



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

**LIETUVOS EDUKOLOGIJOS UNIVERSITETO
PROGRAMOS *DAILĖS EDUKOLOGIJA (621X20010)*
VERTINIMO IŠVADOS**

**EVALUATION REPORT
OF *FINE ARTS EDUCATION (621X20010)*
STUDY PROGRAMME
AT LITHUANIAN UNIVERSITY OF EDUCATIONAL
SCIENCES**

Grupės vadovas:
Team leader:

Dr. Terence Clifford-Amos

Grupės nariai:
Team members:

Prof. dr. Jesus Maria Angélica Fernandes Sousa

Ilze Vitola

Prof. dr. Tomas Kačerauskas

Ariadna Čiurlionytė

Meda Keleckaitė

Išvados parengtos anglų kalba
Report language - English

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

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| Studijų programos pavadinimas | <i>Dailės edukologija</i> |
| Valstybinis kodas | 621X20010 |
| Studijų sritis | Socialiniai mokslai |
| Studijų kryptis | Edukologija |
| Studijų programos rūšis | Universitetinės studijos |
| Studijų pakopa | Antroji |
| Studijų forma (trukmė metais) | nuolatinė (2) |
| Studijų programos apimtis kreditais | 120 ECTS |
| Suteikiamas laipsnis ir (ar) profesinė kvalifikacija | Edukologijos magistras |
| Studijų programos įregistravimo data | 2002-06-14, Nr. 1093, 2002-12-24, Nr. 2113 2007-01-29, ISAK-104 priedas 7.2 |

INFORMATION ON EVALUATED STUDY PROGRAMME

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| Title of the study programme | <i>Fine Arts Education</i> |
| State code | 621X20010 |
| Study area | Social Sciences |
| Study field | Education Science |
| Kind of the study programme | university studies |
| Study Cycle | Second |
| Study mode (length in years) | full time (2) |
| Volume of the study programme in credits | 120 ECTS |
| Degree and (or) professional qualifications awarded | Master in Education |
| Date of registration of the study programme | 14 June 2002, No. 1093, 24 December 2002, No. 2113, 29 January 2007, Annex 7.2 ISAK-104 |

CONTENTS

| | |
|---|----|
| CONTENTS..... | 3 |
| I. INTRODUCTION | 4 |
| II. PROGRAMME ANALYSIS | 4 |
| 1. Programme aims and learning outcomes | 4 |
| 2. Curriculum design | 6 |
| 3. Staff..... | 8 |
| 4. Facilities and learning resources | 10 |
| 5. Study process and student assessment..... | 11 |
| 6. Programme management | 13 |
| III. RECOMMENDATIONS..... | 14 |
| IV. SUMMARY..... | 15 |
| V. GENERAL ASSESSMENT | 17 |

I. INTRODUCTION

This report evaluates the *Fine Arts Education* programme established and delivered at the Lithuanian University of Educational Sciences, Vilnius. There are seven Faculties and the Faculty of Education, which consists of nine departments, includes the Department of Arts Education.

The implementation of the Master Study Programme of *Fine Arts Education* began in the Department of Arts Education of the Faculty of Education at the Lithuanian University of Educational Sciences in 2003. The last international expert assessment of the study programme was carried out in 2010, following which, the study programme received accreditation for next 3 years. None of the assessed spheres received a negative evaluation. The current programme is accredited until 2014.06.30.

Of the areas to be addressed following the last expert assessment, in response to the recommendation that ‘an overarching recommendation is that all Master programmes in the Arts (including the ones reviewed -Art Educology, Music Educology, Theatre Educology) need to come together to form one Master Programme under one title but allowing for specialization in the various areas,’ the Reviewers believed that the right decision was taken not to follow this advice in respect of the possible loss of focus for *Fine Arts Education*. Confidence in the *status quo* has resulted in the preservation of specialization as it currently stands.

The Curricular design meets the Description of General Requirements for Master Study Programmes No. V-826 of 3 June 2010, according to which, the volume of the Master study programme cannot exceed 120 credits and at least 60 credits have to be allocated to the study subjects in the study field. The study subjects established by the University (that prepare for doctoral studies) should not exceed 30 credits and at least 30 credits should be allocated to preparation and defense of the Master paper.

The self-assessment group comprising 5 members was formed by the Order of the LUES Rector No. 1-93 of 12 October 2011; the first meeting was held on 7th, 2012 and report of the study programme was prepared by academic staff, stakeholders and students and submitted for international assessment in March, 2013. The Reviewers commended the SAR for its integrity, honesty and comprehensive coverage.

An on-site visit by the Reviewers took place on October 10th, 2013. Following the visit, the Reviewers finalised their report, detailing the findings and outcomes for the *Fine Arts Education* Master programme at Lithuanian University of Educational Sciences.

II. PROGRAMME ANALYSIS

1. Programme aims and learning outcomes

The aim of the Master Study Programme of *Fine Arts Education*:

‘to develop Masters in Education, who are able to: plan and project content of *Fine Arts Education* in various types of formal and non-formal children, youth and adult educational institutions; teach, manage, consult, advice, provide feedback to children, youth or adults in

general education schools, non-formal children education schools, higher education and culture institutions; research, evaluate and self-evaluate the quality of fine arts education in education and culture institutions of various types and to introduce measures for its improvement; collaborate with pedagogical or academic communities of various educational institutions striving for introduction of innovations into cultural artistic activities'(SAR, p. 7, para.2.1.1)

is clear and detailed for a goal, while in the general sense, it covers almost all that students may achieve in *Fine Arts Education* at Master level. The aim is publicly accessible – published on the website of the Open Vocational Information, Advice and Guidance System (AIKOS) of the Ministry of Education and Science at www.aikos.smm.lt and is found on the website of Lithuanian University of Education Sciences www.leu.lt. The programme aims and learning outcomes of *Fine Arts Education* are, each year, announced during events of Study Fair and Open Door Days, where the students themselves familiarise school graduates and other interested parties with information on the programme and distribute flyers. (SAR, p.7, para.2.1.3) The aims and learning outcomes cover academic and professional requirements and relate to the needs of society and the labour market: (SAR, p.11, para.2.1.5) and follow the stipulations and advice set out in the following documents:

