

## STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

**Lietuvos muzikos ir teatro akademijos (Vilniaus fakultetas)**

***PROGRAMOS MUZIKOS PEDAGOGIKA (62601M103,  
621X14002)***

**VERTINIMO IŠVADOS**

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**EVALUATION REPORT**  
***of TEACHING MUSIC (62601M103, 621X14002)***  
**STUDY PROGRAMME**  
**at Lithuanian Academy of Music and Theatre**  
**(Vilnius Faculty)**

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## INFORMATION ON EVALUATED STUDY PROGRAM

|  |                                 |
|--|---------------------------------|
| Name of the study program  | <i>Music Pedagogy</i>           |
| State code   | 62601M103                       |
| New State code   | 621X14002                       |
| Study area   | Arts                            |
| Study field  | Music                           |
| New study area   | Social sciences                 |
| New study field  | Pedagogics                      |
| Kind of the study program  | university studies              |
| Level of studies   | Second                          |
| Study mode (length in years)   | full-time                       |
| Scope of the study program in national credits <sup>1</sup>                  | 80 (120 ECTS)                   |
| Degree and (or) professional qualifications awarded                          | Master of Music, teacher        |
| Degree and (or) professional qualifications awarded (for entrants from 2010) | Master of Art Pedagogy, teacher |
| Date of registration of the study program                                    | 19/05/1997                      |

<sup>1</sup> – one credit is equal to 40 hours of student work

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| In spite of the fact that there is a lively interaction between the study program and the profession in general, the experts suggest to explore new forms of the music pedagogy out of the professional area, for example in hospitals, jails, with socially handicapped communities and with disabled people. .... | 14 |
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## I. INTRODUCTION

The visiting experts hand over this Evaluation Report, based on the Self-Assessment of the Music Master Program in Vilnius submitted by the LMTA and on information gathered during the site visit of September 20-21, 2010 from the various bodies of the institution (administration, authors of the Self-Assessment report, staff, students, graduates and employers). The experts found the SA clearly written with significant detail concerning the education and training of music students from recruitment and admission through the completion of studies. On behalf of the Association Européenne des Conservatoires, they thank the institutions submitting assessments for their welcome and the CQAHE for the careful preparation of the process.

The Introduction to the Music Pedagogy Master program Self-Assessment Report gives the visiting experts a clear picture of the organizational structure of the LAMT in general and of the Self-Assessment process and its personnel in particular. The experts note the institution's own recommendations for improvement as a result of this self-assessment effort and will comment on them in the course of this evaluation.

## II. PROGRAM ANALYSIS

### *1. Program aims and learning outcomes*

#### **1.1. Program demand, purpose and aims**

##### *1.1.1. Uniqueness and rationale of the need for the program*

According to the Self-Assessment (SA) of the Music Pedagogy Master program of the LMTA, *Specialists trained by the Lithuanian Academy of Music and Theatre constitute the largest part of the teacher collectives of Lithuanian music and art schools, as well as high schools.* There exists a branch institution of the LMTA in Kaunas ("Kaunas Faculty") where the same program is held. This program is extremely important in order to keep and develop the rich tradition of the musical education aimed for a professional career in Lithuania. The wide range of performing and pedagogical skills gives evidence of its quality. It differs from the other pedagogical programs of the higher educational institutions in Lithuania where mainly teachers for the general education were prepared (VPU, General Music Didactics at the KF). The high number of applicants shows its popularity and the favourable feedbacks of social partners (employers, school leaders, parents) show its need and confirm its rational subject structure. (see recommendation III.3.4)

##### *1.1.2. Conformity of the program purpose with institutional, state and international directives*

The SA gives wide evidence of the conformity with institutional (LMTA Statute, LMTA Strategy), state (National Development Strategies) and international directives (Bologna and EU recommendations). The declared purpose of the program in the SA (*The aim of the Music Pedagogy Master study program is to train a music teacher of a broad profile – a teacher of the instrument/vocal performance/conducting who is capable of performing professionally the main repertoire of his/her specialisation (field), who has sufficient skills of the pedagogic activity, theoretical, psychological, humanitarian and other kinds of knowledge, as well as skills of scientific research, is prepared for the activity of a teacher-scientist, a researcher, which provides possibility to continue his/her doctoral studies.*) meets the international directives (Directive of European Parliament and Council 2005/36EB of September 7, 2005 regarding the recognition of professional qualifications) and the Strategy for Life-Long Learning Assurance

approved by the Ministers of Education and Science and Social Security and Labour (March 26, 2004, No. ISAK-433/A1-83).

