STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vilniaus Dailės akademijos

DAILĖS ISTORIJA IR TEORIJA **PROGRAMOS (621U90001)**

VERTINIMO IŠVADOS

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EVALUATION REPORT

OF *HISTORY AND THEORY OF FINE ARTS* **(621U90001)**

STUDY PROGRAMME

at Vilnius Academy of Arts

Grupės vadovas: Team Leader:	Atis Kampars
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Išvados parengtos anglų kalba
Report language - English

Vilnius
2012

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	***Dailės istorija ir teorija***
Valstybinis kodas	621U90001
Studijų sritis	Humanitariniai mokslai
Studijų kryptis	Menotyra
Studijų programos rūšis	Universitetinės
Studijų pakopa	Antroji
Studijų forma (trukmė metais)	Nuolatinė (2)
Studijų programos apimtis kreditais	120
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Menotyros magistras
Studijų programos įregistravimo data	1997-05-19, Įsak.Nr. 565

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INFORMATION ON ASSESSED STUDY PROGRAMME

Name of the study programme	***History and Theory of Fine Arts***
State code	621U90001
Study area	Humanities
Study field	History and Theory of Arts
Kind of the study programme	University studies
Level of studies	Second
Study mode (length in years)	Full time (2)
Scope of the study programme in credits	120
Degree and (or) professional qualifications awarded	Master of History and Theory of Arts
Date of registration of the study programme	19-05-1997, Decree No. 565

CONTENTS

I. INTRODUCTION

On Friday 12th October 2012 - following analysis of the programme's Self-evaluation Report (SER) and the preparation of Preliminary Reports - the Expert team (Prof. Atis Kampars, Prof. Wojciech Bałus, Dr. Egle Jaškūnienė, Dr. Ramunė Balevičiūtė, Justas Bujokas) visited Vilnius Academy of Arts: the Department of Art History and Theory.

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

1.   The Administrative staff;

2.   The staff responsible for preparation of SER;

3.   The Teaching staff;

4.   The Students;

5.   The Alumni;

6.   The Employers.

Site visits to the physical resources (lecture-rooms, library, galleries, etc.) were conducted during the course of the day. The Expert team had the opportunity to observe study process, course papers and final theses produced by the students to assess the level and quality of the work.

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

The Expert team has to draw attention that a number of institutionally similar conclusions will be repeated in both final reports on the Bachelor's and Master's programmes.

The Expert team would like to extend its appreciation and warm thanks to everyone involved in organizing the event and those participating in the meetings.

II. PROGRAMME ANALYSIS

1. *Programme aims and learning outcomes*

The main purpose of the second cycle university degree programme History and Theory of Art (HTA) programme is "to train specialists of the history and theory of art and architecture who

have a deepened knowledge and are able to raise a hypothesis independently, carry out an original research into art, photography or architecture by applying contemporary research theories and methodologies as well as relate the research object to wider cultural processes, social phenomena and philosophical categories" (SER page 7).

The purpose of the programme and anticipated learning outcomes are published on the website of VDA and in the academic information system of VDA, also shown in the promotional publications and events of VDA.

The programme has 2 specializations with separately formulated goals:

1. 'Art History' specialisation seek "to discover new facts of art and architecture, carry out the expertise of a work of art or architecture, its contextual and functional analysis, suggest recommendations concerning cultural heritage protection, prepare educational projects, to carry out original research independently or within a group, to develop knowledge of art history".

2. 'Theory and Criticism of Art' specialization seek "to educate a specialist able to apply theories to original research into and criticism of contemporary culture, carry out the expertise, analyse current art processes and envision tendencies, actualise cultural heritage, evaluate critically the condition of art, initiate and realise curation projects revealing a unique attitude" (SER page 7).

Mentioned specializations reflect the aims of the VAA and the programme to provide Art Theory studies and apply theoretical knowledge to the practical fields of art, design and architecture.

