

STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vilniaus dailės akademijos
**PROGRAMOS *MONUMENTALIOJI DAILĖ* (621W10003)
VERTINIMO IŠVADOS**

**EVALUATION REPORT
OF *MONUMENTAL ART* (621W10003)
STUDY PROGRAMME**

at the Vilnius Academy of Fine Arts

Grupės vadovas:
Team leader:

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Grupės nariai:
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Išvados parengtos anglų kalba
Report language - English

Vilnius
2013

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Monumentalioji dailė</i>
Valstybinis kodas	621W10003
Studijų sritis	menai
Studijų kryptis	dailė
Studijų programos rūšis	universitetinės
Studijų pakopa	antroji
Studijų forma (trukmė metais)	nuolatinė (2)
Studijų programos apimtis kreditais	120 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Dailės magistras
Studijų programos įregistravimo data	1997 m. gegužės 19 d. Įsakymu Nr. 565

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Monumentalioji dailė</i>
State code	621W10003
Study area	Art
Study field	Fine Arts
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 of Fine Arts
Date of registration of the study programme	19 May 1997 Order No. 565

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CONTENTS

CONTENTS	3
I. INTRODUCTION	4
II. PROGRAMME ANALYSIS	5
1. Programme Aims and Learning Outcomes.....	5
2. Curriculum Design.....	6
3. Staff.....	7
4. Facilities and Learning Resources	9
5. Study Process and Student Assessment	10
6. Programme Management.....	12
III. RECOMMENDATIONS	14
IV. SUMMARY	16
V. GENERAL ASSESSMENT	18

I. INTRODUCTION

Following analysis of the Self-Evaluation Report (SER) and its appendices (which included module descriptions, CVs of teaching staff and summaries of programme content, etc.) and the previous Accreditation Report (2011), the Evaluation Team visited the Department of Monumental Art at Vilnius Academy of Arts on Tuesday 3rd and Wednesday 4th December 2013.

The evaluation process followed the external evaluation procedures, set by the Ministry of Education and Science (by order No 1-01-162 of 20 December 2010) and the methodology for the evaluation of Lithuanian higher education institutions, set by the director of The Centre for Quality Assessment in Higher Education (by order 24 July 2009 No ISAK-1652, amendments 05.11.2009; 17.12.2009; 30.09.2010).

The visit to the Academy involved meetings with the following groups:

- i) Administration (Senior Management)
- ii) Students
- iii) Staff responsible for the SER and Teachers
- iv) Graduates, Employers and Social Partners

Site visits to the physical resources were conducted during the course of the day and the works (including final theses) of the students were viewed.

The Evaluation Team (ET) is grateful to the Rector of the Academy, his Senior Team and all the staff and students who contributed to making the Evaluation visit such a pleasant and enriching experience. We commend them for their positive engagement with the evaluation process and also for their careful preparation of the Self-Evaluation Report and its appendices. Throughout the visit, the ET was able to engage in an open and constructive dialogue with all concerned and this greatly enhanced the efficiency of the work of the ET. The Academy provided the ET with a very warm and hospitable welcome and the ET appreciated the willingness of staff, students, graduates, employers and social partners to make themselves available according to the needs of the schedule of the evaluation visit.

One member of the Evaluation Team had been involved in the previous accreditation exercise in 2010 and they were pleased to see the general improvement in Lithuanian higher art

education. This sense of improvement was very evident to the ET during its visit to Vilnius Academy of Art, and the Team were particularly impressed with the suite of new and extensive practical laboratories that are equal to the best facilities anywhere in Europe.

II. PROGRAMME ANALYSIS

1. Programme Aims and Learning Outcomes

The study programme of Monumental Art is notably unique, being the only programme of its kind in Lithuania. The aims and learning outcomes of the programme are well defined and clearly articulated; they are well matched and correlated to the range of study courses/modules that comprise the curriculum. Both the aims and outcomes are readily available to students and are also publicly accessible via the Academy's website.