The Law on Higher Education and Research of RL (30 April 2009, No. XI-242): Article 8, point No. 2 (1); *The Statute of Lithuanian University of Education Sciences*, approved by the Resolution of the Seimas No. XI-2406 of 8 November 2012. Point 144; *List of Study Areas and Fields in Which Studies are Offered in Higher Education Institutions* (Resolution No 1749 of 23 December 2009 of the Government of the Republic of Lithuania); *The Description of General Requirements for Master Study Programmes*, approved by the Order of the Minister of Education and Science No. V-826 of 3 June 2010; *The Descriptor of Lithuanian Qualification Framework (DLQF)*, approved by the Resolution of the Government No. 535 of 4 May 2010; Annex 3 of the *Description of Study Cycles*, approved by the Order of the Minister of Education and Science of RL No. V-2212 of 2 November. 2011; *Definition of the Qualification Degree of Second Study Cycle* provided for in *Dublin Descriptors* (2004) and *The Description of Professional Competences of Teachers* approved by the Order of the Minister of Education and Science of RL of No. ISAK-54 of 15 January 2007. (SAR, pp.10-11, para.2.1.4)

Intended learning outcomes are well defined and are appropriately aligned with Study subjects at level 7 of the European Qualifications Framework; they relate clearly to the areas of professional activity of graduates, encompass traditional teachers' work in education and art schools and also to newer areas such as the implementation of educational programmes in arts museums, which is a relatively new field of art education in Lithuania. Educational Dimensions of Cultural Heritage Protection and Museology is one of the newer study subjects which enhance the programme in providing new dimensions for the wider labour market. (Annex 3.1, p.69)

The learning outcomes of the Master Study Programme of *Fine Arts Education* are also based on the competences of qualified Fine Arts teachers and appropriate to fine arts programmes which are stated in documents of the Ministry of Education and Science of RL (26 August 2008, the Order of the Ministry of Education and Science of RL No.ISAK-2433, 21 February 201, the Ministry of Education and Science of RL No.V-269). (SAR, p.11, para.2.1.5) Fine Arts is an obligatory subject in primary and basic education and the Master Study Programme of Arts Education is able to prepare Fine Arts teachers for further development, such as the management of arts in schools. Study subjects, such as Theory and Practice of Fine Arts Education, Development of Arts Education ideas, Trends in Change of Arts Education are strengthening inclusions for Fine Arts teachers' studies. Moreover, the study programme is much wider than a

Fine Arts curricula solely purposed for education. Graduates are well trained specialists of education and culture, who are potentially ready to undertake employment in any level of life-long learning level, as well as continuing their own professional development. The programme's aims and learning outcomes are geared to academic study and provide graduates with a scholarly context at Master level.

The Reviewers consider that the programme aims and learning outcomes are very clear, impressive and publicly accessible, based on academic and professional requirements, public needs and the needs of the labour market and are consistent with the type and level of studies and the level of qualifications offered.

The field illustrated above is exceptionally good.

2. Curriculum design

The duration of the Master Study Programme of *Fine Arts Education* is 2 years and its volume totals 120 credits (3200 hrs.). The volume of semester is 30 credits, i.e., 16 weeks of contact and self-dependent work and 4 weeks of examination session. In Semester 1, students study five subjects, in Semesters 2 and 3 four subjects are studied and in Semester 4 – two study subjects are studied. The studies for each subject normally comprise 50% examinations with the other 50% normally dedicated to essay work and analytical problem-based assignments. This structure meets the Description of General Requirements for Master Study Programmes approved by the Order of the Minister of Education and Science of RL No. V-826 of 3 June 2010 and is also approved by the results of opinion surveys of students and graduates conducted in 2013'. (SAR, p.14, para.2.2)

'The volume of the Master Study Programme of *Fine Arts Education*, the volumes and proportions of contact and self-dependent work, assessment forms of separate study subjects meet the requirements of the legal acts and other documents of the Republic of Lithuania that regulate studies (the Order of the Minister of Education and Science of RL No. V-826 of 3 June 2010, on the Approval of the Descriptor of General Requirements for Master Study Programmes; the Order of the Minister of Education and Science of RL No. ISAK-1026 of 15 May 2009, on Approval of Description of Full-time and Part-time Studies; the Order of the Minister of Education and Science of RL No. V-2212 21 November 2011, on Approval of the Description of Cycle of Studies)' (SAR, p.14, para. 2.2.3.)

The study programme is designed according to the consistent logic and integral links among study subjects maintaining the proportions ratio among study subjects with each other (SAR, p.15, Table 3: Structure of Master Study Programme of *Fine Arts Education*). The volume of Master's degree full-time study programme is 120 credits (ECTS), or 60 credits (ECTS) per academic year, and the academic hours (total number of 3200) of study subjects are evenly allocated in semesters. The Reviewers found that the study plan is flexible and accommodating for students who work full-time, which otherwise would be impossible in facilitating study.

The study content operates according to legal acts of Republic of Lithuania as well as requirements of other documents defining higher education. Therefore, the links with the general requirements of the programme are clear and sufficient. The content of the study programme ensures that graduates will acquire specific, pedagogical cross-cultural, aesthetical competences and should be able to apply them in pedagogical and creative activities. For example, study subjects in Semester 1 provide the fundamentals for analysis of cultural and educational

phenomena and integrally link with the content of later course subjects, ie, Theory and Practice of Fine Arts Education in Semester 2, Arts Ontology and Education, Analysis of Work of Art, Project Visual Expression and Special Arts Pedagogy in Semester 3, which provide students with a gradual methodological understanding of the arts in relation to education and educational practice. (SAR, p.16, para.2.2.4) Master graduates will also have been prepared in research skills to undertake doctoral-level study.