Learning outcome system at the VAA is based on principles of the Dublin descriptors, is comprehensible and has accumulative sequence. The fundamental feature of this approach is the relation between the cognizance and its application to the matters of practical field: 'knowledge and understanding' → 'applying knowledge and understanding' → 'making judgments' → 'communication' → 'learning skills'. This method is flexible enough to be applied to both first and second cycle of studies.

VAA has an institutional system where "the anticipated learning outcomes are formulated, regularly reviewed, updated and approved by the Study Committee of the Programme that consists of members of the Department, social partners, alumni and students" (SER page 7).

The SER as well as the information collected during the site-visit demonstrate a strong presence of a cultural mission in the Lithuanian cultural context. The programme seeks to prepare the highly qualified specialists, who would be able to work in the most important cultural institutions of Lithuania and participate actively in the present art scene, as well as to become important initiators of national cultural life and express themselves in the international context (SER page 6,).

This fact proves that the programme aims and learning outcomes are firmly based on the academic and/or professional requirements, public needs and the needs of the labor market.

The programme has a set of goals clearly relating to the second cycle of studies, for example, "expertise of a work of art or architecture, its contextual and functional analysis" or "to apply theories to original research into and criticism of contemporary culture" (SER page 7). These goals indicate at the capabilities of young researchers (graduates) to interpret information and develop theories independently and the intended learning outcomes are consistent with the type and level of studies and the Master's level of qualifications offered.

The meetings with the administration and teaching staff (many of them were involved in the preparation of the SER) attested that the orientation to the learning outcomes is a real process, not only a declaration.

The title of qualification 'Master of History and Theory of Arts' precisely correspond to the name of the programme 'History and Theory of Fine Arts' thus providing an example of good institutional practice.

2. *Curriculum design*

The Curriculum design of the programme meets legal requirements. The size of the programme is 120 credits during two years of studies, 30 credits per semester.

- 6 obligatory and 66 optional credits are earned by studying problem based courses of an innovative academic level;
- A student may choose three general university courses in another field and courses preparing for practical activities (18 credits, thus no more than 30 credits);
- Writing and oral defence of the final dissertation earns 48 credits (hence, at least 30 credits).

40-70% of study time is dedicated to lectures, seminars, practical workshops and individual tutorials thus meeting the requirement set by the law that student's independent work should make at least 30% of every course (SER page 9).

Subjects are distributed quite evenly trough three terms, while the fourth term, is left for the completion of the final dissertation.

The Expert team appreciates the innovative form of curriculum where the main accent is laid on students' initiative and the theme of a graduation work. The overall concept that the master's thesis proposal is required to enter the programme is a key aspect for this curriculum design – the obligatory part of the programme (MA seminars) is focused on the evolution of Master's

research, but the rest of the programme is designed to serve diverse interests and practical needs of the students. This structure allows avoiding any pre-planned and imposed demands as well.

This aspect of the curriculum is also a promising resource for the programme's future developments towards the structure that fully support student's independent learning and extra-curricular activities.

The overall principle when students are able practically to compose their curriculum by themselves attests the shift to the student-centred system. Also it supports the gestation of the responsible and independent researcher - an important characteristic of a Master programme graduate.

The Academy recognizes the necessity to strongly support student's project work offering a wider variety of assignments that would also increase students' possibilities to develop independent creative thinking, collaboration and management skills (SER pages 10-11).

The notion of 'module' is applied to a study course – the curriculum consists of modules, i.e., courses with 'module code'. Although it is semantically correct definition this substitution (course to module) may be confusing because of presence of the terms with similar meaning: subject, course, programme's unit. This aspect should be discussed at the level of administration of the VAA to establish unified terminology for all of the programmes.

Organizational principles of the content demonstrate attitude to rely on students' initiative keeping the Master's graduation thesis as a core element of studies (SER appendix 6). Taking into account that, firstly, the graduation work (to a certain extent) is a proof of the obtained competences and, secondly, that the whole Master's study process is organized in a definite notional relations with the elaboration of the final thesis, it is possible to conclude that goals of the programme like "to carry out original research independently" (SER page 7) and "the programme is focused on narrowly specialised (in terms of periodization, theme or problem) subjects" (SER page 10) are appropriate for achievement of the intended learning outcomes.

