STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

**VILNIAUS DAILĖS AKADEMIJOS Telšių fakulteto**

***SKULPTŪROS* PROGRAMOS (61202M112 )**

**VERTINIMO** **IŠVADOS**

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**EVALUATION REPORT**

**of SCULPTURE (61202M112)
STUDY PROGRAMME**

**at VILNIUS ART ACADEMY Telsiai Faculty**

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| Grupės vadovas:Team leader: | Prof.Dr. John Butler  |
|  |  |
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Išvados parengtos anglų kalba

Report language - English

**DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ**

|  |  |
| --- | --- |
| Studijų programos pavadinimas | *Skulptūra* |
| Valstybiniai kodai | 61202M112 |
| Studijų sritis | meno studijos |
| Studijų kryptis | dailė |
| Studijų programos rūšis  | universitetinės studijos |
| Studijų pakopa | pirmoji |
| Studijų forma (trukmė metais) | nuolatinė (4) |
| Studijų programos apimtis kreditais1 | 160 |
| Suteikiamas laipsnis ir (ar) profesinė kvalifikacija | dailės bakalauras |
| Studijų programos įregistravimo data | 1997.05.19 Įsakymo Nr. 565 |

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1 – vienas kreditas laikomas lygiu 40 studento darbo valandų

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**INFORMATION ON EVALUATED STUDY PROGRAMME**

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| --- | --- |
| *Name of the study programme* | *Sculpture* |
| State code | 61202M112 |
| Study area | Arts |
| Study field | Fine Arts |
| Kind of the study programme | University studies  |
| Level of studies | First |
| Study mode (length in years) | Full-time (4) |
| Scope of the study programme in national credits1 | 160 |
| Degree and (or) professional qualifications awarded | Bachelor of Fine Arts |
| Date of registration of the study programme | 19.05.1997; Order No. 565 |

1 – one credit is equal to 40 hours of student work

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| Centre for Quality Assessment in Higher Education |

# CONTENTS

[I. INTRODUCTION 1](#_Toc255803623)

[II. PROGRAMME ANALYSIS 5](#_Toc255803624)

[1. Programme aims and learning outcomes 5](#_Toc255803625)

[1.1. Programme demand, purpose and aims 5](#_Toc255803626)

[1.2. Learning outcomes of the programme 6](#_Toc255803627)

[2. Curriculum design 7](#_Toc255803628)

[2.1. Programme structure 7](#_Toc255803629)

[2.2. Programme content 8](#_Toc255803630)

[3. Staff 9](#_Toc255803631)

[3.1. Staff composition and turnover 9](#_Toc255803632)

[3.2. Staff competence 10](#_Toc255803633)

[4. Facilities and learning resources 11](#_Toc255803634)

[4.1. Facilities 11](#_Toc255803635)

[4.2. Learning resources 11](#_Toc255803636)

[5. Study process and student assessment 12](#_Toc255803637)

[5.1. Student admission 12](#_Toc255803638)

[5.2. Study process 13](#_Toc255803639)

[5.3. Student support 14](#_Toc255803640)

[5.4. Student achievement assessment 15](#_Toc255803641)

[5.5. Graduates placement 16](#_Toc255803642)

[6. Programme management 16](#_Toc255803643)

[6.1. Programme administration 16](#_Toc255803644)

[6.2. Internal quality assurance 16](#_Toc255803645)

[III. RECOMMENDATIONS 18](#_Toc255803646)

[IV. GENERAL ASSESSMENT 20](#_Toc255803647)

# I. INTRODUCTION

On Friday 25th March 2011 - following analysis of the programme’s Self Evaluation Report (SER), the previous Accreditation Reports of 2008 and the preparation of Preliminary Reports - the Accreditation Team (Professor John Butler, Professor George Houliaras, Atis Kampars, Krzysztof Stanislawski, Kirke Kangro and Saulius Valius) visited Vilnius Academy of Arts: Telsiai Faculty BA Sculpture.

The visit to the University and Faculty involved meetings with the following groups:

1. The Senior Management (Administrative Staff)
2. The SER preparatory team
3. The Teaching team
4. The Students
5. The Employers and Graduates.

