educate ambitious, dedicated and focused students, whose curricula are appropriately practical and bookish. 'From simplicity to perfection', a possible conference topic suggested by a teaching colleague also envisages the full learning outcome achievements of graduates of the *General Didactics of Music*.

6. Programme management

In relation to programme management, the *General Didactics of Music* Study Programme Committee oversees the quality of programmes and their content. Although responsible offices and the chain of processes are clearly visible and outlined, the progress of this committee has been somewhat slow since its inception in 2012. The Committee claims that it is still 'searching' for the most suitable working methods. (SER, p.32, para.117) While such thinking reveals a sensible approach, the Evaluation Team thought that a decision on this matter should have been reached at an earlier date. The Regulations of the study programme committee(s) have established that a 'committee should consist of no less than one employer and/or other representative from the social partners and/or graduate'. Currently there are no graduate participants. (SER, p.9, para.20)

During interviews with senior colleagues, it was mentioned that the programme had already reached a point of 'saturation' and had become increasingly costly. From this, it appeared to the Evaluation Team that some senior managerial re-thinking was urgently required concerning the structure implementation of the programme, though it should be reconfirmed here that the current programme offers enormous benefits for talented, well-qualified and well-motivated students.

The process of information and data collection on the implementation of the programme is clearly in transition and will not be fully in place until the November of this year (2014). The Academy states that 'Collection and analysis of information is aggravated' since there is no developed overall system for accounting. (SER, p.34, paras.126-127) Currently, data is gathered and analysed within 'separate structural divisions'. Previous attempts to design a system for accounting of studies/students through cooperation with Vilnius University and, later Kaunas Technology University did not materialise, the reasons for which are not clearly explained in the SER, but some loss of momentum will have been experienced.

Currently 'the collection of information on students, their learning outcomes and indicators is tasked to the Division of Information and Data on Studies. Administrative divisions of faculties undertake accounting related to delivery of separate study programmes'. (SER, p.34, para.127)

It is currently difficult to estimate how effective the outcomes of internal and external evaluations are used for the improvement of the programme in a full and systemic manner. The SER states that the lack of software has caused considerable problems in data gathering, which currently is a manual process – and not all data is analysed (SER, p.36). Concerning future improvements the SER states, 'that once the quality management system for studies is designed in 2014, data collection and analysis will be simplified and less time-consuming'. (SER, p.34, para.126)

Employers and students are represented on Committees on Study Programmes. They are also surveyed, but more could be said about the activities involved in this. It is recommended that stakeholders (social partners) should be more radically involved in all aspects of the development of the programme. This will develop even stronger partnerships. There are close relations with various educational establishments and with distinguished musicians, conductors and other relevant stakeholders, including art and culture institutions. Representatives are invited onto assessment panels for final examinations and may also make comments on the quality of the programme and possibilities for its improvement (SER, p.34, para.128). The employer survey undertaken in 2013, indicated that '60 percent of employers had a positive opinion regarding professional knowledge of LMTA graduates, while 52 percent of respondents had only a partially positive opinion about the level of knowledge and abilities'. (SER, p. 35, para.135) However, this is now historical, and it should be said that the *General Didactics of Music* programme is developing a rapid and close collaboration with employers and social partners.

Internal quality assurance measures are however developing and by November 2014 should be more effectively embedded to provide the practice and yield the results the Faculty is progressively seeking, bearing in mind, of course, that the programme has yet to produce its first graduates. The excellent new Quality Handbook (stemming from the project "Creation and implementation of internal study quality management system of the Lithuanian Academy of Music and Theatre") and presented to the Evaluation Team during the on-site visit, outlines the final phase of the Quality Assurance and Management system which is being fully implemented in the Academy. The project began in September 2011 and is due to end by November 2014. The sub-systems and processes described, demonstrate the intention of the Academy to undertake many quality-assurance measures such as various questionnaires for students, graduates, alumnae, and to use the results from these to improve the study programme.

It was understood by the Evaluation Team that a permanent Quality Assurance Officer is currently being appointed. The Study Quality Centre has made progress in its work across the University and has plans and targets in place. A measure of its success can be observed in the SER and the very successful drafting of its final text.

