STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

VILNIAUS DAILĖS AKADEMIJOS (Telšių fakulteto)
**STUDIJŲ PROGRAMOS *Kostiumo dizainas (valstybinis kodas - 612W20003)*
VERTINIMO IŠVADOS**
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**EVALUATION REPORT
OF *Costume Design* (*state code - 612W20003*)
STUDY PROGRAMME**
at VILNIUS ACADEMY OF ARTS (Faculty of Telsiai)

Experts' team:

1. **Prof. Costas Mantzalos (team leader)** *academic,*

2. **Prof. Lylian Meister,** *academic,*

3. **Ms Kari B. Johnsen,** *academic,*

4. **Ms Pirjo Kääriäinen,** *academic,*

5. **Ms Ieva Ševiakovaitė,** *representative of social partners'*

6. **Ms Ingrida Kaliukevičiūtė,** *students' representative.*

Evaluation coordinator -

Ms Rasa Paurytė

Išvados parengtos anglų kalba
Report language – English

Vilnius
2015

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

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Studijų programos pavadinimas	***Kostiumo dizainas***
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**

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INFORMATION ON EVALUATED STUDY PROGRAMME

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Title of the study programme	***Costume design (Apparel and knitwear design)***
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

CONTENTS

I. INTRODUCTION

1.1. Background of the evaluation process

The evaluation of on-going study programmes 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 (hereafter – 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 and self-evaluation report prepared by Higher Education Institution (hereafter – HEI); 2) visit of the review team at the higher education institution; 3) production of the evaluation report by the review team and its publication; 4) follow-up activities.*

On the basis of external evaluation report of the study programme SKVC takes a decision to accredit study programme either for 6 years or for 3 years. If the programme evaluation is negative such a programme is not accredited.

The programme is **accredited for 6 years** if all evaluation areas are evaluated as "very good" (4 points) or "good" (3 points).

The programme is **accredited for 3 years** if none of the areas was evaluated as "unsatisfactory" (1 point) and at least one evaluation area was evaluated as "satisfactory" (2 points).

The programme **is not accredited** if at least one of evaluation areas was evaluated as "unsatisfactory" (1 point).

1.2. General

The Application documentation submitted by the HEI follows the outline recommended by the SKVC. Along with the self-evaluation report and annexes, the following additional documents have been provided by the HEI before, during and/or after the site-visit:

No.	Name of the document

1.3. Background of the HEI/Faculty/Study field/ Additional information

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1.4. 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 *11/05/2015.*

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.*

This was followed a two-day visit to the campus in Telsiai during which the Review Team met with the Senior Administration, the team responsible for SER , the teachers, the students as well as stakeholders, employers and graduates during the site visit.

In addition, there was an opportunity to observe the facilities and resources available to the Faculty. Extra attention was paid on the issues mentioned as compulsory recommendations by previous Review Team.

The recommendations of previous international evaluation of the BA degree in Costume Design program 2010 were:

3.1. Focus of the programme of Costume Design should be clarified as soon as possible.

There is a need to create a systematic, long-term action plan how to develop a locally effective, nationally competitive and internationally interesting Bachelor Programme.

Support for the strategy process is needed from VAA. Relevant future opportunities can be recognized by analyzing the existing weaknesses and strengths, by comparing the Programme with the Fashion Design programme situated in Vilnius Faculty, and by analyzing the needs of surrounding society and future business environment. More design and business oriented study programme could be one option, another to concentrate in Lithuanian folklore oriented research. These will mean radical changes in the curriculum.

Also the name of the Programme will need reconsideration.

3.2. Local, national and international networking and cooperation (both students and staff) has to be continued actively. Also Art and Design Incubator will bring new opportunities. All possibilities for international staff and student exchange should be explored.

3.3. The inclusion of subjects such as Design Process, Project Management, Marketing, Branding, Basics of Law, History of Design, Sustainable Design etc. would update the programme remarkably.

3.4. All programmes in Telsiai Faculty would benefit for multidisciplinary cooperation. Common design projects and short workshops should be generated and included in the study programme. This could also be the way to persuade new lectures, also international ones.

Following the 2010 evaluations recommendations several main changes were made:

The name of the Programme was changed (since 2011 11 16 No SD-016T this study programme has been renamed to Apparel and knitwear design).

Study program was revised and renewed and become oriented more to design and entrepreneurship, developed towards general clothing design programme, knitwear remaining as a speciality subject.