The aims and the learning outcomes of the programme are consistent with the academic and professional requirements of the study field. The professional relevance of the programme's aims and learning outcomes were endorsed through the statements made by the graduates, employers and social partners that the Evaluation Team met with during the evaluation visit. The program seeks to develop artists who are able independently apply the knowledge of art, science, technology and innovation. Graduates from this program are prepared to work in adjacent fields of art and heritage sites, to manage a broad range of artistic projects, work in pedagogical activities, arrange solo exhibitions, and sell their works in or for galleries. In 2012–2013, the Department carried out interviews with employers of graduates from the programme; all of the employers expressed broad satisfaction with the overall quality of the graduates.

The aims and learning outcomes of the programme reflect the generic descriptors for the Second Study Cycle (as set out within the national Descriptor of Study Cycles) and they have been appropriately adapted to reflect the needs of the specific field of Monumental Art. The programme is comprised of two study strands – fresco-mosaic and stained glass – though students produce work in a variety of other media, including painting. Given the variety of ways in which students can – and currently do – fulfil the learning outcomes of the programme, the ET encourage the programme team to develop a clear vision statement for the programme that situates monumental art in the wider context of contemporary creative practices – including the field of architecture. In relation to this, the ET believe that there is scope to further refine the current learning outcomes – particularly at the level of the programme – where a reduced set of

more succinct and overarching learning outcomes would bring an increased focus to the specific aims of the MA Monumental Art programme.

There is generally good compatibility between the name of the programme, learning outcomes, programme content and the qualification offered. However, the name '*Monumental Art*' may have specific implications for both the scope of the study area and the range of practices of which it is comprised, particularly in an international context. The Department may wish to undertake a scoping exercise to establish how similar programmes – in terms of aims and learning outcomes – are titled in the international field, as a basis for an informed discussion about the name of the award.

2. Curriculum Design

To the best understanding and knowledge of the ET, and with the advice of the SKVC, the programme appears to fully comply with the relevant legal acts and regulations that govern national higher education. The programme's compliance with the Bologna process and the implementation of the European Credit Transfer System (ECTS) is commended.

The programme is comprised of a range of mandatory and optional subject courses/modules that enables the student to develop a final creative project and a substantive research element. The range of subject courses available ensures a logical and facilitative progression through the programme, which reflects the academic patterns of Masters programmes across Europe.

The content of study courses/modules is consistent with the type and level of study and they build rationally over the four semesters; starting with an introduction to research methodologies, followed by a period of developing a practical proposal linked with research interests which, in turn, leads to a period of artistic experimentation which informs the realisation of a (final) conceptual monumental art project. The learning and teaching experience offered by the programme is further enhanced through the range of optional study courses and electives available to the student. The ET were particularly impressed by the introduction of a mandatory Management study course – which helps develop the students' entrepreneurial abilities – and the opportunity to participate in the Critical Meetings programme – as a means of developing and sharpening their research ideas.

The programme is strongly student-centred, and learning is organised around the development of each students' individual creative project proposal – which forms a key element of the admission process. The breadth of curriculum, strongly supported by the opportunities offered through optional studies and the freedom to participate in a range of extra curricula activities – including the Critical Meetings programme, presentations by visiting professors and art practitioners – enables students to develop an appropriate integration between theory and practise in their final work, whilst also enabling them to develop useful interdisciplinary practices which help to widen their potential field of employment.

The ET noted that in the period since the last Evaluation Report (2010) the MA Monumental Art programme has developed themes, forms and methods that more fully reflect contemporary international practise in taught postgraduate education. This provides a good basis for the continual enhancement of these initiatives and building upon them to further develop programme content will enhance the value of the MA – the continual development of curriculum content being a necessary on-going process in all creative arts programmes.

The programme reflects contemporary concerns and developments in the study field. Though the programme is primarily focused on achieving the results that can be obtained using traditional technologies and craft skills, students do have access to state-of-the-art technologies, and are able to access up-to-date information on theoretical and scientific developments.

3. Staff

The ET was satisfied that the staff currently teaching on the MA Monumental Art programme meet all the necessary legal requirements.

The ET were satisfied that the qualifications, knowledge and experience of staff teaching on the MA Monumental Art programme were adequate to ensure the programme learning outcomes. All members of the Department are acknowledged and active practicing artists who are successful professionals in their fields. A feature of the Department is the way in which the staff team are able to help students to discover their own individual styles and abilities in the broad field of monumental art and support the students in the development of both their conceptual and practical skills.