The questionnaires presented in annex 2 of the Quality Handbook are very appropriate for students and graduates, and they should be valuable in assessing the contents of subjects, teaching methods and teachers' work. It is imperative that the effective implementation of these quality-assurance support mechanisms begin to make their full impact by the project deadline of November this year (2014).

More generally, as a recommendation from the 2010 evaluation, there appears to be no reference to a document containing a 'comprehensive strategic plan to address specifically the declining

national funding for the arts', though plans certainly do exist towards the new complex of campuses. (SER, p.21, para.70)

III. RECOMMENDATIONS

1. Maintain the vision for the University as a motivating factor in terms of the plans for the gradual construction of new premises.
2. As soon as possible, i.e. within the coming months where possible, create a well-equipped classroom or auditorium for the didactics of music and teaching aids as used at the various school levels.
3. Increase the levels of student preparation for teaching practice in the earlier years, towards building confidence and ensure, as far as is possible, that practice takes place in variety of educational settings in accordance with the aims of the programme and the talents of students.
4. Build on the gradual development of academically-orientated teaching colleagues (as acknowledged in the report) to complement the existing academic colleagues and excellent artist-pedagogues.
5. Rationalise the curricula, to balance the existing strengths in vocal/instrumental, educology, pedagogics, philosophy, psychology and other disciplines, where possible, towards reinforcing the connections between theoretical and practical disciplines.
6. Fully complete the IT (QA) programme by the November of 2014 (as planned) to improve all data-return systems, including evaluations to eliminate the handling of manual data.
7. On a regular basis organise in-house international conferences that include active student participation.
8. Involve stakeholders (social partners) more radically in all aspects of the development of the programme, including key involvement in programme committees.

IV. SUMMARY

Following institutional negotiations, which the Evaluation Team understood to have occurred during a relatively tense period when the Kaunas Faculty of LMTA expressed its wish to join with Vytautas Magnus University, the Evaluation Team regarded the subsequent changes and programme move to Vilnius as amounting to a new opportunity for the Arts University (LMTA).

The Evaluation Team found evidence illustrating a dedicated team of professional educators and performers across the very broad curricula of *General Didactics in Music*. Equally, the Faculty of Music at LMTA, despite some obvious dissatisfaction with the national admissions' system, in the main, manages to attract excellent students of ability, self-direction and high motivation. There are very good staff-student relationships and a facilitative, well-constructed curriculum, revealing good quality in the overall offering available to students. The curricular components are attractive, carefully considered, quite up-to-date, coherent and have practical application to a variety of educational settings, including the history of pop music. Very detailed grade-related criteria are in evidence and assessments are continuous, facilitating learning outcomes. Within the Faculty of Music, there is excellent belief in the power of music as a powerful and transformative subject.

There are very good relations with schools and other advanced institutions offering programmes in music. Student mobility remains a more serious intent, rather than a well-developed actuality, though they are making Erasmus applications and there are developing connections and exchanges with several countries. Teaching practice is well organised and effective, though the Evaluation Team recommends, as far as is possible, that the Faculty should ensure that opportunities for teaching practice takes place in variety of educational settings in accordance with the aims of the programme and the talents of students.

The programme aims and content are capacious and comprehensive and offer a mature pedagogical experience, coupled with very good professionally-oriented and academic teaching colleagues. Profound Study Subjects are particularly well developed. Some rethinking is however necessary considering the breadth of the programme's content and its overall economy, but however the curricula subjects as they currently stand, offer excellent educational opportunities for high-level students. The professional teaching staff comprises mostly of artist-pedagogues, and in order to achieve a better balance in the teaching force, the Faculty is progressively introducing more PhD colleagues to complement the existing research interests. Teachers are also given the opportunity to advance their qualifications during training sessions, courses and conferences, which are organised by the Academy. Since 2008, the introduction of distance learning has been available to teachers. However, the Evaluation Team experienced an overt competitiveness towards the promotion of teachers' own specialist interests, which while in one sense is indeed a healthy culture, yet in another, it offered no convincing, cooperative spirit.

