



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vilniaus dailės akademijos
STUDIJŲ PROGRAMOS „SCENOGRAFIJA“
(valstybinis kodas – 612W19001)
VERTINIMO IŠVADOS

EVALUATION REPORT
OF “SCENOGRAPHY“
(state code – 612W19001)
STUDY PROGRAMME
At Vilnius Academy of Art

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Scenografija</i>
Valstybinis kodas	612W19001
Studijų sritis	Menai
Studijų kryptis	Dailė
Studijų programos rūšis	Universitetinės
Studijų pakopa	Pirmoji
Studijų forma (trukmė metais)	Nuolatinės (4 metai)
Studijų programos apimtis kreditais	240 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Dailės bakalauras
Studijų programos įregistravimo data	2011-07-15

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Scenography</i>
State code	612W19001
Study area	Creative Arts and Design
Study field	Fine Art
Type of the study programme	University
Study cycle	First
Study mode (length in years)	Full-time (4 years)
Volume of the study programme in credits	240 ECTS
Degree and (or) professional qualifications awarded	Bachelor of Fine Art
Date of registration of the study programme	15.07.2011.

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The Centre for Quality Assessment in Higher Education

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I. INTRODUCTION

1.1. Background of 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 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.	Examples of teachers self-evaluation reports

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

The first cycle programme BA Scenography was designed as part of the Monumental art programme at the Monumental and Scenography Department (MASD) in 1997 at the VAA. The programme has undergone two structural changes. First in 2011, where the programme was introduced as an independent programme within the MASD, turned into an individual programme

and lately, in 2015, the Film/media specialisation was added to the programme. The programme now functions as a programme with two specialisations: Theatre and Film/media. This is the second evaluation of the programme. The first evaluation took place in 2014 – when the programme was accredited for 3 years.

The department consists of qualified teachers, who delivers the majority of compulsory subjects and who are involved in research activities, project activities and are engaged as professional artists in the theatre and film business.

The programme had a number of recommendations (2014) regarding the learning outcomes, content in regard to recent developments in the artistic field, and the facilities of the programme. The VAA had recommendations about Quality Assurance issues and the ability to provide sufficient lifelong learning the academic staff. The review paid special attention to these areas.

The evaluation of the programme has been conducted by an international team assembled by the SKVC. In their work the review team has followed the legal requirements and methodological guidelines issues by the SKVC. The review team undertook the evaluation based on the information provided in the Self-evaluation Report (SER) and the observations collected during the interview sessions with all partakers and the site visit at VAA. During and following the visit the views and findings of the review team were discussed and analysed. These data and observations are reflected in this report.

1.4. The Review Panel

The Review Panel was composed according to the *Description of the Review Team Member Recruitment*, approved by the Order No 1-01-151, 11/11/2011 of the Director of the Centre for Quality Assessment in Higher Education. The visit to the HEI was conducted by the Panel on 18th of May, 2017.

- 1. Prof. dr. Annie Doona** (Chair of the Team), Institute of Art, Design & Technology, President, *Ireland*.
- 2. Carsten Burke Kristensen**, *Scenographer*, EQ Arts expert, *Denmark*.
- 3. Prof. dr. Urmas Puhkan**, Estonian Art Academy, Head of Ceramics Department, *Estonia*
- 4. Radu Pulbere**, University of Art and Design in Cluj-Napoca, t Head of Applied Art and Design Departmen, *Romania*.
- 5. Virginija Januškevičiūtė**, Curator and Senior Curator at the Contemporary Art Centre, *Lithuania*
- 6. Gabrielė Panavaitė**, student at Vytautas Magnus university, *Lithuania*

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

The programme aims and learning objectives correspond to the mission, operational objectives and strategy of the higher education institution. The learning outcomes are appropriate to the level of study. The degree of Scenography meets a need in Lithuanian society to provide high quality graduates in the theatre and film industries. The review team heard from the VAA management that this programme is a good fit with their overall vision and mission to produce graduates in the areas of art and design and relates well to other programmes they are offering in the visual arts. The title of the programme is clear and relates appropriately to the studies of the students. There is a clear fit between the programme aims and the content that is delivered.

The review team welcomed the changes that have been made to the Scenography programme since the last external international evaluation in 2014. The film and media specialisation has been incorporated into the programme. The graduates from the programme carry a specialisation in either film/media scenography or in theatre scenography. The need for both specialisations are obvious (from remarks made by the social partners) – and clearly in demand from the Lithuanian labour market. The percentage of students who either progress to employment or onto the MA

Scenography programme is high. A survey carried out by senior management covered 41 students, of these 39 worked within their specialism and 2 in related fields of employment.

The title of the programme, the intended learning outcomes, the content of the programme and the qualification to be obtained are clear and well-tuned. The learning outcomes and qualifications are clear and well understood and appreciated by the social partners. All across the interview panel the review team noticed a very warm and engaged response to the programme, its content, its facilities and teaching personal, its social setting, and the reception of the graduates in the professional world.

The programme aims and learning outcomes of the programme are clear and accessible (VAA website). The studies in the MASD department of VAA are organised in accordance with the national legislation, internal documents of VAA (the Statute, the Study Regulations, mission and development strategy of VAA, Code of Academic Ethics, etc.), Descriptor of Study Cycles, and the Descriptor of the Study Field of Art. The programme objectives and intended learning outcomes corresponds to the mission and the strategy of VAA.