### *1.1.3. Relevance of the program aims*

The relevance of the aims of the program is evident to the visiting experts based on the information provided. The visiting experts concur with the statement that *competences, skills and artistic experience acquired in the Music Teacher Master study program provide the possibility to work, first of all, at music teaching institutions according to the programs of formal and informal education*. The visiting experts feel that the above excerpt of the SA clearly expresses the parameters and aims of the program.

## **1.2. Learning outcomes of the program**

### *1.2.1. Comprehensibility and attainability of the learning outcomes*

The visiting experts found the learning outcomes well exposed in the SA and presented during the visit. There are clearly described general learning outcomes and special outcomes for psychological and pedagogical preparation, artistic expression and verbal capabilities of the students. The learning outcomes meet the goals of the program and also meet the competences to be developed during the second level university studies enlisted in the Order of the Minister of Education and Science "On General Requirements for Study Programs" (No. ISAK-1551) of July 22, 2005 (Articles II.I.14.2-14.3) (SA, p. 10).

### *1.2.2. Consistency of the learning outcomes*

All the learning outcomes are clearly presented in SA. All the necessary competences for a music teacher are being developed: common cultural, professional, general and special competences. As noted in the SA *the results of separate subjects are interrelated, supplement one another and consistently lead to the outcomes of the program level and general results of the program, and correspond with the main aim*. The visiting experts commend the LMTA for this carefully balanced program.

### *1.2.3. Transformation of the learning outcomes*

The Music Pedagogy program is checked and evaluated every two years with the participation of stakeholders and a students' survey. During the visit the experts felt that the stakeholders' feedback could take a bigger importance in the renewal process of the program. They therefore suggest to give to this process a stronger influence on the monitoring and developing of the program.

## **2. Curriculum design**

### **2.1. Program structure**

#### *2.1.1. Sufficiency of the study volume*

Music program meets all requirements for the second cycle studies described in state regulations. The changes in the new 2010 program fit to the new regulations accepted in 2009-2010. After finishing the second cycle of studies the student gets a diploma certifying the qualification degree of Master of Music (after 2010 : Master in Art Pedagogy) and the teacher's professional qualification is awarded. The completion of the Music Pedagogy Master program allows to start pursue Doctoral studies in educology. The experts agree with this analysis.

#### *2.1.2. Consistency of the study subjects*

The study subjects are exposed with the right consistency: the emphasis is put during the four semesters on the instrumental pedagogy, with a serious theoretical approach during semesters 1-3 and research mainly concentrated on semester 4. Although optional subjects are already available, the visiting experts suggest the LMTA to consider expanding them by exploring opportunities for crossover studying units with the VPU (see recommendation 3.1).

## **2.2. Program content**

### *2.2.1. Compliance of the contents of the studies with legal acts*

According to the submitted self-assessment material and information obtained during the site visit, the experts understand that the Music Pedagogy study programme is generally consistent with the "General requirements for study programs" confirmed by Minister of Education and Science on July 22, 2005, Order No. 1551. The study plan includes 4-5 subjects per semester, which is in correlation with the requirements.

The program consists in 80 credits, where 59 credits are of deepening level subjects (requirement is between 60 and 80 credits) and 6 credits are of supplementary studies (requirement = not more than 40 credits). The requirements for Education Studies are achieved: there are 40 credits of pedagogical studies (requirements specify it must be at least 40 credits), where 20 credits are assigned to the theoretical studies and 20 credits to the teaching practice

As the SA states: after the approval of the new *Teacher Training Regulation* (on 8 January 2010), which specifies that at least 40 credits in the study program must be devoted to pedagogical studies, it was necessary to withdraw some optional subjects from the Music Pedagogy Master studies. The experts understand this new condition but express some concern about the resulting diminishing scope of students' free choice and autonomy in a second cycle program. They suggest to rediscuss this aspect of the implementation of the new curriculum. Nevertheless, they note that the new program and its content appear in compliance with all the legal acts as documented both in the text and by the footnotes of the SA.

### *2.2.2. Comprehensiveness and rationality of program content*

The content of the program is comprehensive and logically exposed. It relates with the intended objectives and aims of the program – to provide competencies in theoretical and practical knowledge, to help students to prepare methodologically for a future pedagogical work.

## **3. Staff**

### **3.1. Staff composition and turnover**

#### *3.1.1. Rationality of the staff composition*

The Teachers' qualification is sufficient to achieve the aims of the study program and is in accordance with the General Requirements for the Degree-Conferring Second Cycle study program: 74 credits from all study subjects (more than 80% ) are taught by teachers having scientific degree (or recognized artists), 42,5% (more than 20%) of major study field subjects' volume is taught by teachers holding a Professors academic degree. The Annex 3.3 gives further evidence of the fulfilment of those requirements. The visiting experts suggest to enhance the motivation of experienced teachers to attain a scientific degree in music.

