



## STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

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

***PROGRAMOS ATLIKIMO MENAS (61201M101,  
612W31001)***

**VERTINIMO IŠVADOS**

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### **EVALUATION REPORT**

**of *MUSIC PERFORMANCE ART (61201M101, 612W31001)***

### **STUDY PROGRAMME**

**at Lithuanian Academy of Music and Theatre  
(Vilnius Faculty)**

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Report language - English

## INFORMATION ON EVALUATED STUDY PROGRAMME

Name of the study programme	<i>Art of Performance</i>
State code	61201M101
New state code	612W31001
Study area	Arts
Study field	Music
Kind of the study programme	university studies
Level of studies	first
Study mode (length in years)	full-time (4)
Scope of the study programme in national credits <sup>1</sup>	160 (national), 240 (ECTS)
Degree and (or) professional qualifications awarded	bachelor of music, performer or conductor
Date of registration of the study programme	02/08/2001

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

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## I. INTRODUCTION

The visiting experts hand over this Evaluation Report, based on the Self-Assessment of the Art of Performance Bachelor program submitted by the Lithuanian Academy of Music and Theatre (LMTA Vilnius) 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 Art of Performance Bachelor degree Self-Assessment Report gives the visiting experts a clear picture of the organizational structure of the LMTA-Vilnius 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. PROGRAMME ANALYSIS

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

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

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

According to the Self-Assessment (SA) of the Art of Performance program, specialists trained at LMTA account for a significant number of solo performers in the country and the majority of the creative personnel at professional art groups including orchestras, music theatres, chamber ensembles, choirs, concert organisations, music schools and other establishments influencing cultural life in Lithuania. The effectiveness of the program in the area of career placement has been reported anecdotally in the past and was based primarily on feedback from former students. The first official poll, a 2009-2010 written survey, shows that an overwhelming percentage of graduates has been effectively placed in positions directly related to their education and training. Since the admission standards and the level of instruction appear to be the highest in the country, the visiting experts agree with the program analysis of the SA.

But, the experts note with interest and concern that, according to the SA, the Art of Performance study program is bound by structural requirements mandated for universities which restrict the breadth of artistic activity and the development of skills demanded by the labor market for music performers. The SA also makes clear that LMTA students lack opportunities for specialisation in studies of particular musical styles and their authentic performing traditions (e.g. early music or contemporary music), and that the link between theoretical musical subjects and performance studies is weak. Therefore, students appear to lack the skills for practical application of music theory. The experts agree that a plan to deal with this situation could be part of a long-range strategic plan for LMTA. **(Please see recommendation III, 3.4)**

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

As stated in the SA: *'the Art of Performance study program is intended for the training of broad specialisation music performers who are capable of engaging in public performance activity, interpretation of musical compositions of various styles and genres, well-familiar with the basic principles of music language and music history, possess humanitarian and other knowledge, are*

capable of critical assessment of the repertoire selected and performance quality, expanding their horizons and engaging in self-training.’ The visiting experts concur that this stated purpose is congruent with the institutional mission of the LMTA. Since the institution is governed by national legislation, it appears that the purpose of this program conforms with those guidelines.

Given the LMTA’s membership in various organizations of international scope including the Association of European Conservatoires (AEC) and, according to the SA, the focus on the long tradition of artistic training in the country’s institutions of higher education in the arts as well as on European and international standards of artistic training, the visiting experts feel that the stated purpose of the Art of Performance program of LMTA conforms with institutional, state, and international directives.

### 1.1.3. Relevance of the programme aims

The relevance of the aims of the program is evident to the visiting experts based on the information provided. A clear progression exists toward the desired subject outcomes which clearly relate to the programmatic outcomes and the institutional mission. The site visit confirmed this relevance of the program aims.

## 1.2. Learning outcomes of the programme

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

In the SA, the visiting experts found a set of clearly stated and attainable learning outcomes for the Art of Performance program which are divided into 3 categories: special or practical skills, theoretical competencies, and general competencies. Because Lithuania does not have documents which specifically regulate musical higher education, LMTA acts within the framework of documents developed by the Bologna Working group of the AEC in addition to the general university studies requirements. The experts commend the institution for these efforts.

