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STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

VILNIAUS DIZAINO KOLEGIJOS

TAIKOMOSIOS FOTOGRAFIJOS **PROGRAMOS (*653W64002*)**

VERTINIMO IŠVADOS

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EVALUATION REPORT

OF *APPLIED PHOTOGRAPHY* (*653W64002*)

STUDY PROGRAMME

AT VILNIUS COLLEGE OF DESIGN

Grupės vadovas: Team leader:	Prof. Dr Jeffery Butel
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Išvados parengtos anglų kalba
Report language - English

Vilnius
2013

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	***Taikomoji fotografija***
Valstybinis kodas	653W64002
Studijų sritis	Meno studijų sritis
Studijų kryptis	Fotografija ir medijos
Studijų programos rūšis	Koleginės studijos
Studijų pakopa	Pirmoji
Studijų forma (trukmė metais)	Nuolatinė (3), ištęstinė (4)
Studijų programos apimtis kreditais	180
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Fotografijos profesinis bakalauras
Studijų programos įregistravimo data	2010-08-27, Nr. V-1437

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INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	***Applied photography***
State code	653W64002
Study area	Art studies
Study field	Photography and media studies
Kind of the study programme	College studies
Study Cycle	First (Professional Bachelor)
Study mode (length in years)	Full-time (3), part-time (4)
Volume of the study programme in credits	180
Degree and (or) professional qualifications awarded	Professional bachelor in Photography
Date of registration of the study programme	Order No. V-1437 of 27 August, 2010

CONTENTS

I. INTRODUCTION

Vilnius College of Design originates from the G. Fledžinskienė Higher School of Arts which was established in 1997. It received recognition as an institution providing higher education in 2005 and it is the only private higher educational institution in Lithuania providing education in the area of Arts. The Professional Bachelor in Applied Photography programme was first registered in July 2009 and commenced in September 2010. The programme is located within the Department of Applied Photography which is one of five departments in the College.

The programme was first evaluated in 2010 when it received three years' accreditation. The current evaluation was conducted in March 2013 by a panel of experts from the United Kingdom, Germany, Finland and Lithuania, including a student representative. In conducting the evaluation the expert panel met senior administrative staff, teaching staff, current full-time students, alumni and social partners, all of whom engaged with the evaluation process constructively and were most helpful in facilitating the work of the panel. The panel did not have the opportunity to meet current part-time students. The panel also reviewed teaching accommodation and learning resources, and scrutinised student work.

II. PROGRAMME ANALYSIS

1. *Programme aims and intended learning outcomes*

The College makes a distinction between photography as an art-form and photography in relation to professional needs in fields such as media, advertising and publishing houses. This is a distinguishing feature of the College, and the programme, reflected in the title 'applied photography'. The overall aims are defined accordingly. They lead towards preparation for practical work as a photographer in a range of professional applications. Aims are published on the College's website and through publications in Lithuanian and English.

The College states in the Self Evaluation Report that 'the main aim of the programme is to train specialists with a wide perception of applied photography and practical abilities to apply the obtained knowledge and skills in their practical activities and to render a wide range of professional applied photography services...'. This is reflected in the description of intended learning outcomes on pages 10 and 11. The mix of modules shows a balance between offers to gain practical experience and the theoretical framework necessary to set praxis into a reflective context. For example, the intended learning outcome to 'obtain knowledge and perception of photography equipment, optics, lighting equipment ...' and the other expected outcomes under the first set of competencies satisfy the aim to 'guarantee the provision of fundamental professional and innovative knowledge'. This is reflected in modules such as *Lighting in Photography* and *Portrait Photography*. The development of theoretical skills is reflected in modules such as *History of Photography* and *Advertising Theory and Practice.* The aim to 'form students' strategic competence preconditioning their life-long need for personal and professional development' is clearly linked to the intended learning outcome of students' 'ability to comprehend, evaluate and create an artistic concept, to operate visual and verbal communication means and to be persuasive when presenting the essence of their creative project.'

Although the relationship of the aims to applied photography are clear, they would benefit from improved articulation and better communication to prospective students and other stakeholders. The specific ethos of the College and the programme, with its focus on applied work in art and design, can play a part in the cultural, economic and social development of the country. This could be used more effectively to attract the best students and staff and to increase public awareness of the College.

