



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vytauto Didžiojo universiteto
STUDIJŲ PROGRAMOS
ATLIKIMO MENAS (621W31006)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF *PERFORMANCE ART (621W31006)*
STUDY PROGRAMME

At Vytautas Magnus University

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Išvados parengtos anglų kalba
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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Atlikimo menas</i>
Valstybinis kodas	621W31006
Studijų sritis	Menai
Studijų kryptis	Muzika
Studijų programos rūšis	universitetinės
Studijų pakopa	Antroji
Studijų forma (trukmė metais)	nuolatinės (2)
Studijų programos apimtis kreditais	120 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	muzikos magistras
Studijų programos įregistravimo data	2011 m. lapkričio 24 d.

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Performance Art</i>
State code	621W31006
Study area	Creative Arts and Design
Study field	Music
Kind of the study programme	University studies
Study cycle	Second cycle
Study mode (length in years)	Full-time (2)
Volume of the study programme in credits	120 ECTS
Degree and (or) professional qualifications awarded	Master of Music
Date of registration of the study programme	24 November 2011

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I. INTRODUCTION

This report evaluates the *Performance Art* second cycle study programme, delivered at Vytautas Magnus University (VMU) Music Academy (MA), Kaunas. It is intended to be an objective and constructive contribution to the future development of the programme within the university, and the recommendations it contains are designed to assist in determining priorities for the programme and its students.

VMU MA was established in 2011 when the Kaunas Faculty of the Lithuanian Academy of Music and Theatre merged with VMU. With its approx 200 students, MA is one of VMU's 10 main academic divisions (faculties). Currently the VMU MA prepares professional performers of both classical and jazz music, as well as music teachers. VMU MA consists of departments of Singing, Jazz, Piano, Music Theory and Pedagogy, and Instrumental Music (Strings, Woodwind and Brass, Accordion).

The *Performance Art* master study programme was evaluated by an international group in 2010 when it was still offered by the Kaunas Faculty of the LMTA. The programme was re-registered when the MA merged with VMU. Thus, technically it is a new programme and is being evaluated as such. At the same time the connections with the earlier programme are obvious as most of the teaching staff has remained the same and the students of the old programme were transferred to the newly registered one.

The present evaluation was carried out by an international Evaluation Team, led by Dr. Terence Clifford-Amos (European Higher Education Consultant, UK). The team included Prof. Margus Pärtlas (Estonian Academy of Music and Theatre), Assoc. prof. dr. Henrika Šečkuvienė (Lithuanian University of Educational Science, Department of Music), Hans Timmermans (Utrecht University of the Arts, the Netherlands), Wouter Turkenburg (Royal Conservatoire, Hague, the Netherlands) and a student representative Monika Jankauskaitė (Vilnius University, Lithuania). The present report is based on the Self-Assessment Report (hereafter, SAR), prepared by the VMU MA in 2013, its annexes and on information gathered during the site visit of February 4-5, 2014. The site visit included meetings with administrative and teaching staff, current and former students, and social partners. The Evaluation Team also examined students' final works and evaluated part of the facilities of the VMU MA (concert halls, library), although the main building of the MA was closed for renovation. At the end of the site visit the preliminary general conclusions and recommendations were presented for the administrative and teaching staff of the VMU MA.

Following the visit, the Evaluation Team met to discuss and finalize the main findings and the content of the report. This report represents the Teams' consensual views.

The Evaluation Team appreciate the effort made by the VMU MA and its Self-Assessment Team in preparing the SAR and its annexes. The SAR was clearly structured, and laid out in conformity with the suggested template. However, the team noted that the SAR was often declarative and the amount of analysis and critical self-reflection was limited. It was also noted that large portions of the text were merely copied from the SAR of the *Performance Art* bachelor programme. For that reason the differences and specific features of the MA programme did not always come out distinctly.

II. PROGRAMME ANALYSIS

1. Programme aims and learning outcomes

The main aim of the programme is to "prepare highly qualified artists and performers of music (instrumentalists, singers, soloists, various ensemble musicians and conductors) who would be able to perform both solo and in various ensembles/orchestras" (SAR, p.7, chapter V). Exactly the same general formulation is used in the SAR of the respective BA programme. It is recommended to make clear distinction between the 1st- and 2nd-cycle programmes at the level of programme aims to find appropriate wording for the specific aims of Master studies. The SAR (p.7, chapter VI) lists also 9 intended learning outcomes of the programme. They are mostly clear and relevant, but, once again, they are not sufficiently distinct from the learning outcomes of the BA programme. Learning outcome no.5 appropriately refers to the individuality of the artistic expression. However, higher levels of study should also be expressed by the ability of the graduates to carry on artistic research, to work in an international context, and to demonstrate entrepreneurial skills. These outcomes are not explicitly formulated, although the actual curriculum includes the respective subjects. Thus, the team recommends to make sure that the description of the intended learning outcomes fully corresponds to the content of the programme and reflects all characteristics of second-cycle studies at the Music Academy.