### 1.2.2. Consistency of the learning outcomes

There appears to be a consistent correlation between the objectives (aims) and outcomes of individual subjects and courses, and between the desired programmatic outcomes of the Art of performance program. The visiting experts found Table 6 (below) of the SA very helpful for understanding this relationship

**Table No. 6. Correlation between Programme and Subject-level Learning outcomes**

<b>Training Requirements</b>	
Music performance and artistic expression skills demonstrating compliance with entrance examination requirements	
<b>Aims of Subject Studies</b>	<b>Programme Outcomes</b>
<ul style="list-style-type: none"> <li>• Training of practical skills, exceeding those of special music school graduates, in the performance of different music styles (solo or with piano accompaniment), artistic expression, learning/rehearsing and music reading;</li> </ul>	<ul style="list-style-type: none"> <li>• Artistic expression skills</li> <li>• Learning and rehearsing skills</li> <li>• Music reading skills</li> <li>• Repertoire and music material recognition</li> <li>• Repertoire skills</li> </ul>
<ul style="list-style-type: none"> <li>• Granting the basics in concert repertoire recognition, training skills in making a repertoire in accordance with the needs and one’s individual abilities;</li> </ul>	<ul style="list-style-type: none"> <li>• Repertoire skills</li> <li>• Critical attitude</li> <li>• Psychological competence</li> <li>• Self-dependence</li> </ul>
<ul style="list-style-type: none"> <li>• Developing an ability to plan the stages of one’s repertoire and implement them consistently;</li> </ul>	<ul style="list-style-type: none"> <li>• Psychological competence</li> <li>• Self-dependence</li> </ul>
<ul style="list-style-type: none"> <li>• Developing independent learning skills and the ability to identify and solve the problems which may arise during creative process;</li> </ul>	<ul style="list-style-type: none"> <li>• Psychological competence</li> <li>• Self-dependence</li> </ul>
<ul style="list-style-type: none"> <li>• Developing an ability to monitor and analyse one’s own creative process and critically evaluate its results;</li> </ul>	<ul style="list-style-type: none"> <li>• Critical attitude</li> <li>• Verbal skills</li> </ul>

<ul style="list-style-type: none"> <li>• Developing an interest in following cultural life and be involved in it to the extent of one's possibilities.</li> </ul>	<ul style="list-style-type: none"> <li>• Live performance skills</li> <li>• Communication skills</li> </ul>
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### 1.2.3. Transformation of the learning outcomes

Because the validity of learning outcomes is evaluated every two years by reviewing or updating the study program, there seems to be a mechanism in place to renew and/or transform the learning outcomes of the program and their relationship to broader institutional objectives.

## 2. Curriculum design

### 2.1. Programme structure

#### 2.1.1. Sufficiency of the study volume

According to the SA, the Art of Performance Bachelor program complies with all government mandated requirements concerning the course of study. Upon completion of this first cycle of studies, a student may have the opportunity to continue in the Master of Music in Art of Performance or the Master of Music in Music Pedagogy. The experts agree with this analysis.

#### 2.1.2. Consistency of the study subjects

General studies and music theory studies are similar for all major areas of study within the Art of Performance Bachelor program. However, there are differences in the plan for the development of practical skills because of the demands of individual instrumental and vocal disciplines. The visiting experts felt that this plan for the organization of study subjects is consistent with nationally mandated and internationally accepted standards for such a program.

### 2.2. Programme 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 Art of Performance studies program is broadly consistent with "General requirements for study programs" confirmed by Minister of Education and Science on July 22, 2005, Order No. 1551. The study plan includes 7 subjects per semester what is in correlation with the requirements. The program is 160 credits, and is divided to three different categories of units: Part A - items of general university education is 16 credits, i.e., 10% of the total study program (requirements of the volume shall be not less than 7%); part B - the framework of the program of study subjects for 70 credits (the volume of requirements must be at least 60 credits); part C - special education matters for 74 credits, i. e., 46% of the total study program (requirements specified volume must be at least 25%). Practices for 10 credits (requirements specify that it must be at least 10 credits). Final project preparation and defense are given 10 credits (requirements specify it must be at least 8 credits).

Therefore the experts note that the program and its content appear in compliance with all legal acts as documented both in the text and by the footnotes of the SA. LMTA has recently added the possibility of an elective pedagogy module to this program in compliance with the regulation of January, 2010.

