



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

VILNIAUS DAILĖS AKADEMIJOS
STUDIJŲ PROGRAMOS *Kostiumo dizainas (valstybinis kodas -
612W20003)*
VERTINIMO IŠVADOS

EVALUATION REPORT
OF *Costume Design (state code - 612W20003)*
STUDY PROGRAMME
at VILNIUS ACADEMY OF ARTS

Experts' team:

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4. **Ms Pirjo Kääriäinen,** *academic,*
5. **Ms Ieva Ševiakovaitė,** *representative of social partners'*
6. **Ms Ingrida Kaliukevičiūtė,** *students' representative.*

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Išvados parengtos anglų kalba
Report language – English

Vilnius
2015

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Kostiumo dizainas</i>
Valstybinis kodas	612W20003
Studijų sritis	Menai
Studijų kryptis	Dizainas
Studijų programos rūšis	Universitetinės studijos
Studijų pakopa	Pirmoji
Studijų forma (trukmė metais)	Nuolatinės (4)
Studijų programos apimtis kreditais	240
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Dizaino bakalauras
Studijų programos įregistravimo data	1997-05-19, Nr. 565

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Costume design</i>
State code	612W20003
Study area	Arts
Study field	Design
Type of the study programme	University studies
Study cycle	First
Study mode (length in years)	Full-time (4)
Volume of the study programme in credits	240
Degree and (or) professional qualifications awarded	Bachelor of Design
Date of registration of the study programme	19-05-1997, No. 565

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The Centre for Quality Assessment in Higher Education

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I. INTRODUCTION

1.1. Background of the evaluation process

The first cycle (Bachelor, BA) study programme in *Costume/Fashion Design* is educating qualified fashion designers with competences in garment design without focusing on a narrow area (state code 621W20003, thereafter called *Fashion Design*) The Department of Costume Design delivering the undergraduate degree programme *Fashion Design* is part of the Vilnius Art Academy (VAA) and situated in the Vilnius faculty (<http://www.vda.lt/index.php/pageid/797>).

Originally the programme of Costume Design was started in 1961 by the Textile Department. In 1991 the Academy had adequate resources available and a separate Department of Costume Design was founded as the demand for fashion design professionals on the market was growing. In 1995, when the Lithuanian higher education reform restructured degrees and study cycles, the department developed two cycles of study programmes, leading to BA and MA degrees. In 2010, study programmes in Design field within the Arts study area branched off and the study programmes of Fashion Design fell under Design field. The current BA degree programme in Fashion Design takes four years of full-time studying, with total volume of 240 ECTS.

The previous international evaluation of the BA degree in Fashion Design programme took place 2008, and the programme received six-years accreditation. In 2011, it participated in the programme for the enhancement of BA degree study programmes (Enhancement of First Cycle Study Programmes of Vilnius Architecture and Design Faculty of VAA). With regard of the 2008 and 2011 recommendations, of student feedback, stakeholders' input and the opinion of graduates the study programme has been developed towards internationally compatible Fashion Design programme. In May 2015 a panel of international experts undertook a second review.

The evaluation of on-going study programmes in Lithuania is based on the Methodology for evaluation of Higher Education study programmes, approved by Order No 1-01-162 of 20 December 2010 of the Director of the Centre for Quality Assessment in Higher Education (SKVC). The evaluation is intended to help higher education institutions to constantly improve their study programmes and to inform the public about the quality of studies. The evaluation process consists of the main following stages: 1) *self-evaluation report prepared by Higher Education Institution*; 2) *site visit of the review team*; 3) *evaluation report by the review team and its publication*; 4) *follow-up activities*.