#### *3.1.2. Turnover of teachers*

The turnover of teachers depends on regulations for periodical certification of teachers and on natural (age) reasons. As mentioned in the SA, only four long-time teachers of the Department of

Music Pedagogy terminated their work and retired during 2005-2010 period. The turnover of staff is minimal and does not influence the study program.

### **3.2. Staff competence**

#### *3.2.1. Compliance of staff experience with the study program*

The main core of staff has between 20 and 32 years of teaching experience and the other teachers have between 10 and 20 years. The teachers' qualification is sufficient to achieve the aims of the study program, is in accordance with the General Requirements for the Degree-Conferring First Cycle study program and legal requirements for Education (Pedagogy): 20 credits (50%) of study field subjects' volume are taught by teachers having scientific degree and their research field corresponds to subjects field they teach. In fact, over 60% of teachers in this program are doctors and professors or associate professors. Annex 3.3 gives evidence that most of the teachers do have a research and/or artistic activity in their teaching field. The commission also thinks that the Music Pedagogy Master program would benefit from more intensive teachers exchange under Erasmus programs and the like, giving new ideas and impetus.

#### *3.2.2. Consistency of teachers' professional development*

According to the SA *professional improvement of the teachers is provided for in the documents regulating higher education, the Statute of the Lithuanian Academy of Music and Theatre. On the basis of the procedure valid in the LMTA all the teachers are certified for a certain period.*

The LMTA publicises information about the possibilities to go on sabbaticals, to take part to international teachers' exchange programs, master courses in the art of performance, scientific and methodological conferences. Seeking to encourage investigations into the art and pedagogy of performance, the LMTA organises scientific methodological conferences on an annual basis, during which different topical issues of music life, art of performance, musical creative work, pedagogy, studies, etc. are discussed. The proceedings of these conferences are published. Personal, informal forms of professional improvement are favoured, independent initiatives are also supported. Personal needs and self-preparation are also encouraged – preparation for lectures, studies of new literature and observance of cultural life, general improvement. Outstanding artists from other countries are invited to take part to the events organised by the Department. There are a lot of long-standing cooperations with other international musical institutions. The professional development of the individual teachers is presented in detail in Annex 3.3. The visiting experts commend the LMTA for its efforts in this field.

## **4. Facilities and learning resources**

### **4.1. Facilities**

#### *4.1.1. Sufficiency and suitability of premises for studies*

The facilities of the LMTA occupy 6 different sites in Vilnius and most are within reasonable walking distance of each other; and, the experts note that technical and hygienic conditions are suitable and meet current standards throughout all sites. The amount of instructional and performance space appears adequate to support the needs of the program. There does appear to be an occasional shortage of workspace for students in the evening because of increased demand. The LMTA has attempted to solve this problem by extending the business hours of the buildings. This problem becomes especially exacerbated during examination periods. Although a system of 3 consecutive hours maximum is in place per person per space, the experts encourage LMTA to find a more structured approach to the solution of this problem.

According to the SA, there appears to be sufficient Library work space, reading rooms and equipment available across all sites during normal operating hours to meet the needs of students and teachers. The experts concur with this evaluation as a result of the site visit.

#### *4.1.2. Suitability and sufficiency of equipment for studies*

The SA indicates a catalogue of available equipment for student use including instruments, concert attire, and printed performance materials (scores and parts). The visiting experts question the balance in certain instrumental areas noting especially the limited number of string instruments (3 violas) available in comparison to other areas (14 French horns, for example). The SA states that 30% of the instruments are unsuitable for student use in the Art of Performance program and are simply kept in storage. On site, the experts discovered that the inadequate condition of this equipment does not permit students to make regular use of school-owned instruments. (see recommendation III. 3.2)

Computer hardware and software are adequate for current activities but a new technological grant will provide an upgrade of computer hardware, software and work space that will especially improve the equipment and facilities available for the Composition department. The experts agree that this grant will bring all the information technology equipment used for performance studies up to current international standards, at least for the next few years.

#### *4.1.3. Suitability and accessibility of the resources for practical training*

The experts agree that accessibility and suitability of resources for practical training appear adequate as stated in the SA. Internal performance spaces and external halls are available for student performance projects and there is adequate opportunity for pedagogical practical training at local music schools in Vilnius. The availability of pianos for student use appears to be a strong point of the practical training resources; although students mentioned that in some locations outside of the main LMTA site, the practice pianos are not in good condition and should be replaced or repaired.