Programme aims and intended learning outcomes are predicated upon meeting public need and preparation of students for professional employment. To ensure this, the College canvassed the opinion of a number of professional, large and small, businesses including the press, media and advertising. Links with the professional world could be strengthened by introducing more formal structures for obtaining the views of potential employers, the professional sector and alumni.

Programme aims are well translated into intended learning outcomes. They set technical knowledge, practical exercises as well as creative and artistic experience in an intellectual context, which is set at an appropriate level for art-related studies at College level.

The name 'Applied Photography' and its content are well aligned, and not unnecessarily restrictive, allowing access to existing and emerging digital communication technologies, which increasingly belong to the knowledge base of a professional photographer in the 21st century.

2. Curriculum design

The programme fulfils the legal requirements for Higher Education Study Programmes. The total number of credits is 180 for full-time and part-time studies. Of these, 15 credits (8%) are assigned to general College Studies, 135 credits (75%) to study field subjects, and 30 credits (17%) assigned to optional and elective studies.

In general study subjects and modules are spread through the semesters and years of study in a way that they support students in their learning. Their themes build upon each other and are not repetitive.

As expected for a programme at college level in this field, the content of subjects and modules mixes discursive and theoretical elements with a wide range of opportunities for students to acquire practical and technical skills.

The Self Assessment Report sets out eight intended learning outcomes:

1.   To know the principles of visual expression realisation applied in photography projects
2.   To know analogue and digital photography and cross media technologies. To know the photography and cross media process and be able to choose and apply various methods of artistic and technological solution when implementing study and creative tasks
3.   To be able to come up with visually complete and valuable product, defend one's creative concept and organise a presentation of one's creative project for a specific audience or the public
4.   To assimilate the application of photography and cross media in various environments, to perceive the tendencies of contemporary visual expression and the importance of functionality in

visual communication and practical activities
5.   To perceive and be able to apply the methods of general artistic expression, develop the available abilities and apply innovative ideas in a proper manner
6.   To rationally and coherently apply their entrepreneurial skills in practical activities
7.   To be able to initiatively and independently realise one's creative projects
8.   To have critical and reflective thinking and use it in order to strategically improve one's own activities in the study process.

These intended learning outcomes blend into nine modules, including a Final Project Module (24 credits) and optional subjects (6 credits). The content of each module incorporates a number of subjects, no more than eight for the Humanities Module (21 credits) and no less than three for the Module of Practical Training of Photography (18 credits). The Final Project Module contains two subjects (24 credits). The content is well designed to allow students to achieve the intended learning outcomes. For example, intended learning outcome 2 encompasses the technical skills expected in the field of photography. Subjects which are offered to achieve that are for example Photographic Technique, Digital Technologies and Lightning in Photography. Intended learning outcomes 1, 3, 4 and 5 refer to the application of technical skills and artistic methods in creative processes. To achieve this, subjects like Portrait Photography, Fashion Photography, Reportage Photography and Visual Communication are offered. Intended learning outcomes 6 and 7 add a general level of professional practice. Here subjects like Theory and Practice of Advertising, Basics of Business Management and Business law are offered. Intended learning outcome 8 relates to critical and reflective thinking, for example through the subjects History of Art and Design, History of Lithuanian Photography and Ethics of Media. In total, the sum of all subjects is described in a way that is appropriate for the achievement of all the intended learning outcomes. However, the relation between aims, intended learning outcomes, modules and subjects could be stated more clearly. This could be of particular benefit when seeking to attract students to the programme.

The more general aims of the programme, such as a democratic world view, intercultural competence, strategic competence and personal and professional development, are woven into the learning and teaching rather than being provided as individual content of courses. This is appropriate and could usefully feature in published descriptions of the programme.

In general, progression in intended learning outcomes and expected student achievements through the three years of the programme is appropriately described. However, for modules spreading over two or more semesters it would be helpful to define progression better and to indicate clearly differences between levels and to align appropriate credits per semester. This could support students in planning their studies better.

The content of modules reflects contemporary developments in applied photography and associated technology. Most are described with an appropriate link to professional practice and applied photography. They appear well thought-through and have a comprehensible logic. The photography practicum in semester four is well placed and appropriately followed up. This is the anchor-point for the close relationship of the programme with the constantly changing conditions in the professional field. The College might wish to consider highlighting this as a distinguishing feature of the programme.