The learning outcomes are made public through the national AIKOS database. The subject descriptions (Annex 2) make a clear link between the general learning outcomes of the programme and those of the specific subject (unfortunately the SAR and its Annex 2 use different English translations of the intended learning outcomes, which makes the comparison somewhat difficult).

The SAR refers to 4 groups of international, national and institutional documents (pp.9-10, chapter VI) and explains why they are appropriate for 2nd-cycle studies. These documents include (1) legal documents of the Republic of Lithuania, (2) international documents (ie. AEC), (3) general VMU documents and (4) decrees by the VMU rector. Despite some critical comments made above, the Evaluation Team agreed that overall the learning outcomes reflect the professional requirements and needs of the labour market. The name of the programme, its learning outcomes, content and the qualifications offered are compatible with each other. The only confusing detail concerns the specification of the qualification: performer or conductor. Commonly conductors are also considered as performers and this kind of separations seems unnecessary.

2. Curriculum design

The programme volume is 2 years and 120 ECTS. The Table on p. 13 (chapter VIII) of the SAR sets out the curriculum design of the Study Programme and how it conforms to the general requirements for second-cycle degree programmes. The Evaluation Team found that the legal requirements concerning the curriculum design are met.

The subjects are spread evenly between 8 semesters: normally the students have to take 5 subjects each semester, except the final semester, when the number of subjects is 3. Characteristically to this kind of programme, some subjects (e.g, main instrument or principal study, chamber music) run through the entire study period, which should guarantee the gradual mastering of the professional skills and good preparation for the final artistic project.

As it is typical for the second-cycle programmes in music performance, a large number of ECTS is devoted to practical musical training (main instrument, chamber music, accompaniment, improvisation). The curriculum also includes theoretical subjects on musicology, musical

analysis and performance practice, designed mainly for the achievement of learning outcomes nos. 1-3, as well as nos. 7-8. Two courses deal with arts management and development of students' entrepreneurial skills, which is very much appreciated at master level. However, the Evaluation Team recommends that a link between the learning outcomes of these subjects and those of the entire programme is made more explicit (the Team suggest that some adjustment of general learning outcomes is needed). Finally, one subject in the 3rd semester is especially devoted to research methodology. Its role is to give the students tools for their independent research that they have to carry on during the last semester, as part of the final project.

According to the subject descriptions presented, the level of studies is generally consistent with the second-cycle studies. The overall balance between practical musical training and theoretical studies is good and the scope of the programme sufficient to ensure the learning outcomes. At the same time, the Evaluation Team noted that there is very little room in the curriculum for the students' own choices and interdisciplinary studies. The Team recommends strengthening the general competences by reinforcing links with the other faculties of the VMU.

One of the general characteristics of the second-cycle studies, including in arts, is stronger focus on research and reflection. This requirement is generally met in the *Performance Art* master programme where students receive special training in research methodology before submitting a written paper (small thesis) as part of their final project (other parts of the project include public performances). During the meeting with current and former students, participants affirmed that professional supervision was provided to them, as well as a special handbook, which offers good guidance during the preparation of the research paper. The Evaluation Team also had an opportunity to explore a number of recent papers. The team found their structure and organization to be good. At the same time, however, the topics of the papers were often too general and the content descriptive rather than analytical. The team recommends the incorporation of recent European developments in artistic (practice-based) research into programme and to strive towards a closer relationship between the research papers and the artistic practice of the students.

Chapter XI (p.14) of the SAR lists various teaching methods used in the programme. During interview, the students confirmed that a considerable part of studies and the communication with the teachers was computer-based. Practical musical training is enriched by master-classes given by visiting professors.

The practical training system in terms of artistic practice works well: the students mentioned that they have many opportunities to perform on various occasions and on different stages. Vocal students noted especially the opportunity to participate in real opera productions with the orchestra and the long-term collaboration between the VMU MA and the Kaunas Musical Theatre. Many Master students participate in the VMU Chamber Orchestra which regularly performs in public. The Evaluation Team had a chance to listen to the orchestra in live performance at the Kaunas Philharmonic Hall with a number of current and former students participating as soloists. The overall impression of the performance standard was good and some soloists demonstrated remarkable artistic abilities. The students receive small scholarships for the participation in the Chamber Orchestra. Jazz students mentioned have regular jam sessions in the Kaunas jazz club.

The Evaluation Team were informed that many students manage to study both the *Performance Art* master programme and the *Music Pedagogy* programme at the same time and to combine it with professional work as an orchestral musician, choir artist, or instrumental/vocal teacher. The Team is aware that part-time professional work can often enrich Master-level studies and is also economically inevitable for many students, whereas full-time work or studying in different

programmes at the same time most probably indicates insufficient calculation and monitoring of individual work hours of the students. The Evaluation Team recommends the review of credits given for each subject and the subject requirements to make sure that 1 ECTS corresponds to approximately 26 hours of student work.

3. Staff

According to the information provided in SAR (pp. 16-17, chapter XIV) and the CV-s of the staff members, the majority of the teaching staff belong to the category of established artists – most of them are either prominent performers or composers, well-known in Lithuania and also internationally. This is very adequate for the music performance programme and the team finds no contradiction with the legal requirements. The number of teaching staff (45) is sufficient as well, although most of the teachers work part-time. Most of the teachers are the same for BA and MA performance programmes. A number of professors are at the same time leaders of the orchestras and choirs in Kaunas. They educate the type and level of musicians demanded by the local labour market.

