STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vilniaus dailės akademijos
DIZAINO VADYBOS *(621N20017)*
**STUDIJŲ PROGRAMOS VERTINIMO
IŠVADOS**

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EVALUATION REPORT

OF *DESIGN MANAGEMENT (621N20017)*

STUDY PROGRAMME

at Vilnius Art Academy

Grupės vadovas:
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Vilnius
2013

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	*Design Management*
State code	621N20017
Study area	Management
Study field	Design Management
Kind of the study programme	University studies
Cycle of studies	Second
Study mode (length in years)	Full time (2)
Scope of the study programme in credits	120
Degree and (or) professional qualifications awarded	Master of Management
Date of registration of the study programme	2011-10-11

CONTENTS

I.   INTRODUCTION

The Master's study programme in Design Management is delivered by the Department of UNESCO Cultural Management and Cultural Policy of the Faculty of Graduate and Postgraduate Studies, an academic branch of Vilnius Academy of Arts (VAA). The UNESCO link was established in 1998, by a three-party agreement between VAA, the Ministry of Culture of Lithuania and UNESCO. The Department is part of the international network UNITWIN/UNESCO Chairs Programme and is an associated member of the European Network of Cultural Administration Training Centres.

The programme in Design Management is one of a pair with the programme in Cultural Management and Cultural History. Until recently, they were a single programme with Design Management constituting a specialist route. There are still a number of modules taught in common. Structurally, the single programme remains viable. It would provide desirable flexibility and economy.

The experts understand the market-driven reason for the move to two programmes. The target group of students is different. MA Cultural Policy provides for professionals in a wide range of cultural institutions.   Their students need not have a history of making. The target group for Design Management is students who do have qualifications and experience in doing design and who wish to develop complementary business skills and understanding. The switch to two programmes creates two homogeneous student communities. Seminars in particular can be targeted more precisely at the needs of each of the two cohorts.

Recruitment to the Master in Design Management is quite low.   There are plans to make modules of the Design Management programme available to students on an existing Design Master programme.   The experts are concerned that this may result in a weakening of the demand for the Design Management programme. The VAA is advised to keep the Master provision relative to Design under review in order to ensure the most efficient provision for the range of student needs.

The VAA Design Management (DM) program has now run for two years and the first graduates are expected this year. There is therefore no concrete evidence from the real job market but the feedback from external partners and students indicate that the demand for DM graduates is strong.

II.   PROGRAMME ANALYSIS

1. *Programme aims and learning outcomes*

The declared aim of the programme is to educate design managers, initiators and creators of new products and services. The aims and learning outcomes are based on the expected needs of the labour market as articulated in a number of recent studies on the potential role of Design in the economy of Lithuania. The role of Design Manager is not, however, yet well established in the industrial sector of Lithuania.   There is no actual current demand that can be concretely identified. The experts spoke to students who see the programme as creating a cadre of potential design managers who will in due course demonstrate the need for the role, leading to their continued employment. While the experts understand the potential of the Design Manager role, and are impressed by the students' commitment to the programme, they feel that this is a precarious basis for student decisions about higher education

The aims of the programme are stated with vigour and optimism, but the experts consider them to be too broadly based. The programme is expected to produce design managers and initiators and creators of new products and service. It is not clear whether the role of design manager includes that of initiator and creator but the experts consider that these may be two different roles, requiring different skills. The programme aims to develop the capability to instil design innovations, accomplish design projects locally and internationally, initiate scientific and applied research and present design products and services to different target groups. The experts consider these aims to be too all-embracing, ambitious and unfocused

The target student group is unclear. The overarching aim of the programme is to expand the competence of Bachelor graduates in design and other applied art specialisations such as textiles, ceramics and costume design. Whereas the role of Design Manager in manufacturing industry might take a particular form, the identification of "other applied arts specialisations," apparently including design, appears to indicate an entrepreneurial role in small companies or even a single trader, the creative work and the financial and marketing tasks being carried out by the same person, at least in the early years. It is unclear whether the aim is to educate only Design Managers (people responsible for design teams and design processes in commercial enterprises) or creative designers and design researchers, as well.