The experts agree that the ratio of suitable practice spaces is generally adequate for current needs and that the LMTA has managed the selection and accommodation of locations for practical tasks in an effective way.

## **4.2. Learning resources**

#### *4.2.1. Suitability and accessibility of books, textbooks and periodical publications*

Although suitability and accessibility of books, textbooks and periodicals appear adequate for the program, there are several issues which the SA brings to light. The availability of contemporary music performance material (scores and parts) appears to be a weakness of the Library system. (see recommendation III, 3.3)

There also appears to be a shortage of publications available to students in the area of Jazz which is especially problematic because most recognized texts in this area are in languages other than Lithuanian. The LMTA acknowledges the shortage of texts in Lithuanian in this and other areas and has partially solved the problem by encouraging Art of Performance teachers to create their own texts, several of which have become recognized, published and widely-used textbooks in Lithuania. The visiting experts commend the institution for this effort and encourage even further progress as financial conditions allow.

#### *4.2.2. Suitability and accessibility of learning materials*

As mentioned above in this report, the scholarly activities of the LMTA faculty have helped fill the publications deficiencies of quality texts in Lithuanian. According to the SA, the greatest current need is for textbooks that deal with Lithuanian contemporary music since 1950. The visiting experts encourage the LMTA to continue to find solutions, both internal and external, to reduce this shortage.



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The Library appears well stocked to meet student needs and has operating hours which appear adequate based on student traffic, faculty needs, and budgetary considerations. Access to electronic subscriptions including Jstor and Project Muse appears sufficient for the needs of the program. In the opinion of the experts, LMTA is well provisioned with methodological publications and provides access to necessary learning materials and aids.

## ***5. Study process and student assessment***

### **5.1. Student admission**

#### *5.1.1. Rationality of requirements for admission to the studies*

The LMTA is one of the leading institutions in professional musical education of Lithuania and belongs to the number of excellent Eastern-European music academies. Thanks to the high standards of the elementary and secondary schools, a heritage of the former Soviet system, students with outstanding preliminary training can apply for admission to the Academy. The visiting experts were informed that, if the elementary musical training (music schools) still works well, the secondary level (conservatoires) is being harmed in the general process of political and social transformation. The students applying to musical performance majors may surmount the gap between secondary and university level by attending private lessons, thus securing the international standards at their own expenses. The new admission system also leads to a decrease of the number of state-financed domestic students, but without the benefit of welcoming more international students since few of them have discovered yet the excellence of Lithuanian higher music education. For this reason, the question of international mobility should be a crucial part of an overall strategy and brand.

The visit of the Commission indeed happens at a very specific moment since the assessed programmes are under the process of heavy modifications to fit to the new law passed in 2010. Furthermore, the new admission rules edited in May 2009 have already been applicable for the academic year 2009-10, with as a result some confusion and significant changes in the students' profiles and students number in the various programmes. The Commission expresses concern about the weight of the general education scores compared to the artistic and pedagogical skills of potential students in the new system, who can indeed be discarded for irrelevant reasons. This may create discrepancies and negative tensions under the various fields of the institution, not to speak about the general quality level. Although the Commission is sure that the new regulations were applied on a fair and transparent basis, it encourages the partners to find specific regulations for the field of music in order not to bypass talented students. After talking to representative of the post-secondary and precollege level, it also encourages to tighten the links between the conservatoires and the higher level music institutions.

#### *5.1.2. Efficiency of enhancing the motivation of applicants and new students*

As mentioned in 5.1.1. some inadequacies in the institutional secondary music education may affect the motivations of the applicants. The visiting experts think that these inadequacies can be partially overcome by the LMTA organizing open days and preparation training classes. Deliberate marketing activity is also advised in the regional cities and - at least - the neighboring

countries as well (website, master classes, talent scouting competitions and the like), thus helping the LMTA to keep and develop its leading role in Lithuanian musical higher education. The visiting experts also recommend monitoring closely the study programs to keep them in phase with the interests of young potential students in new emerging eras and to develop opportunities for ensemble playing (orchestras and chamber ensembles), thus enhancing the LMTA participation to the musical life in Vilnius.

Since many members of the LMTA teaching staff are extremely active and visible throughout Lithuania and abroad, their performances and teaching activities contribute to attract new candidates. The publication efforts of the teachers also create a national, and in some cases international presence which is effective in attracting future candidates, according to the SA. The visiting experts encourage the continuation and the expansion of these activities.

Students who receive good grades are rewarded with performance opportunities in the Grand Hall of the LMTA and receive encouragement to participate in competitions. Although the visiting experts support these activities, the most talented and self-motivated students usually function at full capacity whether or not they receive this type of external stimulation.