#### 2.2.2. Comprehensiveness and rationality of programme content

There appears to be a logical progression of courses including ensembles and other practical performing experiences which builds in a rational manner toward the final year projects and performances. The general study plan for piano majors below gives the visiting experts a

comprehensive overview of program content plan for this and other disciplines. The experts agree that this plan meets external standards for comparable programs

### 3. Staff

#### 3.1. Staff composition and turnover

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

The teaching staff is composed of highly qualified, certified professionals who hold various academic ranks. The Art of Performance Faculties appear to comply with the mandate that over half of the instruction must be done by “scientists or acknowledged artists.” In fact 60% of the teachers in this program are either professors or associate professors. A significant amount of teaching is done by visiting artists but this is not an unusual situation in high-level conservatories internationally who seek to have the very best instruction for their students even if the teachers are not permanent members of their faculties.

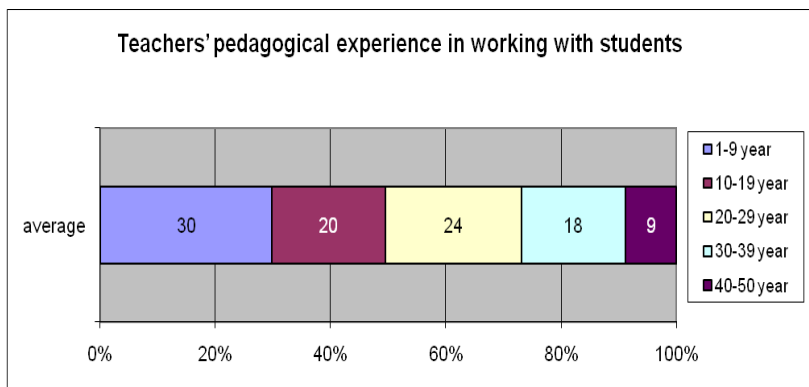
Teachers' qualifications are in accordance with *REQUIREMENTS FOR UNIVERSITY STUDY PROGRAMMES*, that “no less than half of the volume in every study programme part should be taught by the higher education institution regular teachers who have a scientific degree or are recognised artists (for teaching art subjects).

##### 3.1.2. Turnover of teachers

According to the SA, the turnover of teachers has been minimal since 2005. There have been 27 vacancies since that time, mostly the result of the retirement of older teachers, which the LMTA has successfully filled. The SA cites the positive effect of this transfusion of “new blood” on studies in performance, theory, and general education. The experts feel that this limited but regular turnover is appropriate for the continued renewal of the institution.

#### 3.2. Staff competence

##### 3.2.1. Compliance of staff experience with the study programme



*Teachers involved in Art of Performance programme comply with the minimum job qualification requirements to scientific employees, other researchers and teachers of public science and studies institutions<sup>1</sup> approved by LMTA Senate according to the SA. A teacher is permitted to continue pedagogic activity, provided*

*his/her activity in the five recent years complies with the requirements.* The visiting experts feel that the balance of longevity and competence as expressed in Chart No. 12 on page 26 of the SA (shown above left) and the indication of the artistic achievements of the teachers and their students justify compliance with the needs of Art of Performance program.

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

Table No. 13 (below) clearly indicates the scope and variety of the artistic activities and accomplishments of the Art of Performance teaching staff. The experts encourage additional

<sup>1</sup> Job requirements to teachers and accompanists [http://LMTA.lt/web/index.php?page\\_id=110](http://LMTA.lt/web/index.php?page_id=110).



international exposure for teachers in the area of Opera. However, the experts also suggest continued growth in the area of Erasmus and other international exchanges for teachers.

**Table No. 13. Teachers' Artistic Activity**

N o.	Department	I Performance in prestigious context (%)	II Performance in well-known foreign context (%)	III Performance in the Lithuanian nationwide context (%)	IV Performance in Lithuanian cities (%)
1.	Vocal performance	19	21	54	6
2.	Opera	20	0	80	0
3.	Piano accompaniment	12	18.5	51	18.5
4.	Piano	22	29.5	36	12.5
5.	Organ and harpsichord	2.5	30	48.5	19
6.	String instruments	15.5	34.5	26	24
7.	Wind instruments	14	38.5	38.5	9
8.	Folk instruments and accordion	1	23	59	17
9.	Choral conducting	11	24	63	14
10.	Symphony conducting	35	40	25	0
11.	Jazz	14	36.5	43	6.5
12.	Interdisciplinary piano	8.5	0	66.5	25
	<b>Total (mean average):</b>	<b>14.5</b>	<b>24.5</b>	<b>49</b>	<b>12</b>

#### **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, 3.1)

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, 3.2)

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.