This evaluation report of the undergraduate Fashion Design programme was informed by a range of evidence including: the Self-Evaluation Report (SER); related documentation provided by the University (e.g. staff CVs, list of thesis titles, website, exhibition catalogues); relevant supporting documentation provided by SKVC (legal and regulatory information, legislation, methodology) plus the results from the previous evaluation report in 2008 and enhancement exercise 2011. The documentation submitted by the VAA follows the outline recommended by the SKVC. The initial review of documentation was supplemented by onsite visits to departmental and university facilities (exhibition presenting student work and results, physical equipment, teaching materials, teaching rooms and studios, library) and a range of meetings held

with: Senior Administration, Teachers, Students, Alumni and Social Partners in order to gather their input regarding the currency, relevance and impact of the BA in Fashion Design.

1.2. The Review Team

The review team was completed according *Description of experts' recruitment*, approved by order No. 1-01-151 of Acting Director of the Centre for Quality Assessment in Higher Education. The Review Visit to HEI was conducted by the team on 13.-15.5.2015.

- 1. Prof. Costas Mantzalos (team leader)** *Frederic University, Dean of the School of Architecture, Fine and Applied Arts, Cyprus.*
- 2. Prof. Lylian Meister,** *Estonian Academy of Arts, Dean of the Faculty of Design, Estonia.*
- 3. Ms Pirjo Kääriäinen,** *Aalto University, Designer in Residence, Finland.*
- 4. Ms Kari B. Johnsen,** *Bergen Academy of Art and Design, Director of Quality Assurance and Enhancement, Norway.*
- 5. Ms Ieva Ševiakovaitė,** *Public Institution "LT-Identity", Partner and Designer, Lithuania.*
- 6. Ms Ingrida Kaliukevičiūtė,** *student of Vilnius College of Technologies and Design study programme Interior Design.*

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

The study programme 'Fashion Design' can be characterized as BA curricula offering students professional skills and knowledge needed to become a designer for clothing industry but also offering a wider perspective of fashion as a concept. The programme aims and learning outcomes are clear and properly defined and they are publicly accessible for example through the Academy's website (http://vda.lt/en/study_programs/undergraduate/costume-design).

According to SER, the learning outcomes have not been articulated prior to this year. During the self-evaluation process the learning outcomes were defined following the draft Benchmark Statement for Design Field, and as the statement has not been finally approved, the learning outcomes are now in a testing period. Benchmark Statement for Design Field identifies five groups of learning outcomes: *knowledge and its application, ability to conduct research, special skills, social skills and personal skills*. The aims and learning outcomes of Fashion Design have been defined following these guidelines.

As described in SER, and evidenced during the interview sessions, the aims and learning outcomes of the study programme have been updated in regard of previous review remarks, developments in society and design profession, stakeholders' advice and students' opinion. The aim of the BA study programme in *Fashion Design* is to educate fashion design specialists with adequate knowledge and forefront technological skills, capable to create fashion concepts and products from ideas to realization, understanding ethical and aesthetic principles and capable of decisive and innovative actions in professional environment. After graduation, fashion designers will be able to work in various positions in the field of fashion and design. They are familiar with methods used in fashion design, they have gained practical expertise and they have awareness and understanding of the contemporary fashion stage and trends and knowledge of recent technological developments of production processes and materials. BA graduates are supposed to have some basic enterprising skills, they can use current media technologies and they possess the necessary skills for presentations and self-study. All these subjects were explored and discussed in the meetings with staff, students, graduates and social partners during the panel's site visit. There is evidence that BA and MA programmes are now separated, even the difference is not yet fully viable. The teaching staff explained the difference between the aims and learning outcomes of BA and MA fashion design programmes as 'professional excellency in BA' and 'individual interpretation and research in MA'. Anyhow, the graduates from both levels seem to be competing in the same labour market.

The title of the study programme remains unclear. Internationally the programmes with aims and learning outcomes as described in SER are usually called 'Fashion Design' in English. 'Costume design' refers to performing arts, e.g. to motion picture, theatre, stage design and dance. According to SER, literal translation of the title *Kostiumo dizainas* is *Costume Design*, but translating it as *Fashion Design* (literal back translation – *Mados dizainas*) is appropriate. The concept of *kostiumas* [costume] in Lithuanian culture is explained to have wide semantic field and to embrace not only clothing but the entirety of garments, accessories, behaviour, assumed roles, finally, an image, where matching of all these segments pursues a certain goal. As SER

team points out, with the further changes in the society and the studies in fashion design field, the change of the title is likely to become timely. The evaluation panel encourages the programme to continue this discussion.