Exchange programs, according to the SA, are another means used by the teaching staff to reward the best students by giving them a chance to expand their musical and personal horizons on both a national and international level. The visiting experts commend this openness to mobility on the part of the LMTA and encourage an increase in activities on both the student and faculty levels.

## **5.2. Study process**

### *5.2.1. Rationality of the program schedule*

According to the SA, the schedule appears to have a rational organization in terms of content with a clear progression by year of study. Schedules tend to be heaviest in first year and also in the first part of each week. There is a certain amount of student choice even in the earliest years; therefore, individual student schedules can have a fairly wide variation. The general balance between individual and group classes seems to work well, as does the idea of dividing some exams into several part-completions over one semester, thus enabling the students to prepare their assessment in a more efficient way. There appears also to be sufficient opportunity for individual practice time (self-training). There is currently an electronic system in place which is expected to be used to handle scheduling and help compensate for the complication of travel time between buildings. The visiting experts encourage such innovation.

### *5.2.2. Student academic performance*

The performance of students and the retention rate appear appropriate for this level of music program with a small percentage of students asked to withdraw because of poor performance. Most student who do not complete the program leave for personal reasons and there is a counselling system in place to advise them in an attempt to keep them enrolled or help them find their way after early departure from the program. Tables 3 and 3A on the SA clearly show the withdrawal and graduation rates from 2006-2009.

The LMTA offers a wide and colorful range of opportunities to present students' creative, performing and research projects to the public and concert halls provide a suitable infrastructure for this. The visiting experts can acknowledge that many joint projects are taking place with the various musical production institutions in Vilnius. Much individual initiative made it clear that the students are very dynamic in presenting their skills and knowledge. One could wish the strategic and uniting role of the institute to be even stronger and helping organizing and publishing those events. The students' feedback system could also be improved by promoting the international projects developed inside the LMTA and by valorizing dissertations back into the educational flow.

### *5.2.3. Mobility of teachers and students*

The SA indicates a minimum mobility of Pedagogy Department visiting other institutions for short periods. There are also few visiting artists and teachers from national and international institutions who come to LMTA to share their expertise with student and Department in the Music Pedagogy program.

LMTA is a partner in multiple (84) Erasmus exchange agreements and is active in Nordplus (jazz) and Sibelius/Espansiva (classical) networks. The visiting experts encourage the LMTA to work to reach the objective of 5% of all students involved in mobility programs.

The beauty and sparkling musical life of Vilnius, the unique church music tradition paired with LMTA's high standard traditions in choral music, organ playing, singing and composition speaks for a strong international radiation. As mentioned above, the visiting experts feel important to integrate this issue into an overall strategy and recommend taking full advantage of the various international mobility programs. They reckon the importance of foreign languages training for teachers and for students on this matter.

## **5.3. Student support**

### *5.3.1. Usefulness of academic support*

In every musical institution, the traditional one-to-one tutorial workshop system in music education allows a personal and intimate relation between the teacher and the student. On the other hand, the student may remain very dependent on one person only and be prevented from being proactive enough in a complex and quickly changing environment. It is therefore crucial for the LMTA to be fully aware of the international evolution and to take full benefit of the new electronic communication means, thus helping every stakeholder to be a partner in the development of the global corporate institutional identity and strategy. The general effort towards free and open information must also be especially appraised in the context of post-Soviet transformations.

The first effort toward student support which the LMTA makes is communication of basic information about each study program including courses and financing, expected outcomes, study structure and opportunities for mobility both on its website and during open-door sessions each Spring. According to the SA, new students have appropriate orientation meetings with Faculty Deans and administrators during which they reinforce the basic information and answer students' questions. There also appears to be appropriate, ongoing counselling, both oral and written, for students during their period of study at LMTA.

Career counselling is an important part of the process with LMTA teachers serving as the primary conduit to the profession. At the end of 2009, the LMTA began a student career consulting service. It also signed a joint activity agreement for participation in the project *Development and introduction of models for career education and career monitoring of students in higher education establishments, skills improvement of professional orientation specialists working with students and development of instruments for their use*, and the project *Development of career education and career monitoring infrastructure in higher education institutions* (applicant – Vilnius University) in the framework of the *National Programme for Professional Orientation in the Education System*.

### *5.3.2. Efficiency of social support*

The LMTA has significant virtues in the social area. Institutional health care services, a physical education center and various free sporting opportunities are available. The students can rely upon state foundations for grants and benefits. Musical competitions' awards and scholarships are given to the best students. The social allocations' system for the talented, indigent students is rational and transparent. There appears also to be psychological support available for students as needed but the experts encourage the expansion of this area through the development of resources, especially those available through other institutions of Higher Education in Vilnius.