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 taking private lessons, thus securing the international standards at their own expenses. The new admission system also leads to a decrease in the number of state-financed domestic students, but without the benefit of welcoming more international students since few of them have yet discovered 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 representatives of the post-secondary and precollege level, the experts also encourage LMTA 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

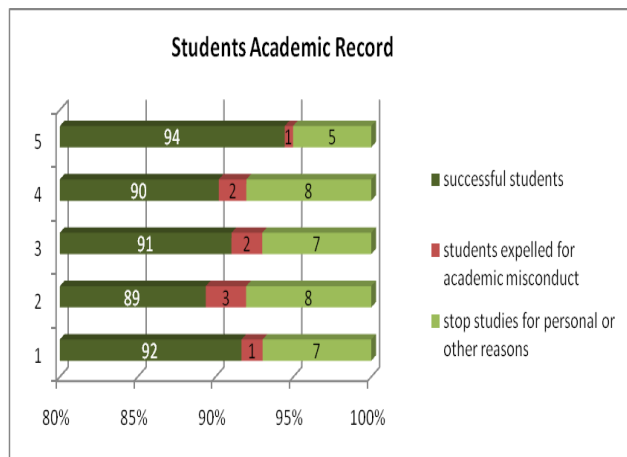
### 5.2.1. Rationality of the programme schedule

There are two types of classes in the program: those attended by all Art of Performance students and those organized specifically by instrumental specialization. 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. There appears 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.

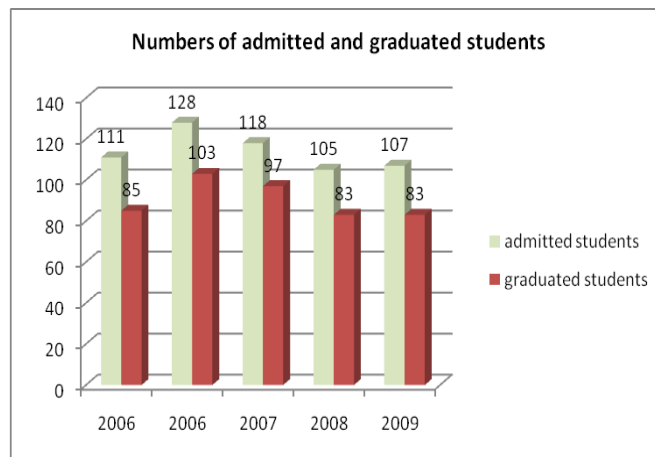
### 5.2.2. Student academic performance

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. Charts 17 and 18 of the SA (shown below) clearly show the withdrawal and graduation rates from 2006-2009.

**Chart No. 17. Students terminating studies, %**



**Chart No. 18. Numbers of admitted and graduated students**



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 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

School year	Number	% of all full time teachers teaching in the programme	Institution (Country)*
2009-2010 (Autumn Semester)	11	6.7	Latvia (3 – Jāzeps Vītols Latvian Academy of Music), United Kingdom (2), Poland (2), Sweden (1), Germany (1), Italy (1).
2008-2009	32	19.3	Latvia (7 - Jāzeps Vītols Latvian Academy of Music), Poland (4), Germany (3 – Fr. Liszt Music Academy), Estonia (3), United Kingdom (2) Italy (2), Sweden (2), Norway (1), Belgium (1), Portugal (1), Czech Republic (1), Denmark (1), Spain (1), Finland (1).
2007-2008	24	14.46	Germany (5), Latvia (3 - Jāzeps Vītols Latvian Academy of Music), Austria (2), Belgium (2 Brussels Royal Conservatoire), Portugal (2), Italy (2), United Kingdom (1), Turkey (1), Estonia (1), Finland (1), Sweden (1).
2006-2007	25	15.06	Latvia (4 – Jāzeps Vītols Latvian Academy of Music), Austria (3 – Vienna Music and Theatre Academy), Sweden (3 – Malmo Music Academy), Poland (2), Estonia (2), United Kingdom (1), Belgium (1), Germany (1), Portugal (1), Romania (1), Spain (1), Norway (1).
2005-2006	25	15.06	Germany (4, including two from the State Music and Theatre Higher Education Institution in Mannheim), Latvia (4 – Jāzeps Vītols Latvian Academy of Music), Denmark (3 including two in the Royal Dutch Music Academy), United Kingdom (2); Estonia (3), Italy (2), Poland (Warsaw Fr. Chopin Music University - 1), Austria (Vienna Music and Theatre University - 1), Sweden (1), Portugal (1).