The experts advise the VAA to identify more precisely the skills and professional background required of their students and to define more exactly and narrowly the intended role and environment of Design Manager. This should include giving clear definitions for key concepts such as Design, Art, Management and so on. Clear definitions and focus statements will be the basis for expected learning outcomes and curriculum choices. The experts are of the view that the implicit target group for the programme is of graduates working in industrial design in substantial companies. This should imply a clear focus on training design managers for a business environment. Learning outcomes, curriculum design, staff, student selection and the teaching process would follow that statement.but it is for the programme team to determine the parameters of their programme.

The Program is offered by the Department of UNESCO Cultural Management and Cultural Policy. Culture and art are at the core of the offering faculty. The Design Management and Cultural Management Programs overlap. The Design Management program contains a substantial share of art and culture related modules (some modules taught to both programs by the same teacher). The experts are of the view that this context and the balance of the curriculum indicate a focus on art and culture at the expense of design and management.

The learning outcomes of the programme are consistent with study at Master level. They are based on professional requirements as identified in a number of academic studies, as indicated above, rather than on the requirements of an established profession. However, the expected learning outcomes reflect the rather unfocused purpose and aim of the programme. As discussed under section two, Curriculum, the complexity of the learning outcomes leads to a program structure where the focus is hard to see. The experts acknowledge that the learning outcomes statement is more focused than the aims statement. It is more clearly addressed to the role of design manager.. But the list of learning outcomes is too all-embracing to be realistic. A few examples, from a list of twenty will illustrate the point.

> *Graduates should know theoretical and practical principles of strategic management, international culture marketing and audience development, integrated communication management and advertising psychology; innovation management and leadership, international business, complex design project; should be able to initiate and conduct scientific and applied research in these fields; develop new design products and*

services, implement their innovative practical solutions, ensure their successful accomplishment.

Even allowing for the fact that this is a portmanteau learning outcome, the details of which are picked up in later more detailed learning outcomes, this is a formidable list of attributes to be achieved within four semesters.

According to the learning outcomes, the graduate

Should initiate and conduct independently scientific and applied research in the fields of socio-cultural environment, market, consumer behavior and design.

Clearly a design manager should understand the importance of research, but the experts are not convinced that it is reasonable to expect the level of expertise implied by this learning outcome, given that this is one in a list of substantial outcomes anticipated.

The graduate *should be able to develop learning, information and technological material, recommendations offering creative methods to address socio-cultural problems and means to increase competitiveness of creative economy.*

This also appears to be a hangover from the earlier single program. It is, in any case, an enormous task for a design manager to take on, to tackle the socio-cultural problems which are hampering competitiveness in the creative economy.

The presence of *international culture marketing and audience development* in the list suggests that the separation of the two elements of the previous multidisciplinary programme has not been fully achieved. A parallel reading of the learning outcomes of the two programmes reveals very clearly that the justification statement for the Design Management programme is that of the original Cultural Management programme, inexpertly differentiated. The programme team are advised that a more coherent and convincing document would have been created if the planning had been carried out ab initio, without the burden of the existing text.

The experts advise that the programme team, in responding to this report, would be helped by adopting the discipline of a more thorough-going implementation of the learning outcomes philosophy, identifying a limited number of learning outcomes, each clearly articulated in a statement of what the graduate will be able to do.(rather than what they will know).

The experts evaluate the Programme Aims and Learning Outcomes field as satisfactory.

Strengths
  * growing interest and belief in Design as an economic driver for Lithuania

Weaknesses
  * aim and purpose of the program too broad
  * learning outcomes too ambitious and unfocused

2. Curriculum design

The study plan is logically built commencing by theoretical modules and proceeding to more practical research and teamwork. The IV semester is reserved for theses. The compulsory block (10 modules) contains the modules offering the core knowledge of a Design Manager (design,

IPR, business, research methods). The optional block (6 modules) gives the students two specialization options: Innovation management and Creative cities. The general university optional study block (9 modules) offers a wide range of art and culture related modules. In total, the Program comprises 120 credits, the total of Compulsory study subjects is 62 credits. The structure of the Program fulfills the requirements of the law.