Site visits to the physical resources (studios, workshops, library, galleries etc.) were conducted during the course of the day. The Accreditation Team also had the opportunity to view studio work and theses produced by the students to assess the level and quality of the work.

All the people involved in the accreditation process were very positive, co-operative and engaged fully in the process and the team was fully supported by a competent translator for all our sessions. The Accreditation Team were accorded a professional and very hospitable welcome. The team wished to encourage an open, constructively critical discussion with all concerned, and the level of involvement by those they encountered during the visit greatly enhanced the efficiency of the work that was carried out.

Three members of the team were involved in the previous accreditation exercise in 2008 and were pleased to see that the general state of affairs in Lithuanian higher art education has improved considerably.

The Accreditation Team would like to extend its appreciation and warm thanks to everyone involved in organising the event and those participating in the meetings.

# II. PROGRAMME ANALYSIS

## 1. Programme aims and learning outcomes

###  1.1. Programme demand, purpose and aims

*1.1.1. Uniqueness and rationale of the need for the programme*

Telšiai Faculty of Arts (VAA TFA) has relatively old traditions in teaching applied art, dating back to its roots in 1931 at Telšiai Trade School. The Study Programme of BA Applied Sculpture opened in 1998 at Telšiai Faculty, a faculty of Vilnius Art Academy and considers itself to be a comparatively young programme. Previously the sculpture study programme was a non-university study level. The Bachelor of Arts programme was evaluated and approved on the 28th February 2001 by the Senate of Vilnius Art Academy (VAA).

“*The strategic aim of study programme of sculpture is to train specialists of applied sculpture“* (SER p5)

The programme also aims to prepare people to be contemporary artists working in the three dimensional field as sculptors.

This small specialist programme has done considerable work to clearly define and articulate its rationale, purpose and aims, based closely on the aims identified at Vilnius. The accreditation team think this is a specialist unique programme but the Faculty must be concerned with the decline in applications and places accepted over the past three years. The academic and financial viability of such a small programme must be a consideration with only 3 students accepted in 2010 – this greatly restricts peer learning. Some market research on the demand for the programme should be carried out. On the other hand this programme is successful in students attaining employability in their chosen field (approx. 67% students graduating 2009 and 50% 2010).

The accreditation team recommends the faculty carries out a concerted marketing and recruitment campaign for this programme as the number of students applying and enrolling on it has become critically low, making it both financially and academically. questionably viable.

*1.1.2. Conformity of the programme purpose with institutional, state and international directives*

The Study Programme for Bachelor of Paintinghas been drawn up in accordance with the Republic of Lithuania Law on Science and Studies (Official Gazette, 30-04-2009 No. XI-242), the Procedure for External Assessment and Accrediting of Study Programmes (Official Gazette, 2009, No. 96-4083), the Methodological Guidance on the Drawing up of Descriptions of Study Programmes and on Determining Their Compliance with the General and Special Requirements Approved by the Minister of Education and Science of the Republic of Lithuania (Official Gazette, 2010, No. 27-1286), the Description of and the Methodological Guidance on Assessment of Current Study Programmes (approved by order of the Director of CAQS No. 1-94 of 30-10-2009), the Study Regulations of the Vilnius Academy of Art (11-01-2006), order of the Minister of Education and Science of the Republic of Lithuania “Concerning approval of the General Requirements for the First Degree and Integrated Study Programmes“ (Official Gazette, 17-04-2010 No. 44 -2139)

The aims of sculpture programme fully follow the aims and goals of VAA Statute: “*In Academy there are trained painters, architects, designers, sculptors who are able to perform intellectual and creative work independently.*“ (VAA Statute. I, 4., 2004. – SER p9).

The aims reflect the attitudes of the law of science and studies of the Republic of Lithuania (30/04/2009 chapter 2, art.8, point 2(3) “*by cooperating with partners of society and industry, to encourage development of regions and all country with scientific, educational, artistic and other cultural activities“.* (SER p9)

*1.1.3.* *Relevance of the programme aims*

The aims place considerable emphasis on developing creativity & skills, responding to society’s needs, employability, democratic societal values, independence and self-development; all of which are very relevant to this level of higher arts education. The accreditation team (team) thinks the programme achieves these aims and the students receive a learning experience appropriate to this level of study.