The content of the subjects and modules is formally consistent with the type and level of the studies at Master level. The study subjects learnt in Semester 1 are fundamental in the analysis of cultural and educational phenomena. The early introduction of a course in management (Management of Educational and Arts Activities) is a wise step in the academic preparation of students early on in the programme. In Semester 2 students are nurtured in the theoretical substantiation of the content of *Fine Arts Education* and in the analytical expression of theories of *Fine Arts Education*. In Semester 3 students are orientated in Research Data Analysis, which extends the work covered Semesters 1 and 2 and prepares them for research activities required for the Master paper. The Semester 4 activities are mainly directed to preparation of the Master paper and the associated academic concomitants.

The main forms of organizing studies in the Master Study Programme of *Fine Arts Education* include: lectures, seminars, individual consultations and students' self-dependent work. During studies, student-centered methods are an important emphasis in attaining the learning outcomes of the study subject. (SAR, p.17, para.2.2.13) The Reviewers consider that in compliance with the legal acts, the volume of the programme, its scope and teaching methods, meet the criteria for the achievement of the intended learning outcomes. The sequence of the study subjects is consistent; the study subjects and their topics do not repeat and the content and methods of the study subjects meet the level of second-cycle studies in accordance with the European Qualifications Framework (EQF), Level 7.

The curricular analysis revealed strengths and weaknesses in the design of the programme and actions for improvement have been identified (SAR, p.18, para.2.2.14, table 4). Designers of the programme indicate that among the weaknesses, possibilities for virtual learning are not sufficiently developed. (SAR, p.18, table 4). However, they also foresee ways to improve the situation. The high integrity conveyed in the SAR also allows a statement illustrating the close relation of some topics in the study subjects (Development of Arts Education Ideas, and Trends in Change of Arts Education). Concerning the scope of the programme, some interviewees claimed that it could be better targeted, rather than being a programme of breadth. Contrarily, the programme's breadth and interdisciplinarity were claimed to be cornerstones of its uniqueness. The Reviewers believe that the matters of scope – its academic breadth, vis-à-vis a more sharply defined focus - should be aired, tackled and resolved at Faculty and Department levels, and also believe that more attention should be drawn to the latest achievements in arts technology and e-didactics.

Notwithstanding these points, the strongest aspects of the programme do reflect today's issues in the broadest sense and concentrate on the education of professionals who are trained to acquire and demonstrate a broad-range competences. Issues for *Fine Arts Education* today are found in arts-related activities which relate to a range of educational sources, including schools, colleges, museums, the built heritage of Lithuania and many other public institutions and interested parties who have arts' matters to discuss, share and act upon across all levels of society. Current issues for the programmes are very well encapsulated in the programme aim. (SAR, p. 7, para. 2.1.1)

The theoretical studies which constitute *Fine Arts Education*, were mentioned by stakeholders as a reason why the programme is chosen by students who value the academic study of *Fine Arts Education*. The curriculum design is built for applicants with previous artistic skills across a range of arts subjects; and while the programme facilitates the use of their skills, it is not purposed in design to further their practical skills' development. Rather, a scholarly academic approach is the emphasis of the Master programme, in which students become well-orientated and equipped in developing their competences in reading, research, writing and presentation. Presentation will be developed further by the future inclusion of 'stand presentations' (SAR, p.30, para.2.5.17). During interviews, the students wished for more emphasis on adult education and more psychological perspectives in the educational emphasis, while stakeholders called for more nationally-focused research, for example museum-focused emphasis from the Department and like-minded research from the students.

General subjects, necessary for general understanding of cultural and educational roots of the field are mostly placed in Semester 1: Cultural Studies of Education, Trends in Change of Arts Education, Methodology of Educational Research. Semester 2 follows with more specific subjects, such as Theory and Practice of Fine Arts Education and the new discipline Educational Dimensions of Cultural Heritage Protection and Museology. Students also learn Organization of Research and begin to prepare their Master Paper (Dissertation), which follows during Semesters 3 and 4. Special features of Semester 3 include: Contemporary Pedagogy and Androgogy, Arts Ontology and Education and Special Arts Pedagogy. During the interviews students and graduates mentioned these disciplines as being very important. Almost all the 4th semester is dedicated to prepare the Master Paper. During the 4th semester students also practice organizing and participating in the Conference of Young Researchers (SAR, p.15, table 3; p.16, para.2.2.7).

The Reviewers consider that the curriculum design meets legal requirements, that the study subjects and modules are spread evenly, that their themes, though close in certain areas, as acknowledged in the SAR (p.18,table 4), are not repetitive and that the content of the study subjects is consistent with the type and level of studies at Master level.

The field illustrated above develops systematically and has distinctive features.