The sum and the scope of the course descriptors represent a sufficiently rich offer, which enables students to achieve the intended learning outcomes. In all, 40% of the programme is related to professional practice and technical training, 40% to artistic and individual practice and 20% to theory. The programme comprises nine segments: Humanities, Social, Visual Expression, Technological, Photographic Genres, Practical Training, Project activity module, Final Project and optional subjects. This is appropriate for a college programme in the wider field of the arts and design.

In some instances the description of the programme and its contents would benefit from use of more easily understood language in order to help prospective and current students align its content with their practical experience and ambitions, for example, in Visual Artistic Expression, Visual Communication, Art Philosophy, Language-culture and Oral Communication, Personal development and leadership. It could be asked, for example, if the reference to the *formation of norms* and to *linguistic levels* in the abstract of *Language Culture and Oral Communication* is appropriate, when the aim is to 'form students' proper oral and written skills'. It could also be asked if descriptions such as '*knowledge of a variety of human psychologies*' and '*raising outstanding leaders in their fields*' aligns well enough with the aim to achieve 'social competencies' in Personal Development and Leadership. A simpler and more comprehensible language would make it easier for students to recognise the value of a subject to their personal learning.

The Design of the curriculum is appropriate for studies in the field of Art and Design at this level. The programme follows international standards. The application of skills in photography requires knowledge and experience of strategies and processes in art and design as applied photography is, and has to be, a creative activity. The focus on practical experience in the field of photography is integrated into the curriculum design and reflected in the title of the programme. This is a distinctive feature and may give graduates an advantage when seeking work in the creative industries. The applied aspect of the programme is, in general, well supported by subjects of a more theoretical nature and by subjects, which reflect upon methods borrowed from the more independent forms of art-making. Programme aims and the method of their implementation should however be articulated more clearly and better communicated to prospective students and other stakeholders.

3. Staff

Teachers hold recognised qualifications in appropriate subjects and meet the state requirements for professional bachelor study programmes – that at least 10% hold a scientific qualification or be recognised artists. The Self-Assessment Report states that the programme is taught by four permanent teachers and 24 others, hired for particular subjects of the curriculum. There are also three teachers who hold a scientific degree, who teach mainly generic or art history and theory subjects. Twenty-five teachers have practical experience of the field and at least three years teaching experience and many are recognised artists.

The number of the teaching staff is adequate to ensure students can achieve the intended learning outcomes. The average ratio of lecturers to students is 1:4. This allows students to receive a high level of personal attention and guidance.

Teaching staff turnover is the responsibility of the heads of departments and is informed by long-term strategy and operational goals. Staff CVs for full-time and part-time staff indicate that they are suitably qualified and experienced. It is clear that the College hires the best qualified and experienced professionals for both full-time and part-time positions. The Panel was informed by part-time staff that highly skilled practioners prefer to take up part-time posts in order to continue with their professional activities. Through their concurrent professional activities they bring with them up-to-date practical experience in the field, thereby enhancing the student learning experience. Turnover of such staff ensures continuing currency. Annex 2 of the Self Assessment Report shows that the workloads for both full-time and part-time lecturers meet government requirements as set out in Order V-2538 dated 23 December 2011.

The College encourages and supports the professional development of teaching staff. Activities include sharing experience with visiting foreign lecturers and participation in the Erasmus teacher mobility scheme. Teacher mobility is used effectively to inform curricular developments and teaching quality. For example, one teacher participated in an Erasmus exchange in Belgium and another spent time in Cologne. Foreign teachers also visit the College from, for example, Denmark, Finland and Sweden. The College was a partner in a six-month project to encourage innovative teaching and learning methods.

The College is committed to continuous improvement of teaching. As part of the College's Study Programme Management Cycle the Methodical Council meets eight times during the academic year. This demonstrates a very strong commitment to improving teaching and enhancing the student learning experience. Although there is considerable dialogue between staff on pedagogical and subject-related matters, this sharing of good practice would benefit from a more structured approach. For example, a fortnightly, staff seminar, in which a member of staff (or visiting teacher) presents his/her latest research or experiences, would place staff professional development on a more formal footing and make it more accessible to external scrutiny.

Teachers are involved in art and research directly related to the programme such as art history, design and photography.

4. Facilities and learning resources

The premises and the teaching and learning equipment are adequate both in their size and quality. The premises and equipment are divided into functional zones, for theoretical, practical and independent work, self-study. Students are provided with a sufficient number of rooms for group theory work, such as lectures, study/laboratory facilities for practical work, and access to space for self-study, whether theoretical or practical. The students may perform their learning tasks in four study rooms and two laboratories, which are equipped with all the necessary equipment, as well as two computer classrooms with 20 Apple iMac computers with the necessary and up to date programme-related software installed.