In relation to the number of students enrolled on the MA Monumental Art programme the number of the teaching staff is satisfactory. The additional teaching input offered by visiting staff, as well as the opportunity offered to student to access cross-discipline teaching from other departments within the Academy is to be commended.

The ET viewed the turnover of teaching staff as being modest. The median age of the staff in the Department is 53 years; the median age of professors in the Department is 67 years. However, there are two early-career lecturers, who began teaching two and five years ago, respectively. Although outside the scope of the evaluation process, the ET noted the comment made in the SER regarding the relatively low level of staff salaries; this holds the risk that academics will be tempted to seek alternative – better paid – employment within their creative fields of practice, and may result in an increased staff turnover and/or difficulty in attracting new teaching staff in the future. The ET hopes that the financial situation will improve so as to ensure that teaching in higher education is able to continue to attract highly qualified and well-motivated staff.

The ET noted from the SER that since 2010 the VAA has been actively engaged with the professional development of teaching staff within the framework of the project '*Building the Future of Lithuania: Science, Economy, Cohesion*', supported by EU structural funds. While currently, the Academy does not run a formal scheme that ensures the continuous development of teaching staff, the ET gathered evidence of a rich programme of staff mobility as well as staff participation in a wide range of training events and seminars. An important source of intelligence regarding the state of the study field is gathered through peer-to-peer collaboration between the staff of the Department and international colleagues. Many of these collaborations have received co-financing support for individual cultural and educational projects from the Ministry of Culture and the Ministry of Education. These activities have enriched both teaching methodologies and curriculum content. The ET also noted the Academy's proper concern to ensure that professional artists brought into the Academy to take up teaching roles were equipped with the appropriate set of competences to undertake pedagogic practice. The ET recommends that the Academy formalises this process to become a permanent element of its staff development activity so that it can be widely accessed and thereby further enhance the professional development of teaching staff.

The ET were fully satisfied that all of the staff teaching on the MA Monumental Art programme are actively involved in appropriate research and practise-based activities. In

addition, there is clear evidence of strong staff participation in various national and international exhibitions and other related events. The teaching staff are highly attentive to the needs of the students and each member of staff is responsible for a subject closely related to their own professional activity. Thus, as practicing artists in their own right, they are constantly in contact with any new ideas or techniques that are developing in the field of creative practice and they are able to directly communicate such developments to their students. The teaching staff also produce publications, articles and pictorial albums related to their field of artistic expertise.

4. Facilities and Learning Resources

Students on the MA Monumental Art programme are adequately provided for programme in terms of individual studio space. While the spaces are adequate for purpose in terms of layout and lighting, they would provide a more conducive environment for students if they were refurbished.

The main practical laboratories of the Monumental Art Department are housed in two a separate buildings. The stained glass workshop is comprised a suite of separate rooms for glass storage and glass cutting, along with a large glass table room for carrying out large-scale operations on artworks, a room for small-scale works, a room for glazing, a room for glass matting and a room for the kilns. While the stained glass facilities are adequate for the needs of the students, they are housed in an old building – which is in need of substantial refurbishment – and are separated by some distance from the fresco and mosaic workshops. These workshops are located in the main Academy building and provide a more conducive working environment. However, students and staff also have access to the suite of new workshops, laboratories, IT facilities and exhibition spaces that are available to all VAA students, which provide excellent and capacious working conditions to a high standard and specification of technical equipment (including all the appropriate safety equipment) in a range of other materials. The strategic decision of the Academy to make all of its specialist learning and teaching equipment, including technical instruction and support, readily available to all students is highly commended.

The VAA has strong links with professional artistic practice and good relationships with potential employers and social partners that provide opportunities for students to apply their knowledge, gain practical experience and build professional networks in readiness for employment and/or their own professional artistic practice. The institution offers sufficient

studio space and access to a range of quality of specialist equipment for students to achieve the aims of their art projects and to discover and employ a wide range of materials and processes.

The Academy has a well-stocked and well-organised Library, which provides access to the latest books, periodicals and journals in the field of Monumental Art. Furthermore the library provides access to a range of bibliographical databases to which students have direct access, both within the Academy as well as externally, through the internet.

5. Study Process and Student Assessment

There is a clear statement on the admission process, beginning with an open and competitive application period, leading to the submission of a portfolio of work, a preliminary creative project proposal and a personal interview. The materials submitted are reviewed by a special admission commission, the membership of which is composed by the Faculty and approved by the Rector.