Comprehensive Design Project I and II are the practical platform for applying the theoretical knowledge acquired in teaching modules as a real project to develop a new product or service. During the projects, additional pieces of knowledge are offered through literature and coaching. The projects are often assigned by companies and carried out in diverse teams in close interaction with the assigning firm. Classroom based activities (lectures, seminars, practical classes and individual consultations) make 40-70% of the study time allowing at least 30% for students' individual work.

The thesis is theoretical, scientific or practical in nature. The thesis comprises three parts: (1) presentation of the product or service design project, (2) feasibility and market need analysis and detailed business plan, (3) business plan execution. By completion of the thesis the students show their ability to apply theoretical and scientific knowledge in practical new business development. The Thesis comprises 30 credits which is the national requirement for Master's study programs.

In order to evaluate the appropriateness of the curriculum, the experts considered the skills that might be expected of a graduate working as a design manager in a commercial firm. Design Managers' work most often in commercial firms, being responsible for the design process, purchasing outside design services, project outcomes (designed products and/or services) and management of the design team (or briefing and controlling outside consultants). The experts identified the following as being among the skills required.

- Managing new product development projects
- Selection and leadership of teams
- International Business Strategy and Management
- Quantitative Business analysis and Business modeling
- Production and Logistics (design for manufacturability)

The main modules in the Program offering the business and management topics are as follows.

- International Marketing and Audience Development
- Design Product Innovation Management
- International Business
- Comprehensive Design Project I and II
- Design History and Theory
- Innovation Management and Leadership

The experts analysed these modules in the light of the necessary management skills and knowledge. The defined learning outcomes (SER p. 8-9) cover reasonably well the required skills of Design Managers. The modules designed to supply these learning outcomes, however, have wide learning outcome objectives and thus only a very limited number of hours can be devoted to particular skills and knowledge.

The experts identified the following as examples of essential management topics that are not given sufficient time or attention in the current programme.
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- Quantitative Business analysis and Business modeling.

These are referred to in the International Business module and the Comprehensive Design Project II but insufficiently. The International Business module is required to cover too many topics for all of them to be properly assimilated.

- Modern Production and Logistics.

This is an element in Comprehensive Design project II and mentioned among themes of Design History and Theory but there is no time allocation, suggesting that the topic will be eased out.

- methods of Business Foresight

This important theme does not feature in any of the module descriptions.

As indicated above, there are traces in the SER of ill thought out, incomplete conversion of Design Management as a specialty within the Cultural Management programme to Design Management as a programme in its own right. Some of the modules use art and culture related theories and cases (for instance the International Marketing and Audience Development module), whereas one would expect most cases in the Design Management programme to relate to commercial design of one sort or another - product design, fashion, graphics, and so on. Art and culture modules are needed to give the students the necessary cultural background, but they should be offered during the early parts of their studies and not at the expense of core management-related material.

The Comprehensive Design Projects I and II offer a concrete practical platform for the students to apply theoretical knowledge in practice. Practical projects are expected to reinforce the acquisition of necessary knowledge that might be missing from the theoretical modules. Students reported, however, that teaching did not always relate theory to practice. The latest theories may not be applied in practical projects although professors are available when asked. The problem seems to be that lecturing on theoretical modules and practical supervision of the projects are carried out by different people. This would not be a problem if there were a functioning team culture and a shared philosophy of teaching and learning, as discussed elsewhere in this report.

Discussion with students and with social partners suggested that the immediate professional future path of most graduates-to-be might be starting their own business. An interesting addition to the curriculum has been the entrepreneurship education project ATVERK (Future Business Team). This project indicates that entrepreneurship could be offered as an additional option, outside the main curriculum.

Open projects (NIDA financed by the Nordic Minister Council in 2013) complement the Comprehensive Projects. It's important to maintain access to the open projects as part of the studies. The open projects offer contacts with foreign professors, colleague students and also students from other backgrounds.

The Projects are carried out in diverse teams. In commercial environment (firms) business development is done as multifunctional cooperation. Designers (and Design managers) work together with engineers and marketing experts. Since the diversity of the Program students is mainly limited to backgrounds in art and design, the projects might not offer enough

multidisciplinary experience although the Program is interacting with the Business and Technology schools. This interaction could be formalized and intensified.