The emphasis of this support appears to be for singers who can consult a medical specialist for vocal problems.

LMTA makes 188 places available in the student dormitory. According to the SA this satisfies 80% of student need. The experts found that this is sufficient based on information gathered during the visit because other students can rent accommodations at a reasonable rate nearby, although 12 places only for international students may seem too few.

#### **5.4. Student achievement assessment**

##### *5.4.1. Suitability of assessment criteria and their publicity*

According to the SA, there is an ongoing assessment system in place with the criteria for assessment and the grading system published in an official document. The criteria for assessment of the Music Pedagogy and the expected outcomes are published and available to students and faculty. The experts concur that these criteria and their publication are suitable to the needs of students and faculty.

##### *5.4.2. Feedback efficiency*

According to the SA, students traditionally receive the most exhaustive information about advantages and shortcomings of their performance from their major performance teacher. However an increasing number of departments are using group discussion with multiple teachers giving students feedback on their performance and achievement. The visiting experts suggest that LMTA continue using both methods as appropriate to the department and the individual student.

##### *5.4.3. Efficiency of final thesis assessment*

There appears to be an efficient process of final project assessment described in the SA. A jury of experts assesses the performance including someone who has not worked in the department for at least 3 years serving a chairperson. The visiting experts feel that this is an example of the typical internationally recognized system of evaluating graduation concerts using a jury of experts, some or all of whom have no direct connection with the candidate, to validate the course of study toward the second cycle diploma.

##### *5.4.4. Functionality of the system for assessment and recognition of achievements acquired in non-formal and self-education*

The SA indicates a suitable process for the assessment of achievements acquired in non-formal or self-education. The total credits may not exceed 20% of the total required for graduation. Although this system appears fair and thorough, the visiting experts caution the LMTA to be especially vigilant in the administration of this process which is based primarily on the evaluation of documents including credits earned through mobility activities.

#### **5.5. Graduates placement**

##### *5.5.1. Expediency of graduate placement*

According to the SA, the rate of placement of the LMTA graduates reaches 96%, and 80% of the LMTA graduates work according to their specialty. For the specific case of the Music pedagogy program, it is obvious that the students are highly motivated and start indeed teaching even before graduation.

Because national funding is declining and the state remains the principal employer of performing artists in Lithuania, a strategic plan which deals with this issue and the placement of future graduates would be a helpful exercise for the LMTA in the opinion of the experts. (see recommendation III, 3.4).

## **6. Program management**

### **6.1. Program administration**

#### *6.1.1. Efficiency of the program management activities*

Although the institution does not have a specific and permanent manager in charge for quality assurance beyond the implementation of programmes itself, the statutes and the general management scheme seem to provide a structure sufficient to take further steps toward this goal. The duties are distributed from the Rector through various administrators and to the faculties in a clear and organized manner as viewed by the visiting experts. As seen in the SA and during the discussion with the various stakeholders, the coordination of collegiality with personal responsibility in decision making inside the programme and in connection with others is working well. All data are transparent and available to the relevant partners thank to the new academic information system are being implemented in 2009 and to modern medias (e-mail, intranet). The internal communication between the various institutional bodies is satisfactory.

### **6.2. Internal quality assurance**

#### *6.2.1. Suitability of the program quality evaluation*

The assessment of internal quality assurance is a new process and is encouraged by the Commission to be further developed on a regular basis. Of special interest is the investigation about the “Compliance of programs of music schools, music high schools and conservatories with the programs of the LAMT” (2008), which can be seen – together with the work of the permanent commissions – as a major development tool and as a basis for pilot projects. In general, all institutional bodies seem to be well informed about those various processes.

#### *6.2.2. Efficiency of the program quality improvement*

The examples of usefulness of assessment for quality improvement are convincing and well published (material improvements, agreements with various institutions, hiring of new teachers and artists, etc.), although the experts recommend that more means and more speed can be dedicated to this important issue.