The previous recommendation from the last review mentioned (2014) the learning outcomes as an area of improvement. The review team found that the programme aims are clear - but the learning outcomes need to be more clearly articulated especially when it comes to communication with the students. All information about the programme, aims, subject, teachers, student work, information about exams and assessments is publicly available. The VAA website provides information about the above, mainly in Lithuanian.

The programmes objectives and learning outcomes are in line, and relevant to the society and the labour market needs. The programme is commended, by the graduates, as well as the social partners for its understanding of the new and recent developments in the professional world. The students from the programme are rated as excellent from several social partners (chair of the Lithuanian Film Board, the producer from Baltic Film services and staff from the Lithuanian Opera and Ballet theatre). Social partners commented on the student's ability to adapt to challenges in the labour market. Collaborative skills and production of new ideas and insights were also commended by the social partners. The social partners mentioned that the encounter with students also gives them, as employers, a chance to learn new things.

The programme objectives and learning outcomes are in line with the demands of the Art study field descriptor and are linked on academic and professional requirements. The monitored artistic work from the students and both specialisations (Theatre scenography and Film and Media scenography) demonstrate skills and understanding of the core subjects and the ability to show

original and independent work .However the review team noted that the final thesis work from the BA students' needs to be more consistent and in line with the areas of the BA programme. The management, the teachers and the students clearly understand, and are able to express, the requirements of a first cycle programme (level 6 in the Arts study field descriptor).

2.2. Curriculum design

The programme structure is in line with the legislative requirements. The programme is defined in accordance with Order No. V-2212 of 21 Nov. 2011 the Dublin Descriptors (2004), The Descriptors of Study Cycles (2011) a of the minister of education and science of the republic of Lithuania on the descriptor of study cycles well as Descriptor of the Study Field of Art – and Integrated Development Strategy of VAA (2012-2020) and The statute of VAA (No. XI-1536) and the study regulations of VAA (11 January 2006). The scope of the programme is 240 credits (ECTS): General subjects of university studies – 24 credits, study field subjects – 2016 credits, internship – 15 credits, final thesis – 24 credits.

The content of subjects corresponds to the type and the cycle of studies. The contents of subjects and study methods enables students to achieve the intended learning outcomes. The study subjects are spread evenly – starting with basic university subjects and basics in technical and theoretical skills. The curriculum provides a consistent, logical and strong structure, from the basics towards a level of complexity in the curriculum. The subjects are well defined and not repetitive. The first 4 semesters provide fundamental knowledge – primarily based in common themes derived from observations regarding space/dramaturgy/body/costume. The ability to move from an idea towards a formulated concept, and further on to a realized actual performance is supported by the curriculum. A consistent focus is given to developing drawing and painting skills. The review team commends a strong emphasize on classic drawing skills/sculpture – this was also mentioned as a positive aspect by the students. The review team also acknowledges the changes in the programme regarding an earlier implementation of watercolour as an important tool.

The review team recommends that the programme management still needs to improve knowledge and skills in drawing and lighting software (technical and artistic) – especially when it comes to use of the most recent and updated versions of the software. This was mentioned by the social partners as an area of development. The student group supports a continuing development in the use, and knowledge regarding e.g. projections, and knowledge about new technology in this area. This area has been upgraded since the last review (3d mapping e.g.), but further attention to this increasingly

more and more important area is needed. Overall the content of the programme corresponds to the latest academic, and artistic achievements but the technological areas still need to be improved.

Through the subjects given in puppet theatre the students gain valuable knowledge about dramaturgy, physical performance and working with light and sound. This is particularly enhanced by the introduction of a small black box rehearsal space - and experimentation spaces as recommended by the latest review team (2014).

The students also mentioned the emphasis given to stage lighting as an important improvement in the programme (e.g. delivered in cooperation with the black box theatre in Art Printing House). The review team regards the efforts implemented in Stage Visual Language towards a contemporary approach towards new tendencies in theatre and performance art as good practice. International workshops such as “Extreme costume” and workshops in Nida Art colony e.g. show an excellent effort to bring a new understanding to the position of the scenographer as, also, an independent and creative artist.

As a response to the recommendation from the 2014 evaluation, a pilot programme in management has been introduced. The theme is how to work as an independent artist, and it takes place in the 2nd semester (e.g. budgets, PR, management). The review team recommends making this element compulsory in order to ensure that all students have access to the range of business skills necessary to find employment or to work as a self-employed scenographer.

As mentioned by the teachers group, a focus has been given to providing knowledge about research methodology. It is now introduced in the early stages of the BA programme, as a qualifying tool. The initiative provides a general logic as a tool for those BA students who might continue on the MA scenography course. But it also works and a qualifying tool for the BA students to express, formulate and present their artistic intentions for a bigger audience e.g. students, teachers and social partners. However the review team stills finds that the theoretical parts of the BA thesis need to be improved.

The scope of the programme is sufficient to achieve the learning outcomes. The first four semesters provides fundamental learning sufficient to proceed into the specialisations of Film/Medias, Scenography and Theatre Scenography from Semester 5. Semesters 5-7 are focused on developing further and more advanced competences within the specialisations. The focus and practise and collaborative projects with students - from LMTA (Lithuanian Academy of Music and Theatre) – and regular encounters with theatre and film professionals are sufficient and commented upon favourably by students and social partners. The film scenography students are provided with

possibilities to work with recent and professional technical equipment in the “Incubator” - and in projects within the facilities of LMTA. The social partners expressed the wish to enhance these practises even more, if possible. The students are in high demand because of their skills and their approach to collaboration (SP).