The SA indicates sufficient mobility of faculty visiting other institutions for short periods (Table 20 of the SA shown above) but this number appears to have diminished in recent years, perhaps because of financial considerations resulting from the international crises. There is also a sufficient number of visiting artists (Table 21, below) from national and international institutions who come to LMTA to share their expertise with student and faculty in the Art of Performance program.

**Table No. 21. Number of visiting teachers at the stem academic division (faculty, etc.)**

School Year	Institution (Country)*	
	Art of Performance	
2009-2010 (Autumn semester)	16	Italy (2); Germany (2 from Fr. Liszt Music Higher Education Institution in Weimar); Austria (2); Finland (2); Norway (1), France (2), United Kingdom (1), the Netherlands (2) USA (1).
2008-2009	36	Austria (9; including 4 Professors of Vienna Music and Theatre University and 4 from <i>Anton Bruckner</i> Music, Theatre and Dance University); Latvia (5 Professors of Jāzeps Vītols Latvian Academy of Music); Germany (4; including 2 Professors of the State Music and Theatre Higher Education School in Mannheim); Italy (4), Poland (3, including 2 Professors of Gdansk <i>Stanislaw Moniuszko</i> Music Academy); Estonia (3 from Estonian Academy of Music and Theatre); Denmark (2), Finland (1), Belgium (1), Spain (1), United Kingdom (1), USA (1).
2007-2008	42	Austria (9, including 7 Professors of Vienna Music and Theatre University); Italy (7, including 2 Professors of <i>Adria Antonio Buzzola</i> Conservatoire), Germany (4); Denmark (3); Latvia (4 from Jāzeps Vītols Latvian Academy of Music); Estonia (3 from Tallinn Music and Theatre Academy), Sweden (3, including 2 Professors of Malmo Music Academy); Poland (3); Finland (3); United Kingdom (2); France (1), USA (1).
2006-2007	47	Germany (10 including 4 Professors of the State Music and Theatre Higher Education School in Mannheim and 3 from F. Mendelssohn-Bartholdy Music and Theatre Higher Education School in Leipzig); Austria (6, including 3 Professors of Vienna Music and Theatre University and 2 from <i>Mozarteum</i> University in Salzburg); Latvia (6 from Jāzeps Vītols Latvian Academy of Music), Estonia (5 from Tallinn Music and Theatre Academy); Czech Republic

		(4); Poland (3); Sweden (3 from Malmo Music Academy); Finland (2 from Sibelius Academy); United Kingdom (2); Italy (2); the Netherlands (1); Turkey (1), Denmark (1), Norway (1), Belgium (1), Greece (1), USA (1).
2005-2006	24	Austria (4 including two visiting teachers from Vienna Music and Theatre University); Estonia (3 from Tallinn Music and Theatre Academy); France (3 from Paris National Conservatoire of Music and Dance); Germany (2), Denmark (2), Italy (2), Portugal (2), Latvia (1), United Kingdom (1), Czech Republic (1), Sweden (1), Poland (1), USA (1).

On average, about 4% of the student body participate annually in activities at other international institutions with a less significant number of external students coming to Vilnius for LMTA activities. 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 increase this external (incoming) student participation in order to balance the mobility efforts of the Art of Performance program.

### 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 current 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 (Table 25, below) published in an official document. The criteria for assessment of Art of Performance subjects 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.

**Table No. 25. Assessment criteria**

Passed / failed	Assessment system	Description
PASSED	10 (excellent)	Excellent, exceptional knowledge and skills
	9 (very good)	Solid good knowledge and skills
	8 (good)	Above average knowledge and skills
	7 (average)	Average knowledge and skills, some insignificant mistakes
	6 (satisfactory)	Knowledge and skills below average, some mistakes
	5 (poor)	Knowledge and skills up to minimum requirements
FAILED	4, 3, 2, 1 (unsatisfactory)	Minimum requirements not met

### 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 first cycle diploma (Bachelor of Music, in this case).

### 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.

Thank you for this comment on and recommendation.

## **5.5. Graduates placement**

### *5.5.1. Expediency of graduate placement*

Although the LMTA job placement rate appears very high at 96%, a rate of 83% seems to more accurately reflect the percentage of graduates who are placed in positions related to their education and training. In spite of this success, there is a rather high rate of job dissatisfaction (29%) among recent graduates and statistics that point to possible deficiencies in their preparation. This process of gathering such information is very new (2009-2010) to the LMTA.

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, 3.3 and 3.4).