###  1.2. Learning outcomes of the programme

*1.2.1. Comprehensibility and attainability of the learning outcomes*

*”Study learning outcomes are directly linked to the programme aims. In our opinion, learning outcomes include the most important and necessary transferable and special skills needed for work of an artist-sculptor.“* (SER p11)

There is a greater understanding and clarity in the teaching staff team relating to aims and learning outcomes (LO) as shown in the SER pp 7-9. The LO grid drawn up in the SER pp 12-14 easily map to the *Dublin* descriptors and *Tuning* level learning outcomes for BA Art & Design. There is a good balance of subject specialist practical, cognate intellectual and transferable competences being developed through the programme.

“*Designing modules of subjects, lecturers consider the aims which are necessary for achievement of a qualitative result. Efforts are made that desired outcomes would answer the goals and the designed aims of a university programme“.* (SER p14)

The programme team have responded very positively to the 2008 review, adopting many of the recommendations and conditions and developing a culture of critical self-review and enhancement producing a well written SER with clear intentions.

The students presented a good understanding of, and support for, learning outcomes, their application and their clear relationship to assessment criteria.

*1.2.2. Consistency of the learning outcomes*

The extensive mapping exercise of learning outcomes to programme aims carried out by the programme team in the SER (pp.7-9) demonstrates a clear understanding by the team of the purpose and function of LOs.

The appropriate learning outcomes are inter-combined either in a separate courses or separate disciplines of the study programme. A principle of consistency prevails – complexity of tasks increases as the student progresses and acquires the skills and abilities. This is mapped over the semester and the study year.

There is a good balance of subject specialist practical, cognate intellectual and transferable competences being developed through the programme.

There is an extensive mapping of specific LOs to courses (SER pp.12-14), but the team recommend that the programme teaching staff identify which LOs are assessed in which course as there could be a danger of repeatedly assessing the same LOs.

The workload appears to be evenly spread across the four years with a total of 160 credit points (CP) divided with 44CP in year 1, 48CP in year 2, 43CP in year 3 and 28CP in year 4.

*1.2.3. Transformation of the learning outcomes*

Since 2008 the Faculty has carried out considerable work in reviewing the student’s learning experience, developing a better understanding of learning outcomes and introducing new outcomes to meet the changing demands of the profession and industry.

## 2. Curriculum design

###  2.1. Programme structure

 *2.1.1. Sufficiency of the study volume*

The volume of the programme is sufficient for undergraduate studies in fine art (160 credits) and the character of its objectives correlate with the content. The programme is compliant with the laws and acts - Republic of Lithuania Law on Education and Science (Official Gazette, 2009 05 12, nr. 54-2140) - orders of the Minister of Education and Science of the Republic of Lithuania “Concerning approval of the General Requirements for the First Degree and Integrated Study Programmes“ and “Concerning the general requirements for study programmes“ (Official Gazette, 2 August 2005, No. 93-3461) - The Study Regulations of the Academy (2006).

The course structure and progressive learning outcomes development through the study programme fully supports the two programme directions: applied decorative sculpture (monumental and commercial sculpture, small-sized plastic) and conceptual sculpture (new forms of spatial expression: object art, installation and etc.).

The LOs are achievable with this programme structure. The programme and quality of its objectives are of a good standard to satisfy requirements of a BA level programme.

*2.1.2. Consistency of the study subjects*

The programme structure and timetable develops the range of skills and competences in a fluid and developmental manner that is appropriate to fine art study. The specialist practical and theoretical skills and knowledge are developed in parallel with the broader educational professional skills.

Following the 2008 review the programme team responded to the accreditation teams recommendations and restructured the course to give students more choice and take greater responsibility for their learning. The programme team should be congratulated for the major changes it has introduced and shows how self-evaluation can lead to enhancement of the programmes.