The teachers also challenge the students to take on new views on their own creativity and abilities to engage in new artistic strategies, for example, through the 10 Euro projects. Provided with a 10 Euro budget the students create projects to be presented/ performed for a diverse group of spectators. The project is an example of the recent focus from the teachers on developing self-management skills and independent entrepreneurial abilities as recommended by the 2014 review.

The final 8.th Semester - is devoted to the final thesis. The review team – after viewing examples of 4th, year theatre specialisation and film/media specialisation final work, regards the final artistic outcomes as good, but sees the written parts of the final works to be an area for further improvement. The opportunities given to present the work publicly, though screenings/exhibitions and with invited graduates and social partners, is good practice.

In the SER it is stated that the study programme committee meets at least twice a semester (after interim reviews and examinations) to discuss the achieved results. Students, lecturers, graduates and social partners are invited to participate in the meetings. The meeting with the teachers addressed the new focus given to recent developments within the arts. The new focus supports new insight in the dramaturgical aspect, the design aspect and the directorial aspect. The review team commends these initiatives.

The programme team were aware of the need to benchmark. The content of the programme is benchmarked through visits to similar programmes (Porto University of the ARTs, Latvia Academy, Luz, Bologna, PQ) and from international teachers, seminars and comparative internet investigations. Students who return from Erasmus exchange feedback into the department (e.g. PQ (Prague Quadriennale), Bologna, Latvian Academy). Students feed into the programme informally through open discussions with teachers and management. Feedback from student is also obtained by means of formal surveys, the participation rate in these from students the review team met appears to be good.

The scope of the programme has been improved. The recommendations from the 2014 review regarding a more formalised approach to the projects between LMTA and the BA scenography programmes have been implemented and formalized. The scenography students now receive credits for the projects carried out the with LMTA students.

2.3. Teaching staff

The teaching staff meets legal requirements. There are 12 permanent teachers (2 professors, 4 associate professors and 6 lecturers) and a number of lecturers giving mandatory university subjects. The teachers are all established artists or scientists. Teachers are participating in pedagogical, practical and scientific learning programmes provided by the VAA.

The teaching staff are encouraged to and do use the opportunities within the VAA to improve their qualifications in pedagogical, scientific and practical activities. The “VAA Plan for lifelong learning strategy for 2016-2020” was implemented in the programme by following Erasmus and Nordplus activities (the teachers international mobility in the period 2013-2016 shows participation of 15 members of staff and additional participations in other international activities (professional engagements e.g. (SER p. 25)). The department mentions the promotion of teachers participation in courses for developing of pedagogic skills as an area of improvement (SER p. 27). Traineeships, courses, and personally funded traineeships were carried out. The activities of the Lectures Club (Teachers club), under the auspices of The Educational Art enter, were also followed by the staff.

The number of teachers and skills of the teaching staff are adequate to ensure the continuity and quality of the programme. The teachers are monitored (self-evaluation reports) by the head of department management team on a yearly basis, statistics and surveys regarding e.g. artistic and scientific achievements are collected. The VAA collects and analyses these and other statistics on a yearly basis. The management states the importance of these complementing activities to the daily work as lectures and supervisors within the department. If teachers aspire to obtain academic titles and improve their level of competence and status then these activities are vital.

The Review team analysed the turnover of staff. The turnover of staff is small, although the students appreciate the variety of the teachers and their acclaimed competences within their areas. They raised the question of the opportunity to engage new and fresh lecturers. This is in order to ensure the programme managements own agenda – about providing this most recent knowledge and competencies from the art field (SER p.22).

There are 12 permanent teachers in the programme. The staff consists of a varied group when it comes to age and gender. The majority of the teaching staff are in the age group 35-44 (6), the next group 45-54 (4) and from 55 onwards (2). The review team does not regard age as a valid measure for a teacher’s qualification, but does recommend the department to engage teachers on the cutting edge of recent developments in art and technology.

The teaching staff are actively pursuing goals in the theatre and movie industry in Lithuania. Many of the teachers are also engaged in other areas of artistic and intellectual practise e.g. participation in these defence, admission examination, assessment, exhibitions, group exhibitions. The review team noticed a very enthusiastic and committed group of well qualified teachers. The students commented on the skills of and the easy access to the staff.

The department involves foreign teachers into the programme when possible. Numerous visits of international artists have been engaged by the VAA (11 visiting teachers from 2013-2016). Especially pointed out by the students were the activities in the Nida Art colony, with intense workshops in e.g. in light, but also workshops in extreme costumes was mentioned as a positive.

The professional development within the VAA is regulated and carried out through a yearly certification and monitoring of the staff. A report for annual and scientific /artistic results is published and indicated in the overall Rectors report. The data is discussed in meetings in the programme and in the study programme committee (SER. P 25)

2.4. Facilities and learning resources

The premises for studies are adequate in size, number and quality. The programme has 16 rooms/spaces amounting up to 500 m² at their disposal. The department has recently obtained four new spaces in the vaults. This has enabled the department to establish one black box space for experiments and cross disciplinary exercises. This was recommended by the 2014 review panel. The connections to Art Print house as a gallery facility and as a black box facility has improved the opportunities for students to gain knowledge about e.g. light, a multipurpose black box stage and a real 1:1 opportunity to explore the real relation of the performance to the spectator.