3. Staff

The Master Study Programme of *Fine Arts Education* is staffed by a small number of highly-qualified teachers, comprising 3 professors, 7 associate professors, 2 lecturers, whose age ranges are: 3 teachers of 25-40 years old, 2 teachers of 41-50 years old; 5 teachers of 51-60 and 2 teachers of 61-70 years old. Concerning experience: two teachers exceed 30 years of experience of pedagogical work; two teachers are experienced 21 to 30 years; four teachers are experienced between 11 to 20 years, while two teachers are experienced up to 10 years. All hold full-time posts at LUES, with exception of three colleagues who are part-time teachers.(SAR, pp.18-19, paras.2.3.1-2.3.3)

The results of the opinion surveys of students and graduates of the Master Study Programme of Fine Arts conducted in 2012 and 2013 yielded strong evidence from students and graduate declaring a very positive opinion about the professional qualifications of teachers on the study

programme. Students and graduates also celebrated the ‘profound’ knowledge displayed by teachers in science and arts knowledge and their abilities, which enable the attainment of the learning outcomes. (SAR, p.20, para.2.3.10) Students also commended the academic staff for their high-velocity same-day turnaround of assessment results. Such is the level of student-centered learning, that the teachers interviewed highlighted the pedagogic interchange of ‘staff teaching students and students teaching staff’. Academic staff turnover is minimum and staff numbers are also sufficient to ensure the adequate provision of the programme; they are research active in *Fine Arts Education* and are able to display a wide range of writing capabilities. Moreover, it is mandatory for each teacher in the Department to take part in at least one scientific conference, to deliver at least one presentation and/or prepare and publish one research article. (SAR, p.20, para.2.3.8) International contacts are also well-developed.

The most significant artistic achievements between the years 2008 and 2012 include: 2 research study monographs, 17 scientific articles in Lithuanian publications, 22 scientific articles in foreign publications, 6 articles in popular science publications, 18 textbooks and methodological publications, 10 artistic exhibitions in Lithuania and 12 artistic exhibitions abroad. These attest to the broad, well-developed and outstanding scholarly abilities exhibited by academic colleagues. (SAR, p.19, table 5). Moreover, academic colleagues are well travelled in respect of pedagogical activities. Countries visited include: Austria, Byelorussia, Belgium, Denmark, France, Finland, Germany, Greece, Italy, Korea, Latvia, Poland, Russia, Spain and Ukraine. (SAR, p.20, para.2.3.10)

The 2012 scientific research areas listed in the Lithuanian University of Education Sciences in Education Science: contemporary didactics of general education schools and higher education: science, studies, practice; teacher training models in the contexts of national identity and cultural change; psychological preconditions for accessibility of education; methodology of Education Science in the context of scientific research; social paradigm of communication, (SAR, pp.21-22, para.2.3.14) are fields of professional interest that are important to students in terms of research-informed teaching, from which they may benefit.

The individual research interests of academic staff are of wide dimension and include: arts education; research in arts education; didactics of fine arts; history of teaching fine arts and their history – art museums, illustration of children’s books; trends in change of arts education; arts education; the management of arts activities; arts education; research in arts education; aesthetics of the environment; aesthetics education; visual expression; media; teacher training (competences, spiritual education, internalization of values); cultural education; philosophy of arts education; psychology; psychodrama; arts criticism; Lithuanian cultural heritage; history of culture and history of art; special arts education and education policy and management. (SAR, Annex 3.2)

Concerning professional development, there is an attestation system for the staff development of teachers (regulated by the Resolution of the LUES (VPU) Senate: “The Regulations for Assessment and Tenders for Occupying Positions of Teachers and Researchers of Vilnius Pedagogical University” (22 September 2010, No. 106)). This means that between 3-5 years of service, a teacher undergoes assessment and his/her professional life, pedagogical, research and educational activities. Teachers’ classes are attended by colleagues and students’ opinion is surveyed and used in evaluation. The majority of teachers are highly active in organizational and professional activities, which adds to their profile and professional standing. Such activities are very extensive and highly responsive. (SAR, p.19, paras.2.3.7; 2.3.12)

The Reviewers, agreeing with what is said in the SAR (p.22, table 7) that there are ‘highly qualified, competent teachers, who have accumulated extensive knowledge in the area of their research interests,’ conclude that the study programme is delivered by staff with a profile that exceeds the legal requirements, that the staff number and qualifications are more than adequate to ensure learning outcomes and that the teaching staff turnover is able to ensure an adequate provision of the programme.

The field illustrated in this section is exceptionally good.

4. Facilities and learning resources

Given the theoretical nature of *Fine Arts Education* studies, the current premises, facilities and learning resources are adequate, but this depends almost entirely on the quality of the dedicated space and very much on the wider use of premises, rooms and resources at any given point in time. Reviewers found the study facilities to be adequate for theoretical studies, and from interviews with staff and students, there were no space shortages found, no overcrowding and no booking queues for the use of technology and equipment. There is also a special Methodological Study room of Pedagogy (room 329), where students can use teaching aids on education. Students can also use Teaching Laboratory of Psychology (room 314), where psychological literature and other resources are stored. A Resource Centre of Arts Education has been available from April. This Centre hosts individual and group consultations of students, and meetings of the Study Programme Commission. Bachelor and Master papers, methodological literature are freely accessible to students.(SAR, p.23, paras.2.4.2-2.4.3)

The Faculty of Education allocates a number of classrooms (in excess of 17) which are used for lectures and practical classes. There are seven classrooms containing particular equipment which areas outlined in the SAR (p.22, table 8.) All the classrooms used for lectures and practical classes have been renovated and technically equipped. The Wi-Fi system has been installed in the University and the e-mail system for students is being developed. Software research data processing has been installed: statistical programme SPSS (*Statistical Packet for Social Sciences*), ‘SKIBIS’, ‘Kokybis’ (for processing of qualitative research data) are also used. Software and hardware are modern and updated annually.(SAR, p.23, para.2.4.4)All the computers have *Microsoft Office (Microsoft Word, Microsoft Excel, Microsoft PowerPoint)*, Microsoft XP, Microsoft Office 2003, Internet Explorer, Mozilla, Firefox, Acrobat Reader, Macromedia, Flasch MX readily installed, and university premises are equipped with free access Wi-Fi, and the computers available at the computer rooms contain data-processing programmes. The VPU library contains over 517777 copies of teaching resources, over 160074 copies of research and other sort of publications. The library subscribes (and receives as donations or gifts) to 441 titles of periodicals. There are national and international databases (around 40) which can be freely accessed both in the library and at home. The stacks’ system of book loans works well and offers a good facility for students. It is a well-provisioned resource base containing monographs, textbooks and journals. The journal provision in the library is visibly attractive, manifold and well organised in terms of current and back copies. Each month there is the possibility to purchase new publications, chosen by Department of Arts Education. A new library is being built and should be ready for occupancy within the next twelve months.