Theoretical stream lectures take place in three classrooms accommodating 60 to 80 persons. They are equipped with all the necessary equipment: multimedia projectors, projector screens

and a DVD player. If necessary, teachers have access to a portable overhead projector, multimedia projector or a laptop computer. When not in use for classes students may use the facilities for self-study. Moreover, students have an opportunity to borrow the equipment for use outside the College.

Notwithstanding the generally high quality facilities, better and more appropriate use could be made of some learning space to accommodate investment in professional output equipment for digital photography, such as a large ink jet printer, and activities such as make-up preparation. More generally, improving acoustics in some teaching rooms would be beneficial.

The College has adequate arrangements for students' practice. In addition to practical studio spaces in college, students have access to employers' studios and other facilities according to their specialisation and the nature of their associated work-placements. Employers who met the experts valued the creativity of students from the programme and expressed a desire to help with their practical experience wherever possible.

Teaching materials such as books, periodicals, databases are highly accessible. The library and reading room is equipped with 26 work-places; four of them have computers with internet access. Students have access to printing, scanning and photocopying facilities. Most students use their own laptops and can access the internet through the College's wireless network. Students are inducted to the use of IT facilities. The library, IT facilities and social facilities provide students with a pleasant, well-resourced learning environment.

5. Study process and student assessment

Admission requirements have changed. Since 2009 national requirements for higher educational institutes have applied. The programme now takes students through the Lithuanian general student enrolment to higher educational institutes process (LAMA BPO) but it has also retained its direct entry route. In 2011 and 2012 direct applicants numbered 38 and 25 respectively. Total admissions in those years were 73 and 58 respectively. Direct entry is subject to an interview which is, in part, used to assess the motivational level of the prospective entrant. However it is not possible for the College to ascertain the motivational level of prospective entrants coming through the national LAMA BPO system. Meetings with students, graduates and teachers suggest that many entrants from this route lack motivation and a commitment to the programme which, in large part, explains the number of dropouts rather than it being due to any failings of the programme. This is further evidenced by the fact that most withdrawals take place in the first year. The College is aware of this issue and is seeking to establish a means of ascertaining the motivation of students enrolled through the LAMA BPO system. Prior to the evaluation visit 186 students were enrolled on the programme, of whom 21 were in receipt of state funding.

Teaching is well orientated to support students in achieving the intended learning outcomes. The quality, and the quantity and balance of theoretical content and practical practice, is appropriate for students to achieve the intended learning outcomes. For example on the six ECTS module 'Lightning in photography' there are 14 hours of lectures, 66 hours of practical training and 80 hours of individual working hours. Similarly, 'Reportage photography', a nine ECTS module, is

delivered in the third and fourth semester. It consists of 20 hours of lectures, 80 hours of practical work and 140 hours of individual work. These are well-designed to develop students' theoretical and practical knowledge and skills.

Students are encouraged to participate in applied activities. For example, in the sixth semester students undertake a pre-graduation practice. Teachers ensure that students have access to the necessary equipment and the requisite technical skills to use them effectively in their research, artistic and applied research activities. The College organises a 'Photography week'. Students are encouraged to participate in this international event which includes seminars on photography by national and international photographers.

The College has Erasmus agreements with seven European institutions for teacher and student mobility. Six students have participated so far. Students' experience has been mixed; students who studied in Portugal were disappointed but those who, more recently, studied in Hungary were well-satisfied with their experiences. Although there has been a marked improvement since the initial mobility placements, the College is advised to research foreign partners better, ensure more thorough advance planning and implement closer monitoring of the student experience.

Students are well aware of the academic and social support available to them. Teachers provide prompt, sometimes immediate, feedback, which is detailed and encouraging and gives clear guidance on what students need to do to improve. Students value this academic support. Students can practise individual planning and pursue additional study in other subject areas such as fashion design.

Over the academic years 2010-11 and 2011-12 out of a total enrolment of 182 students 31 left the programme, a dropout rate of 17%. The vast majority have left for reasons unconnected to the quality of the programme. In the 2010-11 academic year seven full-time and 10 part-time students left the programme. Of these, four full-time and one part-time student left to travel abroad and two part-time students moved to another institution. In 2011-12 seven full-time and seven part-time students left the programme which represents an improved retention rate. Of these, eight stated reasons unrelated to the programme such as travelling abroad and financial difficulties. Although it is clear that the vast majority have left for reasons unconnected with the programme and the College has worked hard to support those having difficulties, there remains scope for preventative action by the College, particularly at the admissions stage. The College is advised to set out clearly the nature and demands of the programme to prospective entrants. If advertised widely, this might result in better-informed entrants and serve to reduce dropouts in the first year.