New subjects as Branding and Marketing, Design history, Eco design were included in a study program.

Different short workshops and researches of Ethnic heritage were included in the study program and generated by visiting lectures.

Facilities and generally physical resources including studios, laboratories, workshops and the library were upgraded. As well as opening of new Art Incubator.

Students and teachers exchange on Erasmus program are started.

Web page was updated. As well as profile of Fashion department on Facebook was created.

Visiting Telsiai the Review Team could confirm that the existence of Design Faculty in Telsiai is locally very important: for regional students, society and business. During the visit, the need of the school was widely and firmly proved. The programme of Apparel and knitwear Design has been developed towards general clothing design programme, knitwear remaining as a speciality subject, but the process was going on not on a sufficient level.

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

After reading SER it seems that the programme in Costume Design comes across with clear aims and learning outcomes.

The specialisation programme of AKD differs from other programmes of similar profile by its larger focus on knitwear design. This programme provides with basic knowledge in the fields of apparel and knitwear design. The study objects of AKD are apparel and accessories, hand-made and machine knitwear products created by matching various materials (fabric, tricot, leather and fur) and technologies (sewing, knitting, crochet, unique technologies). The programme is aiming at compatibility of creativity and entrepreneurship and focusing on the national identity and paying attention to today's factors such as new technologies and market needs.

The programme aims and learning outcomes are clear and properly defined in SER and they are publicly accessible for example through the Academy's website (www.telsiaivda.lt).

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. All stakeholders have been involved in the renewal process.

As described in SER, and evidenced during the interview sessions, the aims and learning outcomes of the study programme have been reviewed at the end of every study year and updated in regard of previous review remarks, developments in society and design profession, stakeholders' advice and students' opinion. What Experts' Team found after visit is that the the programme aims and learning outcomes are clear and properly defined in SER, but there is huge gaap in reality.

The importance of the Bachelor programme is well defined by everybody, giving emphasis on the regional factor as well as the uniqueness of its character not only in this region but also in Lithuania in general. The Academy may look into strategic planning not only to establish a regional centre for design education, but also to attract no local as well as international candidates. The shift towards the re-invention of tradition through contemporary design is well appreciated and is to be further encouraged.

The issue for the role of the 'centre' and the 'periphery' had come up intensively in the meetings and the Academy needs to response to this issue by enhancing its regional stance and by establishing further connections to the outside world, not only in the immediate neighbouring countries in the Baltic and Scandinavia region but countries which have established a strong fashion and design education and or practice such as the UK, the Netherlands, France and Italy.

2.2. Curriculum design

The curriculum design follows a sequence, which matches other design programmes. It starts from the stage of Art and Design foundation introducing students to fundamentals of drawing, visualization and expression and progresses with advanced level of design problem solving, embracing both on the contextual as well as technical skills.

According to the Accreditation Teams' best knowledge and understanding provided by SKCV and the Self Evaluation Report, the structure of the programmed complies with national legal acts and regulations. The total volume of the BA study program is 240 credits, taking four years of full-time study.

The entire volume of study program 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 graphic skills). 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 program 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. Programme includes also three compulsory practices designed to strengthening knowledge acquired during studies, students' abilities and attitudes.

As experts' team can see after the visit 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. By analyzing SER planning of AKD study program is optimal to achieve the program aims.

With regard of the 2010 recommendations, of student feedback, stakeholders' input and the opinion of graduates the Study Committee has lately revised the curriculum. Some business-

oriented course contents have been included into the curriculum, such as Management of design, Basic's of law.

According to SER the studies are programmed with larger focus on knitwear design. What the team of experts found after visiting is that programme provides for students only the necessary basic competences of knitting and knitwear design. The introduction to new textile technologies and developing of traditional regional textile technologies needs to be cherished.

According to SER the study programme is now focusing on the research of local heritage and interpretations in to contemporary fashion. Some new materials and working methods are explored during workshops, for example "Lt-identity " workshop conducted by Jolanta Rimkute. Since the year 2012, ethnic heritage studies during training have been reinforced.

However what the team of experts found after visit, it is not enough to state the programme is now focusing on the research of local heritage and interpretations in to contemporary fashion. The curriculum provides for students only the basic competences in fashion design – not in the current kniting technologies or contemporary fashion trends.