The current LUES Library subscribes to the following databases related to the Master Study Programme of *Fine Arts Education: Academic Search Complete(EBSCO Publishing), Education Research Complete (EBSCO Publishing), ERIC (EBSCO Publishing); Literary Reference Center (EBSCO Publishing); Oxford Art Online; The Premium Collection; SAGE Journals Online;*

SocINDEX with Full Text(EBSCO Publishing); *Teacher Reference Center* (EBSCO Publishing); *Wiley InterScience*; *Project Muse*; *Taylor&Francis*; *JSTOR*; *eBook Collection* (EBSCO Publishing); *Cambridge Journals Online*; *Emerald Fulltext*; *ScienceDirect*; *EBSCO Publishing*; *Oxford Reference Online: The Premium Collection*; *ProQuest*; *ProQuest Digital Dissertations* and others. Other databases contain sources on more general issues of Education Science. Students and teachers are instructed how to use these databases. The readers may access them from the computer network of the University; some of them may be accessed from remote computers with passwords. The readers of the Library have access to full-text journals and other publications of more than 20 000 titles. (SAR, p.24, para.2.4.9)

The library also stores numerous publications written by teachers of the Master Study programme. Many of these publications are closely related to learning outcomes of several specific study subjects. (SAR, pp.23-24, para. 2.4.7)

The Reviewers conclude that the premises for studies are adequate both in their size and quality, that the teaching and learning equipment (laboratory and computer equipment, consumables) are adequate both in size and quality, that the institution has excellent arrangements for students and that the teaching materials (textbooks, books, periodical publications, databases) are adequate and accessible.

The field illustrated in this section is exceptionally good.

5. Study process and student assessment

Students' admission requirements are clear and well founded. Graduates from first-cycle university education in fine arts, or related studies, design, photography and media, architecture, for example, may be admitted to the Master Study programme of *Fine Arts Education*. Admission is conducted on the basis of the regulations provided for in the Order of the Minister of Education and Science of RL *The Description of General Requirements for Master Study Programmes*, approved by the No. V-826 of 3 June 2010 and following the procedure provided for in the Admission Regulations of Lithuanian University of Education Sciences. (SAR, p.25, para.2.5.1) 'The competitive mark consists of the sum of the weighted coefficient of marks of the fundamentals in the study area and specialist education in the study field (drawing, painting, composition, fine arts didactics, art history) from the supplement of the diploma and the average of mark of final examination and/or the Bachelor paper'. (SAR, p.25, para.2.5.1)

Concerning the academic and personal welfare of students, the Department of Arts Education offers a high level of care. Concerning student progression, analysis of the admission process and indicators and causes of students who dropout reveals that most of the students who discontinue their studies do so due to external factors such as financial difficulties, maternity leave, or moving abroad to work, and in some cases, completing the programme but failing to complete the Master paper. (SAR, p.27, para.2.5.4)

Concerning assessment, a 10-point criteria-based scale is used to evaluate the achievements of Master programme students of *Fine Arts Education*, which was approved by the Order of the Minister of Education and Science No. ISAK-2194 of 25 July 2008 'On Approval of System of Learning Outcomes Assessment' and also based on the recommendations prepared by the Ministry of Education and Science 'Recommendations for Improvement of Learning Outcomes Assessment' of 9 February 2009. (SAR. p.29, table 13) When studies commence, students are familiarized with the aims, intended learning outcomes of the study subject, evaluation criteria,

cumulative assessment, formative procedures and the technical assessment methodologies, such as the weighted coefficients of each part and how aggregation is achieved. Similarly, the processes for written feedback and other pertinent matters are fully explained. (SAR, p.29, para.2.5.15)

The monitoring of the academic progress of the students of Master Study Programme of *Fine Arts Education* is conducted constantly; the data on assessment of examinations, interim assignments (essays, course work essays, projects, presentations, creative and self-dependent assignments) is collected and analyzed in an appropriate and timely manner. The monitoring of the students' academic progress is carried out by the Committee of the Master Study Programme of *Fine Arts Education*, supervisors of Master papers, administrators of the Department of Arts Education and the Faculty of Education. (SAR, p.27, para.2.5.4)

Stakeholders, including employers during on-site interviews voiced their satisfaction that the programme met their needs, including academic/theoretical and managerial. The gymnasium representative (Head) expressed her satisfaction with the continued potential for management of the arts in schools.

Concerning current weakness in the area of learning, the integrity of the SAR (p.30, table 14) readily states that students participate more in artistic activities than research activities. While this is a palpable concern for a Master degree that emphasizes the importance and power of research, a strategy concerning the incorporation of 'stand presentations' at the end of Semester 4 is being designed to encourage students to become more research aware and to develop a commitment to future participation. A CD is being planned for stand presentations. It is also planned to extend to Master level the existing signed agreements at Bachelor level (SAR, p.30, table 14) with Riga Teacher Training and Educational Management Academy (Latvia), Dumlupinar University (Turkey) and Aalto University School of Art and Design (Finland). There are otherwise at present no signed agreements at Master level.

The SAR (p.27, para.2.5.8) states that all 'Master study programme students carry out scientific research'. From the very beginning of their studies, students are encouraged make links with their own scientific interests and with the 'problems of *Fine Arts Education* as well as with career expectations'. During the on-site interviews, students said that the Master programme was good in many ways for deepening knowledge and that the academic study of image design and the methodology required for the study of a piece of art was an important aspect.