Wifi is available to the students. Educational equipment (e.g. projectors, monitors, sound, computers, video equipment, and software for mapping.) is in place. The review team supports the department's wish to renovate and maintain the building and keep it up to date also in regard to heating/thermal insulation.

The library and technical facilities are adequate and up to date. The description of the library facilities (SER p. 30) shows an updated facility with updated online research bases (19 research databases), relevant books, monograms, albums, magazines for the programme. Also of great relevance to the programme is the stored fund of student work, methodological materials from the teaching staff and thesis work. This fund is stored digitally within the premises of the programme. The library is reachable online via proxy tool, for the members of the VAA community

The review team note that particular attention needs to be given to access for students/staff with mobility challenges and also consideration to health and safety (for example, ventilation in student workshops in the main building, the basement black box).

The review team recommends the programme management to implement further knowledge and skills in drawing software (technical and artistic) – when it comes to use of the most recent and updated licensed versions of the software. This was mentioned by the social partners as an area of development. The student group supports the development of the use and knowledge regarding projections - and new technology in this area.

The department provides possibilities for student placements. These are usually carried out in September each year. The department has a strong connection to the professional workplace in Lithuania. The interest from e.g. the film industry and from the opera and ballet theatre is very high and social partners would like even to receive even more applications from students to participate in placements/internships.

2.5. Study process and students' performance assessment

The admission requirements are well founded and carried out in accordance with regulations. The admission system is centralized and based on secondary school grades a minimum of 2 in specific subjects is required in order to come into consideration for the application procedure (e.g. Lithuanian language). A group of teachers and specialists selects applicants, who submit portfolios and other material, and takes an exam in visual skills. The selection is carried out by professional artists and professionals from other HEI. The jury is headed by a professional (teacher, academic, and artist) outside of the VAA. The MASD has reservations about the system, which leaves them, sometimes, with students not fit for the study on this programme. The view is that a more controlled intake with a direct contact between the department and the applicants would provide more suitable students. The numbers of applicants has dropped from 15 first priority applicants (2013) to 7 (2016) the intake of students dropped over the period from 10 (2013) to 6 (2016). The review team is concerned about the dropping application rate and recommends the department and the VAA to strongly consider ways of attracting more applicants.

As expressed by the social partners the graduates of the programme are highly appreciated in the professional world. The graduates are commended for their artistic skills, their collaborative skills and their general abilities to adapt to changing work scenarios. The students are also commended for their engagement in collaborative projects with students from other institutions (LMTA).

The programme corresponds to the state economic and cultural future development need. The employability is high (2012-2016; 27 out of 34 employed and 6 studying) – most BA students do either continue to work within their specialisations or in related fields or to continue on to other MA programmes within the VAA (SER p. 42).

The organisation of the study process ensures an adequate provision of the programme and its learning outcomes. As a part of the ongoing quality assurance the study programme committee holds meetings at least twice a semester – usually once per month (after interim reviews and examinations SER p. 44) to discuss the achieved results. Students, lecturers, graduates and social partners are invited to participate in the meetings. A QA group for BA and MA students meets twice a year. Teachers from outside the department are also invited. The teachers club organises thematic workshops on aims and outcomes. The implementation of the programme is supervised by the study programme committee and discussed by the department and the Council of the Faculty (SER p. 46).

The students are encouraged to participate in research and applied activities – through the workshop e.g. in Nida Art colony and various increasingly more independent approaches throughout the curriculum. The students have opportunities to collaborate with directors, performers, choreographers, and musicians from other institutions (LMTA) – and are encouraged to engage in a variety of activities to underline the interdisciplinary and multidisciplinary characteristics of the study field. There is no grading system for informal work, but the VAA has set guidelines for these activities. The general view is that these activities are very rewarding for the students to gain maturity and knowledge. A formal grading has been introduced in relation with joint projects with LMTA students.

The students are active in ERASMUS exchange programmes. Currently 3 first year students (2016-2016) have been visiting BA programmes in Europe (Latvian Academy of the Arts, Estonian Academy of the Arts, Birmingham School of Art and Design). The scenography department also had visiting students from a number of countries (Accademia di Belle Arti di Bologna, Accademia di Belle Arti de Urbinoz Torino, Students from UJEP (Czech Rep.), ESAA textile Roubaix, Wroclaw (E. Geppert Academy)). The department wishes to improve the financial opportunities so that all students have the opportunity to participate in exchanges. This wish is supported by similar statements from the student group.

The overall impression of the review team, and supported by statements from students, is that VAA provides an adequate level of formalized academic and social support. The students are aware of the

implemented formal opportunities e.g. to receive psychological aid in case of need. The department also holds a strong tradition of good contact between staff and student and as commended by the students, the teachers and head of department are busy, but the doors are always open.

The system of assessment is also clear and understandable. Information and guidelines about assessment is publicly available and delivered on time. The students appear well informed about the content of their courses, the learning outcomes of the subjects and their assessments. The students are aware of their right to discuss feedback and eventually to complain regarding the assessment results if needed. The feedback from the department during interim and final assessments are in line with learning outcomes and curriculum. The feedback is based on examples of the work completed by the student.