The College has established a Career Centre to help secure employment for graduates and develop links between the College and alumni to ensure continuing support after graduation. The Centre has plans to arrange a week when the students have an opportunity to present themselves to prospective work placement providers, employers and other stakeholders. This will be valuable to those students who might not be able to find work placement by themselves. The Centre will support students in their preparation of curriculum vitae and presentations.

Students' achievements are assessed with suitable and adequate criteria. Theoretical subjects such as Philosophy of Art are evaluated by through written examinations. More practical subjects, such as, Visual artistic expression are assessed by a combination of examination and presentation of work. Students are also subject to oral examination where appropriate. Some teachers employ student self-assessment, for example, requiring students to undertake a self-evaluation of their work. This has proven to be an effective tool in enhancing their capability for self-reflection.

The final work assessment is conducted by the State Quality Commission. The Commission consists of at least two representatives of the employers, three recognised artists and high school lectures and one lecturer who is responsible for the implementation of the programme. Students present their work and answer questions. After the public defence the Commission evaluates the work in a closed meeting.

To date there have been only nine graduates; the majority is pursuing freelance work. This is the nature of the work of a photographer and is in line with college expectations. The panel was informed that there is a particular need for photojournalists. When asked to describe the expectations of graduates from the programme, employers used words like brave, open-minded and energetic. Employers of graduates from the programme advised the Panel that they were very pleased with their quality.

6. Programme management

There is a clear structure allocating responsibilities for programme management at all levels. The College Director for Academic Activities is Acting Head of Department of Applied Photography and is responsible for management of the programme. Others involved in programme management include the College's Deputy Director for Academic Activities, the Head of Academic Council who advises on programme improvement, two lecturers on the programme who advise on study matters and liaise with students, a student representative and a graduate. Issues are discussed and decisions made at Methodical Council and Academic Council; ultimate responsibility rests with the latter. The structure is understood by all concerned and each is aware of his/her role in maintaining and enhancing the programme. The programme management process is encapsulated in the College's Quality Manual.

The process is appropriately focused by the identification of eight study quality areas. The first, focuses on the suitability of the College Mission and Objectives; the second addresses the efficiency of the administration; the third evaluates the efficiency of student support; the fourth measures the academic, professional and personal development of students; the fifth assesses the suitability of, and improvement in, the qualifications of staff; the sixth looks at the availability, sufficiency and suitability of tangible resources; the seventh considers the benefit and development of external connections; and the eighth evaluates the efficiency of quality assurance measures. Each of these areas has its own, appropriate and well-defined criteria. This provides, within the college structure, an appropriate framework for programme management.

Data are collected on a continuous basis. These are used to inform incremental, semester-to-semester, changes as well as the large scale programme self-analysis undertaken every three years.

These data are collected from a wide range of sources, internal and external. These include resolutions of Academic Council, departmental meeting minutes, student recruitment and progression statistics, student work placements, student work and social partners. Questionnaires to staff, students and external stakeholders are well-designed to elicit the necessary information, through a combination of well-focused questions and opportunities to add further comments. Detailed statistics pertaining to the eight study quality areas and their associated key performance indicators are collected, collated and analysed.

There are numerous examples of enhancements deriving from internal evaluations of the programme. For example, there have been curricular changes emanating from staff discussions, including those with visiting teachers, and contact with foreign providers. Changes in staffing have been made following student feedback. There is less direct evidence of improvements deriving from external evaluations.

Internal stakeholders are well-represented in the evaluation and improvement of the programme. Staff feel directly involved and consider that their opinions are respected and listened to. Similarly, students feel that they have a voice and can influence the way in which the programme is constructed and delivered. There are formal channels of communication open to students through student representatives at programme and college level. In addition, students consider that teachers and college management are receptive to their views and that they can use informal channels to put across their point of view and influence change. Students value the openness and accessibility of all college staff.