It is commendable that students are encouraged to take a part in research activities, prepare scientific articles and papers at conferences and teaching materials with their teachers. Students' artistic activities also include various spheres based on their previously acquired skills, such as – creative workshops in contemporary arts, book illustration and family educational classes. (SAR, p.28, para.2.5.9)

In relation to such engagements, the Reviewers believe that students should be encouraged to collaborate more with students from other artistic institutions. More national level research from students in the Master thesis, as voiced by stakeholders, would further heighten the *Fine Arts Education* programme's importance. However, as it currently stands and operates the importance of *Fine Arts Education* to Lithuanian education cannot be underestimated.

The Reviewers found that academic support was quite freely available to students, and of particular importance to the engagement with research, though general study support was also

available. Teachers on the programme were found to be generous with their time and advice. Students enjoy the way they are taught, and as individuals benefit from consultation with teachers, administrative staff of the Department and the Faculty, and also from a range of specialists representing both study and research divisions of the University. Group consultations are also aspects of the support process, and there are also consultation possibilities via e-mail. Student achievement is discussed following written work, tests and other submissions such as portfolios and various practical assignments. Reflexivity is also encouraged in all written work, and oral feedback is constantly available, with a focus on learning problems, where required, and strategies are discussed towards the improvement of the quality of studies. (SAR, p.30, para.2.5.17)

Career advice is often provided during lectures, seminars and through individual consultations, as part of the student experience. Information concerning career vacancies is made available on the website of the University, and since the establishment of the Career Centre in 2009, professional advice has been available to all students. Psychological support is available, and LUES offers a range of social support and activities.

A range of scholarships are available from the University Scholarship Fund, although these are not granted to students, who fail to fulfil the programme during a semester, who are on academic leave, or who pay full tuition fees for studies. Scholarship support is also unavailable to unclassified students, and to students, who repeat studies. Students in financial hardship, may qualify for a reduction in tuition fees, up to by 20 % at the discretion of the Dean of the Faculty, provided the student does not carry academic debt. (SAR, p.29, para. 2.5.12)

The Reviewers consider that the admission requirements are clear and well explained, that students are encouraged to participate in research and applied research activities, though mobility needs greater effort and strategy with working students. LUES ensures an adequate level of academic and social support, and the assessment system of students' performance is clear, adequate and publicly available. The professional activities of graduates meet the programme providers' expectations in broad examples of career options.

The field illustrated above develops systematically and has distinctive features.

6. Programme management

The administration and quality assurance of the Study Programme are conducted in accordance with: the Statute of LUES (approved by the Seimas of the Republic of Lithuania, Resolution No. XI-2406 of 8 April 2012); the Regulations of the Centre of Academic Quality of LUES (approved by the Senate of LUES, Resolution No. 93, 17 April 2012); the Study Regulations of LUES (approved by the Resolution of the Senate No. 23 of 14 December 2005, supplemented by the Resolution of the Senate No. 90 of 31 May 2006, the Resolution of the Senate No. 49 of 28 January 2008, the Resolution No1-209 of 20 January 2010, the Resolution No.65 of 20 April 2011); the Description of Study Procedure at LUES (approved by the Resolution of the Senate No. 117 of 20 June 2012) the Procedure for External Assessment and Accreditation of Study Programmes, European Standards and Guidelines for the External Quality Assurance of Higher Education Institutions. SAR. p.31, para 2.6.1)

A number of layers of management are in operation – university, faculty, department and programme. Rather than being an over weighted bureaucracy, the Reviewers found these to be competent mechanisms for the oversight of day-to-day affairs and conducive to the effective running of *Fine Art Education* programme, without being overly intrusive and burdensome. The

ESG Guidelines (*European Standards and Guidelines for Quality Assurance in the European Higher Education Area*) are mentioned as governing procedures in terms of quality assurance, though, for example, nothing is mentioned in relation to internal periodic Faculty/Departmental review (an important element in the 7 internal standards), and in general there is little of direct reference to the ESG.

In 2012, a Study Committee for *Fine Arts Education* was established (Resolution No 14 of the Faculty of Education) in order to establish formally responsibility for the implementation, monitoring and decision making. Members of this committee are appointed to the various areas of quality management. One group is responsible for programme content, monitoring, self-assessment and the preparation of the self-assessment report, while a second group of members carries out the monitoring of the quality of the study programme, the delegation of monitoring functions, the opinions of students, graduates and employees, analysis of strengths and weaknesses, submits proposals towards the improvement of the programme, advises on the elimination of drawbacks and conducts the self-assessment of the programme.

Evaluative information is gathered from students every semester for and usually each year from social partners. Students' opinion can also be gained in other ongoing pedagogical and on-site contexts, especially through individual consultation. This process includes the discussion of academic work, the concomitant activities surrounding this, matters such as the relevance of the programme to career development and other matters of student activity and support. The Reviewers learnt that there are also academic staff-student liaison meetings which encourage free-flowing interchange and also provide opportunities for problem-solving and any other pertinent matter relating to graduate studentship.