However the team of experts believes that curriculum design needs further enhancement by emphasizing further in design thinking and introducing a stronger creative input. To match the real scope of Design, there are needs to be additional input and provision of education about contemporary designers who work with fashion industry, interventions and general design projects. The introduction to sustainable fashion design also needs to be considered. Additionally site specific visits to design professional industries in Lithuania as well as internationally need to be encouraged and introduced.

2.3. Teaching staff

Permanent academic staff of the AKD study programme meet the legal requirements set by the Education and Science Ministry of the Republic of Lithuania and consists of: professors – 33%, associate professors – 33%, lecturers – 34%. (There are qualification requirements approved of VAA Senate for the study programme academic staff, which claim that 60% of academic staff must be professors and associate professors and 40% - lecturers and assistants).

Study field subjects are taught by 3 professors, 3 associate professors, 5 lecturers (2 out of them are visiting lecturers) and 1 specialist for students' practical training. The total number of academic staff teaching in this programme is 22; 10 out of them are visiting ones. 4 lecturers are the doctors of art research, history and philosophy; almost all speciality lecturers are renowned artists, whose qualifications meet the requirements of VAA. After reading CV and meeting a teaching stuff we should mention that most of professors or associate professors are of

older generation and they were teaching during the time when this scool was still a College of aplied arts.

The panel was able to evidence the teachers' continuous efforts to develop the degree program. They are actively involved in research (artistic / scientific) and practice directly related to the study program and they dedicate lot of attention to their own professional development. For example, they start to participate in various local and international exhibitions, conferences workshops and other events (in Lithuania and in Latvia). Teaching staff came across as devoted and committed towards teaching and learning, bringing their own good practice into the department.

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. According the comments from students and graduates, there is a demand to have different practionating fashion designers or recently graduated part-time teachers, visiting lectures and tutors representing younger generation would be welcomed.

In order to keep up with current technologies and contemporary trends a program would benefit from an addition of visiting designers who are practicing new technologies and who are involved in the international contemporary design scene. 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. Also to develop a longer term plan with Vilnius faculty how to invite some new visiting teachers.

2.4. Facilities and learning resources

The Vilnius Art Academy (Telsiai Faculty) has gone through an ambitious programme to renew and develop its infrastructure. After visiting campus we found that facilities and generally physical resources including studios, laboratories, workshops and the library were found to be of a satisfactory standard. There seems to be some improvement since the last evaluation in 2010.

During 2014/2015 school years 9 students have been studying in the programme. Six small rooms are prepared for speciality subjects. Three classrooms with six to nine workplaces are used for theoretical and practical classes and tutorials. According the staff, classrooms have been partially reconstructed. There is also small knitting room and sewing room which are to small even for such small number of students.

Equipment is poor considering the needs of contemporary clothing design. Existing knitting machines are suitable for learning basic craft skills but not for exploring new technical or visual possibilities of knitted materials. Most of the sewing machines are either very old (professional ones), or are made for domestic purposes. Laura Star TM ironing system is also suitable only for domestic use, but not for professional garment finishing.

Library looks renovated – some new books and fashion magazines are bought, but it is still not enough to be updated in the current technologies and contemporary trends. As the team of experts see after visiting all the workshops, studios, IT facilities and a renewed library provide students with better working conditions. All teaching, learning and prototyping equipment across departments are now available for all students. They can work in the workshops as well as use the Art Incubator facilities in Telsiai. Also they can use all the facilities of Vilnius Academy's Design Innovation centre.

Continuous enhancement and improvements must always be on the agenda of the Academy matching the development of new technologies and the industrial evolution. For example a future investment in a greater number of books and international periodicals in fashion and design, new programmable knitting mashines, weaving looms and new sewing machines will add greater advantages to both the faculty as well as the 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. There is a very small population of students and this issue needs to be seriously addressed by the Academy in the future so that a greater design community can be established. The total number of students in each year of the programme is very low.

The demand of the programme 2009/2013

Year	Total sum of applications	Preferences	Admitted
2013	10	6	6
2012	9	5	5
2011	9	3	3
2010	19	6	4
2009	28	5	2

After the reform of admission into Lithuanian higher schools (Science and study regulation law of the Republic of Lithuania 30 April 2009 No XI-242) the rules of entrance examinations were changed. Students who were creative but not good at general subjects did not gain state financed places and they did not resolve to take out a loan for quite expensive studies. This is very discouraging in terms of educational practice since it does not allow a healthy and vibrant teaching and learning activity or a peer reviewing experience.