Internally, study facilities are satisfactory; the library and software provision are good. However, the absence of a dedicated space or classroom, or auditorium for didactics involving musical instruments and teaching aids that are used at all levels in schools, is a significant weakness in terms of resources.

Almost unanimously students spoke of the satisfaction with the teaching provided for them and the wide understanding they gain towards a career in teaching. Currently, and prior to the completion of this project, the quality-assurance process could have been stronger. There is evidence of satisfaction with student-support services, careers and progression into various musical fields with an educational bias. There are scholarships available including awards made by LMTA Senate, and state loans available for tuition fees, living expenses, periods of study

abroad and various mobility programmes. Fee-paying students may receive a discount on tuition fees and the LMTA offers as much support as possible in the creative self-expression of students in terms of travel expenses to festivals/competitions/conferences and any participation fees.

The current senior management, although supportive towards their colleagues, could adopt a more imperative response to the curricula modifications needed for the future and develop a more collective culture within an impressive and wide-ranging field of expert colleagues. As understood by the Evaluation Team, a permanent Quality-Assurance Officer is currently being appointed.

The processes involving staff appraisals should be spelled out in greater detail. Moreover, the Study Programme Committee of General Didactics of Music has been somewhat slow towards finding a suitable direction to pursue its work, and despite the obvious quality of the programme, including the impressive, detailed assessment of teaching being taught to students, the Evaluation Team formed the view that senior management could be more proactive in engaging with pressing issues as outlined earlier in this paragraph, the paragraph above it, and elsewhere in the report.

Economic sustainability in the current portfolio of the curricula may be a challenge 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, including the sources of finance for the admirable new campus plans. A very major strength in this evaluation (endorsed by the Evaluation Team) has been the highly-focused and impressive SER, which was generally very-well conceived and presented.

Overall, the Evaluation Team gained a positive impression of *General Didactics of Music* 612X14001; but while they appreciated its structure and delivery, some recommendations, outlined above, have been necessary. Should they be achieved, the Evaluation Team believes that excellence in all areas is not impossible to achieve in the progression towards the next external assessment.

V. GENERAL ASSESSMENT

The study programme *General Didactics of Music* (state code – 612X14001) at the Lithuanian Academy of Music and Theatre is given a **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation Area in Points*
1.	Programme aims and learning outcomes	3
2.	Curriculum design	3
3.	Staff	3
4.	Material resources	2
5.	Study process and assessment (student admission, study process student support, achievement assessment)	3
6.	Programme management (programme administration, internal quality assurance)	3
	Total:	17

*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:

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Grupės nariai:
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Monika Jankauskaitė

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**LIETUVOS MUZIKOS IR TEATRO AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ
PROGRAMOS *BENDROJI MUZIKOS DIDAKTIKA* (VALSTYBINIS KODAS –
612X14001) 2014-03-06 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-89 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos muzikos ir teatro akademijos studijų programa *Bendroji muzikos didaktika* (valstybinis kodas – 612X14001) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	3
3.	Personalas	3
4.	Materialieji ištekliai	2
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	Iš viso:	17

* 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

Po institucijų derybų (kurios, kaip vertinimo grupė suprato, vyko palyginti įtemptu laikotarpiu, kai LMTA Kauno fakultetas pareiškė norintis prisijungti prie Vytauto Didžiojo Universiteto) įvykę pokyčiai ir programos perkėlimas į Vilnių, vertinimo grupės nuomone, Menų universitetui (LMTA) tapo nauja galimybe.

Vertinimo grupė įsitikino, kad daugelio *Bendrosios muzikos didaktikos* programos dalykų dėstytojai yra atsidavę pedagogai ir atlikėjai. Be to, nepaisant akivaizdaus nepasitenkinimo nacionaline studentų priėmimo sistema, LMTA Muzikos fakultetas iš esmės sugeba pritraukti gabių, savo tikslą suprantančių ir gerai motyvuotų studentų. Dėstytojų ir studentų santykiai labai geri; puikios sandaros studijų turinys rodo gerą visos studentams siūlomos programos kokybę. Studijų turinio elementai patrauklūs, rūpestingai apgalvoti, pakankamai šiuolaikiški, nuoseklūs ir praktiškai pritaikomi įvairiose švietimo įstaigose, įskaitant pop muzikos istoriją. Akivaizdu, kad vertinimo kriterijai, pagal kuriuos nustatomas vertinimo balas (pažymys), yra išsamūs, suskirstyti pagal lygius, o nuolat atliekamas vertinimas padeda siekti studijų rezultatų. Muzikos fakultete šventai tikima muzikos, kaip galingo ir transformuojančio dalyko, galia.