In contrast, much external stakeholder input, alumni and employers, operates at the informal level. While this can be effective, the College is advised to place this important means of maintaining and enhancing programme quality on a more formal footing. Alumni and employers who met the expert panel were willing to be involved in a more structured process. The establishment of an external stakeholders' liaison committee would be a useful first step. An effective committee would serve to enhance graduates' employment opportunities and career prospects.

The well-focused programme management structure, allied to internal stakeholders' access to both formal and informal channels, results in an efficient and effective quality assurance regime. A more formal, structured process for canvassing external stakeholder opinions would further enhance the quality assurance processes.

III. RECOMMENDATIONS

1. Programme aims and the method of their implementation should be articulated more clearly and better communicated to prospective students and other stakeholders. More

effective advertising of the practical nature and demands of the programme to prospective students would help to reduce the dropout rate.

2. The relation between module aims and intended learning outcomes and their constituent subjects could be stated more clearly.

3. For modules spreading over two or more semesters it would be helpful to define progression better, indicating clearly differences between levels.

4. A more structured approach to staff development, including the sharing of good practice, would further support programme enhancement and embed it more systematically and firmly into college life.

5. Better and more appropriate use should be made of some learning space to accommodate investment in professional output equipment for digital photography, rather than out-sourcing it, and activities such as make-up preparation. Attention should also be paid to improving acoustics in some teaching rooms.

6. Arrangements for student international mobility should be planned and monitored more closely to ensure that students receive an appropriate learning experience.

7. A more formal, structured means of ensuring alumni and social partner input to programme enhancement would help ensure continuing relevance to the labour market and the employability of graduates.

IV. SUMMARY

Students value the practical, applied nature of the programme which is informed by relevant staff experience. Staff are well-qualified, enthusiastic, committed and well-motivated. They demonstrate a clear team ethos which reflects that of the College as a whole. Teacher mobility is used effectively to inform curricular developments and teaching quality. Staff and students are creative and demonstrate a willingness to learn and improve and a commitment to life-long learning. Staff are accessible and highly responsive to students' individual learning needs and there is a strong commitment to the continuing improvement of teaching. The library, information technology facilities and social facilities provide students with a pleasant and well-resourced learning environment. Teachers provide students with prompt and constructive feedback on submitted work which is highly effective in helping them to improve. The wide-ranging collection, collation and analysis of data at programme, departmental and college level as part of a well-structured and appropriately focused quality assurance system is effective in enhancing the programme. There is an inclusive approach to programme management internally in which the staff and student voice is canvassed widely, listened to and acted upon to enhance the student learning experience.

Clearer articulation of programme aims and the method of their implementation and better communication of this to prospective students and other stakeholders, perhaps through more effective advertising of the practical nature and demands of the programme, may help to reduce the dropout rate. Better and more appropriate use could be made of some learning space to accommodate investment in professional output equipment for digital photography, rather than out-sourcing it, to provide more appropriate space for activities such as make-up preparation and to ensure that the room acoustics are fit-for-purpose. Although there has been improvement, better planning and closer monitoring of student international mobility would enhance this provision. A more structured approach to staff development would reinforce the sharing of good practice while a similar approach to capturing alumni and social partner input would help ensure continuing relevance to the labour market and the employability of graduates.

V. GENERAL ASSESSMENT

The study programme Applied Photography (state code – 653W64002) at Vilnius College of Design is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation Area in Points*
1.	Programme aims and learning outcomes	3
2.	Curriculum design	3
3.	Staff	4
4.	Material resources	3
5.	Study process and assessment (student admission, study process student support, achievement assessment)	4
6.	Programme management (programme administration, internal quality assurance)	3
	Total:	**20**

*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. Dr Jeffery Butel

Grupės nariai:
Team members: Mika Ritalahti

Klaus Jung

Prof. Alvydas Lukys

Viktorija Medinskaitė

VILNIAUS DIZAINO KOLEGIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS
TAIKOMOJI FOTOGRAFIJA **(VALSTYBINIS KODAS – 653W64002) 2013-07-30**
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-291 IŠRAŠAS

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dizaino kolegijos studijų programa *Taikomoji fotografija* (valstybinis kodas – 653W64002) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	3
3.	Personalas	4
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	4
6.	Programos vadyba	3
	Iš viso:	**20**