The students who met with the Evaluation Team, generally appreciated their teachers. They mentioned that the number of high-level teachers had increased within recent years and referred to the possibilities students have to choose their principal study teacher.

Although some of the teachers have been trained abroad, no foreign professors have been elected to academic positions. The reasons for that are quite obvious (salary level, language of tuition); however, the Evaluation Team suggests that internationalization of the teaching staff could be one of the high priorities of the programme in the future. The international mobility of current staff is mainly focused on participation in artistic projects, competitions and conferences. Longer-term research or teaching-based visits to other higher education institutions is advisable.

All age groups are represented among the teaching staff and the average age of the staff is appropriate (30% of the teachers are below 43). This should ensure the sustainability of the programme. A number of new teachers have been employed within recent years.

VMU activities that support professional development of the teaching staff are described on p. 19 of the SAR, chapter XVIII. These include free attendance of the VMU courses (e.g., foreign languages, computer skills), development of distance-learning skills (Moodle), organised by the University, as well as financial support for teachers who attend international conferences, competitions and other professional events.

As mentioned above, the artistic activity of many staff members is high: the SAR provides data about concerts given, recorded CD-s and other artistic projects. This should ensure the high level of practical musical training. On the other hand, the results of the research work are less strong: only very few staff members have produced any scholarly publications and there are no high-level international scientific publications. (see p.20 of the SAR, chapter XIX) The Evaluation Team is concerned that even the theoretical subjects, such as Musicology, are taught by practitioners, rather than by active scholars. The team strongly recommends to put in as much effort as possible into the research work of current teachers and to build up a long-term research strategy in collaboration with other faculties of the VMU.

4. Facilities and learning resources

The main building of the Music Academy is located at V. Čepinskis street #5. During the evaluation of the programme in 2010, the assessment group recommended a longer-term plan for

renovation of the interior of the building. The building is currently under reconstruction. During the visit, the Evaluation Team were told several times that the reconstruction would be finished in the fall of 2014. Once reconstruction is finished the facilities of the Music Academy will be 4,000 m², offering approximately one third more space than is currently available.

At the time of the visit, the VMU offered the Music Academy 32 lecture halls, 19 lecture rooms designed for individual classes and practice, 11 classrooms designed for group lessons suitable for small audiences, the Great Hall, the Small Hall as well as the VMU Theatre.

The students can use the classrooms for rehearsals each day of the week, which gives them ample time to rehearse. The classrooms are equipped with the necessary study tools: instruments, computers with internet access, multimedia projectors, additional audio and video equipment.

Only after re-opening of the main building of the Music Academy can it be precisely determined if the size and quality for the classes and lessons are adequate for group C subjects and individual lessons. The subjects in groups A, B and D are and will be taught at VMU buildings elsewhere in the city.

The planned re-opening of the main building is foreseen at the beginning of the 2014-2014 year of study. The Evaluation Team is concerned that this planning might be too optimistic, given the short time span for reconstruction and the amount of specialized construction work to be completed. If the dislocation of the Music Academy across other buildings of the VMU takes too long, it could have a negative effect on the study of the students currently enrolled and on the application rate of future students.

Concerning learning resources, the Library of the Music Academy will have more space after renovation of the main building. The Library of the Music Academy holds approximately 26,225 publications of sheet music and books, methodical literature. The Media Room of the Library of the Music Academy carries a sufficient number of vinyl records, audiocassettes, CDs but only a few (7) DVDs. There are cooperation agreements with other educational institutions in Kaunas (the conservatory, music schools, the music theatre) arranging that students be allowed to use their libraries and media rooms as well.

The Evaluation Team advises the management to be aware of new publications on practice-based research and to add important works in this field to the Music Library. Practice-based research is relatively new and still in development, but highly suitable for researchers at master-level study.

The general VMU Library is and will continue to be used by the students of the Music Academy. The VMU Library is reasonably well equipped and kept up to date with printed materials. There are licensed databases, e-books and electronic journals published on the internet and the intranet of the university.

More attention could be given to publications concerning music management and entrepreneurship in music, as recommended by the Evaluation Team. These are fairly new fields of study that are of interest particularly for Master students. Within the wide field of music globally, the number of new publications on music management and music entrepreneurship is expected to increase in the time to come.

The library has reception offices, reading rooms and a media room, as well as 481 workspaces, almost 100 of which are digital and have a computer with online access. Wi-Fi is available in the library's area.

In nearly all of the classrooms there are musical instruments. The Music Academy owns a sufficient number of grand pianos, pianos, and wind instruments. There are electric and electronic instruments, and in the jazz department there is a sufficient number of microphones and back lines. The musical instruments are currently being renewed.

Once the renovation of the main building of the Music Academy is completed - in which most of the music teaching will take place, and where the Library of the Music Academy is being located and workspaces are available – a full assessment can determine if facilities and resources are adequate and rightly integrated.