Since the Program is offered mostly in Lithuanian, foreign applicants cannot enroll, which limits the international dimension. In the future, the share of English inputs should be increased. According to the student interview, the level of students' spoken English is quite high. In the first two semesters English classes two hours/week are offered.

The experts evaluate the curriculum field as satisfactory

Strengths
- study structure offering both theoretical knowledge (lecturing modules) and practical experience (open and comprehensive design projects)
- practical projects are conducted in close cooperation with companies

Weaknesses
- some focal business and management related topics are missing from the curriculum, or receive too little attention
- some business and management related modules have too much art and culture related content at the expense of business and management related content
- there is no formal link between theoretical content and practical projects
- the use of English in the programme is too limited for a programme that seeks to e international in scope

3. Teaching staff

The staff who provide the study programme meet or are close to legal requirements. National requirements for second cycle studies prescribe that the lecturers delivering a programme have to hold an appropriate degree or to be experienced practitioners in the field. This requirement is met by the programme, 71% of teaching staff are engaged in relevant research and 79% have higher degrees (but see below with reference to *appropriate* and *relevant*). 19% are full professors and 19% of units are taught by full professors. These figures are close to the national requirements.

Fourteen members of teaching staff are listed as study field lecturers and eight as other subject lecturers. There are ten full time teachers in the Department who have either a staff position or a fixed-term contract. Numerically, therefore, the number of teaching staff is adequate to ensure the learning outcomes. The age profile of the programme is healthy. 35% of the study field teaching staff are between 35 and 45 and 35% between 45 and 55, with a sprinkling above and below those figure. There is therefore no immediate risk of significant staff movement due to retirement. On the other hand, there is no immediate prospect of staff vacancies enabling the institution to redress imbalances in subject expertise.

There is a significant imbalance in expertise and experience. Of the fourteen study field lecturers, eight have an academic background in art history or architecture and four have academic backgrounds in business related subjects. One has a background in mechanical engineering and engineering design but none of the fourteen has a background in product design as such. To judge by their publications, eight of the fourteen have an interest in culture and cultural history but none has a research interest in product design. Two have an interest in architectural design. Eight members of teaching staff are listed as other subject lecturers. None of these has an interest in product design of any sort or in business. They are all involved in

cultural analysis and cultural history. Most members of the teaching staff are engaged in research or artistic creation, but this is substantially concerned with cultural history and cultural management. It cannot therefore be described as being directly related to the programme under consideration.

In the view of the experts, there is too little practical experience of management in the programme team. No more than two teachers have management experience, a point confirmed in interviews with teaching staff. The experts advise the programme team to address the imbalance of expertise at the earliest possible opportunity, but they fear that such an opportunity may not come soon enough.

In short, there is no significant product design expertise and not enough management expertise in the teaching body. Social partners report that individual seminars and practical classes are given by them, but the experts take the view that this is no substitute for adequate expertise in the teaching body. There is some interaction with technology and business institutes, but this cooperation is not formalized. The experts met a number of social partners who are heavily involved in teaching on the programme and are thoroughly committed to it. They also discussed the teaching and learning situation with students. From these conversations, the experts are content that the input of these members of the wider team is sufficient to ensure that the learning outcomes are met and quality maintained. But this can only be a temporary solution. The qualifications of the teaching staff cannot be considered adequate in themselves to ensure the learning outcomes.

The Self Assessment Report, recognizing the problem outlined above, argues that there is a very limited possibility to choose academic staff who can teach and consult in the Design Management area. This is not an adequate explanation. It is the responsibility of the Institution to ensure that the first cohorts of students receive a learning experience equivalent to, but not necessarily the same as, that which will be enjoyed by later students when the programme is in full operation. If the Academy could not do that, they should not have launched the programme. There is no evidence of significant retraining or redirection of research effort being undertaken in order to resolve the problem. This state of affairs seems to have had an impact on curriculum structure. The staff profile, and financial limitations appear to have guided the choice of modules, giving priority to art and culture related content over management and business.