As a conclusion the panel notifies that the objectives of the Fashion Design/Costume Design programme comply with the requirements for the higher education of the European Union and the Republic of Lithuania, the programme aims are comparable with similar study programmes internationally and the learning outcomes are based on the contemporary professional requirements.

Strengths:

The programme has articulated and communicated the aims and learning outcomes clearly. The table showing the links of the learning outcomes and study subjects is very informative (SER Annex 9). All stakeholders have been involved in the renewal process.

Weaknesses:

SER does not mention how students are encouraged for further studies in Master's programme and how the future career options (academic and non-academic) are presented during studies. The difference between BA and MA programmes is not fully implemented and needs to be developed further, for example by having different teachers for the programmes.

The title of the programme should be discussed once again.

2.2. Curriculum design

With regard of the 2008 and 2011 recommendations, of student feedback, stakeholders' input and the opinion of graduates the Study Committee has lately revised the curriculum successfully. The study programme is now focusing on the contemporary fashion, new materials and working methods are explored during study courses, some business oriented course contents have been included into the curriculum, graduation collections are presented publicly and well- established relationship with fashion and apparel industry was evidenced.

According to the Accreditation Teams' best knowledge and understanding provided by SKCV and the Self Evaluation Report, the structure of the programme complies with national legal acts and regulations. The total volume of the BA study programme is 240 credits, taking four years of full-time study. The entire volume of study programme is composed of studies organized in three categories: a) compulsory fashion design studies, b) compulsory university level studies, c) elective university level studies and fashion design studies. Compulsory fashion design studies focus on professional skills. Some of the elective studies seem to provide skills required from all fashion designers (e.g. Computer aided Design of Garments). When requested, the staff informed the panel that those studies are 'optional but recommended'. However, the panel was not able to confirm to which extent the students are encouraged to select studies provided by other programmes instead of these recommended ones.

Contact teaching (lectures, seminars, practices and individual tutoring) does not exceed 70 % of the volume of the degree, and no less than 30 % are dedicated to self-study and independent work. With regard to methodological guidelines, expert recommendations, and student expectations reflected in surveys, time for student self-study has been increased (SER). Study subjects are organized in increasing complexity throughout the terms and most of the term eight is dedicated to Graduation Project. The number of study subjects completed by assessment does not exceed seven (7) subjects per term. General volume of studies is determined by the time required to achieve the intended learning outcomes and the number of credits set for each study subject depends on the content and the nature of intended learning outcomes. The volume of study subjects is sufficient for successful achievement of respective learning outcomes. The BA degree study programme includes also three compulsory practices designed to strengthening knowledge acquired during studies, students' abilities and attitudes.

The curriculum provides for students all the necessary basic competences. The management and the Study Committee review and update the content of studies annually, and changes are made when needed. The development process involves all stakeholders; teachers, students, graduates, design specialists, social partners and fashion companies. Anyhow the curriculum has to be developed constantly also in the future. The graduates suggested some new courses like advanced garment construction, fashion marketing, accessory design and design for children wear to enrich the professional profile of future graduates. The sustainable fashion and textile approaches needs to be introduced already for BA students.

In general, the evaluation team notifies that the development of the curriculum has made a big leap during previous years. There is a stronger focus on contemporary fashion, which was proved by the results (student work) displayed in the exhibitions during the site visit. Anyhow, creative development of the programme content will be a continuous requirement. The programme has become more international (both students and staff); however all opportunities for international activities should be explored and utilised in the future.

Strengths:

The curriculum has been successfully updated with regard of the 2008 and 2011 recommendations, of student feedback, stakeholders' input and the opinion of graduates. There is an evidenced system for internal curriculum assessment and development.