## **6. Programme management**

### **6.1. Programme administration**

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

Although the LMTA does not have a specific manager in place for program implementation and quality assurance, the state issued Statutes under which the LMTA and Art of Performance program are organized appear to provide a structure sufficient to accomplish these goals. These 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.

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

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

The SA states: *The current LMTA internal quality assurance system hasn't been formalised. The entire activity and processes related to study quality improvement are distributed among different divisions, commissions, task forces, etc. (see paragraph 2.6.1). In 2010 LMTA started implementing an internal quality assurance system based on the experience of other higher education institutions in Lithuania and abroad.*

The experts strongly recommend the continuation and development of this recent internal quality assurance effort. (see recommendation III, 3.5)

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

Since the SA already states that *the greatest achievements are in the fields of study plan, study process and student assessment*, the visiting experts encourage the LMTA to continue the process to include all aspects of curricular and non-curricular student experiences in the Bachelor cycle of the Art of Performance program.

#### *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. To the visiting experts, the process at this point appears 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 LMTA's most important product: its well-trained and educated artist performers.

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



The visiting experts question this statement in the SA: *The involvement of external stakeholders has little influence on study quality. LMTA Council has been formed in 2005 by Order of the Minister of Education* because of the contradictory statement which follows under the next paragraph: *Positive changes are stimulated by close ties of LMTA with the LNOBT, the National Philharmonic, Kaunas, Klaipėda and Šiauliai city Philharmonics, orchestras, choirs and other concert organisations and societies.*

Perhaps the difference is that the ties between the institution and these external stakeholder organizations has been cultivated for many years at the personal and artistic level. If the first statement above were to be true, the fault might be the lack of contact with the administrators and officials of these organizations. It is obvious to the visiting experts that the LMTA has great impact and influence on the cultural life of its cities and on the cultural life of Lithuania. During the meeting with external stakeholders, the experts noticed a disconnect between the expectations of older, more traditionally oriented stakeholders and the needs of the current profession, especially graduating students. The experts recommend that LMTA take steps to remedy this situation. (see recommendation III, 3.4)

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

In the SA, there is ample documentation of long-standing interaction with performing and educational institutions in Lithuania. The visiting experts suggest that Erasmus and other mobility efforts might be included here to show the spirit of international interaction with the profession that already exists.

## **III. RECOMMENDATIONS**

### 3.1.

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)

### 3.2.

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

### 3.3.

The experts recommend the continuation of the annual survey begun in 2009 to poll graduates and recommend the use of the results to influence curricular decisions and counselling efforts for students about to enter their final year of study in the Bachelor cycle of the Art of Performance program in order to prepare them for post-graduate study and career entry. (II, 5.5.1)

### 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 programme *Music Performance Art* (state code – 61201M101, 612W1001) is given **positive** evaluation.

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

No.	Evaluation area	Assessment in points*
1	Programme aims and learning outcomes	4
2	Curriculum design	4
3	Staff	4
4	Facilities and learning resources	3
5	Study process and student assessment (student admission, student support, student achievement assessment)	4
6	Programme management (programme administration, internal quality assurance)	3
	<b>Total:</b>	22

\*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. Programme aims and learning outcomes</b>					
<i>1.1. Programme demand, purpose and aims</i>					
1.1.1. Uniqueness and rationale of the need for the programme					X
1.1.2. Conformity of the programme purpose with the institutional, state and international directives					X
1.1.3. Relevance of the programme aims					X
<i>1.2. Learning outcomes of the programme</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. Programme structure</i>					
2.1.1. Sufficiency of the study volume					X
2.1.2. Consistency of the study subjects					X
<i>2.2. Programme content</i>					
2.2.1. Compliance of the contents of the studies with legal acts					X
2.2.2. Comprehensiveness and rationality of the programme content					X
<b>3. Staff</b>					
<i>3.1. Staff composition and turnover</i>					
3.1.1. Rationality of the staff composition					X
3.1.2. Turnover of teachers					X
<i>3.2. Staff competence</i>					
3.2.1. Compliance of staff experience with the study programme					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 programme schedule					X
5.2.2. Student academic performance				X	
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. Programme management</b>					
<i>6.1. Programme administration</i>					
6.1.1. Efficiency of the programme management activities				X	
<i>6.2. Internal quality assurance</i>					
6.2.1. Suitability of the programme quality assessment			X		
6.2.2. Efficiency of the programme 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 programme is unsatisfactory, as there are essential shortcomings that must be immediately eliminated;

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

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

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

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