The Institution creates conditions for the professional development of the teaching staff through funding conference attendance, workshops and training sessions. Members of the programme team have been particularly active in taking up internship opportunities. Ten of the fourteen have done so, gaining experience in thirteen countries in addition to Lithuania. Teachers are active in improving teaching materials and teaching methods and participating in programme development and evaluation.

The teachers are encouraged to publish yearly in Lithuanian and international reviewed journals and participate in local and international scientific conferences. A number of teachers are active as experts in the activities of state institutions and research and development projects.

There is little evidence of teamwork. While there is a core of competence in the staff body, the meeting with the teachers revealed that a significant number are working in isolation with little feeling for the programme as a whole. Too many of the teachers appear to believe that they have the authority to vary module content and assessment without reference to the Department. The Department is advised to take steps to draw in those members of the teaching team who are on

the periphery, especially part time and temporary staff who may otherwise feel little commitment to the programme.

The experts evaluate the teaching staff field as satisfactory.

Strengths

- valuable contribution to teaching by social partners

Weaknesses
- no significant design experience
- inadequate management expertise

4. *Facilities and learning resources*

Facilities and equipment are quite adequate, even excellent, for the aims and volume of the program, both qualitatively and quantitatively. Facilities offer creative environments for class learning, team working and individual studies. The programme is housed in a modern building with three auditoriums, conference rooms, exhibition space and so on. A valuable addition to the teaching faculty is the Design Innovations Center with a mission to educate highest-level specialists of design and art. The Center offers multiple consultative services, both for students and design specialists. The Center houses the Design Laboratory, which is a workshop offering VAA students practical machinery, tools and processes to realize their concepts. Additional VAA infrastructure offers facilities for individual and team working and intensive modules

While there is no direct curriculum need for the students to use workshop facilities for practical production, access to such facilities enriches the opportunities available to them for relevant broadening experience. The workshop facilities for design are superb, product design and fashion or textiles in particular, both in terms of accommodation and facilities. Photography equipment, film and video cameras, microphone and audio recorders, are also available to students, but the provision of studios is not so lavish as the provision of design workshops.

There is some uncertainty concerning the regulation and procedures of the library. On the day of the visit the experts were given to understand that students have no direct access to books, no opportunity to browse. They have subsequently been informed that this constraint applies only in the archive section of the Library. The clarification is reassuring. Even in the days of electronic catalogues, direct access to books is essential.

The permission to borrow is indeed very generous, both in terms of the number of books that can be borrowed and in terms of the period of time for which they can be borrowed, but this would not compensate for a lack of direct access. The experts advise the Institution to re-examine the procedures of the Library to ensure that they are as open and generous as possible.

The study module descriptions of the main management modules reveal that the management literature available in library or internet is quite limited in terms of books, journals and data bases. This limits the students' access to necessary management sources critically. Book and journal provision should he improved.

The experts evaluate the teaching resources field as good.

Strengths
- excellent facilities and learning resources
- strong support from the Design Innovation Center and Design Laboratory

Weaknesses
- library procedures limit access
- management related book and other materials insufficient

5   *Study process and students' performance assessment*

"Persons with a Bachelor degree in art (architecture) and persons with a non-university degree in the field of art and (or) design are eligible candidates to enroll on the Master's degree Design Management study programme. In exceptional cases, can be admitted students from other specialties who have a practical experience in the field of design management as well as persons with higher non-university education in applied bachelor's degree."

As recorded above, the experts were very interested in the splitting of the Cultural Management programme into two and in the impact of that change on the relationship between learning outcomes, curriculum and student cohort homogeneity. The experts take the view that the two programmes now cater for two student communities, one having practical experience of design and one educated more broadly in cultural issues with no necessary background in making.

The logic of this position, which is confirmed by the split into two programmes, is that the "exceptional cases" provision should not be allowed to dilute the shared background in design of students recruited to the Design Management programme. It is the experts' view that within the carefully calibrated admissions scheme described below experience of design or design management or successful completion of design bridging modules, must be paramount.