The study process is well structured and effectively organised. A key element of the programme is the creative project proposal formulated by each student, which is also a key component of the admission process. The student's individual creative project is a key driver of the student learning experience and promotes a student-centred approach to teaching on the programme. It was evident to the ET that the ethos of the programme embraces a collegiate approach to the facilitation student learning that takes specific account of individual learning needs and artistic career aspirations of each student while also ensuring that they are able to meet the learning outcomes of the programme.

The organisation of the curriculum, and the focus of the learning and teaching methodologies employed, ensure that students are engaged in artistic research and applied research activities throughout their programme. Additionally, the introduction of 'live' projects from the field of professional practice and/or other national and/or international projects and events also enhances these activities. This was quite evident to the ET in the activity of student work and projects seen during the visit. The programme focuses strongly on the individuality of each student and his/her on-going development as a creative artist. The teaching staff are highly dedicated to their work with students and they are able to call on their individual and collective experience and knowledge of artistic practice, and motivate students to pursue deeper studies and to actively participate in the field of contemporary creative practice. Teachers also introduce

students to architects, scientists, gallery curators and artists of other fields, these introductions are aimed at helping develop the students' social competencies.

Both staff and students confirmed that information on mobility opportunities is widely disseminated. Each year, one or two students from the Department take this opportunity and the ET learned of recent examples of such mobility that enabled students to spend time studying in the UK, Germany, Denmark and Latvia. Students very much valued these opportunities.

The Academy provides an adequate level of support for the students through the allocation of personal academic advisors for each student and through a scholarship scheme. Students are also supported socially, through an array of facilities and services provided by the VAA, such as a gym and student dormitory, etc. The programme team also offers a good level of individual support to each student.

The criteria for the assessment of student achievement are appropriate to the aims of MA Monumental Art programme and its learning outcomes. The system and procedure of student assessment is based on the principles of reliability, clarity and objectivity. The knowledge and skills of all the students of the programme are assessed by ten-point criteria-based system (based on the recommendations from the Ministry of Education and Science and the Study Regulations of the Academy). The Assessment system was clearly outlined in the SER and is readily available to students. In their meeting with the ET, students confirmed that the intended learning outcomes were made clear to them at the start of the programme and that the learning outcomes of each study course/module were set out for them at the beginning of the course. They found that the assessment criteria and feedback from assessments helped them to understand how to improve their work. They were particularly appreciative of the formative feedback that they received following an interim review of their work prior to their final assessments.

The ET formed the impression that graduates of the MA Monumental Art programme have gone on to become active and successful players within the national and international art scene. According to a recent survey of employers and graduates – undertaken by the programme team – the MA Monumental Art students are fully prepared for independent professional work upon graduation. After they have completed their MA, graduates are welcomed to art schools as teachers, are able to get personal commissions to work in architecture or heritage contexts; are able to organise and lead artistic or social art projects and are able to represent the Academy and

the country as independent artists in the international arena – this was confirmed by the graduates, employers and social partners that the ET met with during the visit.

6. Programme Management

A key aspect of the Academy's programme monitoring process is undertaken by Programme Study Groups (which include teaching staff, student and stakeholder representation). The view of the ET is that the Programme Study Group promotes a satisfactory level of staff and student engagement in discussions about change and development of the MA Monumental Art programme. However, the students that the ET met during the visit did not appear to be fully aware of the remit and purpose of the Programme Study Group, the Academy should ensure that all monitoring processes designed to secure and enhance the student learning experience are fully understood – and, where appropriate, participated in – by representatives of the student body. The Department uses a practice common throughout the Academy by organising an Open Day each spring that contributes to the monitoring of the programmes. Significant information dissemination also takes place through student exhibitions in various cities of Lithuania, along with foreign museums, galleries, and institutions of higher education. The Department also organises workshops for school pupils as a form of outreach.