Current students were found to be quite enthusiastic and motivated. They seemed to show interest in acquiring new knowledge, and they exhibited projects, which were found to be interesting and quite professional, both in making as well as in concept. Some of students' projects have received international recognition through competitions and this is to be commended.

It was felt that the students do not show much enthusiasm in participating in the Erasmus mobility scheme. From the current students that the team had met, there were only 2 students who actually took part in this scheme. The department should look into this issue and try to encourage further participation as well as more bilateral agreements with more countries. If language is a barrier to these participations, maybe the department can look into ways for alleviating this obstacle. The team of experts strongly feels that mobility will open up new directions as well as potential for the development of the programmes to acquire an international character and outlook.

The assessment criteria are suitably described in course descriptions and students achieve information in a proper way. Criteria of assessments are announced on information boards and most lecturers presenting topic and tasks introduce students individually how their achievements will be assessed. During the meeting with the Review Team, students declared to be aware and agree with assessment criteria and methods.

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 program are assessed by ten-point criteria based system.

There is a clear structure and organization 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. The panel evidenced very clearly described assessment criteria and transparent assessment procedure and private individual communication between lecturers with students.

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

Administration and programme management were found to be well structured. The programme have a good leadership and it is well supported by faculty as well as the whole Academy as well as social and professional partners in the region.

The program management in general is good and responsibilities are clearly allocated. The Head of the Department of Apparel design fulfils the administration functions. Responsibility for program quality rests with the Study Program Committee approved by VAA Rector. The Committee meets twice a year to review, analyze 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 program providers evaluate the study programmes' quality annually. 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 program. Information and data about the implementation of the program is regularly collected, and a coherent approach to quality assurance exists. The outcomes of internal and external evaluations of the program are used formally and informally for the improvement of the program. Surveys of the students and graduates are mainly conducted in writing by filling in questionnaires; surveys of the stakeholders and employers are conducted verbally.

The degree program 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 program clearly shows the usefulness of assessment results and measures applied in response. The management of the BA program of Fashion Design is strong and committed. There was clear understanding on the structure of the faculty who works like a small community, were some important changes could be done very quickly

The evaluation panel agrees with SER regarding the need for more consistent contacts to other study program 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.

The central administration from Vilnius must support the Telsiai faculty further not only in providing general guidelines but also by promoting this faculty as a unique location and to attract students not only from neighbourhood.

III. RECOMMENDATIONS

1. The Academy may look into strategic planning not only to establish a regional centre for design education, but also to attract local as well as international candidates. The shift towards the re-invention of tradition through contemporary design is well appreciated and is to be further encouraged. The issue for the role of the 'centre' and the 'periphery' had come up intensively in the meetings and the Academy needs to response to this issue by enhancing its regional stance and by establishing further connections to the outside world, not only in the immediate neighbouring countries in the Baltic and Scandinavia region but countries which have established a strong fashion and design education and or practice such as the UK, the Netherlands, France and Italy.

2. The curriculum design needs further enhancement by emphasizing further in design thinking and introducing a stronger creative input. The introduction to sustainable fashion design also needs to be considered. The introduction to new textile technologies and developing of traditional regional textile technologies needs to be cherished.

3. To match the real scope of Design, there are needs to be additional input and provision of education about contemporary designers who work with fashion industry, interventions and general design projects. Additionally site specific visits to design professional industries in Lithuania as well as internationally need to be encouraged and introduced.

4. In order to keep up with current technologies and contemporary trends a program will benefit from an addition of visiting designers who are practicing new technologies and who are involved in the international contemporary design scene.

5. 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. Also to develop a longer term plan with Vilnius faculty how to invite some new visiting teachers.

6. Continuous enhancement and improvements must always be on the agenda of the Academy matching the development of new technologies and the industrial evolution. For example a future investment in a greater number of books and international periodicals in fashion and design, new programmable knitting mashines, weaving looms

and new sewing machines will add greater advantages to both the faculty as well as the students.

7. The central administration from Vilnius must support the Telsiai faculty further not only in providing general guidelines but also by promoting this faculty as a unique location. It is a task for the Academy leadership to come up with a marketing strategy form a study programme in Apparel and Knithwear design of Telšiai Faculty. It needs a new and attractive face, and a clear distinction from the BA degree study programme in Costume Design offered by Vilnius Faculty. The programmes should not appear as competitors, but as supplementing each other.