All students on the programme to date have graduated from an appropriate bachelor programme at VAA. Candidates from outside art and design must earn up to 40 bridging credits before entering the Program. In the selection process, the applicants' motivation, expectations and design or design management experience are discussed. The final selection is based on both the students' study performance and interviews (SER 85). Admission takes place on the basis of the competition grade, the grade for BA graduation theoretical project, BA grade in the foreign language and the entrance interview grade multiplied by the weighting coefficients (SER 86). The arrangements of the selection process follow good academic practice.

To assess students' progress the principle of cumulative assessment is applied. Cumulative assessment means that the final grade represents a sum of grade points as identified in the subject module description, of intermediate assessments – tests, written works or practical assignments and the grade point of the examination. The experts had some concerns during discussions with teaching staff that some members of staff were unaware of the limits of their authority, believing that they had powers to vary the agreed assessment package for a module. On the other hand, teachers assert that they provide students with full details of the assessment procedures at the beginning of each module. Students confirm that this is so.

The experts applaud the principle of cumulative assessment but advise the programme team to consider whether assessment is broken down into too many too small packages, given that this is a Master programme. The experts considered the level of debate on the assessment issue at the teachers' meeting to be shallow. There was little evidence of an agreed, thought out assessment philosophy. Seminars for teaching staff on assessment issues would be of real value.

Nine students are currently enrolled on the programme. This is too small a number to maintain the programme financially. Normal wastage is likely to reduce the cohort by the second year to a number below that at which healthy seminar discussion takes place. The programme team are encouraged to aim for recruitment of at least fifteen.

Students are encouraged to participate in scholarly, artistic and research activities outside the program. One interesting addition to the curriculum has been the entrepreneurship education project ATVERK (Future Business Team), initiated by the Engineering Industries Association of Lithuania (SER 94).

On average (2009-2012), the students' workload was distributed as follows: 20-30% theoretical lectures etc., 50-60% individual work, 10-20% practical classes and 10% consultations (SER 108).

Some best performing students, who are fluent in foreign languages, can apply for exchange through ERASMUS. The students that the experts met were aware of this facility but not interested in it. They regarded such a placement as an unnecessary delay in their careers. This was of a piece with their attitude in general to their participation on the programme. They saw the programme in utilitarian terms as a fount of information and training that they could tap into at an appropriate stage in their career.

Strengths
- solid procedures for student admission, progress monitoring and teaching and assessment of subjects
- students active participation outside the program

Weaknesses
- no shared assessment philosophy

6 Programme management

The VAA procedures allocate responsibility for the running of the programme clearly and appropriately. Executive responsibility lies with the Department Head and there are clear functions for the Programme Committee, Department Meeting and Faculty Board. The programme is administered effectively. There are clear channels for communication of administrative information between staff and students, and students explained that the cohort is so small and cohesive that information is effectively disseminated by informal routes as well as the formal procedures.

However, as discussed elsewhere, the experts were concerned that not enough attention is paid to ensuring that all teachers work as a team. In the meeting with teachers, there were some who talked only of their own particular modules, with little sense of the structure of the whole programme. There were teachers who believed that they had more authority to change content and assessment of modules than is the case, though all understood that they could not change aims and learning outcomes. It was symptomatic that some staff, asked to explain how a particular topic was covered, answered in respect of their own skills and expertise rather than in terms of the role of particular modules in the programme. Some staff were uncertain of the role and responsibilities of the Programme Committee and the Department Meeting and appeared not to have been involved in the formal processes of programme monitoring and replanning. The

experts are clear that the shortcomings of some members of teaching staff is indicative of inattentive leadership.

The experts conclude that a programme of staff development is urgently required to ensure deeper understanding of the Program's aims and purpose, learning outcomes and module content among the Department members.

There is a thorough going quality assurance process in place, regulated by VAA rules and decisions, gaining and analysing feedback from staff, stakeholders and students. There is a formal procedure for the consideration of this feedback by the Programme Committee and for its use in driving replanning. All groups to whom the experts spoke were aware of these procedures, though not all had been involved in their application. Some staff and students were unclear about how the feedback was converted into concrete decisions.

However, the students were quite clear that the informal network of communications between them and the Institution worked very well and that it could produce results faster than the formal system. It is the experts' experience that this approach to quality monitoring is common in colleges of art and design where students typically work closely with members of staff over longer blocks of time. The experts are content that this is an effective approach to quality monitoring but they advise that the formal systems must be kept in use, as it is they that will be relied on if the informal channels break down.