Weaknesses:

To enable varying professional profiles of graduates, students need to be advised and encouraged to select study subjects and courses outside the study field of fashion design. The programme itself could provide some new elective courses; the graduates suggested for example subjects like advanced garment construction, fashion marketing, accessory design or design for children wear. The basics of sustainable fashion and textile design should be introduced already for BA students.

2.3. Teaching staff

The BA degree programme in Fashion Design is delivered by staff who meet the legal requirements. All teachers have acquired Master or at least equivalent to Master degree and the main teachers are practicing artists in their field. The teaching staff is compiled according to

Description of General Requirements of The Degree-awarding First Study Cycle and Integrated Studies approved by the Minister of Education and Science of the Republic of Lithuania (SER).

The study programme is delivered by experienced, committed and ambitious staff. The permanent teaching team consist of five full-time teachers; three full professors, one associate professor and one lecturer, and includes also technicians and several visiting teachers from the other VAA departments or outside. The panel was able to evidence the teachers' continuous efforts to develop the degree programme. They are actively involved in research (artistic/scientific) and practise directly related to the study programme and they dedicate lot of attention to their own professional development. For example, they participate in various local and international exhibitions, conferences, workshops and other events.

According to SER, the core of full-time teachers is kept relatively constant in order to sustain the quality of the programme. The panel agrees with this point of view, but also encourages the programme to invite more recently graduated part-time teachers, visiting lectures and tutors. That was also a wish expressed by degree students and graduates. As there is also a need to further develop the difference between Bachelor and Master study programmes, the involvement of new lecturers and tutors could be one solution. It is important to develop a longer term staffing plan to enable the accommodate staff changeover if individual experts decide to retire or move on from the institution.

Strengths:

The teachers are experienced and recognised nationally as experts in their field, possessing high levels of knowledge and expertise. They approach both the delivery and development of the programme and the quality assurance activities with full commitment.

Weaknesses:

According the comments from students and graduates, there is a demand to have different teachers for BA and MA, and some teachers representing younger generation would be welcomed.

2.4. Facilities and learning resources

The Vilnius Art Academy (Vilnius Faculty) has gone through an ambitious programme to renew and develop its infrastructure. The workshops, studios, IT facilities and exhibition halls in the Academy provide students with good working conditions. All teaching, learning and prototyping equipment across departments are now available for all students. They can work in the workshops after they have completed a course on workplace safety requirements and have become acquainted with equipment and working processes. Booking is required beforehand. All workshop facilities are under the Design and Innovation Center, which is responsible for resourcing and funding. The system is newly established, and still on pilot phase. Anyhow the shared and open workshops have already proven to be an excellent way to increase multidisciplinary and encourage creativity.

The aims and leaning outcomes of the study programme include practical work and creative workshops. For those a range of facilities of VAA is used, and also centres for practice outside Vilnius campus and premises of stakeholders' enterprises. The premises of the Department of

Costume are satisfactory regarding both size and quality. Students can work there for their various design projects and collections, supported by technical experts. As mentioned earlier, also fashion design students have access to all workshops when needed. The textile workshops have remained in the old facilities and are not yet on the same level as other workshops. As fashion design and textile design are often closely related, the fashion design students could benefit for updated textile workshops and shared textile courses.

Teaching materials are adequate and accessible to all students. Specialised books, textbooks, periodical publications are collected in the libraries of VAA. The students can use the electronic catalogue of the Academy, which is freely accessible on the internet. This catalogue is a part of the database (www.labt.lt) of a common network of academic libraries of Lithuania, thus providing the students with broad variety of publications. Some international fashion publications and periodicals have been subscribed to libraries, and they are available for the students.

Strengths:

The workshops are open for all students, and they recognise that as a great opportunity for their creative projects. Shared and individual working spaces of the programme are good and the exhibition areas suitable for presenting the study results.

Weaknesses:

Textile workshops could be updated, and shared courses and workshops with textile programme could benefit the fashion design students.