Telšiai could possibly create a programe in Costume design and Restoration, as we see a good example of Furniture design and Restoration programme. The specialization of costume restoration is in demand worldwide. For this purpose, the Academy should allocated teachers from Vilnius and also to finance the creation and delivery of new subject study programmes in specialty.

IV. SUMMARY

Strengths of the programme:

The importance of the Bachelor programmes, are well defined by everybody, giving emphasis on the regional factor as well as the uniqueness of its character not only in this region but also in Lithuania in general.

The degree program 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 program clearly shows the usefulness of assessment results and measures applied in response.

As the team of experts see after visiting all the workshops, studios, IT facilities and a renewed library provide students with better working conditions.

All teaching, learning and prototyping equipment across departments are now available for all students. They can work in the workshops as well as use the Art Incubator facilities in Telsiai and in Vilnius.

There was clear understanding on the structure of the faculty who works like a small community, were some important changes could be done very quickly.

Areas for improvement:

There is a very small population of students and this issue needs to be seriously addressed by the Academy in the future so that a greater design community can be established.

The curriculum design needs further enhancement by emphasizing further in design thinking and more contemporary approach to fashion design. To match the real scope of Design, there are needs to be additional input and provision of education.

The evaluation panel agrees with SER regarding the need for more consistent contacts to other study program 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.

According the comments from students and graduates, there is a demand to have different practionating fashion designers or recently graduated part-time teachers, visiting lectures and tutors representing younger generation would be welcomed.

V. GENERAL ASSESSMENT

The study programme Costume Design (state code – 612W20003) at Vilnius Academy of Arts, Faculty of Telsiai 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	2
2.	Curriculum design	3
3.	Teaching staff	2
4.	Facilities and learning resources	2
5.	Study process and students' performance assessment	3
6.	Programme management	2
	Total:	**14**

*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. Lylian Meister
	Ms Kari B. Johnsen
	Ms Pirjo Kääriäinen
	Ms Ieva Ševiakovaitė
	Ms Ingrida Kaliukevičiūtė

VILNIAUS DAILĖS AKADEMIJOS TELŠIŲ FAKULTETO PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS *KOSTIUMO DIZAINAS* (VALSTYBINIS KODAS – 612W20003)

2015-09-23 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-249 IŠRAŠAS

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VI. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dailės akademijos Telšių fakulteto studijų programa *Kostiumo dizainas* (valstybinis kodas – 612W20003) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	2
2.	Programos sandara	3
3.	Personalas	2
4.	Materialieji ištekliai	2
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	2
	Iš viso:	**14**

* 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 stiprybės:

Visi pripažįsta bakalauro programos svarbą: akcentuojamas jos regioninis aspektas ir išskirtinumas ne tik regione, bet ir visoje Lietuvoje.

Laipsnį suteikianti programa nuo 2012 m. turi oficialią nusistovėjusią kokybės užtikrinimo sistemą, inicijuotą ir vykdomą padedant VDA Studijų kokybės skyriui. Tai, kad studijų programos kokybė pagerėjo, rodo, jog vertinimo rezultatai ir atsakomųjų priemonių įgyvendinimas davė naudos.

Apsilankiusi fakultete ekspertų grupė pamatė, kad visos dirbtuvės, studijos, informacinių technologijų infrastruktūra ir atnaujinta biblioteka suteikia studentams geresnes darbo sąlygas.

Visa mokymo, mokymosi ir prototipų gamybos įranga katedrose dabar prieinama visiems studentams. Jie gali dirbti dirbtuvėse bei Telšių ir Vilniaus menų inkubatoriuose.

Fakulteto, kuris yra tarsi maža bendruomenė, gebanti įgyvendinti tam tikrus svarbius pokyčius labai greitai, struktūra yra aiški.

Tobulintinos sritys:

Studentų skaičius yra labai mažas ir šį klausimą akademija turi rimtai spręsti ateityje, kad būtų sukurta didesnė dizainerių bendruomenė.

Reikia toliau tobulinti programos sandarą pabrėžiant dizaino mąstyseną ir šiuolaikiškesnį požiūrį į mados dizainą. Norint apimti visas dizaino temas, reikia papildomų lėšų ir mokymo priemonių.