###  2.2. Programme content

 *2.2.1. Compliance of the contents of the studies with legal acts*

The Study Programme for Bachelor of Sculpture meets the requirements of the Description of and the Methodological Guidance on Assessment of Current Study Programmes (approved by order of the Director of CAQS No. 1-94 of 30-10-2009), the Study Regulations of the Vilnius Academy of Art (11-01-2006), order of the Minister of Education and Science of the Republic of Lithuania “Concerning approval of the General Requirements for the First Degree and Integrated Study Programmes“ (Official Gazette, 17-04-2010 No. 44 -2139)

A formation of the study programme of specialisation of applied sculpture (the department of metal art) is based on academic liberty and autonomy of art, science and studies which is set up by the laws of organisation and realisation of studies of higher education (2009, No [54-2140](http://www3.lrs.lt/pls/inter/dokpaieska.showdoc_l?p_id=343430), No ISAK-1652, No1-110), ‘As concern common requirements of study programmes’ (Žin., 2005, No 93-3461; 2007, No 67-2635), VAA Statute (Resolution of the Parliament of the Republic of Lithuania No IX-2392, 15 July 2004) and VAA Study Regulation (approved of VAA Senate’s session 11/01/2006 No2). ....A general volume of studies is structured according to the requirements of juridical acts which regulate studies (‘As concern common requirements of study programmes’ (Žin., 2005, No 93-3461; 2007, No 67-2635)*.*

The programme is 160 credits, delivering a maximum of 7 subjects per semester with 12 credits for the preparation of the final project and 12 credits for practical training. General subjects at the Universal level studies and subjects of the study field are compliant with the legal requirements. The number of electives (8 credits) similarly are sufficient.

 *2.2.2. Comprehensiveness and rationality of programme content*

*“The goal of the renewed study programme of sculpture is from local and closed to become open and modern suitable for needs of nowadays society. In the programme there is planned more space for creative expression in free art modern form”.* (SER)

The accreditation team have seen major positive changes in the curriculum taking place over the past three years, engaging with the 2008 review recommendations and through their own evaluation process:

* greater flexibility with the study programme
* introduction of the Creative Project
* introduction of a history of contemporary sculpture lecture course
* a new 3D modelling course
* new courses in basics of law, authorisation law, enterprise and communications.
* greater understanding and application of learning outcomes
* more emphasis on the main study and independent learning
* closer integration of theory and practice resulting in a more holistic learning
* greater emphasis on national and international art practice
* a strong positive direction in developing connections between art and technology

The programme workload appears to be evenly spread with a maximum of seven subjects per semester with a mixture of logical progression and sequence of study subjects based on consistency of arrangement of analysed topics and tasks related to specialisation of applied sculpture.

The new programme encourages and supports traditional and contemporary practice and working with a wider range of materials – including plastics and metals.

The teaching staff encourage student collaborative projects involving team working, which is to be commended.

The accreditation team recommends the development of students learning a foreign language to improve the chances of participating in international travel/exchanges.

##  3. Staff

###  3.1. Staff composition and turnover

*3.1.1. Rationality of the staff composition*

There are 4 teachers (2 x Assoc. Professors + 2 x Lecturers) delivering the speciality and study field. Implementing the study programme of specialisation of applied sculpture there are 14 full-time lecturers: 1 professor, 6 associated professors, 7 lecturers - 3 of them have PhDs in art criticism and philosophy. All are appropriately qualified and have the experience to achieve the programme’s aims and learning outcomes. There is an adequate staff-student ratio to ensure student receive a range of opinion and learning experiences.

 Staff have a good record of professional activity, exhibiting, pedagogical research and appear to be well supported for staff development.

The accreditation team agree with students that there is insufficient numbers of visiting teachers and the faculty should make every effort to improve this.

*3.1.2. Turnover of teachers*

The SER does not give any information on staff turnover, but there is a good range of young and more experienced staff and all were engaged in the review process and able to clearly articulate the changes and direction of the new programme.

The appointment of new staff appears to be rigorous with public announcements at national level and the department is engaged in the process.

###  3.2. Staff competence

 *3.2.1. Compliance of staff experience with the study programme*

The head of a studio and lecturers consult directly with students and discuss the results of the review and introduce them to the newest specialist literature.

There is good communication between the staff and students and staff are also accessible through email and phone.

Staff have the appropriate qualifications and are engaged in a broad range of research and professional practice. For this they are supported by the institution and the state and are further supported to gain experience through international internships in Finland, Norway and Spain.