The results of quality assessment do impact on the improvement of the study programme, especially in the understanding of the need for minor modification and any revisions deemed necessary in action plan, including any changes envisaged in teachers' research activity and professional development. There is also an obvious need to evaluate regularly, the development of learning facilities and overarching infrastructure. (SAR, p.33, para.2.6.4)

While the Reviewers did not learn a great deal about how day-to-day management operates in the fullest sense and beyond matters functional (ie, advanced managerial strategies, the effectiveness of them and future vision emanating from leadership) they were nevertheless able to appreciate the keen focus on active quality assurance and were able form the opinion that the programme was well organized, that it was sensitive towards 'needs and wants' at the demanding level of Master's studies and was responsive towards the requirements of students, stakeholders and others. Confidence in the operational quality systems has encouraged the Department, in future evaluations, to include both teachers and administrators to respond from a management perspective - the 'distribution of responsibility and implementation of the study programme'. A website column will also be opened to allow free-flowing commentary on the quality of the programme. (SAR, p.33, table 15)

III. RECOMMENDATIONS

1. Increase students' skills in the application of teaching to Adults (Adult Education);
2. Extend the psychological perspective in the educational facets of the programme;
3. Include more focus on national research (e.g. museum research) as a means of contributing to knowledge about (and indeed the celebration of) Lithuanian achievements;

4. Consider regularizing the length of dissertations and ensure that students engage with the latest publications across the broad field of study (library, stacks and on-line facilities are excellent);
5. Ensure that contributing teachers (whose fields may be in theatre/choreography for example) make appropriate references to art and fine art;
6. Consider developing short-term partnerships for student mobility.

IV. SUMMARY

The programme is interdisciplinary in both structure and emphasis, and although breadth adds to its uniqueness, contrarily this might inhibit the wish for sharper focus. This is a debate the Reviewers recommend should take place at both Faculty and Departmental levels. In particular, the Reviewers were greatly impressed with well-travelled professors and teachers, and the ways in which they are both appreciated and commended by students for their knowledge and expertise. Generally, students are very well-orientated towards theoretical and scholarly work, though their aptitude and motivation concerning involvement in research activities is less in evidence, despite research emphasis appearing early in the Master programme.

Recruitment is strong in terms of quality, and students remain highly committed to artistic activities. The programme is considered good for the deepening of knowledge; and in their contribution to this culture of advanced learning, academic colleagues are not overburdened, teaching on average around 8 hours each week. Students receive considerable and wide-support from an academic staff who provide effective student-centred learning. There are excellent resources and library provision. The new library, nearing completion, holds considerable promise for the future. In the broad spectrum of work, the parameters of special needs in education are always in evidence; however, in this area, and more generally, students requested additional psychological input in the educational emphasis, and also called for more accent on Adult Education, which has become increasingly relevant to the professional work they undertake.

The theoretical emphasis receives very enthusiastic support from graduates and stakeholders, including the ministry of education, heads of gymnasias, also academic colleagues and those who lead and undertake practical art programmes elsewhere in Lithuania. The Reviewers were impressed to learn that 4 colleagues had contributed to an important and influential encyclopedia on Aesthetics.

Future emphasis and practice should ensure that contributing teacher colleagues (whose fields may be in theatre/choreography, for example) make appropriate references to art and fine art in their teaching; the Department and students should also be responsive towards requests for more emphasis on national research, such as museum investigation, not solely for local and national needs, but to highlight and profile Lithuanian achievements in the arts. The Department might see the need to develop this aspect more transparently and substantially both in the curricula and in student research.

While the Reviewers were impressed with the quality of the dissertations, academic colleagues should address matters concerning length, the regularization of referencing styles and student access and evaluation of up-to-date publications, though the Reviewers fully appreciate and acknowledge that older texts and publications can be seminal in their particular contribution to a field of study.

The programme offers a mature pedagogical experience, coupled with excellent professional opportunity in schools and also in other professional contexts. Students are given the opportunity to seek representation on various committees and to make contributions to the quality-assurance process. There is evidence of strong student-support services, careers and progression into the world of work.

Sustainability and mobility remain not insignificant challenges for the future, and it is hoped that the support for this programme, and the high regard in which it is held, will continue to provide a profitable future, though, new, creative and robust strategies will be called for in the current testing economic times for higher education as experienced by many countries. The SAR was well conceived and presented.

The Reviewers gained a very positive impression of *Fine Arts Education*. They were impressed by its structure and delivery and the sterling stakeholder support clearly in evidence. The Reviewers wish the Department continued success in all its future endeavours. The strong points awarded, at 21 from a maximum of 24 are well-deserved.

V. GENERAL ASSESSMENT

The study programme *Fine Arts Education*(state code 621X20010) at the Lithuanian University of Educational Sciences is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

| No. | Evaluation Area | Evaluation Area in Points* |
|-----|---|----------------------------|
| 1. | Programme aims and learning outcomes | 4 |
| 2. | Curriculum design | 3 |
| 3. | Staff | 4 |
| 4. | Material resources | 4 |
| 5. | Study process and assessment (student admission, study process student support, achievement assessment) | 3 |
| 6. | Programme management (programme administration, internal quality assurance) | 3 |
| | Total: | 21 |

*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:

Dr. Terence Clifford-Amos

Grupės nariai:
Team members:

Prof. dr. Jesus Maria Angélica Fernandes Sousa

Ilze Vītola

Prof. dr. Tomas Kačerauskas

Ariadna Čiurlionytė

Meda Keleckaitė

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos edukologijos universiteto studijų programa *Dailės edukologija* (valstybinis kodas – 621X20010) vertinama **teigiamai**.

| Eil. Nr. | Vertinimo sritis | Srities įvertinimas, balais* |
|----------|--|------------------------------|
| 1. | Programos tikslai ir numatomi studijų rezultatai | 4 |
| 2. | Programos sandara | 3 |
| 3. | Personalas | 4 |
| 4. | Materialieji ištekliai | 4 |
| 5. | Studijų eiga ir jos vertinimas | 3 |
| 6. | Programos vadyba | 3 |
| | Iš viso: | 21 |

* 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

Programa yra tarpdisciplininė tiek struktūros, tiek akcentų prasme, ir nors jos apimtis prisideda prie jos unikalumo, tai gali apsunkinti aiškų koncentravimą. Tai yra tik diskusijos, kurias ekspertai rekomenduoja surengti fakulteto ir katedros lygmenyje. Visų pirma, ekspertams paliko didžiulį įspūdį daug pasaulio matę profesoriai ir dėstytojai, ir kaip juos vertina ir geria studentai už jų žinias ir patirtį. Apskritai, studentų orientavimas į teorines žinias ir mokslinį darbą yra labai geras, nors jų noras ir motyvacija dalyvauti mokslinių tyrimų veikloje yra mažiau akivaizdus, nepaisant moksliniams tyrimams skiriamo dėmesio jau magistrantūros programos pradžioje.