There is an on-going process of the collation and analysis of data and information on programme implementation, this information is mainly focussed on application, recruitment, progression and employment data but is augmented by the feedback gathered from professional artists, employers and social partners who participate in the Commissions which assess the final graduation works. The ET was satisfied that this process is effective in ensuring that the MA Monumental Art programme continues to function in line with its aims and learning outcomes and that these remain broadly relevant to the external field of practice. The Department has also created a Facebook page, which receives and provides a great variety of information, and facilitates communication with the Department's alumni, project partners, students, employers, customers, and others – any useful ideas or constructive criticisms posted on the Department's Facebook page are considered by the Department.

The Department of Monumental Art is committed to achieving the changes recommended by internal and external evaluations. This is evidenced by the fact that the program has changed and improved considerably in response to the recommendations of the last (2010) external evaluation. One of the key recommendations of this evaluation was that the

specialisation in scenography – which then formed an integral part of the Monumental Art programme – should be separated out as a programme in its own right. This was subsequently undertaken and has had a positive impact upon the development of the Monumental Art programme.

The programme appears to be permeable to feedback from stakeholders (graduates, employers and social partners). The Department organised surveys of its stakeholders in 2012 and 2013, concerning the professional preparation of the MA students. This provided stakeholders with a forum in which to communicate their remarks about graduates of the MA programme. In response to these surveys, the program was subsequently enriched by the introduction of additional subjects in management, visual strategies and contemporary monumental art trends both in Lithuania and internationally. There is an on-going dialogue with stakeholders and the Department appears to be open to feedback from a range of sources, through both formal and informal representation. This appears to be a healthy relationship, which needs to be encouraged and continued; for example, the Monumental Art Study Programme Committee includes a stakeholder within its membership and, as noted above, employers and social partners are included within the membership of the Assessment Commissions, which formally assess the on-going health of the programme as part of the process of assessing students final works.

In light of the improvements made in response to the recommendations of the previous evaluation (2011) of the programme and the on-going commitment of the Academy and the Department to ensuring the on-going health of the programme, the ET judge that the internal quality assurance process is broadly effective and efficient. However, the current systems, while appearing able to be effective in identifying and rectifying problems or deficiencies with the provision, do not appear to include an enhancement element. It is the view of the ET that the current internal quality assurance process would provide a firm basis for developing a formal enhancement agenda that will assist the Academy not only in addressing any areas of weakness but will also enable it to continually improve all aspects of its provision and identify and promulgate good practice between and across its provision.

III. RECOMMENDATIONS

As a conclusion to this report the Evaluation Team make the following recommendations. The implementation of these recommendations should be viewed as a means of enhancing the current provision, which the ET viewed as being broadly sound, developing systematically and incorporating a number of distinctive features.

The ET evaluated three programmes at the Academy, two Masters programmes (including MA Monumental Art) and one BA programme. This afforded the ET a broader view of the Academy as well as of each individual programme. Therefore, some of the recommendations below are aimed at the Academy as a whole while other relate to the specific provision being evaluated.

At the level of the Programme:

i) Given the variety of ways in which students can – and currently do – fulfil the learning outcomes of the programme, the ET encourage the programme team to develop a clear vision statement for the programme that situates monumental art in the wider context of contemporary creative practices – including the field of architecture.

ii) The ET was pleased to note that the Academy has paid close attention to the development of learning outcomes across all of its provision in recent years. The learning outcomes, as presented in the documentation provided in respect of the MA Monumental Art programme, were helpful to the ET in its undertaking of the evaluation process. However, in the view of the ET, there is potential to further refine the current learning outcomes – particularly at the level of the programme – where a reduced set of more succinct and overarching learning outcomes would bring an increased focus to the specific aims of the MA Monumental Art programme [*1 evaluation area refers*].

iii) While the range and diversity of the current diet of modules available to students on the programme appears to the ET to provide a rounded and appropriate learning experience, the ET encourage the programme team to consider clearly articulating – within the programme aims and learning outcomes – the programmes engagement with new media and digital technologies, so as to ensure that a clearer focus is given to these practices within the curriculum [*1 evaluation area refers*].

iv) The ET recommend that the programme team give serious consideration to the current title of the programme, so as to assure themselves that the distinctive nature of the programme is fully represented by the current title (MA Graphics) when translated into the English language – for example, when promoting the programme in international contexts, either for recruitment or research purposes [*1 evaluation area refers*].