2.5. Study process and students' performance assessment

The admission process in VAA Fashion Design follows the general admission procedure for higher education in Lithuania. Admission is competitive. The individuals who have completed secondary education and passed the competitive entrance examination are admitted to the Bachelor's study programme. Conditions and admission procedure are posted at LAMA BPO database (www.lamabpo.lt, general admission system for all Lithuanian higher education schools), and the VAA webpage. The admission process is clear, although it is not optional for the art and design disciplines, as mentioned already in several previous evaluation reports. To ensure the student quality and motivation in the field of art and design, it would be beneficial to give each institution a possibility to have more impact in the entrance examination content.

Between 2009-2014, the number of students admitted yearly in to undergraduate Fashion Design programme is 11–17 individuals into state supported places and 1–7 into fee-paying places (All together 2009 17/ 2010 21/ 2011 17/ 2012 19/ 2013 22). Due to general admission into the group of design studies programmes, the Fashion Design undergraduate programme, besides students who have chosen degree in Fashion Design, receives annually students who are invited by specialty rotation principle. The ratio of the students between starting and graduating is balanced, and students manage to graduate mostly in time. As the field of fashion design is extremely competitive, the current intake number of students was shortly discussed with stakeholders and graduates. The stakeholders emphasised the importance of the creative industries in Lithuania in the future, and saw the healthy competition among design practitioners as a good thing.

However, from the graduate's point of view, the amount of fashion students is too large as there are not enough working opportunities for all fashion professionals.

There is a clear structure and organisation of the study process. Student workload is distributed rationally, classes are planned in a consistent manner and scheduling ensures that students have time for practice and self-study. Students have the possibility to participate in creative workshops and projects organized by social partners and in competitions. They have access to the library, workshops and information technologies. Information about the study process, special activities and about the academic support can be found on the website of VAA.

The teaching forms and assessment methods employed vary according to the subject or module in question. According to SER, the system and procedure of student assessment is based on the principles of reliability, clarity and objectivity. The assessment system is transparent and very clearly outlined in the SER, and confirmed by the evaluation panel through the discussions with students and staff. The criteria for assessment are tied up with the learning outcomes and explained in details in each study course description, and students are well aware of the system. The knowledge and skills of all the students of the programme are assessed by ten-point criteria-based system.

Students are well informed of the international mobility option, and several were considering either international exchange or practice. According to the SER, quite a few students made use of SOCRATES/ ERASMUS, CIRBUS and KUNO programmes. The amount of the students of Fashion Design participating in international student mobility programmes 2009-2015 was: in 2009/2010 4 students, 2011/2012 3 students, 2012/2013 4 students, 2013 /2014 4 students and 2014/2015 2 students. From 2009 to 2014, 1- 4 foreign exchange students per year have been on the programme via ERASMUS and other mobility programmes. In 2013/2014, 3 bachelor students were selected for internships in fashion houses in Denmark, Spain and Island. Lectures and workshops led by international visitors have also had an important role to internationalise the students. Anyhow, all further opportunities for international exchange and collaboration should always be explored and encouraged.

Strengths:

The panel evidenced very clearly described assessment criteria and transparent assessment procedure.

Weaknesses:

The professional and academic career paths and options could be discussed even more thoroughly during bachelor studies, to prepare students for their future career.

2.6. Programme management

The programme management in general is good and responsibilities are clearly allocated. The Head of the Department of Costume fulfils the administration functions. Responsibility for programme quality rests with the Study Programme Committee approved by VAA Rector. The Committee meets twice a year to review, analyse and assess the study process and all other relevant issues related to the deliverance of it. The report is presented to the Faculty Board and approved by the Senate (SER). The quality assurance system has been developed with the

support of the internal quality management department. The quality assurance system and both internal and external activities are efficient and there are clear evidences that it helps to improve all aspects of fashion design education.

The study programme quality is evaluated annually by the programme providers. The evaluation panel was able to confirm that the comments and suggestions of the internal and external stakeholders have an impact on the study quality and on the changes in the content of the study programme. Information and data about the implementation of the programme is regularly collected, and a coherent approach to quality assurance exists. The outcomes of internal and external evaluations of the programme are used formally and informally for the improvement of the programme. Surveys of the students and graduates are mainly conducted in writing by filling in questionnaires, surveys of the stakeholders and employers are conducted verbally.