Priėmimas kokybės prasme yra griežtas, o studentai vis dar labai atsidavę meninei veiklai. Programa yra laikoma gera žinioms gilinti, o akademinis personalas, prisidedantis prie šios pažangaus studijavimo kultūros, nėra pernelyg apsunkintas ir dėsto vidutiniškai apie 8 valandas per savaitę. Dėstytojai, užtikrinantys veiksmingą į studentą orientuotą studijas, suteikia studentams plačią ir gerą pagalbą. Materialieji ištekliai ir bibliotekos aprūpinimas yra puikūs. Naujos bibliotekos statyba artėja prie pabaigos ir teikia didelių vilčių ateityje. Darbo spektras yra platus ir akivaizdus specialiųjų poreikių ugdymas, tačiau šioje srityje, ir apskritai, studentai prašė papildomos psichologinės paramos sutelkiant dėmesį į ugdymą, taip pat ragino skirti daugiau dėmesio suaugusiųjų švietimui, kuris tampa vis aktualesnis profesiniame darbe, kuriuo jie užsiima.

Teorinę dalį labai entuziastingai remia absolventai ir suinteresuotosios šalys, įskaitant Švietimo ir mokslo ministeriją, gimnazijų vadovus, taip pat akademinį personalą ir tuos, kurie veda ir vykdo praktines menines programas visoje Lietuvoje. Ekspertų grupė buvo sužavėta, kai sužinojo, kad 4 kolegos prisidėjo rengiant svarbią ir įtakingą Estetikos enciklopediją.

Ateityje daugiau dėmesio reikia skirti ir praktiškai užtikrinti, kad programoje dėstantys kolegos dėstytojai (kurių dalykai, pavyzdžiui, gali būti teatras ir (arba) choreografija) pateiktų atitinkamas nuorodas į meną ir dailę; katedra ir studentai taip pat turėtų reaguoti į prašymus daugiau dėmesio skirti nacionaliniams tyrimams, pavyzdžiui, tyrimams muziejuose, kurie tenkintų ne tik vietas ir nacionalinius poreikius, bet pabrėžtų ir aprašytų lietuvių pasiekimus mene. Katedra galėtų įžvelgti poreikį skaidriau ir iš esmės plėtoti šį aspektą tiek programoje, tiek studentų moksliniuose tyrimuose.

Nors ekspertai buvo sužavėti baigiamųjų darbų kokybe, dėstytojai turėtų apsvarstyti klausimus, susijusius su darbų apimtimi, nuorodų stiliaus suderinimu ir studentų prieiga prie leidinių bei įvertintų jų naujumą. Tačiau ekspertai visiškai supranta ir pripažįsta, kad ankstesnieji leidiniai ir publikacijos gali būti konstruktyvūs ypač prisidedant prie studijų krypties.

Programa siūlo įgyti brandžią pedagoginę patirtį kartu su puikiomis profesinėmis galimybėmis mokyklose ir kitose profesinėse srityse. Studentams suteikiama galimybė siekti atstovavimo įvairiuose komitetuose ir prisidėti prie kokybės užtikrinimo proceso. Akivaizdu, kad yra puikių studentų rėmimo paslaugų, karjeros galimybių ir įsiliejimo į darbo rinką.

Tvarumas ir mobilumas lieka reikšmingais iššūkiais ateityje ir tikimasi, kad parama šiai programai ir palankus vertinimas, kuris šiuo metu yra, ir toliau užtikrins gerą ateitį, nors reikia kurti naujas, kūrybingas ir tvirtas strategijas šiais aukštojo mokslo ekonomikos išbandymo laikais, su kuriuo susiduria daugelis šalių. Savianalizės suvestinė yra gerai apgalvota ir pristatyta.

„Dailės edukologijos“ programa ekspertams sudarė labai teigiamą įspūdį. Jie buvo sužavėti jos struktūra ir dėstymu bei pilnaverte ir akivaizdžia suinteresuotųjų šalių parama. Ekspertai linki katedrai sėkmės visuose darbuose ateityje. Aukštas įvertinimas - 21 balas iš didžiausio 24 balų skaičiaus - yra tikrai pelnytas.

III. REKOMENDACIJOS

1. Patobulinti studentų įgūdžius suaugusiųjų studijų srityje (suaugusiųjų švietimas).
2. Išplėsti programos ugdymo aspektų psichologinę perspektyvą.
3. Daugiau dėmesio skirti nacionaliniams moksliniams tyrimams (pvz., muziejų moksliniai tyrimai) ir tokiu būdu prisidėti prie Lietuvos pasiekimų viešinimo, tuo pačiu džiaugiantis jais.
4. Apsvarstyti, kaip reikėtų sureguliuoti baigiamųjų darbų apimtį, ir užtikrinti, kad studentai remtųsi naujausiais leidiniais, kurie prieinami studijuojant (biblioteka, knygų saugyklos ir internetinės priemonės yra puikūs šaltiniai).
5. Užtikrinti, kad programoje dėstantys dėstytojai (kurių sritis, pavyzdžiui, gali būti teatras ir (arba) choreografija) pateiktų atitinkamas nuorodas į meną ir dailę.
6. Apsvarstyti galimybę parengti trumpalaikes studentų mobilumo partnerystes.

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