At the level of the Academy:

iv) The ET noted from its meeting with the Academy's administrative team, the Academy's concern to ensure that artists who were brought into the Academy as teachers were equipped with the appropriate set of competences to undertake pedagogic practice. The ET recommends that the Academy considers formalising this process and making it a permanent element of its staff development activity that can be accessed by all academic departments [*3 evaluation area refers*].

v) From what the ET was able to see during its visit, the Academy has established an internal Quality Assurance (QA) system that enables it to identify areas of provision in need strengthening. The ET believes that this provides a firm basis for the development of a formal enhancement agenda as part of its overall QA system and that this will help the Academy, not only to address areas of weakness, but also to continually improve all aspects of its provision and build on areas of good practice [*6 evaluation area refers*].

IV. SUMMARY

The Evaluation Team noted, in particular, the following positive aspects of the programme:

— The breadth of the curriculum , which enables students to develop useful interdisciplinary practices and prepares graduates to work in a range of adjacent fields of practice [1 and 2 evaluation area refer]

— The introduction of a mandatory Management study course into the curriculum, which helps student to develop their entrepreneurial skills [2 evaluation are refers]

— The ability of the staff team to help students to discover their own individual styles and abilities in the broad field of monumental art [3 evaluation area refers]

— The strong links that the Department maintains with potential employers and social partners that provide opportunities for students to build professional networks in readiness for employment or establishing their own professional practice [4 evaluation area refers]

— The utility of the feedback provided to students as part of the assessment process, in particular the formative feedback associated with the interim review of work prior to their final assessments [5 evaluation area refers]

— The strong and positive team spirit among staff and students that is fostered and supported by a highly dedicated programme team.

The Evaluation Team did not note any significant negative aspects of the programme but did note a number of aspects that could be enhanced further – these are encapsulated within the recommendations contained within this report.

V. GENERAL ASSESSMENT

The study programme *Monumental Art* (state code – 621W10003) at the Vilnius Academy of Fine Arts is given a **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation Area in Points*
1.	Programme aims and learning outcomes	3
2.	Curriculum design	3
3.	Staff	3
4.	Material resources	3
5.	Study process and assessment (student admission, study process student support, achievement assessment)	4
6.	Programme management (programme administration, internal quality assurance)	3
	Total:	19

*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:

Prof. Anthony Dean

Team leader:

Grupės nariai:

Team members:

Prof. dr. Costas mantzalos

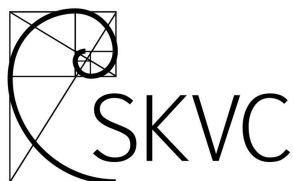
Prof. Mayja Bogdanova

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**EXTRACT OF SECOND CYCLE STUDY PROGRAMME *MONUMENTAL ART*
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EVALUATION REPORT NO. SV4-61**



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IV. SUMMARY

The Evaluation Team noted, in particular, the following positive aspects of the programme:

— The breadth of the curriculum , which enables students to develop useful interdisciplinary practices and prepares graduates to work in a range of adjacent fields of practice [1 and 2 evaluation area refer]

— The introduction of a mandatory Management study course into the curriculum, which helps student to develop their entrepreneurial skills [2 evaluation are refers]

— The ability of the staff team to help students to discover their own individual styles and abilities in the broad field of monumental art [3 evaluation area refers]

— The strong links that the Department maintains with potential employers and social partners that provide opportunities for students to build professional networks in readiness for employment or establishing their own professional practice [4 evaluation area refers]

— The utility of the feedback provided to students as part of the assessment process, in particular the formative feedback associated with the interim review of work prior to their final assessments [*5 evaluation area refers*]

— The strong and positive team spirit among staff and students that is fostered and supported by a highly dedicated programme team.

The Evaluation Team did not note any significant negative aspects of the programme but did note a number of aspects that could be enhanced further – these are encapsulated within the recommendations contained within this report.