The department ensures feedback regarding the professional quality of the programmes through surveys, and questionnaires distributed to the social partners. The department mentions this relationship and the questionnaires as an area for further improvement. The graduates from the programme can seek employment not only in theatre and film but also e.g. in teaching, individual artistic activity and art projects.

2.6. Programme management

The responsibility for the overall monitoring of the implementation of the programme is clearly allocated. The management (The senior administration of VAA, The Head of Department, and scenography) have formalised and frequent discussions about the status and further development of the programme. The contact is formalised through the Study Programme committee, the feedback from Social Partners, and feedback from students and teachers, which all is formalised through surveys. The senior management collects statistics on the various areas of concern. The review team was presented with a layout of a dynamic chart system to discover areas of development (divided into three categories each given a colour code; red, yellow or green – for the need of action). From the review teams meetings with the programme management this system appears to be working. Every year the overall status report of the VAA is published and all collected statistical material is publicly available.

The internal quality assurance measures are effective and efficient. The outcomes of internal and external evaluations of the programme are used for the improvement of the programme. Examples about the use and implementation of feedback from reviews, social partners, graduates and student were given by the Senior Management. One obvious example was the attention given to the

implementation of recommendations of the 2014 review but also earlier mentioned initiatives on behalf of the social partners and students.

The review team commends the strong Quality Assurance systems in place – both in the department and as in the VAA generally. The VAA has a strong focus on QA and Enhancement. A long series of workshop, seminars and lectures with participation from the majority of teachers were carried out 3 years ago. The VAA has a study quality centre that makes recommendations to the various faculties and departments throughout the academy. The study result are collected and analysed, along with other data (e.g. teachers' performance).The study group on QA and E meets on a monthly basis.

Then department ensures feedback regarding the professional quality of the programme through surveys/questionnaires (SER p. 39) and through meetings in the Committee of the Scenography study programme, once per Semester. The surveys are distributed to the social partners, graduates and students. This is done along with intense informal communication at e.g. exhibitions, reviews, and performances. The department mentions this area as in need of further development. The department mentions feedback received by the stakeholders as direct course for upgrade of the study content in technological areas (3d mapping, modelling, laser cutting). The general feedback from programme and social partners is that the professional requirements are met by the quality of the graduating students. The student are commended for their abilities to adapt, collaborate and inspire in the professional world.

As a part of the ongoing quality assurance the study programme committee holds meetings at least twice a semester – usually once per month (after interim reviews and examinations) to discuss the achieved results. Students, lecturers, graduates and social partners are invited to participate in the meetings. A QA group for BA and MA students meets twice a year. Teachers from outside the department are also invited. The teachers club organises thematic workshops on aims and outcomes. The department Facebook (Lithuanian) page is updated and clearly is active in the day to day information between the programme and its users. The VAA website is an area for further development in its English language version. This is especially important in the light of the programmes desire to attract international English speaking students for the BA programme. The VAA website lacks visual update on recent student works in the presentation of the BA scenography. The review team recommends that all platforms and sources for dissemination are updated and regarded as an effective way of attracting potential students.

III. RECOMMENDATIONS

1. The review team recommends that the programme management still needs to improve knowledge and skills in drawing and lighting software (technical and artistic) – especially when it comes to use of the most recent and updated versions of the software.
2. The review team recommends that particular attention is given to access for students/staff with mobility challenges and also consideration given to health and safety (e.g. ventilation in student workshops in the main building, the basement black box).
3. The review team is concerned about the dropping intake rates – and recommends the department and the VAA to pursue ways of attracting more applicants.
4. The review team recommends that all platforms and sources for dissemination are updated – and regarded as a good way of attracting potential students.
5. The review team recommends the department to engage teachers on the cutting edge of recent developments in art and technology.

IV. EXAMPLES OF EXCELLENCE

The review team acknowledges the implementation of new areas regarding artistic practice and research practice into the programme. Projects that give the students abilities in interdisciplinary and collaborative activities, through which they can develop skills that covers the whole range of the stenographic practice from developing ideas to eventually produce a performance, presented for an audience (The 10 euro project in just one example, but also workshops and initiatives in Extreme costume, and workshops in the Nida Colony are to be mentioned). These projects also provides learning in self-management and general knowledge about e.g. budgets

The review team acknowledges the improvement in specific facilities that provides the students with good opportunities to develop understanding and practise of the importance of working in actual scale (1:1) –be it with puppets, performers, light, and sound. The improved black box facility also enhances the core collaborative skills of the students – in a practice environment where important experiences can be gained through projects.

IV. SUMMARY

The programme has undergone changes since the last review. The programme now introduces two specialisations theatre scenography and film/media scenography. The need for both specialisations is recognised and welcomed by the social partners and the students. The programme aims and learning outcomes are clear and well defined. The review team encourages the department to maintain the focus on the learning outcomes to ensure they are accessible and formulated in a clear and understandable language. The programme objectives and learning outcomes are in line with and relevant to society and the labour market. The programme is commended by students, graduates and social partners for its understanding of the new and recent developments in the artistic and technological field. The review team also commends the efforts made to ensure the theoretical and intellectual approach – alongside the skills oriented approach – are maintained in the core subjects. The students from the programme are – as graduates and as placements – rated as excellent by the social partners. Their collaborative skills and ability to adapt, along with good abilities to generate new ideas and insights are welcomed in the professional world.