Similar arguments apply to the role of social partners in the quality process. There is a large group of social partners and employers, most of them graduates of VAA and many of them involved in teaching on the programme. The ones that the experts met were aware of the formal procedures, but expressed their confidence in their membership of an informal grouping of graduate, employers, teachers and students who are in regular touch and who can give advice on possible changes to the programme or to programme delivery. They confirmed that they would be interested in participating more formally in the Program management and feedback process.

In line with the VAA regulations, the Department conducts a yearly self-evaluation of studies and scholarly research activities. The report is evaluated internally by VAA and the Department and externally by the Ministry of Education and Science.

Strengths
- strong quality assurance and enhancement procedures of the Program is well organized
- strong community of interest involving all internal stakeholders (administration, teachers, students, graduates, and employers) which contributes to continuous feedback for improvements to the programme

Weaknesses
- leadership failure to foster a teamwork ethos
- excessive reliance on informal channels (which work very well, but which may not always do so).

III. RECOMMENDATIONS

3.1. Carry out a consultation exercise on the potential and actual role off Design Manager

3.2 Reconsider the programme ab initio as an entity in its own right rather than as a spin off from a programme with different opportunities and different problems.

3.3. As soon as it becomes possible, rebalance the staffing to increase the number of teachers with expertise in design and in management, especially Design Management

3.4 Conduct training days designed to develop a shared philosophy and practical understanding of teaching and learning, with particular reference to assessment for learning.

3.5. Ensure adequate coverage in the programme of core business competencies.

3.6 Increase the use of English on the programme

IV. SUMMARY

The aims of the programme are clearly stated and consistent with Master level study but the experts consider them to be too broadly based and too ambitious. The learning outcomes expected are too all embracing, ambitious and unfocused. The position of Design Manager is not yet established in Lithuanian industry. There is a need for a more precise specification of the intended role.

The separation of Design Management from Culture Management has been incompletely specified. There is too much focus on art and culture at the expense of design and management

The study plan is logically structured. The thesis is a valuable and well-designed component of the programme. However, there are serious gaps in the curriculum in respect of the skill and knowledge to be expected of a Design Manager. The conversion of Design Management from a speciality within the Culture Management programmed to a programme in its own right has been incompletely carried out at the module level as well as the learning outcomes level.

The staff who deliver the programme meet or are close to national requirements. The age profile is healthy. There is a strong programme of professional development supported by the Institution. There is a serious imbalance in expertise and experience in the teaching team. There is no significant design experience and little management experience. The teaching team is able to deliver the programme at an appropriate level only by the employment of an excellent group of social partners and employers. There is little evidence of teamwork. Some members of staff are unclear about their powers and responsibilities.

Facilities for practical work in design are superb. The Design Innovations Centre is a valuable resource. The library is inadequate at this level, both in respect of its book and journal stock and in respect of the student access permitted.

There is a sound student recruitment process. There is a sound cumulative assessment process but little evidence of an agreed, shared assessment philosophy. The assessment process is at risk in that some members of staff believe that they have the authority to alter agreed assessment tasks.

There is a thorough-going quality enhancement structure which derives feedback from all stakeholders and uses that feedback systematically, according to an agreed annual timetable, for the improvement of the programme. Though not all members of staff knew of the system and understood its workings. All stakeholders agree that the informal relationship between students, staff, graduates and employers is so strong that informal methods of feedback are more effective and quicker than the formal.

GENERAL ASSESSMENT

The study programme *Design Management* (state code – 621N20017) of Vilnius Academy of Arts 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	2
2.	Curriculum design	2
3.	Teaching staff	3
4.	Facilities and learning resources	4
5.	Study process and students' performance assessment	3
6.	Programme management	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.