Vertinimo komisija sutinka su savianalizės suvestinės teiginiu, kad reikia skatinti nuolatinį bendradarbiavimą su kitomis dizaino krypties studijų programomis. Veržli ir atsidavusi vadovybė turi sumaniai panaudoti visą personalo, studentų ir kitų dalininkų potencialą; visų nuomonės turi būti išklausytos ir net nereikšmingi pranešimai turi būti apsvarstyti.

Studentų ir absolventų nuomone, reikėtų daugiau skirtingų sričių praktikuojančių mados dizainerių ar neseniai studijas baigusių, ne visu etatu dirbančių dėstytojų. Kviestiniai ir jaunesnės kartos dėstytojai taip pat būtų laukiami.

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III. REKOMENDACIJOS

1. Akademija į strateginį planą turėtų įtraukti ne tik regioninio dizaino edukacijos centro steigimą, bet ir ieškoti būdų, kaip pritraukti vietinių ir užsienio studentų. Tradicinių dalykų atradimas per šiuolaikinio dizaino prizmę yra labai vertinamas ir turi būti toliau skatinamas. Susitikimuose iškilo aktualus centro ir periferijos klausimas, ir akademija turėtų į tai reaguoti stiprindama savo regioninę poziciją bei toliau plėtodama ryšius su išoriniu pasauliu – ne tik artimiausiomis kaimyninėmis Baltijos ir Skandinavijos šalimis,

bet ir kitomis šalimis, pavyzdžiui, Jungtine Karalyste, Nyderlandais, Prancūzija ir Italija, turinčiomis tvirtas mados ir dizaino mokymo bei praktikos tradicijas.

2. Programos sandara turėtų būti toliau tobulinama daugiau dėmesio skiriant dizaino mąstysenai ir stiprinant kūrybinį indėlį. Supažindinimas su tvarios mados dizainu taip pat turėtų būti apsvarstytas. Turėtų būti dėstomos naujos tekstilės technologijos bei puoselėjamos tradicinės regioninės tekstilės technologijos.

3. Norint apimti visas dizaino temas, reikia papildomai įtraukti mokymą apie šiuolaikinius dizainerius, dirbančius mados pramonėje, kuriančius intervencijas ir bendrojo dizaino projektus. Reikia skatinti ir rengti vizitus į dizaino profesionalų įmones Lietuvoje ir kitose šalyse.

4. Kad studijų programa žengtų koja kojon su šiuolaikinėmis technologijomis ir tendencijomis, reikėtų pasikviesti dizainerių, taikančių naujausias technologijas ir kuriančių tarptautinėje šiuolaikinio dizaino arenoje.

5. Svarbu vystyti ilgesnės trukmės personalo planą, kad būtų užtikrinta personalo pamaina, jei kurie nors specialistai išeitų į pensiją arba pasitrauktų iš darbo. Ilgesnės trukmės planai taip pat turėtų būti vystomi su akademijos Vilniaus fakultetu siekiant pritraukti naujų kviestinių dėstytojų.

6. Akademija turi nuolat plėsti ir gerinti materialiąją bazę siekdama neatsilikti nuo naujausių technologijų plėtros ir industrijų raidos. Pavyzdžiui, tolesnės investicijos į mados ir dizaino literatūrą bei tarptautinius periodikos leidinius, programuojamas mezgimo mašinas, audimo stakles ir naujas siuvimo mašinas suteiktų naujų galimybių fakultetui ir studentams.

7. Centrinė vadovybė Vilniuje turi remti Telšių fakultetą ir ne tik numatyti bendrąsias gaires, bet reklamuoti šį fakultetą kaip unikalią mokymosi vietą. Akademijos vadovybė turėtų suformuoti marketingo strategiją Telšių fakulteto studijų programai *Apranga ir mezgimo dizainas*. Programai reikia naujo ir patrauklaus įvaizdžio, ją reikia aiškiai atskirti nuo bakalauro programos *Kostiumo dizainas*, dėstomos Vilniaus fakultete. Abi programos turėtų būti ne konkuruojančios tarpusavyje, bet papildančios viena kitą.

Telšių fakultetas galėtų sukurti programą *Kostiumo dizainas ir restauravimas* sekdamas geru programos *Baldų dizainas ir restauravimas* pavyzdžiu. Kostiumo restauravimo specializacija yra paklausi visame pasaulyje. Šiam tikslui akademija turėtų paskirti dėstytojus iš Vilniaus ir taip pat finansuoti naujų specialybės studijų programų sukūrimą ir vykdymą.

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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)