#### *6.2.3. Efficiency of stakeholders' participation.*

The SA indicates some progress in involving the primary stakeholders, the students, in the process of improving their program, and the Commission enjoyed the vivid discussions with them during the visit. To the experts, the process at this point appears mainly reactive to problems and difficulties. A more proactive approach will be important for future improvements and quality assurance. One way to accomplish this is to formulate a plan that includes strategies for the future with input from all stakeholders: students, faculties, administrators, graduates and the members of the profession who are the primary consumers of the institution's most important product: its well-trained and educated musicians and music pedagogues. (see recommendation III.3.5)

## **7. Influence on cultural life**

According to the SA: *The program is related to a broader context of culture through the specialists trained and the teachers working in it – the future music teachers are the first link in the formation of cultural life, which forms musical taste of the students. When studying the students become actively engaged in organising cultural events, most often as teachers' assistants. Graduates of the program are active teachers organising not only local art projects but also art projects at a republican level.*

The general influence of the program can be observed beyond the employability of graduates since these professionals are also active in the social and cultural life of Lithuania in general and in Vilnius in particular. The intensive artistic activity of various music ensembles where staff and students participate is also an obvious evidence of this influence on cultural life. (see recommendation III.3.4)

#### **8. *Interaction with the profession***

The experts agree with the statement of the SA that *LMTA has a long history of co-operation with the country's concert institutions, theatres, music and general education schools, pre-school education institutions, etc. The co-operation is implemented via the Academy's teaching staff, Departments, Music Education Centre and other divisions.*

In spite of the fact that there is a lively interaction between the study program and the profession in general, the experts suggest to explore new forms of the music pedagogy out of the professional area, for example in hospitals, jails, with socially handicapped communities and with disabled people.

### **III. RECOMMENDATIONS**

3.1. In the view of keeping the right balance between the pedagogical and artistic subjects, the experts recommend the VPU to consider the opportunity of developing new programs and/or modules with the LMTA (II, 2.1.2)

3.2.

The experts recommend a close examination of the instrument collection in order to upgrade this equipment vital to the success of such a program. Options such as de-accession and sale of unsuitable instruments, and the accession of better equipment (instruments) should be explored. (II, 4.1.2)

3.3.

The experts recommend a systematic plan for solving the lack of materials (scores and parts) especially in the area of printed contemporary music. (II, 4.2.1)

3.4

The experts recommend the development of a new comprehensive strategic plan with a scope of at least 5 years to address the issue of declining national funding for the arts since the state remains the principal employer of performing artists (and graduates of LMTA) in Lithuania. This plan would also deal with admissions and enrolment projections that will result from mandated national standards, and other issues such as overcoming restrictions to art programs which occur within the framework of general national regulations. This long-range strategic plan would also address the need to build stronger ties with the external stakeholders; especially those bound by traditions that no longer appear relevant to the current needs of LMTA graduates and the music profession in the 21<sup>st</sup> century (II, 1.1.1, 5.5.1, 7). The experts feel that this presents a challenging opportunity for institutional growth.

3.5.

The experts recommend the continuation, further development, formalisation and implementation of the internal quality assurance process begun in 2010. (II, 6.2).

### **IV. GENERAL ASSESSMENT**

The study program *Teaching Music* (state code 62601M103, 621X14002) is given **positive** evaluation.

Table. *Study program assessment in points by evaluation areas.*

| N. | Evaluation area   | Assessment in points* |
|----|---|-----------------------|
| 1  | Program aims and learning outcomes  | 4                     |
| 2  | Curriculum design   | 4                     |
| 3  | Staff   | 3                     |
| 4  | Facilities and learning resources   | 3                     |
| 5  | Study process and student assessment (student admission, student support, student achievement assessment) | 4                     |
| 6  | Program management (program administration, internal quality assurance)                                   | 3                     |
|    | <b>Total:</b>   | 21                    |

\*1 (unsatisfactory) - there are essential shortcomings that must be eliminated

2 (poor) - meets the established minimum requirements, needs improvement

3 (good) - the area develops systematically, has distinctive features

4 (very good) - the area is exceptionally good

## ASSESSMENT FORM

| Criterion   | Assessment * |   |   |   |   |
|---|--------------|---|---|---|---|
|   | 1            | 2 | 3 | 4 | 5 |
| <b>1. Program aims and learning outcomes</b>  |              |   |   |   |   |
| <i>1.1. Program demand, purpose and aims</i>  |              |   |   |   |   |
| 1.1.1. Uniqueness and rationale of the need for the program   |              |   |   |   | x |
| 1.1.2. Conformity of the program purpose with the institutional, state and international directives |              |   |   |   | x |
| 1.1.3. Relevance of the program aims  |              |   |   |   | x |
| <i>1.2. Learning outcomes of the program</i>  |              |   |   |   |   |
| 1.2.1. The comprehensibility and attainability of the learning outcomes                             |              |   | x |   |   |
| 1.2.2. Consistency of the intended learning outcomes  |              |   |   |   | x |
| 1.2.3. Transformation of the learning outcomes  |              |   | x |   |   |
| <b>2. Curriculum design</b>   |              |   |   |   |   |
| <i>2.1. Program structure</i>   |              |   |   |   |   |
| 2.1.1. Sufficiency of the study volume  |              |   |   |   |   |
| 2.1.2. Consistency of the study subjects  |              |   | 3 |   |   |
| <i>2.2. Program content</i>   |              |   |   |   |   |
| 2.2.1. Compliance of the contents of the studies with legal acts                                    |              |   |   |   |   |
| 2.2.2. Comprehensiveness and rationality of the program content                                     |              |   |   |   | 5 |
| <b>3. Staff</b>   |              |   |   |   |   |
| <i>3.1. Staff composition and turnover</i>  |              |   |   |   |   |
| 3.1.1. Rationality of the staff composition   |              |   |   |   |   |
| 3.1.2. Turnover of teachers   |              |   |   | X |   |
| <i>3.2. Staff competence</i>  |              |   |   |   |   |
| 3.2.1. Compliance of staff experience with the study program  |              |   |   | X |   |