Strengths:

The degree programme has a well-established formal quality assurance system since 2012, initiated and implemented with the support of Study Quality Division of VAA. The improved quality of the study programme clearly shows the usefulness of assessment results and measures applied in response.

The management of the BA programme of Fashion Design is strong and committed.

Weaknesses:

The evaluation panel agrees with SER regarding the need for more consistent contacts to other study programmes in the field of design.

The strong and committed management has to ensure that the full potential of the whole staff, students and other stakeholders is wisely used; all voices need to be listened, and even the weak signals considered respectively.

2.7. Examples of excellence

The assessment criteria are clear and the process transparent, and according to the students the assessment is always communicated already during the creative process.

III. RECOMMENDATIONS

1. The Lithuanian name of the programme needs to be discussed once again; the English name 'Fashion Design' is well aligned with the current content.

2. The difference between BA and MA needs to be further clarified, for example there should be different teaching staff in the programmes, and also more teachers (permanent or visiting) representing younger generations.

3. As the labour market for fashion designers in Lithuania is limited, students should have different strengths and professional profiles when they graduate. To achieve this, it is important to ensure that students have enough flexibility in their schedule, and teaching staff encourages

them to select elective studies outside the fashion design programme. Individual study plan discussions during the third and fourth year could help students to prepare for their future careers.

4. The basics of sustainable fashion and textile design should be introduced already for BA students.

5. There could be more contacts and shared courses/workshops with other study programmes in the field of design.

IV. SUMMARY

There has been clear progress since the last review and all recommendations by previous panel have been attended to. The aims and the content of the Fashion Design programme comply with similar international programmes, and a strong commitment for further development was evidenced during the interviews. The degree programme has well-established formal and informal quality assurance systems, which hopefully enable easy and not too time-consuming updates in the future. The national and international professional network has expanded, and the staff and student mobility has increased.

There has been also a significant improvement in facilities in the VAA since the last review. The students have access to all workshops, the working spaces are convenient and the exhibition halls suitable for presenting the results. The study process is fluent, and the student performance assessment procedure and criteria are transparent and well defined.

The title of the study programme needs to be clarified, the English title 'Fashion Design' is aligned with the current content. The separation of BA and MA programmes is still going on. Even the current teaching staff is very committed and highly respected by the panel, there is a demand for the new generation of tutors and teachers. The graduates should have varying professional profiles- that could be enabled by individual study planning and by encouraging students to include in their studies subjects outside the field of fashion design. Curriculum monitoring needs to be continuous, and new contents like basics of sustainability and elective studies of the study field like accessory design could be introduced in the future.

The international review team congratulates the Academy, the Department of Costume Design and the BA Fashion Design programme for all the progress that has been made since the last review in 2008, and encourages the team to continue their good work.

V. GENERAL ASSESSMENT

The study programme Costume Design (state code – 612W20003) at Vilnius Academy of Arts is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation of an area in points*
1.	Programme aims and learning outcomes	3
2.	Curriculum design	3
3.	Teaching staff	3
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	4
6.	Programme management	3
	Total:	19

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

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

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

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

Grupės vadovas: Team leader:	Prof. Costas Mantzalos
Grupės nariai: Team members:	Prof. Lylia Meister
	Ms Kari B. Johnsen
	Ms Pirjo Kääriäinen
	Ms Ieva Ševiakovaitė
	Ms Ingrida Kaliukevičiūtė

**VILNIAUS DAILĖS AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS
KOSTIUMO DIZAINAS (VALSTYBINIS KODAS – 612W20003)
2015-07-01 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-194 IŠRAŠAS**

<...>

VI. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dailės akademijos studijų programa *Kostiumo dizainas* (valstybinis kodas – 612W20003) 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	3
5.	Studijų eiga ir jos vertinimas	4
6.	Programos vadyba	3
	Iš viso:	19