The curriculum is in line with the legislative requirements. The study subjects are spread evenly and are not repetitive. The curriculum contains general university subjects and relevant subjects related specifically to the core scenography basics and specialisations. The curriculum provides a consistent and logical strong structure - from the basics towards the more complex levels. The first four semesters introduce basic tools and research methodologies, and the specialisations are carried out from semester 5-7. The final semester is devoted to thesis work. The programme is praised by the students for its highly relevant teaching and learning in classical drawing and painting. The programme is recommended to ensure updating and implementation of relevant software and teaching, regarding various light-, projection- and drawing software. This was mentioned by social partners and students. The scope of the programme has been improved in relation to introducing a pilot programme in self-management in the field of art. The review team encourages the programme to maintain and develop this initiative. The focus given to students possibilities to engage in interdisciplinary work with other groups of students from the areas of performing art and film/media is a strong improvement made to the programme. The relationships to LMTA have been formalized and reveal an opportunity for even stronger collaboration. The film/media student are provided with up to date learning and are given opportunities to work with students and professionals in realistic circumstances.

During the interviews and through the reading of the SER – the team noticed a very engaged and appreciated group of teachers. The students and the social partners appreciate the variety of

specialists and professionals within the programme. The teachers are participating in activities within the VAA – through training, lectures, seminars, annual feedback surveys, Erasmus programme activities – in order to improve their skills and competencies. The review team supports the Departments aspiration to grow the qualifications and pedagogical skills of their staff – and the aspiration to bring in new staff with a diverse range of expertise and experience. While the review team noted that the turnover and balance in gender and age of staff is good, the students still mentioned the need to bring in new and fresh teachers to the programme. Opportunities for international mobility are in place – for the teachers, and for international visiting teachers. The team noticed the care given to benchmarking through visits, feedback from homecoming students, visits to similar programmes abroad and internet surveys.

The facilities for the studies are adequate in size, number and quality. The programme recently introduced new spaces in the vaults providing new and welcome opportunities for the students to carry out experimental and collaborative work at real scale, with light and sound. The connections to Art Printing house and LMTA provide enhanced opportunities for stage lighting, film/media facilities to support the learning outcomes. The library is well equipped, and contains relevant material in all formats as well as publications in book, magazine formats and as in e-based formats. The library is accessible through Internet for the students as well. The review team recommends that the facilities for student/staff with mobility challenges are improved. The review team also recommends that recent and updated software for light, drawing programmes is updated and available to the students.

The organisation of the study programme ensures a proper implementation of the programme and achievement of the intended learning outcomes. As expressed by the social partners the students are highly appreciated in the professional world. The department provides placements for the students. Social partners would like to see even more applications from the students to participate in internships/placements. The students participate in mobility programmes and bring valuable knowledge to their own study experience – as well as to the department through feedback. The department wished to improve the financial opportunities for student mobility, as commented upon by the students too. The students participate in artistic research and applied activities and are encouraged by the department to do so. The activities in the Nida Art Colony and participation in various workshops are significant and important for the students, to gain independent artistic profiles and competences as are the activities with the LMTA/Incubator e.g. The overall impression of the VAA is that sufficient formalised academic and social support is available, and the review team noticed a warm and open relationship between department, teachers and students. The students

are provided with relevant information about assessments, dates and assessment criteria and possibilities to discuss and eventually complain over grades with good procedures available.

The overall responsibility for implementing the programme is clearly allocated. The management (the senior administration and The Head of Department) have formalised and frequent debates about the quality and aims of the programme. Feedback from social partners, graduates, students and teachers are collected and used as valuable material to monitor the programme. Outcomes from These external and internal evaluation are –as recommended by the 2014 review – used to introduce new and relevant subjects and elements. The organisation of the study process ensures an adequate provision of the programme and its learning outcomes. The review team commends the strong Quality Assurance system in place, and the strong focus on QA from the VAA generally. All information about the programme is publicly available on the VAA website- where the information is provided mainly and more substantial in Lithuanian. The department Facebook page, also in Lithuanian, is updated and clearly active. The review team recommends the programme to consider a more updated English version of the Facebook and to update the VAA website particular in regards to presented visual work by students. The review team commends the effort carried out throughout the VAA in order to improve the pedagogical training of incoming as well as permanent teaching staff. This was a recommendation from the 2014 review. The numbers of applicants has dropped from 2013 to 2016 as have the number on intake. The rates for employment are high, as are the general comments on the students' qualifications. The review team is concerned about this development, and even though commending the efforts pursued to attract students recommends that the VAA and the programme enhance their activities in this field.

V. GENERAL ASSESSMENT

The study programme *Scenography* (state code – 612W19001) at Vilnius Academy of Arts is given positive evaluation.

Study programme assessment in points by evaluation areas.

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

Annie Doona

Grupės nariai:

Team members:

Carsten Burke Kristensen

Urmās Puhkan

Radu Pulbere

Virginija Januškevičiūtė

Gabrielė Panavaitė

**VILNIAUS DAILĖS AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS
SCENOGRAFIJA (VALSTYBINIS KODAS – 612W19001) 2017-06-12 EKSPERTINIO
VERTINIMO IŠVADŲ NR. SV4-118 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dailės akademijos studijų programa *Scenografija* (valstybinis kodas – 612W19001) vertinama **teigiamai**.