Lecturers of study programme as part of the review process have been participating in the following staff development courses: Organising of teaching and learning; Bologna process; Support for students and consultation; Students with special needs; Psychology of communication; Lingual and methodological aspects preparing lectures in English; designing and installation of public and e-courses; Organising training and supervision; Using IT in teaching and learning; preparation of yearly and final projects; leadership and supervision; lecture and seminar; methods of projects methods of case, and methods of dialogue).

Carrying out their responsibilities lecturers follow the guidelines set by the Senate, take part in creative activity, scientific research, carry out pedagogical and research work, prepare teaching material. All lecturers of VAA are certified periodically, which rules are set by the government or its authorized institutions (VAA Study regulation chapter 19, point 19.2).

The Programme Co-ordinator Associate ProfessorOsvaldas Neniškis has the qualifications and experience to lead the BA Sculpture programme.

*3.2.2. Consistency of teachers’ professional development*

There appears to be good support for the staff’s professional development for all aspects of their practice – research, professional and teaching pedagogy.

## 4. Facilities and learning resources

###  4.1. Facilities

*4.1.1. Sufficiency and suitability of premises for studies*

There are very good studios and workshops for the full range of materials appropriate for BA Sculpture level studies.

The team welcome the arrival of the new ‘Incubator Unit” being built next to the Faculty and sees the positive impact this should have on the student’s and staff professional development.

There is a good exhibition space used by students and staff in the centre of the town to gain profession experience and engage with the communities.

The library is too small for the number of students using it in the faculty.

*4.1.2. Suitability and sufficiency of equipment for studies*

The 3D workshops are very well equiped and have appropriate technical support and meet the requisite health and safety standards.

There is a shortage of equipment for media arts, but the faculty has plans to purchase some in the near future”.

*4.1.3. Suitability and accessibility of the resources for practical training*

The students have very good access to the studios and workshops and there is sufficient space and equipment for the number of students.

The main materials for common usage, such as clay, plaster, tools are being purchased according to the financial possibilities, but the team recommends the programme/Faculty/Academy seeks ways to support students with the costs of the expensive materials used.

The library is equipped with 14 workplaces out of them 4 are computerised and accessed to the internet. Also, students have access to the wireless internet using their personal laptops.

###  4.2. Learning resources

*4.2.1. Suitability and accessibility of books, textbooks and periodical publications*

*“The studio of applied sculpture has got 37 books (items from 1 to 15)”*. (SAR p24)

The library at the Faculty has a relatively small collection of specialist books on sculpture, which needs to be increased. Additional literature is collected from the personal funds of lecturers and these consists of art books, art magazines, notes about technological processes of materials etc.

The learning resources of the Academy‘s main library in Vilnius are accessible on the website in the same level as for other faculties outside Vilnius. Since 2001, an electronic catalogue of the library has been available (<http://vda.library.lt>) and additionally, a national virtual library [www.library.lt](http://www.library.lt) can be used as a search tool. There is also a substantial collection of contemporary art magazines with back copies.As a member of the Lithuanian Association of Academic Libraries, the Academy‘s library subscribes to the following database: EBSCO Publishing <http://search.epnet.com/> (eIFL.net database package of 10 databases); Oxford Art Online<http://www.oxfordartonline.com/subscriber/>. The library also stores exhibition catalogues, methodological materials prepared and published by its teachers and DVD on famous artists.

During practical workshops of modelling or drawning a human figure students can use books about human anatomy. These are located in the methodological centre of the studio. The vast majority of anatomy reproductions are recorded into digital media.

There is a lot of video material from various art projects and defences of final BA projects.

*4.2.2. Suitability and accessibility of learning materials*

Although this could be improved there is an appropriate amount of learning materials and teaching aids to help students achieve the required learning outcomes.

All necessary information about the study programme is contained on the website [www.tdf.lt](http://www.tdf.lt). The students talked very positively about the useful web-site presenting a range of material, but the team recommends VAA to develop the Faculties use of the site as a learning and teaching aid.