Even with a renewed building available for the music classes and lessons, the group C lessons, the other lessons, for the groups A, B and D will take place elsewhere in the city. With all these 'points of information across a variety of study locations, it will be a challenge for the management of the VMU *Performance Art* master programme to develop a study programme that works consistently.

The Evaluation Team has confidence that the management will overcome this challenge in the near future and wisely implement the current study programmes within the newly-refurbished building and across other locations.

During the visit it became clear to the Evaluation Team that students have sufficient access to rooms to practise their musical skills. The concert practice of the students is supervised by the VMU. There are close collaborations with “music and art schools, gymnasiums and progymnasiums, conservatories, concert agencies, unions, universities, cultural centres and art-halls.” (SAR p. 23, chapter XXII) The Evaluation Team noticed, especially but not only during the meeting with the stakeholders, that the Music Academy is well embedded in the cultural life of Kaunas and across Lithuania. Branching out at international level is still at a beginning stage, given the relatively limited number of international connections.

The SAR States: “Some students get a chance to improve their practical skills by getting a placement at EU universities and academies under ERASMUS academic exchange programme.” (SAR, p.23, chapter XXII) The Evaluation Team has noticed that many students expressed strong wishes to participate in Erasmus Exchange programmes but that the number of opportunities is smaller than the number of places desired.

Currently, most students are enrolled on the bachelor programme. Once more students are enrolled on the master programme, the wish to participate in Erasmus Exchange programmes will most likely increase in number considerably and the variety of study places abroad will also increase.

5. Study process and student assessment

The study programme is structured according to the European Credit Transfer System, the ECTS. The academic year is divided into two semesters each of 18 weeks long. The Evaluation Team has noticed that the study programme is properly implemented in terms of the study process.

Students are given information about the study process, the programmes, and their development in the publication *Studies at Vytautas Magnus University*, on the website, the intranet and at the various offices of the VMU. All students have a personal e-mail account via the VMU intranet.

One of the ways the VMU evaluates the study process is by consulting alumni and stakeholders. There are many relations and the relations are of good quality. The Evaluation Team came to the

conclusion that the evaluations are mainly undertaken in an informal and friendly matter. The Team advises the management of the VMU to formalize the evaluations by setting clear goals for improvements of the study process and evaluate these goals on a regular basis.

The study process consists of more than the subject described in the curriculum. Students are encouraged to participate national and international competitions, and in artistic, scientific and other activities inside and outside the VMU. Students participate in the rich musical life in Kaunas. Quite often this leads to securing employment after study in a school, music school, choir, ensemble or orchestra. The Evaluation Team was pleased to see that there is such close relationship with the local labour market but expressed concern about the limitations of the range.

On a regular basis the students give a large number of concerts. This offers the students the opportunity to put into practice what has been learned during the classes. Since 2011, the VMU has maintained a chamber music orchestra. Jazz students are active in ensembles such as MaTango and MaJam.

The SAR, p. 26, chapter XXVI states: "Students are less engaged in scientific activities." It is the opinion of the Evaluation Team that master students should be more involved in scientific activities at the VMU. Participating in these activities not only brings variety to the research activities and results but also increases the level of research at the Music academy more generally.

Student mobility is realized by participation in international competitions, festivals, concerts and master classes. A number of students took the opportunity to take part in the ERASMUS exchange programmes mainly in the second half of the BA studies (in their 3rd or 4th year). According to the Evaluation Team, efforts should be made to increase the number of students who take part in the Erasmus exchange programmes. Also the number and the quality of music institutions with which the VMU signs exchange agreements, could increase.

With regard to the study process, students of the Music Academy can annually receive various kinds of financial support. The level of support is connected to the study results and a number of other criteria. The VMU has dormitories and helps with covering the accommodation costs. All students have access to the VMU Sport Facilities. Psychological support is available when needed and there is available provision for disabled students.

In order to be accepted to the master study, candidates have to possess a bachelor degree in the same field of study and undertake an entrance examination.

In the VMU Study Regulations and in the Rector's decrees concerning the examinations, it is described how the study results are assessed. The VMU uses a system of cumulative grading. A general procedure regulates the students' right to appeal for reconsideration of an examination grade.

Theoretical subjects are regularly evaluated in various tests and in a final art project. Although the lowest passing grade is 5 on a 0-10 grade scale, the average of the scores of the students is much higher. On a regular basis teachers carry out feedback on students' achievements by discussing the results directly with them.

The final examination is rightly given an important place in the total of student assessments. Evaluation criteria are clear to the students beforehand and are well described. A commission of

three of members judges the final examination and give oral feedback immediately after this process.

According to the Evaluation Team a better correlative balance could be achieved between the research completed in the master study and the final examination. In practice-based research, which is typically appropriate for arts research, the relation is made between what the student performs and what the student researches which has a two-sided positive influence on both.

The Evaluation Team has obtained sufficient positive evidence that in general the evaluations and examinations are undertaken and completed in a timely and correct manner, and that the time-lines of communication between the students and the teachers are short. The system of student assessment is working well, fairly and correctly.