|  |  |  |   |   |   |
|--|--|--|---|---|---|
| 3.2.2. Consistency of teachers' professional development                           |  |  | X |   |   |
| <b>4. Facilities and learning resources</b>  |  |  |   |   |   |
| <i>4.1. Facilities</i>   |  |  |   |   |   |
| 4.1.1. Sufficiency and suitability of premises for studies                         |  |  |   | x |   |
| 4.1.2. Suitability and sufficiency of equipment for studies                        |  |  |   | x |   |
| 4.1.3. Suitability and accessibility of the resources for practical training       |  |  |   | X |   |
| <i>4.2. Learning resources</i>   |  |  |   |   |   |
| 4.2.1. Suitability and accessibility of books, textbooks and periodic publications |  |  |   |   | x |
| 4.2.2. Suitability and accessibility of learning materials                         |  |  |   |   | X |
| <b>5. Study process and student assessment</b>                                     |  |  |   |   |   |
| <i>5.1. Student admission</i>  |  |  |   |   |   |
| 5.1.1. Rationality of requirements for admission to the studies                    |  |  |   | X |   |
| 5.1.2. Efficiency of enhancing the motivation of applicants and new students       |  |  |   |   | X |
| <i>5.2. Study process</i>  |  |  |   |   |   |
| 5.2.1. Rationality of the program schedule   |  |  |   |   | X |
| 5.2.2. Student academic performance  |  |  |   |   |   |
| 5.2.3. Mobility of teachers and students   |  |  |   | X |   |
| <i>5.3. Student support</i>  |  |  |   |   |   |
| 5.3.1. Usefulness of academic support  |  |  |   | x |   |
| 5.3.2. Efficiency of social support  |  |  | x |   |   |
| <i>5.4. Achievement assessment</i>   |  |  |   |   |   |
| 5.4.1. Suitability of assessment criteria and their publicity                      |  |  |   |   | X |
| 5.4.2. Feedback efficiency   |  |  |   |   | X |
| 5.4.3. Efficiency of graduation papers assessment                                  |  |  |   |   | X |
| 5.4.4. Functionality of the system for assessment                                  |  |  |   |   | x |

|  |  |  |   |   |   |
|--|--|--|---|---|---|
| and recognition of achievements acquired in a non-formal and self-study way. |  |  |   |   |   |
| <i>5.5 Graduate placement</i>  |  |  |   |   |   |
| 5.5.1 Expediency of graduate placement                                       |  |  |   |   | X |
| <b>6. Program management</b>   |  |  |   |   |   |
| <i>6.1. Program administration</i>   |  |  |   |   |   |
| 6.1.1. Efficiency of the program management activities                       |  |  |   | X |   |
| <i>6.2. Internal quality assurance</i>                                       |  |  |   |   |   |
| 6.2.1. Suitability of the program quality assessment                         |  |  | X |   |   |
| 6.2.2. Efficiency of the program quality improvement                         |  |  | X |   |   |
| 6.2.3. Efficiency of stakeholders' participation                             |  |  | X |   |   |
| 7. Influence on cultural life  |  |  |   |   | X |
| 8. Interaction with the profession   |  |  |   |   | X |

\* – **Values of scores:**

1 – based on this criterion the program is unsatisfactory, as there are essential shortcomings that must be immediately eliminated;

2 – based on this criterion the program is poor, as there are a lot of shortcomings which are not essential;

3 – based on this criterion the program is satisfactory; the program meets the established minimum requirements and has one or two shortcomings which are not essential;

4 - based on this criterion the program is good; the program meets the requirements higher than those established by legal acts;

5 – based on this criterion the program is excellent; the quality of program implementation is of an exceptionally high level.