## 5. Study process and student assessment

###  5.1. Student admission

*5.1.1. Rationality of requirements for admission to the studies*

The accreditation team finds the recently adopted national admission system (according to the Lithuanian Law on Higher Education and Research [Official Gazette Valstybės žinios No.54-2140, 2009]) potentially damaging to the quality and standards of higher arts education in Lithuania. Removing the teaching staff’s ability to select and choose their students based not just their past academic record but also their creative attributes, skills and their passion for the subject - realised through the portfolio and at interview - greatly reduces their ability to sustain the high standards. This process also challenges the principles of the Bologna process - of equal opportunity, transparency and accessibility for all potential applicants - and is greatly undermining the expertise of its Professors and artists.

However as it is stated in the self-evaluation report the Department still can provide necessary competences at the undergraduate level but there is a definite risk of losing out on mostly talented applicants because of the non-transparent and indiscriminate character of the admission process.

|  |  |  |  |
| --- | --- | --- | --- |
| Study year | Applications in total | Applications by priority order | Admitted  |
| 2010-2011 | 7 | 3 | 3 |
| 2009-2010 | 8 | 4 | 0 |
| 2008-2009 | 8 | 8 | 6 |
| 2007-2008 | 19 | 8 | 6 |
| 2006 -2007 | 11 | 7 | 6 |

 Applications & Admissions 2006 – 11

As stated earlier in the report, the team is concerned about the considerable reduction in both applicants and admissions over the past five years and the academic impact this could have.

*5.1.2. Efficiency of enhancing the motivation of applicants and new students*

The Studio of applied sculpture attempts to attract students to this study programme through: advertising campaigns; communicating directly with schools; exhibitions of students and lecturers in non-traditional spaces and art projects in our region.

### They also use the TFA, which contains information about the study programmes and the gallery of students’ yearly and final projects. The faculty organises open door days and the study programme is presented in the career fair in Vilnius.

### 5.2. Study process

 *5.2.1. Rationality of the programme schedule*

The programme is implemented by the study plan which consists of two parts. Compulsory and elective subjects as part of the study field are organised by the studio of applied sculpture and the department of general studies. Compulsory and elective general study subjects of university education are organised by the department of general studies.

The study programme is evenly balanced across the years and semesters with a slightly lesser load in year 4. The programme schedule is rational and gives good opportunity for the students to realise their personal study plans.

Study process is organised according to a timetable which is designed by the vice-dean for studies; discussed with heads of the departments and managers of specialisations and it is announced publicly a week before the semester starts.

The assessment exam sessions take place over a three-week period and students have a clear understanding of the timetable and what is required for them.

The team support the programme’s intention to increase the time allocated for students’ independent working encouraging them consciously to analyse creative ideas and answer the tasks set by themselves or by a lecturer.

*5.2.2. Student academic performance*

The programme has consistently achieved good assessment results and the quality of work presented to the team was of a good standard demonstrating a breadth of sculptural practice utilising a range of 3D media. From 2009 and 2010 a total of six students graduated with a final grade average of 8.5, which is of a good to very good standard.

The student work is built upon good traditional sculpture skills and is generally strong in content and social context.

The team found very positive and articulate students who were able to express their ideas and intentions clearly.

 *5.2.3. Mobility of teachers and students*

There are international exchange agreements with European art institutions for both teachers and staff, but the level of participation is very poor with only one student participating over the past five years.

The team recommends the Academy to try and ensure that the faculty is supported in the distribution of Erasmus grants.

A number of staff have participated in international professional practice and research projects.

###  5.3. Student support

 *5.3.1. Usefulness of academic support*

All necessary information about the study programme is contained on the website [www.tdf.lt](http://www.tdf.lt). The students talked very positively about the useful web-site presenting a range of material,

Information about study regulations and session timetables are found on the information boards of the faculty and departments. The Student’s Union representatives and Dean’s office collaborate and are used to resolve all misunderstandings related to studies.

The students and teaching staff both reported a strong, close working relationship with each othe, with the staff being the first option to resolve issues/provide information for the students.

The students desired and need more professional practice training and career guidance.

 *5.3.2. Efficiency of social support*

There is good social support for students – all students have the right to receive social and incentive scholarships and one-time social payment by the law of the Republic of Lithuania. Students with high achievements are awarded incentive scholarships.