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

2 - Patenkinamai (tenkina minimalius reikalavimus, reikia tobulinti)

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

4 - Labai gerai (sritis yra išskirtinė)

<...>

IV. SANTRAUKA

Po paskutinio programos vertinimo padaryta didelė pažanga; į visas ankstesnės ekspertų grupės pateiktas pastabas atsižvelgta. Kostiumo dizaino studijų programos tikslai ir turinys atitinka panašių tarptautinių studijų programų tikslus ir turinį, o pokalbių metu buvo pastebimas akivaizdus įsipareigojimas tobulėti toliau. Laipsnį suteikianti programa turi nustatytą formalią ir neformalią kokybės užtikrinimo sistemas, leidžiančias lengvai ir negaištant daug laiko atnaujinti programą ateityje. Nacionalinis ir tarptautinis profesinis tinklas išsiplėtė, o personalo ir studentų judumas išaugo.

Po paskutinio programos vertinimo akivaizdžiai pagerinta VDA materialioji bazė. Studentai gali naudotis visomis dirbtuvėmis; darbo vietos patogios, o parodų salės tinka rezultatams pristatyti. Studijų eiga sklandi, o studentų pasiekimų vertinimo tvarka ir kriterijai skaidrūs ir aiškiai nustatyti.

Reikia patikslinti studijų programos pavadinimą; angliškas pavadinimas „Fashion Design“ (Mados dizainas) atitinka dabartinį programos turinį. Vis dar vyksta bakalauro ir magistrantūros studijų programų atskyrimo procesas. Nors dabartiniai dėstytojai labai atsidadę ir ekspertų grupė juos ypač gerbia, personalą reikia papildyti naujos kartos dėstytojais. Absolventai turėtų įgyti skirtingą profesinę specializaciją; tai galima pasiekti per individualius studijų planus ir skatinant studentus rinktis ir ne mados dizaino krypties dalykus. Studijų turinio stebėseną turi būti nuolatinė, o ateityje ją galima papildyti nauju, pavyzdžiui, įtraukiant tvariosios mados pagrindus ir tokius studijų krypties pasirenkamuosius dalykus kaip aksesuarų dizainas.

Tarptautinė ekspertų grupė sveikina Vilniaus dailės akademiją, Kostiumo dizaino katedrą ir Kostiumo dizaino bakalauro studijų programą už pažangą, padarytą po paskutinio vertinimo 2008 m., ir skatina personalą toliau tęsti gerus darbus.

<...>

III. REKOMENDACIJOS

1. Reikia dar kartą apsvarstyti lietuvišką programos pavadinimą; angliškas pavadinimas „Fashion Design“ (Mados dizainas) puikiai atitinka dabartinį programos turinį.
2. Reikia geriau išskirti bakalauro ir magistrantūros studijų programų skirtumus, pavyzdžiui, programas turėtų dėstyti skirtingi dėstytojai, taip pat daugiau dėstytojų (nuolatinių ar kviestinių) turėtų atstovauti jaunajai kartai.
3. Kadangi Lietuvos mados dizainerių darbo rinka yra ribota, absolventai turėtų įgyti skirtingų privalumų ir turėti skirtingą profesinę specializaciją. Norint to pasiekti, svarbu užtikrinti, kad studentų tvarkaraštis būtų pakankamai lankstus, o dėstytojai skatintų juos rinktis pasirenkamuosius dalykus ne iš Kostiumo dizaino studijų programos. Individualaus studijų plano aptarimas trečiajame ir ketvirtajame kursuose padėtų studentams pasirengti būsimai karjerai.
4. Tvariosios mados ir tekstilės dizaino pagrindai turėtų būti dėstomi jau bakalauro studijų programoje.
5. Galėtų būti daugiau sąsajų ir bendrų kursų / praktinių seminarų su kitomis dizaino krypties studijų programomis.

<...>

Paslaugos teikėjas patvirtina, jog yra susipažinęs su Lietuvos Respublikos baudžiamojo kodekso 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)