6. Programme management

The management of the *Performance Art* master programme is based on a firm structure, the Evaluation Team has noticed. There are a large number of documents, committees and procedures with which the management are able to work.

In the Statute, the most important document of the VMU, supervision on the quality of studies is a high priority. The supervision concerns the internal research and education quality system, the external evaluation and the accreditation of the study programmes.

The VMU Senate has agreed to an internal research and education quality system, which is based on the Provisions for European Higher Education Quality Assurance and the Strategy for Study Quality Improvement.

The Programme Committee also plays an important role in the management. The Programme Committee consists of competent professionals, prominent artists, and heads of departments. Student representatives, alumni, social partners and student employers are also members of the Programme Committee.

The main activities and areas of attention of the programme committee are the programme improvements, the approval of new courses, and the supervision of the study processes. Other areas which receive attention are marketing and the supervision of the subject quality. Another important document is the VMU Study Regulations, in which among other matters, care is taken of the implementation of the study programme. The various decrees of the Rector are also important facets of management.

The VMU Centre for Quality carries out the various self-evaluations. The SAR, p.32, chapter XXXV describes the work of the Centre as a complex system. Indeed a large number of tasks and a large number of wide methods of fact-finding and analysing the curriculum have been put in place. Nevertheless, the Centre manages in delivering the appropriate information and data to those involved, as the Evaluation Team has verified. Concerning the ESG (*Standards and Guidelines for Quality Assurance in the European Higher Education Area*), a staff member from the VMU MA presented (at the Evaluation Team's request) a short document detailing how the 7 Standards of the ESG are used in the internal processes for quality-assurance. Policies and procedures are designed to ensure the responsibilities of departments, faculties, staff and students. The Evaluation Team considered this information helpful in their deliberations on overall management of the Music Academy. The design of the study programmes is based on the documents issued by the AEC, the European Association of Conservatoires.

The management has made a start towards building up good relations with music schools that may supply future students.

The VMU management constantly strives to renew the study programme. It has set up a system that seems to work well. Initiatives for renewal can come from various sources inside and outside the institute. The relations and communications with social partners, who mainly consist of local and national persons and institutions, play an important role in understanding the annual programme and timetable for renewals. Once a decision for renewal is taken, the study programme committee takes the responsibility for implementing the renewal. The study programme itself and the renewals are discussed with the teachers, the heads of the departments and members of the academic staff. During the site visit the Evaluation Team were convinced that the students and social partners are indeed involved in the curriculum development process, but this involvement is not always sufficiently formalized. Therefore it is recommended to use the present excellent contacts with the students, alumni and social partners in a more formal and extensive manner for the development of the programme and the critical review of its intended learning outcomes.

The Evaluation Team concludes that all the elements for executing the appropriate management structure are in place for the VMU *Performance Art* master programme.

However, the management for this advanced programme should focus more on strategic planning: set concrete goals, develop a mission and a vision plan of the Music Academy within the VMU and support that vision with specific action plans. The VMU is mainly locally and also nationally well positioned, but at an international level there is still much that can be achieved. The artistic view can improve, be broadened and made comparable to international standards. Organizing international conferences and meetings on specific topics and fields of expertise, especially on the ones in which the Music Academy excels, would be highly attractive to the master students and broaden their range.

Greater forward thinking should be mobilized between the teaching staff and management on strategies and policies for future development. Another next step for the management is establishing a third-cycle of studies programme, for which there is current demand. A third-cycle programme will be attractive to new and current students.

A need for stronger strategic planning was recommended already by the assessment group for the 2010 evaluation and this recommendation still remains valid – in spite of the fact that technically this is a newly registered programme. However, in some areas of improvement, mentioned in 2010 report, the present Evaluation Team noticed considerable progress. For instance, the internal quality-assurance system has developed well within VMU and the interaction with the stakeholders has become more active.

III. RECOMMENDATIONS

1. It is highly important to complete the renovation of the MA building and renewal of musical instruments as quickly as possible. If this is not achieved, the motivation of the staff and students can easily diminish and the programme could lose its competitiveness.
2. The Evaluation Team recommends to make sure that the description of the intended learning outcomes fully corresponds to the content of the programme and reflects all characteristics of the second-cycle studies, including entrepreneurial skills and ability to

work in an international context. A third-cycle programme should be validated as soon as possible.

3. The team recommends the incorporation of recent European developments in artistic practice-based research into the programme and to strive towards a closer relationship between the research papers and the artistic practice of the students.
4. Participating more in international conferences by the staff as well as hosting one at the VMU should be considered. These and other efforts should be considered by the management to broaden the international range.
5. The Evaluation Team advises the management to increase the exchange options for the students. The number, variety and status of exchange partners can increase as well as the participation in international projects.
6. The Evaluation Team strongly recommends an increase in the research work of current teachers and to build up a long-term research strategy in collaboration with other faculties of the VMU.
7. The Evaluation Team advises the management of the VMU to consider expanding the final examination commission with stakeholders and with national and international examiners. An international final examination committee can provide a broader view on the works presented by the students as well as give feedback to the entire study programme which should lead to keeping the programme up-to-date and in accordance with international standards.