III. RECOMMENDATIONS

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At the level of the Programme:

i) Given the variety of ways in which students can – and currently do – fulfil the learning outcomes of the programme, the ET encourage the programme team to develop a clear vision statement for the programme that situates monumental art in the wider context of contemporary creative practices – including the field of architecture.

ii) The ET was pleased to note that the Academy has paid close attention to the development of learning outcomes across all of its provision in recent years. The learning outcomes, as presented in the documentation provided in respect of the MA Monumental Art programme, were helpful to the ET in its undertaking of the evaluation process. However, in the view of the ET, there is potential to further refine the current learning outcomes – particularly at the level of the programme – where a reduced set of more succinct and overarching learning outcomes would bring an increased focus to the specific aims of the MA Monumental Art programme [*1 evaluation area refers*].

iii) While the range and diversity of the current diet of modules available to students on the programme appears to the ET to provide a rounded and appropriate learning experience, the ET encourage the programme team to consider clearly articulating – within the programme aims and learning outcomes – the programmes engagement with new media and digital technologies, so as to ensure that a clearer focus is given to these practices within the curriculum [*1 evaluation area refers*].

iv) The ET recommend that the programme team give serious consideration to the current title of the programme, so as to assure themselves that the distinctive nature of the programme is fully represented by the current title (MA Graphics) when translated into the

English language – for example, when promoting the programme in international contexts, either for recruitment or research purposes [*1 evaluation area refers*].

At the level of the Academy:

iv) The ET noted from its meeting with the Academy's administrative team, the Academy's concern to ensure that artists who were brought into the Academy as teachers were equipped with the appropriate set of competences to undertake pedagogic practice. The ET recommends that the Academy considers formalising this process and making it a permanent element of its staff development activity that can be accessed by all academic departments [*3 evaluation area refers*].

v) From what the ET was able to see during its visit, the Academy has established an internal Quality Assurance (QA) system that enables it to identify areas of provision in need strengthening. The ET believes that this provides a firm basis for the development of a formal enhancement agenda as part of its overall QA system and that this will help the Academy, not only to address areas of weakness, but also to continually improve all aspects of its provision and build on areas of good practice [*6 evaluation area refers*].

<...>

**VILNIAUS DAILĖS AKADEMIJOS ANTROSIOS PAKOPOS STUDIJŲ PROGRAMOS
MONUMENTALIOJI DAILĖ (VALSTYBINIS KODAS – 621W10003) 2014-01-27
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-61 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dailės akademijos studijų programa *Monumentalioji dailė* (valstybinis kodas – 621W10003) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	3
3.	Personalas	3
4.	Materialieji ištekliai	3
5.	Studijų eiga ir jos vertinimas	4
6.	Programos vadyba	3
	Iš viso:	19

* 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

Ekspertų grupė nurodė visų pirma šiuos teigiamus aptariamąsias programos aspektus:

— Plačios apimties studijų turinys, suteikiantis studentams galimybę *lavintis įvairiose meno srityse* ir padedantis parengti absolventus, gebėsiančius dirbti daugelyje susijusių sričių [1 ir 2 vertinimo sritys];

— Privalomojo *Vadybos* studijų kurso, kuris padeda studentams tobulinti verslumo įgūdžius, įtraukimas į programą [2 vertinimo sritis];

— Dėstytojų gebėjimas padėti studentams atrasti savo individualų stilių ir gebėjimus plačioje monumentaliosios dailės srityje [3 *vertinimo sritis*];

— Glaudūs Katedros ryšiai su galimais darbdaviais ir socialiniais partneriais, užtikrinantys studentams galimybę kurti profesinius tinklus rengiantis įsidarbinti arba užsiimti savarankiška profesine praktika [4 *vertinamoji sritis*];

— Naudingas grįžtamojo ryšio teikimas studentams vertinimo metu, ypač formuojančiojo grįžtamojo ryšio, pateikiamo per tarpinę darbo peržiūrą prieš galutinį vertinimą [5 *vertinamoji sritis*];

— Tvirtas teigiamas darbuotojų ir studentų nusiteikimas, kurį skatina ir palaiko labai atsidavusi programos rengimo grupė.

Vertinimo grupė nenurodė jokių reikšmingų neigiamų programos aspektų, bet nurodė keletą dalykų, kuriuos būtų galima toliau tobulinti; jie įtraukti į šiose vertinimo išvadose pateiktas rekomendacijas.

III. REKOMENDACIJOS

Vertinimo grupė, atlikusi programos vertinimą, kartu su jo išvadomis pateikia šias rekomendacijas. Šių rekomendacijų įgyvendinimą reikėtų laikyti priemone, skirta sustiprinti šiuo metu vykdomą programą, kuri, vertinimo grupės nuomone, yra stipri, nuolat tobulinama ir turinti nemažai savitų savybių.