The most common form of counselling is oral, though it is possibility to communicate with students by e-mail and telephone.

The faculty has a gym; therefore, facilities are sufficient for sport activity. Basketball, table tennis trainings are available; students can attend the swimming pool free of charge.

The faculty has a 60-room hostel for students and selection is carried out according to student’s social status (priority is for first-year-students). In the majority of cases students’ wishing to live in the hostel are satisfied.

###  5.4. Student achievement assessment

 *5.4.1. Suitability of assessment criteria and their publicity*

Evaluation of students‘ achievements takes place at the end of each term with presentations of students‘ works - two presentations are held in every academic year. At these sessions the level of quality achieved, student‘s preparedness and motivation, participation in discussing the works, independence of work and strengths and weaknesses are discussed.

An interim presentation is also held during the term where teachers and students discuss the study process, achievements, prospects and if there are any issues. Interim presentations are focussed on the direction of the tasks‘ execution process and on the discussion of options and means of execution and further prospects of the student‘s skills development.

There is a good correlation between the learning outcomes of the study programme to the assessment criteria of the programme elements and where the learning outcomes are achieved and assessed. The SER shows (pp 12-14) learning outcomes located across a number of courses, the team recommends the programme teaching staff ensure they don’t keepassessing the same competences.

Students stated they were well informed about the learning outcomes and the related assessment criteria at the start of each course.

*5.4.2. Feedback efficiency*

At the request of students lecturers give feedback about students’ achievements after the work is assessed. Student stated there satisfaction with this process.

*5.4.3. Efficiency of final thesis assessment*

The Final Work of Bachelor Studies is evaluated by the Faculty Commission approved by the Rector; the decision by this Commission is final.

TFA students of the art field have to present their final BA project to the Board of Accomplishment for the final Baccalaureate. It consists of the VAA rector, study and science vice-rectors, deans, managers of departments, professors, docents, lecturers and art critics. The number of Board members is not less than seven. Only members who took part in the whole procedure of the student’s BA project defence are allowed to vote.

The team thinks this is a very large panel and could be intimidating to the student. The team also recommends that all the panel are fully informed of the assessment process and understand learning outcomes and the criteria by which they are assessing the student.

*5.4.4. Functionality of the system for assessment and recognition of achievements acquired in non-formal and self-education*

Students are encouraged to participate in informal creative and artistic activity which is related to their speciality. Assessments are not applied for achievements gained in this way. Achievements of individual activity influence on studies are assessed during reviews or exams. Students who are active participants of exhibitions are additionally assessed, but not accredited.

The best students are rewarded by additional onetime scholarships, and their works are exhibited in exhibitions organised by the faculty. These activities significantly influence the achievements of the students.

###  5.5. Graduates placement

 *5.5.1. Expediency of graduate placement*

The depth and range of skills developed by this programme have enabled students to progress to a broad portfolio of professions including: classic traditional sculptor; memorial sculpture; tomb monuments; decorative sculpture; restoration; jewellery; blacksmith; teaching etc. Others continue their study at MA level. Many are self-employed or start small companies.

## 6. Programme management

###  6.1. Programme administration

*6.1.1. Efficiency of the programme management activities*

The manager of the Sculpture studio is a mediator between administrative staff, lecturers and students and communicates with undergraduates. The manager is responsible for implementing and renewal of programmes. He submits recommendations from students, public or business people concerning the improvement of the study programme which could increase the effectiveness of studies

### 6.2. Internal quality assurance

*6.2.1. Suitability of the programme quality evaluation*

The main parameters, methods and means of programme assessment are being carried out according to the acting director’s order of Centre for Quality Assessment in Higher Education (30/10/2009 No1-94) ‘As concerns the description of acting study programmes’ evaluation process and confirmation of methodological references’.

The review team found: a good, collaborative and supportive relationship with VAA; a clear Quality Assurance and Enhancement process internally at Faculty and Department levels and through the interaction with the VAA Quality Committee. – the review team recommend the continuation of the programme SER Group to steer the continuous development of the programme; a strong relationship and support from the municipality;

*6.2.2. Efficiency of the programme quality improvement*

There is a good understanding about the local importance of the programme at: Faculty and Department levels (*Quotation:* *“…regionalism is not a limitation, it doesn’t exclude…”*); international context is considered as well – teachers are attending courses on QA methods and visiting foreign institutions.