IV. SUMMARY

The change in 2011 from the Kaunas Faculty of the Lithuanian Academy of Music and Theatre to Music Academy of the Vytautas Magnus University has given the Music Academy the opportunity to make a renewed start in which is contained the best of the old and the best of the new, currently being sought. The Evaluation Team has concluded that in a relatively short period much has been achieved but that there is also room for some improvements.

Although the first steps have been made and there is a willingness to do more, attracting future students will be of utmost importance to secure the future of Music Academy. The attractiveness of the study programmes of the Music Academy will grow significantly once a third-cycle of studies is added. Within the current structure stronger links should be forged with other faculties, for research cooperation in particular and as part of a long-term research strategy for the Academy.

The Evaluation Team has found no lack of motivation of students, teachers, staff and management. There is a great willingness to work and study hard and to achieve high and many goals, with plenty of varied opportunities for performing in and around Kaunas, including the jazz club. However, the ambition of the VMU Music Academy could increase by not merely focussing on the local and national music life but also focusing more deeply and more intensely on the international musical life. The Music Academy might become a key player in the international field of music but has not yet reached its full potential.

Working and studying at the Music Academy of the VMU happens in an open and friendly atmosphere, as it became clear to the Evaluation Team. Lines of communication are short and direct and there is no fear of leaving something unspoken. The staff of the study programme include established artists who are very active in their fields. They are greatly appreciated by students and their work is supplemented by master classes given by visiting professors.

Despite the fact that the main building is under renovation and classes consequently take place over a large number of separated locations, students, teachers, staff, management and administration manage their work and study in a timely and well-organized manner. There is a certain pride and a high level of satisfaction in the Music Academy. Points of critique are options for improvement and indeed, the various management tools have been appropriately designed to allow constant innovation and renewal within the programme.

The curriculum is well constructed and balanced and the learning outcomes are indeed, as stated in the Self-Evaluation Report, neither too hard nor too easy to achieve, though greater differentiation between the master and the bachelor could be made. The intended learning outcomes do not always correspond to the actual curriculum. The design of the curriculum meets the legal requirements and puts emphasis on practical music training. The study process and the study assessment are organized in an appropriate way and geared toward offering the students job opportunities in the future. More support is needed from qualified staff to increase the research work of the students and to strengthen theoretical subjects.

Equally, more room could be made for students' choices and interdisciplinary studies and they could also be more engaged with scientific work. Concerning students' research, excellent guidance is offered by teaching staff and documentation, though the final theses could be analytically stronger. The inclusion of high-level practice-based research should be considered for future academic development.

In order to avoid possible overload it is suggested that ECTS credits should be re-examined in relation to contact hours and personal study time. Generally, students are happy with the assessment process, though the Evaluation Team has recommended that the faculty should strive towards a closer relationship between the research papers and the artistic practice of the students.

Although the demand for ERASMUS placement outstrips opportunities available, every effort should be made to increase and extend mobility. This is also a recommendation for appropriate staff in terms of teaching and research.

Quality assurance processes are in place, as illustrated in the employment of the 7 Standards of the ESG. However the Evaluation Team believes that all evaluation and consultative methods (with students, alumni and social partners) should be engaged more extensively at Master level. These groups are also active members of the Programme Committee. There is also a close relationship with the local labour market.

Finding the right balance between the various parts of the curriculum is seen as an on-going process that can only be optimized if all involved have a say and play their part. The Music Academy, since 2011 as a fully-integrated faculty in the VMU, is still finding its balance and right position in the larger context. The process of integration and assimilation has begun, is on-going and will come to more fruition in the future, as is expressed by the senior management. The management of the *Performance Art* master programme, which is open for constant renewal, could develop more and better strategies to bring the study programme to a higher level and to increase its international dimension.

The Evaluation Team has found evidence that students, teachers, staff and administration share the responsibility to maintain momentum in the various renewal processes. New subjects for master students might include the management of music and entrepreneurship in music, two developing disciplines in the field, and also third-cycle studies should be validated and established as soon as possible.

In all, the Evaluation Team has obtained a positive impression of the *Performance Art* master programme (state code – 621W31006) at the Music Academy of the Vytautas Magnus University in Kaunas. The Evaluation Team believes that once the Music Academy has re-settled in the renovated main building, and new forward thinking strategies are developed, the Music Academy will continue to progress towards achieving its full potential.

V. GENERAL ASSESSMENT

The study programme *Performance Art* (state code – 621W31006) at Vytautas Magnus University is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

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

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

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

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

4 (very good) - the field is exceptionally good.

Grupės vadovas:
Team leader:

Dr. Terence Clifford-Amos

Grupės nariai:
Team members:

Monika Jankauskaitė

Prof. Margus Pärtlas

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**VYTAUTO DIDŽIOJO UNIVERSITETO ANTROSIOS PAKOPOS STUDIJŲ
PROGRAMOS ATLIKIMO MENAS (VALSTYBINIS KODAS – 621W31006) 2014-04-08
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-140 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Vytauto Didžiojo universiteto studijų programa *Atlikimo menas* (valstybinis kodas – 621W31006) vertinama **teigiamai**.