In both specializations students have only one obligatory module Analysis of Visual and Verbal Texts (6 ECTS). Three MA seminars (each of them 6 ECTS, dedicated for the presentations and discussions of the students' research for the final dissertation and meeting the most renowned art historians, philosophers and theorists) are also obligatory (SER page 10).

Students form the remaining part of the programme by choosing credits from the list of optional modules according to their interests and specialization therefore the thematic scope offered by the programme is sufficient to ensure the expected learning outcomes.

According to the students' demands the list of the elective subjects has been updated and expanded significantly involving the subjects that reflect the most recent research in various art fields. The improvements were made also to be consistent with the type and level of the studies.

Considering the exceptional position (art theoreticians are being educated among the art practitioners), the Academy seek to shape a unique profile of the programme encouraging the cooperation between the researchers, artists and specialists of various fields of knowledge inside as well as outside the Academy. This kind of cooperation is also subordinated to the achievements of the defined learning outcomes.

The Academy ought to solve the strategic question how to involve the different departments into the closer cooperation as well as how to open the programme for the cross-university cooperation thus giving access to possibly broad variety of knowledge.

3. Staff

The academic staff at the VAA is appointed via the procedure of open competition according to the rules defined in the Law of Higher Education and Research; candidates must have qualifications defined in the documents approved by the Academy.

The study programme is provided by the staff meeting legal requirements. Courses (except three) in the History and Theory of Art programme are taught by art historians, philosophers, academics specialising in other fields in humanities and social sciences with PhD (thus making 80%) and their research interests are relevant for taught courses. From 19 courses in the field of studies 8 are taught by professors and this makes 42% (SER page 13).

There are 15 permanent members of academic staff of the Department working in the programme. 8 temporary lecturers provide modules in the field of studies and general modules in humanities and social sciences. It is important that the programme is linked by interdisciplinary relationships with various departments of art studies and research.

There is no doubt that the qualifications of the teaching staff are adequate to ensure learning outcomes. One fourth of the members of staff in the Department participate in the process of improving the methodical basis of the programme and all of them are active in the art research field.

A member of academic staff working full time teaches 4 – 7 modules per year in average (in first and second cycle programmes).

There are 9.75 full time staff positions in the History and Theory of Art programme: 5 members work full time; one member works 0.75 and 8 - work 0.5 of time. The teacher/student ratio in general depends on the number of students entering the programme every year. Currently there are 14 students in the programme, thus one full time member of staff has 1 – 2 students. Same lecturers also give lectures to first and third cycle art students of the Academy (SER page 14).

The turnover of academic staff is not very intensive, but sufficient enough to ensure an adequate provision of the programme. During the last five years most new lecturers have joined the programme as an attempt to enrich it with new modules focusing on relevant problems of contemporary culture and theory. Turnover of teachers could be intensified by inviting young lecturers or visiting teachers from abroad thus attaching broader prospect of electives and, secondly, testing future staff member candidates.

Academic staff of the programme is raising the qualification during their scientific research, various internships, projects and training programmes abroad. Moreover, the Academy creates conditions for the professional development of the teaching staff. Its' members may take a leave from educational activities for up to a year in order to pursue research or raise qualification while getting paid an average salary.

Teachers of the History and Theory of Art programme are active researchers – there are three main directions: processes of historical art and contemporary art, architecturology - the morphological development of cities, theory of understanding and cultural heritage protection studies (SER pages 15-16). All of the themes have both local and international aspects.

These tendencies of research, in general, relate to the courses taught to the Master programme students.

Staff members participate in national and international conferences. "Since 2006, they have published 11 monographs and studies, compiled 19 academic publications, published 70 papers in Lithuanian peer reviewed journals and 35 papers in foreign peer reviewed journals" (SER page 16).

4. *Facilities and learning resources*

The History and Theory of Art programme uses one classroom of 24 places, for the Department's students exclusively and it can use common resources of Vilnius Academy of Arts - six more classrooms for lectures in the field of studies and general university education subjects, other academic and public events.