LMTA palaiko puikius ryšius su mokyklomis ir kitomis pažangiomis muzikos programomis teikiančiomis institucijomis. Studentų judumas kol kas yra daugiau rimtas ketinimas nei realybė, nors studentai teikia paraiškas pagal ERASMUS programą, plėtojami ryšiai ir mainai su keliomis

šalimis. Pedagoginė praktika organizuota gerai ir yra veiksminga, bet vertinimo grupė rekomenduoja, kad Fakultetas užtikrintų kuo didesnę galimybę atlikti praktiką įvairiose švietimo įstaigose, laikantis programos tikslų ir atsižvelgiant į studentų gabumus.

Programos tikslai ir turinys yra platūs ir išsamūs; pasitelkus profesinės praktikos patirtį turinčius dėstytojus ir dėstytojus akademikus tai užtikrina brandžią pedagoginę praktiką. Ypač gerai parengti gilinamieji dalykai. Tačiau reiktų šiek tiek persvarstyti programos turinio platumą ir jos bendrą biudžetą, nors dabartiniai programos dalykai užtikrina puikias išsilavinimo galimybes aukšto lygio studentams. Specialybės dėstytojai dažniausiai yra pedagogai–menininkai, o siekdamas geresnio pedagogų kolektyvo santykio Fakultetas nuolat kviečiasi vis daugiau daktaro laipsnį turinčių kolegų, kurie papildytų dabartines (tyrimais suinteresuotų) mokslininkų gretas. Be to, dėstytojams suteikiama galimybė tobulinti kvalifikaciją Akademijos organizuojamose mokymo sesijose, kursuose ir konferencijose. Nuo 2008 m. dėstytojams tapo prieinamas nuotolinis mokymasis. Tačiau vertinimo grupė pastebėjo atvirą dėstytojų konkurenciją siekiant tik su savo specialybe susijusių tikslų; tai, viena vertus, yra iš tiesų sveikas principas, antra vertus – jis nepadeda kurti bendradarbiavimo dvasios.

Vidaus vartojimui skirti materialieji ištekliai yra patenkinami; studentai aprūpinti bibliotekos ištekliais, gera programine įranga. Tačiau svarbus trūkumas išteklių srityje yra muzikos didaktikai skirto ploto arba klasių ir auditorijų, įskaitant patalpas muzikos instrumentams ir mokymo priemonėms laikyti, stoka.

Beveik visi studentai išreiškė pasitenkinimą jiems suteikiamu mokymu ir padėjimu susivokti, kokie gebėjimai jiems reikalingi siekiant pedagogo profesijos. Šiuo metu, baigiant įgyvendinti kokybės užtikrinimo projektą, reiktų sugriežtinti kokybės užtikrinimo procedūrą. Pastebėta, kad studentai yra patenkinti jiems teikiama parama, padedančia jiems siekti profesinės veiklos ir tobulėti įvairiose muzikos srityse su pedagogine pakraipa. Studentai gauna stipendijas, įskaitant LMTA Senato skiriamą stipendiją, ir valstybės paskolas mokesčiui už mokslą sumokėti, gyvenimo išlaidoms, dalinėms studijoms užsienyje pagal įvairias judumo programas. Už mokslą mokantiems studentams šis mokestis gali būti sumažintas, be to, LMTA suteikia kuo didesnę paramą studentų kūrybinei saviraiškai – apmoka kelionių į festivalius, konkursus, konferencijas išlaidas ir dalyvio mokestį.