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

Po paskutiniojo vertinimo studijų programa pasikeitė. Dabar ji siūlo dvi specializacijas: *Teatro scenografija* ir *Kino ir medių scenografija*. Pripažįstama, kad poreikis šioms dviem specializacijoms yra, joms pritaria ir socialiniai partneriai, ir studentai. Studijų programos tikslai ir studijų rezultatai yra aiškūs ir tinkamai apibrėžti. Ekspertų grupė ragina katedrą ir toliau daug

dėmesio skirti studijų rezultatams siekiant užtikrinti, kad jie būtų prieinami, aiškiai ir suprantamai suformuluoti. Studijų programos uždaviniai ir studijų rezultatai atitinka visuomenės ir darbo rinkos poreikius, yra aktualūs. Studijų programa patinka studentams, absolventams ir socialiniams partneriams, nes atsižvelgia į naujausius šiuolaikinius meno ir technologijų pasiekimus. Ekspertų grupė taip pat gerai vertina pastangas siekiant pagrindiniuose dalykuose užtikrinti teorijos ir intelektinių įgūdžių ugdymo metodą, kartu taikant į įgūdžius orientuotą metodą. Socialiniai partneriai puikiai vertina tiek studijų programos absolventus, tiek praktiką atlikusius studentus. Jų bendradarbiavimo įgūdžiai ir gebėjimas prisitaikyti, taip pat gebėjimas generuoti naujas idėjas ir išvalgas gerai vertinami profesiniame pasaulyje.

Studijų turinys atitinka teisės aktų nustatytus reikalavimus. Studijų dalykai paskirstyti vienodai ir nesikartoja. Į studijų turinį įtraukti bendrieji universitetiniai dalykai ir atitinkami dalykai, konkrečiai susiję su scenografijos pagrindais ir specializacijomis. Studijų turinys leidžia sukurti nuoseklią ir logišką sistemą – nuo pagrindų pereinant prie sudėtingesnio lygio. Per pirmus keturis semestrus supažindinama su pagrindinėmis priemonėmis ir mokslinių tyrimų metodologijomis. Specializacijos pradedamos vykdyti nuo 5–7 semestro. Paskutinis semestras skirtas baigiamajam darbui rengti. Studijų programą studentai vertina už aukštos kokybės klasikinio piešimo ir tapybos mokymą. Rekomenduojama, kad studijų programa užtikrintų tinkamos programinės įrangos atnaujinimą, naudojimą ir studentų mokymą ja naudotis – naudojama apšvietimo, projektavimo ir piešimo programinė įranga. Tai nurodė socialiniai partneriai ir studentai. Studijų programos apimtis patobulinta, į meno kryptį buvo įtraukta bandomoji savivaldos programa. Ekspertų grupė siūlo ir toliau plėtoti šią kryptį ir iniciatyvą. Daug dėmesio skiriama studentų galimybėms dalyvauti tarpdalykinėje veikloje kartu su kitomis studentų grupėmis iš vaidinamojo meno ir (arba) kino ir medijų sričių. Tai svarbus studijų programos pagerinimas. Buvo formalizuoti santykiai su LMTA ir sudarytos dar geresnio bendradarbiavimo galimybės. Kino ir (arba) medijų studentams suteikiamos naujausios mokymosi galimybės, jie gali dirbti su kitais studentais ir profesionalais realioje aplinkoje.

Per interviu ir skaitydama savianalizės suvestinę ekspertų grupė pastebėjo, kad dėstytojai yra pasišventę savo darbui ir teigiamai vertinami. Studentai ir socialiniai partneriai džiaugiasi specialistų ir profesionalų, vykdančių studijų programą, įvairove. Dėstytojai, dalyvaujantys VDA veikloje, dėsto, skaito paskaitas, veda seminarus, teikia metinį grįžtamąjį ryšį, dalyvauja *Erasmus* veikloje, tobulina savo įgūdžius ir kompetencijas. Ekspertų grupė pritaria katedros siekiui tobulinti dėstytojų kvalifikaciją ir pedagoginius įgūdžius, taip pat pritraukti naujų dėstytojų, turinčių įvairesnės patirties ir kompetencijų. Nors ekspertai pastebėjo, kad dėstytojų kaita ir lyčių pusiausvyra yra tinkama, studentai vis dėlto nurodė, kad reikėtų į studijų programą priimti naujų

dėstytojų. Tiek vietiniams dėstytojams, tiek užsienio kviestiniams dėstytojams sudaromos tarptautinio judumo galimybės. Ekspertai pastebėjo, kad daug dėmesio skiriama lyginamajai analizei, kuri vykdoma per vizitus, grįžtamąjį ryšį iš grįžtančių studentų, panašias studijų programas užsienyje ir internetines apžvalgas.

Studijų materialiosios bazės dydis, kiekis ir kokybė yra tinkama. Neseniai buvo pristatytos naujos erdvės rūsiuose, kurios studentams suteikė naujų patrauklių galimybių eksperimentuoti ir vykdyti bendrus darbus realiu masteliu, naudojant apšvietimą ir garsą. Ryšys tarp Menų spaustuvės ir LMTA suteikia daugiau galimybių naudoti scenos apšvietimą, kino ir medijų priemones, kurios padeda siekti studijų rezultatų. Biblioteka yra gerai įrengta, joje yra reikiamos medžiagos visais formatais, taip pat publikacijos knygose, žurnaluose ir elektroninėse laikmenose. Studentai gali naudotis biblioteka ir internetu. Ekspertų grupė rekomenduoja patobulinti įrangą, skirtą studentams ir dėstytojams su judėjimo negalia, taip pat rekomenduoja atnaujinti programinę įrangą, naudojamą apšvietimui, piešimo programas ir užtikrinti jų prieinamumą studentams.