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                        Ingrida Mazonaviciute
                        Pandelis Ipsilandis

                        Markku Salimäki

<…>

V. APIBENDRINAMASIS ĮVERTINIMAS

Vilniau dailės akademijos studijų programa *Dizaino vadyba* (valstybinis kodas – 621N20017) vertinama teigiamai.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	2
2.	Programos sandara	2
3.	Personalas	3
4.	Materialieji ištekliai	4
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

Programos tikslai yra aiškiai išdėstyti ir atitinka magistro lygio studijas, tačiau ekspertai mano, kad jie yra per daug plačiai pagrįsti ir per daug ambicingi. Numatomi mokymosi rezultatai yra pernelyg visa apimantys, plataus užmojo ir nenuoseklūs. Dizaino vadybininko pozicija dar nėra įsteigta Lietuvos pramonėje. Reikalinga konkretesnė numatyto vaidmens specifikacija.

Dizaino vadybos atskyrimas nuo kultūros vadybos buvo nepilnai detalizuotas. Per daug dėmesio skiriama menui ir kultūrai projektavimo ir vadybos sąskaita.

Studijų planas yra logiškai struktūrizuotas. Baigiamasis darbas yra vertinga ir gerai suprojektuota programos dalis. Tačiau yra rimtų spragų studijų programos sandaroje, kalbant apie įgūdžius ir žinias, kurių yra tikimasi iš dizaino vadybininko. Dizaino vadybos pavertimas iš specializacijos, esančios Kultūros vadyboje, į atskirą programą buvo nepilnai atliktas modulių, o taip pat ir studijų rezultatų lygmenyje.

Darbuotojai, kurie dėsto programoje, atitinka arba beveik atitinka nacionalinius reikalavimus. Amžiaus profilis yra tinkamas. Yra stipri įstaigos remiama profesinio tobulėjimo programa. Dėstytojų potencialas yra nevienodai pajėgus kompetencijų ir patirties prasme. Nėra reikšmingos dizaino patirties bei maža vadybos patirtis. Dėstytojai gali dėstyti programą atitinkamu lygmeniu tik pasitelkdami puikius socialinių partnerius ir darbdavius Jaučiama komandinio darbo stoka. Kai kuriems darbuotojams nėra aiškios jų pareigos ir atsakomybė.

Suprojektuotos patalpos, skirtos praktiniam darbui yra puikios. Dizaino inovacijų centras yra vertingas išteklius. Bibliotekos ištekliai neadekvatūs dėl knygų žurnalų kiekio ir studentų prieigos.

Studentų priėmimo procesas vertintinas teigiamai. Kaupiamojo vertinimo procesas yra teisingas, tačiau atrodo, kad yra sutartinos, bendros vertinimo filosofijos trūkumas. Vertinimo

procesas yra pavojuje, nes kai kurie personalo nariai mano, kad jie turi teisę keisti sutartas vertinimo užduotis.

Yra kruopšti nuolatinė kokybės gerinimo struktūra, kurią lemia grįžtamasis ryšys iš visų suinteresuotųjų šalių ir grįžtamojo ryšio sistemingas panaudojimas, pagal patvirtintą metinį tvarkaraštį, skirtą programos tobulinimui. Nors ne visi darbuotojai žinojo ir suprato jo veikimo principą. Visos suinteresuotosios šalys sutinka, kad neformalus santykis tarp studentų, darbuotojų, absolventų ir darbdavių yra toks stiprus, kad neformalūs grįžtamojo ryšio metodai yra efektyvesni ir greitesni už formalius.

III. REKOMENDACIJOS

3.1. Rengti konsultacinio pobūdžio pratybas dėl galimo ir faktinio dizaino vadybininko vaidmens.

3.2. Iš naujo persvarstyti programą kaip subjektą, turintį savo teises, o ne kaip šalutinį programos su skirtingomis galimybėmis ir skirtingomis problemomis produktą.

3.3. Kaip įmanoma greičiau subalansuoti personalą, padidinant dėstytojų skaičių, turinčių patirties dizaine ir vadyboje, ypač dizaino vadyboje.

3.4. Organizuoti mokymo dienas, skirtas sukurti bendrą filosofiją ir praktinį supratimą apie mokymą ir mokymąsi, ypač atkreipiant dėmesį į studijų vertinimą

3.5.Užtikrinti adekvačią pagrindinių verslo kompetencijų apimtį programoje

3.6. Daugiau vartoti anglų kalbos progamoje.

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