Vertinimo grupė įvertino tris Akademijoje dėstomas studijų programas: dvi magistrantūros (įskaitant *Monumentaliosios dailės* magistrantūros studijų programą) ir vieną bakalauro studijų programą. Tai padėjo vertinimo grupei susidaryti išsamesnę nuomonę apie Akademiją ir apie kiekvieną konkrečią programą. Todėl kai kurios toliau nurodytos rekomendacijos yra skirtos visai Akademijai, o kitos – susijusios su konkrečių programų vertinimu

Programos lygmuo:

i) Atsižvelgdama į tai, kokiais įvairiais būdais studentai gali pasiekti (ir pasiekia) numatomus programos studijų rezultatus, vertinimo grupė ragina programos rengimo grupę aiškiai suformuluoti programos viziją, kurioje monumentalioji dailė būtų traktuojama plačiame šiuolaikinės kūrybinės veiklos kontekste, įskaitant architektūros sritį.

ii) Ekspertų grupei buvo malonu pastebėti, kad pastaraisiais metais Akademija labai daug dėmesio kreipė į visų dėstomų programų numatomų studijų rezultatų nustatymą. Numatomi studijų rezultatai, nurodyti vertinimo grupei pateiktuose su *Monumentaliosios dailės* magistrantūros studijų programa susijusiuose dokumentuose, labai padėjo atlikti šį vertinimą. Tačiau grupė mano, kad dabartinius studijų rezultatus dar galima tobulinti, ypač programos lygmeniu – sumažinus numatomų studijų rezultatų skaičių ir glaustai apibūdinus svarbiausius iš jų, būtų galima daugiau dėmesio skirti konkretiems programos tikslams [1 *vertinamoji sritis*].

iii) Nors vertinimo grupės nuomone, šiuo metu studentams dėstomų modulių apimtis ir įvairovė užtikrina jiems sklandžią ir tinkamą mokymosi patirtį, vis dėlto apibrėžiant programos tikslus ir numatomus studijų rezultatus ji ragina aiškiai nurodyti programos ryšį su naujomis žiniasklaidos ir skaitmeninėmis technologijomis, siekiant užtikrinti, kad programos turinyje būtų aiškiau pabrėžiamos šios praktikos [1 *vertinamoji sritis*].

iv) Vertinimo grupė rekomenduoja programos rengimo grupei rimtai apsvarstyti dabartinę programos pavadinimą ir užtikrinti, kad dabartinis pavadinimas (*Monumentalioji dailė*) anglų kalba atspindėtų programos savitumą (pavyzdžiui, viešinant programą tarptautiniu mastu, siekiant pritraukti studentų ar mokslinių tyrimų tikslais [*1 vertinamoji sritis*]).

Akademijos lygmeniu:

iv) Susitikusi su Akademijos administracija, vertinimo grupė įsitikino, kad Akademija yra suinteresuota užtikrinti, jog dėstytojais į Akademiją priimti menininkai įgytų reikiamų gebėjimų, kad galėtų plėtoti pedagoginę veiklą. Vertinimo grupė rekomenduoja Akademijai apsvarstyti šios procedūros formalizavimą ir pavertimą nuolatine visų katedrų darbuotojams prieinamos tobulinimo(si) veiklos dalimi [*3 vertinamoji sritis*].

v) Kiek vertinimo grupei pavyko sužinoti vizito metu, Akademija yra įdiegusi vidinę kokybės užtikrinimo sistemą, kuri suteikia jai galimybę nustatyti, kurios programos įgyvendinimo sritys yra tobulintinos. Vertinimo grupė mano, kad tai suteikia tvirtą pagrindą formaliai veiklos gerinimo strategijai, kaip bendrosios kokybės užtikrinimo sistemos daliai. Tai padės Akademijai ne tik gerinti silpnąsias sritis, bet ir nuolat tobulinti visus programos įgyvendinimo aspektus bei remtis tomis sritimis, kuriose įgyvendinama geroji patirtis [*6 vertinamoji sritis*].

<...>

Paslaugos teikėja patvirtina, jog yra susipažinusi su Lietuvos Respublikos baudžiamojo kodekso¹ 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė,
parašas)

¹ Žin., 2002, Nr.37-1341