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

* 1 - Nepatenkinamai (yra esminių trūkumų, kuriuos būtina pašalinti)

2 - Patenkinamai (tenkina minimalius reikalavimus, reikia tobulinti)

3 - Gerai (sistemiškai plėtojama sritis, turi savitų bruožų)

4 - Labai gerai (sritis yra išskirtinė)

<...>

IV. SANTRAUKA

2011 m. Lietuvos Muzikos ir teatro akademijos Kauno fakultetui tapus Vytauto Didžiojo universiteto Muzikos Akademija jai atsivėrė naujos pradžios galimybė, kai išsaugoma tai, kas buvo geriausia, ir siekiama to, kas yra geriausia nauja. Vertinimo grupė padarė išvadą, kad per palyginti trumpą laiką daug pasiekta, bet ir yra ką tobulinti.

Nors pirmieji žingsniai žengti ir norisi padaryti daugiau, svarbiausia pritraukti būsimų studentų ir taip užtikrinti Muzikos akademijos ateitį. Muzikos akademijos studijų programos taps daug patrauklesnės pradėjus įgyvendinti trečiosios pakopos studijų programas. Esant dabartinei struktūrai reikėtų stiprinti ryšius su kitais fakultetais, ypač bendradarbiauti mokslinių tyrimų srityje ir kuriant Akademijos ilgalaikę mokslinių tyrimų strategiją.

Vertinimo grupė mano, kad motyvacijos studentams, dėstytojams, personalui ir vadovybei netrūksta. Jie pasirengę sunkiai dirbti ir studijuoti, siekti daugelio ir aukštų tikslų, turi daug įvairių *sceninės veiklos* galimybių Kaune ir aplink Kauną, įskaitant džiaz klubą. Tačiau VDU Muzikos akademija galėtų padidinti savo ambicijas ir dalyvauti ne tik vietos ar šalies

muzikiniame gyvenime, bet ir giliau bei intensyviau pasinerti į tarptautinį muzikinį gyvenimą. Muzikos akademija galėtų tapti svarbiausiu tarptautinio muzikos pasaulio dalyviu, bet ji dar neišnaudojo viso savo potencialo.

Kaip vertinimo grupė suprato, darbo ir studijų aplinka VDU Muzikos akademijoje atvira ir draugiška. Pranešimai perduodami greitai ir tiesiogiai, nesibijoma, kad kažkieno nuomonė nebus išklaudyta. Studijų programą įgyvendinantį personalą sudaro žinomi menininkai, kurie aktyviai dirba savo srityje. Studentai juos didžiai vertina, jų darbą meistriškumo pamokomis papildoma atvykstantys profesoriai.

Nepaisant to, kad pagrindinis pastatas renovuojamas, o paskaitos vyksta įvairiose vietose, studentai, dėstytojai, vadovybė ir administracija įstengia laiku ir organizuotai atlikti savo darbą ir studijuoti. Daugelis yra patenkinti Muzikos akademija, netgi didžiuojasi ja. Kritiška nuomonė – tai galimybė gerinti veiklą, ir iš tikrųjų yra sukurta nemažai gerų vadybos priemonių programai nuolat atnaujinti.

Studijų turinio struktūra gera ir subalansuota, o numatomi studijų rezultatai iš tikrųjų, kaip nurodyta savianalizės suvestinėje, nei pernelyg sunkiai, nei per lengvai pasiekiami, nors magistrantūros ir bakalauro studijų programas būtų galima labiau atskirti. Ne visi numatomi studijų rezultatai atitinka tikrąjį studijų turinį. Programos sandara atitinka teisės aktų reikalavimus, programoje akcentuojamas praktinis muzikos mokymas. Studijų procesas ir jo vertinimas organizuoti tinkamai, orientuojantis į būsimą studentų įsidarbinimą. Reikalinga didesnė kvalifikuotų darbuotojų pagalba siekiant sustiprinti studentų mokslo tiriamąją veiklą ir teorinius dalykus.

Be to, studentams galėtų būti suteikta didesnė (dalykų) pasirinkimo galimybė ir tarpdisciplininės studijos, be jie galėtų aktyviau dalyvauti mokslinėje veikloje. Kalbant apie studentų mokslinius darbus, labai naudinga yra akademinio personalo pagalba ir dokumentai, nors baigiamuosiuose darbuose galėtų būti daugiau analizės. Dėl tolesnės mokslo plėtros reikėtų apsvastyti klausimą, kaip įtraukti daugiau praktika grįstų aukšto lygio mokslinių tyrimų.

Siekiant išvengti galimai per didelio krūvio, patariama dar kartą patikrinti, kaip ECTS kreditai atitinka kontaktines valandas ir savarankiškų studijų laiką. Studentams iš esmės patinka vertinimo procedūra, nors vertinimo grupė rekomendavo Fakultetui stengtis, kad mokslo tiriamieji darbai ir studentų meninė praktika būtų labiau susiję.