Dabartinė vyresnioji vadovybė, kuri palaiko savo jaunesnius kolegas, kartu su jais turėtų aptarti, kaip ateityje būtų galima pakeisti studijų programos turinį. Taip sustiprėtų kolektyviškumo dvasia ir įvairaus profilio aukštos kvalifikacijos specialistai susivienytų į bendrą komandą. Kaip vertinimo grupė suprato, šiuo metu skiriamas nuolatinis kokybės užtikrinimo vadovas.

Reiktų išsamiau suformuluoti procedūrą, apimančią darbuotojų vertinimą. Be to, *Bendrosios muzikos didaktikos* studijų programos komitetas ilgainiui neranda tinkamos savo darbo krypties, ir vertinimo grupė, neatsižvelgdama į tai, kad programos kokybė akivaizdžiai gera, įskaitant įspūdingą, išsamų dėstymą studentams, susidarė nuomonę, kad vyresnioji vadovybė galėtų aktyviau spręsti skubius klausimus, kaip nurodyta šioje bei ankstesnėje pastraipoje ir kitose šio vertinimo vietose.

Ekonominis dabartinio programą sudarančių dalykų rinkinio tvarumas ateityje gali būti abejotinas; tikimasi, kad parama šiai programai ir geras jos vardas užtikrins jai naudingą ateitį, nors reikės sukurti naujas, kūrybiškas ir stiprias strategijas, taip pat rasti šaltinius planuojamiems naujiems Akademijos miesteliams finansuoti. Ekspertai pažymi, kad atlikti vertinimą jiems labai padėjo aiškiai išdėstyta ir gerai parengta savianalizės suvestinė.

Apskritai vertinimo grupė susidarė teigiamą nuomonę apie studijų programą *Bendroji muzikos didaktika* 612X14001; teigiamai vertinant šios programos struktūrą ir įgyvendinimą, buvo reikalingos ir kai kurios pirmiau pateiktos rekomendacijos. Vertinimo grupė mano, kad jei jos bus įgyvendintos, labai įmanoma iki kito išorės vertinimo pasiekti pažangą visose srityse.

<...>

III. REKOMENDACIJOS

1. Išsaugoti Universitetui viziją, kaip argumentą laipsniškam naujų patalpų statybos planui.
2. Kuo greičiau, t. y. jei įmanoma, per artimiausius mėnesius, turėti gerai įrengtą klasę arba auditoriją, skirtą muzikos didaktikai ir mokymo priemonėms, naudojamoms įvairiuose mokyklos lygiuose.
3. Intensyvinti studentų rengimą pedagoginei veiklai ankstyvaisiais studijų metais stiprinant pasitikėjimą ir kuo labiau užtikrinti, kad praktika būtų atliekama įvairiose švietimo įstaigose, laikantis programos tikslų ir atsižvelgiant į studentų gabumus.
4. Laipsniškai ugdyti akademinį personalą (kaip teigiama savianalizės suvestinėje), kad jis papildytų dabartinį dėstytojų ir kvalifikuotų pedagogų–menininkų kolektyvą.
5. Persvarstyti studijų turinį, kad būtų pasiektas balansas tarp vokalinio ir instrumentinio muzikavimo, edukologijos, pedagogikos, filosofijos, psichologijos ir kitų dalykų jei galima, siekiant susieti teorinius dalykus su praktiniais.
6. Iki 2014 m. (kaip suplanuota) visiškai įgyvendinti IT (kokybės užtikrinimo) programą, siekiant patobulinti visas duomenų rinkimo sistemas, įskaitant vertinimus, siekiant išvengti rankinio duomenų tvarkymo.
7. Reguliariai organizuoti universitete tarptautines konferencijas, kuriose aktyviai dalyvautų studentai.
8. Radikaliau siekti, kad socialiniai dalininkai (socialiniai partneriai) visais atžvilgiais dalyvautų programos tobulinimo veikloje, ypač būtų įtraukti į programos komitetus.

Paslaugos teikėja patvirtina, jog yra susipažinusi su Lietuvos Respublikos baudžiamojo kodekso¹ 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)

¹ Žin., 2002, Nr.37-1341.