The Faculty has established good co-operation with the local government and employers from the region – the SER has been discussed and students’ activities are regularly supported.

Quality data is gathered and stored in the Dean’s office.

*6.2.3. Efficiency of stakeholders participation*

Students through their representative can submit recommendations and suggestions to Senate about development and improvement of studies. Representatives of students influence on the assessment of study quality and process of study improvement by participating in meetings of the Board, the Dean’s office and the department. Communication with undergraduates, employers and professional associations helps to improve quality of the study programme, but at the meeting with employers and graduates the team found that this was largely an informal process.

Therefore the accreditation team recommends more formal collaboration with the stakeholders – both employers and graduates to help inform and guide programme development to meet the needs of today’s industry/professions.

# III. RECOMMENDATIONS

1. The continuation of the programme SER Group to steer the continuous development of the programme;
2. The Academy needs a quality assurance policy and strategy fully devolved and embedded in its faculties. To be reorganised into an efficient transparent process with faster communication and decision making at the Faculty and Department’s level where both staff and students may have a meaningful effect. There must be clear and effective mechanisms to check and test if this is happening
3. The Academy/faculty to carry out a concerted marketing and recruitment campaign for this programme as the number of students applying and enrolling on it has become critically low, making it both financially and academically questionably viable;
4. Support the programme’s intention to increase the time allocated for students’ independent working. An enhancement of independent or negotiated learning as an integrated part of the programme is required. At the present moment courses taken on extra-curricular basis are not adapted to the programme. Students have to be more capable of learning independently and take responsibility for their own actions as necessary.
5. The Academy should introduce a formal policy and programme of staff development to support all staff to increase their knowledge and understanding and develop new skills in learning, teaching and assessment. The programme teaching staff should be aware that they don’t keepassessing the same competences in the courses. The final project assessment panel (internal & external) have to be fully informed of the assessment process and understand learning outcomes and the criteria by which they are assessing the student;
6. To develop more formal collaboration with the stakeholders – both employers and graduates to help inform and guide programme development to meet the needs of today’s industry/professions.
7. The team would also recommend the programme to engage more national and international visiting teachers where possible, this would be more likely if the Academy‘s policy towards inviting external teachers for short specialist courses was more flexible. Support to the teaching staff in developing their ability to speak a foreign language and to support them participating in international exchange would be highly advisable for development of external relations and context of the programme;
8. The Academy tries to ensure that the faculty is supported in the distribution of Erasmus grants. The development of students learning a foreign language to improve the chances of participating in international travel/exchanges;
9. The library is too small for the number of students using it in the faculty and should be enlarged as soon as the finances are available;
10. The Academy to further develop the faculty’s use of the website as a learning and teaching aid as well as a repository for information;
11. The programme/Faculty/Academy seeks ways to support students with the costs of the expensive materials used;
12. The Academy needs to use its authority and expertise to make a strong case for changing the new State admission regulation to minimise its impact of potentially damaging the quality and standards of higher arts education in Lithuania.
13. The programme teaching staff identify which LOs are assessed in which course as there could be a danger of repeatedly assessing the same LOs.

 IV. GENERAL ASSESSMENT

The study programme *SCULPTURE* (state code – 612W10002) is given **positive** evaluation.

Table. *Study programme assessment in points by evaluation areas*.

|  |  |  |
| --- | --- | --- |
| No. | Evaluation area | Assessment in points\*    |
| 1 | Programme aims and learning outcomes  | 3 |
| 2 | Curriculum design | 3 |
| 3 | Staff | 3 |
| 4 | Facilities and learning resources | 3 |
| 5 | Study process and student assessment (student admission, student support, student achievement assessment)  | 3 |
| 6 | Programme management (programme administration, internal quality assurance) | 3 |
|   | **Total:**  | 18 |

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

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

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

4 (very good) - the area is exceptionally good

|  |  |
| --- | --- |
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