Nors praktikos (stažuočių) pagal ERASMUS programą paklausa viršija turimas galimybes, reikėtų pasinaudoti kiekviena proga didinti ir plėsti judumą. Be to, rekomenduojama didinti darbuotojų judumą, susijusį tiek su dėstymu, tiek su tyrimų vykdymu užsienyje.

Taikomos kokybės užtikrinimo procedūros, kaip nurodyta 7 ESG nuostatų taikymo dokumente. Tačiau vertinimo grupė mano, kad įgyvendinant magistrantūros programą reikėtų intensyviau taikyti visus vertinimo ir konsultavimosi metodus (su studentais, absolventais ir socialiniais partneriais). Be to, šios grupės yra aktyvūs programos komiteto nariai. Taip pat palaikomi glaudūs ryšiai su vietos darbo rinka.

Tinkamo santykio tarp įvairių programos dalių paieška laikoma nuolatiniu procesu, kurį galima optimizuoti tik tada, kai visi jo dalyviai turės teisę reikšti nuomonę ir atlikti savo vaidmenį. Muzikos akademija, nuo 2011 m. visiškai integruota į VDU kaip fakultetas, vis dar tebeieško teisingos pusiausvyros ir savo vietos platesniame kontekste. Kaip išsireiškė vyresnioji vadovybė, integracijos ir asimiliacijos procesas prasidėjo, tebevyksta ir ateityje bus įgyvendintas. Magistrantūros studijų programos *Atlikimo menas*, kuri yra nuolat atnaujinama, vadovai galėtų

parengti daugiau ir geresnių strategijų, kad studijų programa būtų aukštesnio lygio ir stiprėtų jos tarptautinė dimensija.

Vertinimo grupė buvo informuota, kad studentai, dėstytojai, darbuotojai ir administracija dalijasi atsakomybe išsaugoti paskatą įvairiuose atnaujinimo procesuose. Nauji dalykai, skirti magistrantūros studentams, galėtų apimti muzikos vadybą ir verslumą muzikos srityje; be to, šias dvi besiformuojančias muzikos srities disciplinas, reikėtų kuo greičiau patvirtinti ir įgyvendinti trečiosios pakopos studijas.

Apskritai vertinimo grupė susidarė teigiamą įspūdį apie Vytauto Didžiojo universiteto Muzikos akademijos Kaune įgyvendinamą magistrantūros studijų programą *Atlikimo menas* (valstybinis kodas 621W31006). Grupė mano, kad kai tik Muzikos akademija persikels į renovuotą pagrindinį pastatą ir bus sukurtos naujos pažangios strategijos Muzikos akademija ir toliau sėkmingai sieks visiškai panaudoti savo potencialą.

III. REKOMENDACIJOS

1. Labai svarbu kuo greičiau baigti renovuoti MA pastatą ir atnaujinti muzikos instrumentus. Jei tai nebus padaryta, gali sumažėti dėstytojų ir studentų motyvacija, o programa gali prarasti konkurentiškumą.
2. Vertinimo grupė rekomenduoja įsitikinti, kad numatomų studijų rezultatų aprašas visiškai atitinka programos turinį ir atspindi visas antrosios pakopos studijų ypatybes, įskaitant verslumo įgūdžius ir gebėjimą dirbti tarptautinėje aplinkoje. Trečiosios pakopos programa turi būti kuo greičiau patvirtinta.
3. Grupė rekomenduoja įtraukti į programą naujausius Europos pasiekimus, susijusius su meno praktika pagrįstais tyrimais ir siekti, kad mokslinis darbas būtų labiau susijęs su studentų menine praktika.
4. Reikėtų apsvarstyti (gausesnio) dėstytojų dalyvavimo tarptautinėse konferencijose ir konferencijos VDU organizavimo klausimą. Vadovybė turėtų apsvarstyti šią ir kitas iniciatyvas, kad padidintų programos tarptautiškumą.
5. Vertinimo grupė pataria vadovybei didinti studentų mainų galimybes. Taip pat būtų galima didinti mainų partnerių skaičių, įvairovę ir statusą, taip pat ir dalyvaujančiųjų tarptautiniuose projektuose skaičių.
6. Vertinimo grupė primygtinai rekomenduoja, kad dabartiniai dėstytojai daugiau dalyvautų mokslo tiriamojoje veikloje ir kad bendradarbiaujant su kitais VDU fakultetais būtų parengta ilgalaikė mokslinių tyrimų strategija.
7. Vertinimo grupė pataria VDU vadovybei apsvarstyti baigiamųjų egzaminų komisijos išplėtimo klausimą, papildant ją socialiniais dalininkais ir nacionaliniais bei tarptautiniais egzaminuotojais. Tarptautinė baigiamųjų egzaminų komisija gali pateikti išsamesnę nuomonę apie studentų pristatytus darbus, taip pat suteikti grįžtamąjį ryšį apie visą studijų programą; tai padėtų užtikrinti programos atsinaujinimą ir jos atitikimą tarptautiniams standartams.

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

Vertėjos rekvizitai (vardas, pavardė, parašas)

¹ Žin., 2002, Nr.37-1341.