Studijų programos organizavimas užtikrina tinkamą jos vykdymą ir numatytų studijų rezultatų pasiekimą. Pasak socialinių partnerių, studentai yra labai vertinami profesionalų pasaulyje. Katedra suranda vietas studentams praktikai atlikti. Socialiniai partneriai norėtų, kad studentai aktyviau teiktų prašymus dėl praktikos ar specialiosios praktikos. Studentai dalyvauja judumo programose ir įgyja vertingų žinių, kurios papildoma studijų metu įgytą patirtį, o tai naudinga ir katedrai, kai studentai teikia grįžtamąjį ryšį. Katedra norėtų pagerinti studentų judumo finansines galimybes, tą patį nurodė ir studentai. Studentai dalyvauja meniniuose tyrimuose ir taikomojoje veikloje, šį dalyvavimą katedra skatina. Nidos meno kolonijoje vykdoma veikla ir dalyvavimas įvairiuose seminaruose yra labai naudingi ir svarbūs studentams, kur jie įgyja savarankiškos meno patirties ir kompetencijų, pavyzdžiui, darbas su LMTA ir Inkubatoriumi. Susidarė bendras išpūdis, kad oficiali VDA akademinė ir socialinė parama yra pakankama, ekspertų grupė pastebėjo šiltus ir atvirus katedros, dėstytojų ir studentų santykius. Studentams pateikiama aktuali informacija apie įvertinimą, terminus ir vertinimo kriterijus bei galimybes aptarti ir galiausiai apskųsti balus. Tam numatytos tinkamos procedūros.

Bendra atsakomybė už studijų programos įgyvendinimą yra aiškiai paskirstyta. Vadovybė (vyresnioji vadovybė ir katedros vedėjas) oficialiai ir dažnai diskutuoja apie studijų programos kokybę ir tikslus. Renkamas socialinių partnerių, absolventų, studentų ir dėstytojų grįžtamas ryšys yra vertinga medžiaga studijų programai stebėti. Atsižvelgiant į išorinių ir vidinių vertinimų rezultatus (2014 m. vertinimo rezultatų rekomendacijos) įtraukti nauji aktualūs dalykai ir elementai. Studijų proceso organizavimas užtikrina tinkamą studijų programos vykdymą ir jos studijų rezultatų

pasiekimą. Ekspertų grupė teigiamai vertina kokybės užtikrinimo sistemą ir apskritai visapusišką VDA dėmesį kokybės užtikrinimui. Visa informacija apie studijų programą yra viešai prieinama VAD tinklalapyje, kuriame informacija daugiausia pateikiama lietuvių kalba. Katedros *Facebook* puslapis taip pat lietuvių kalba, jis nuolat atnaujinamas ir aiškiai aktyviai veikia. Ekspertų grupė rekomenduoja atnaujinti studijų programai skirtą *Facebook* versiją anglų kalba, taip pat atnaujinti VDA internetinę svetainę, ypač studentų vizualiųjų darbų skiltį. Ekspertų grupė gerai vertina VDA pastangas tobulinti atvykstančių ir nuolatinių dėstytojų pedagoginį mokymą. Ši rekomendacija buvo pateikta ir 2014 m. vertinimo išvadose. Norinčiųjų studijuoti skaičius, o taip pat ir priimtųjų skaičius nuo 2013 m. iki 2016 m. sumažėjo. Įdarbinimo lygis yra aukštas. Bendrai, studentų kvalifikacija vertinama gerai. Šis klausimas ekspertams kelia nerimą, todėl jie teigiamai vertina pastangas pritraukti studentų. VDA ir studijų programos vykdytojams rekomenduojama stiprinti veiklą šioje srityje.

<...>

III. REKOMENDACIJOS

1. Ekspertų grupė studijų programos vadovybei rekomenduoja gerinti studentų braižymo, piešimo ir apšvietimo programinės įrangos žinias ir įgūdžius (technines ir menines), ypač naujausios ir naujausių versijų programinės įrangos naudojimo įgūdžius.
2. Ekspertų grupė rekomenduoja ypatingą dėmesį skirti studentų ir (arba) dėstytojų su judėjimo negalia prieinamumui užtikrinti, taip pat apsvarstyti sveikatos ir saugos klausimus (pvz., ventiliacija studentų dirbtuvėse pagrindiniame pastate, rūsio juodoji dėžė).
3. Ekspertų grupei nerimą kelia mažėjantis stojančiųjų skaičius, todėl katedrai ir VDA rekomenduoja ieškoti būdų, kaip pritraukti daugiau studentų.
4. Ekspertų grupė rekomenduoja atnaujinti visas informacines platformas ir sklaidos šaltinius, kurie būtų gera priemonė pritraukti potencialių studentų.
5. Ekspertų grupė katedrai rekomenduoja dėstytojus įtraukti į naujausių pasiekimų veiklą meno ir technologijų srityje.

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)