* 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

Studentai vertina praktinį, taikomąjį programos pobūdį, kurį lemia atitinkama personalo patirtis. Personalas yra kvalifikuotas, energingas, atsidavęs ir motyvuotas. Jis demonstruoja tvirtą kolektyvinę moralę, kuri būdinga ir visai kolegijai. Dėstytojų judumas veiksmingai panaudojamas tobulinant programą ir gerinant dėstymo kokybę. Darbuotojai ir studentai yra kūrybingi, trokštantys tobulėti ir mokytis visą gyvenimą. Darbuotojai yra visada pasiekiami ir reaguojantys į individualius, su mokymusi susijusius studentų poreikius; jie yra įsipareigoję nuolat gerinti mokymo kokybę. Biblioteka, informacinių technologijų ir socialinės priemonės užtikrina studentams malonią ir ištekliais aprūpintą mokymosi aplinką. Dėstytojai teikia studentams greitą ir konstruktyvų grįžtamąjį ryšį apie atliktą darbą, ir tai labai veiksmingai padeda jiems tobulėti. Duomenų rinkimas, palyginimas ir analizė programos, skyrių ir kolegijos lygmeniu, kaip gerai struktūruotos ir tinkamai orientuotos kokybės užtikrinimo sistemos dalis, padeda veiksmingai stiprinti programą. Vyrauja integruotas požiūris į programos vadybą viduje, kai paisoma darbuotojų ir studentų nuomonės ir į ją atsižvelgiant imamasi veiksmų studentų mokymosi patirčiai sustiprinti.

Studentų nubyrėjimo lygis galėtų sumažėti aiškiau nurodžius programos tikslus ir jų įgyvendinimo metodus ir geriau supažindinus su jais būsimus studentus bei socialinius dalininkus, veiksmingiau reklamuojant šios programos praktinį pobūdį ir paklausą. Kai kurį studijoms skirtą erdvę būtų galima panaudoti geriau ir tinkamiau, daugiau aprūpinant skaitmeninei fotografijai skirta profesine įranga nei ją nuomojant, taip pat pritaikant erdves tokioms veikloms kaip grimavimas ir užtikrinant tinkamą auditorijų akustiką. Nors atlikta

patobulinimų, geresnis studentų tarptautinio judumo planavimas ir atidesnė stebėsena sustiprintų šią nuostatą. Aiškesnis struktūrinis požiūris į personalo tobulinimą sustiprintų dalijimąsi gerąja patirtimi, o panašus požiūris į absolventų ir socialinių partnerių įtraukimą padėtų užtikrinti nuolatinį programos aktualumą darbo rinkai ir absolventų užimtumą.

III. REKOMENDACIJOS

1. Programos tikslus bei jų įgyvendinimo metodus reikėtų aiškiau suformuluoti ir tinkamai perduoti būsimiems studentams bei socialiniams dalininkams. Studentų nubyrėjimo lygis sumažėtų, jei būsimiems studentams būtų veiksmingiau reklamuojamas šios programos praktinis pobūdis ir paklausa.

2. Būtų galima aiškiau nurodyti modulio tikslų ir numatomų studijų rezultatų bei jų sudedamųjų temų ryšį.

3. Modulių, išdėstytų per du ar daugiau semestrų, atžvilgiu būtų naudinga geriau apibrėžti pažangą, aiškiai nurodant lygių skirtumus.

4. Aiškesnis struktūrinis požiūris į personalo tobulinimą, įskaitant dalijimąsi gerąja patirtimi, padėtų toliau stiprinti programą ir sistemingiau bei tvirčiau įtvirtinti ją kolegijos gyvenime.

5. Kai kurią studijoms skirtą erdvę reikėtų panaudoti geriau ir tinkamiau, daugiau aprūpinant skaitmeninei fotografijai skirta profesine įranga nei ją nuomojant, taip pat pritaikant erdves tam tikroms veikloms, pavyzdžiui grimavimui. Be to, reikėtų atkreipti dėmesį į tai, kad reikia pagerinti kai kurių auditorijų akustiką.

6. Reikėtų atidžiau planuoti ir stebėti studentų tarptautinį judumą, siekiant užtikrinti, kad studentai įgytų tinkamos mokymosi patirties.

7. Formalūs ir labiau struktūruoti būdai, užtikrinantys absolventų ir socialinių partnerių indėlį į programos stiprinimą, padėtų užtikrinti nuolatinį programos aktualumą darbo rinkai ir absolventų užimtumą.

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Paslaugos teikėja patvirtina, jog yra susipažinusi su Lietuvos Respublikos baudžiamojo kodekso[1] 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)

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[1] Žin., 2002, Nr.37-1341