Special resources of other departments (art studios, for example) and external publicly accessible resources (art galleries) or those provided by social partners are also available for the study process.

The premises for studies are adequate to the nominal requirements. The Department should consider the necessity to renovate the auditoriums specifically focusing on the requirements of accommodation suitable for the process of master's research.

The presence of teaching and learning equipment at the Department is sufficient but does not exceed the standard requirements. The problem how to provide a space where theory students could concentrate on their study projects or themes and be able to mutually communicate their ideas has to be discussed at the Department and with the leaders of the Academy.

As the SER states, in 2007–2011, 32,009 Lt were spent to purchase or update equipment necessary for studies. Internet connection was installed in the office and classrooms, 3 laptops and 4 media projectors were purchased.

The VAA has variety of premises to arrange practical study courses for art theory students – there are 2 art galleries and a publishing house where students can explore their curator's or writer's skills. Also 'art days' are creative events where theory students collaborate with art students in making common artistic or research projects.

Students have opportunities to use workshops and laboratories of other art departments and learn about artistic techniques and practices there. As well approximately 25 students go to Poland for various workshops every year.

The professional skills of future specialists are additionally formed during practical sessions at the museums and galleries, at heritage objects, during research expeditions and educational trips and by publishing in the cultural press.

VAA library has fundamental resource of books and periodicals - at the end of 2011 there were 76,433 items in the VAA central library in Vilnius. The library subscribes to periodicals of 75 titles, 24 of them published in Lithuania and 51 – abroad. (SER page 19).

Also the library subscribes to 7 academic databases. Besides, the computer network of the Academy provides free access to the academic databases subscribed by the VDA: Oxford Reference Online Premium Collection, EBSCO Publishing, Grove Art Online, SpringerLink. One may access the databases also with a password given by the library.

Library is well-equipped and managed and exists as a warrant for productive and meaningful research studies.

5. *Study process and student assessment*

The admission requirements of the programme are logical and well-founded. The candidates must have a Bachelor of Arts diploma. They present a Master's research proposal of 4 – 5 pages where they state:

- The title,
- A tentative hypothesis,
- Present the main facts and possible interpretations,

- Describe the anticipated steps of research and resources,
- Add a list of primary and secondary sources.

The following aspects of the candidate are being evaluated:

1. Ability to use professional literature in a foreign language;
2. Ability to formulate and explain a research hypothesis and problem;
3. Consistency and coherence of written argument;
4. Ability to think critically and support one's position with argument.

The candidates are having an interview with the History and Theory of Art Department's Commission for Entrance Examinations. During the interview the candidate presents the proposal to the Commission and answers their questions (SER page 21).

During the five-year period, 7 students in average are admitted every year (the number varies from 5 to 9); the competition was stable and was 1.1% in average (from 1 to 1.3%). Usually candidates have a very high motivation, although the number of students successfully graduating every year varies significantly: from 1 to 8 students.

These procedures and assessment criteria fully correspond with the type and level of studies.

The programme is focused on narrow specialization and, accordingly, more time dedicated to seminars and individual work. Groups of postgraduate students are smaller allowing guiding each individual towards his/her own goals.

Changes to the programme have been introduced with regard to the new tendencies in art history and students' needs: obligatory courses have become optional, some optional courses have been dropped and others have been offered.

The Master graduation work has clear description reflecting to the qualitative and quantitative prerequisites for achievement of the programmes outcomes.

The organization of the study process ensures an adequate provision of the programme and the achievement of the learning outcomes.

The timetable of the History and Theory of Art programme consists of group lectures, seminars, practical sessions, tutorials and independent work.

Postgraduate students participate in research or artistic activities from the beginning of their studies - participation in projects led by lecturers and realising students' group projects is an inseparable part of studies of programme.

Students are also invited to participate in applied research projects - preparing a teaching aid for students of humanities. Practical skills on curator's duties and communication with the audience were developed during the organisation of the international art fair Art Vilnius (SER page 23-24).

The most advanced students have an opportunity to get a study credits (ECTS) by studying at other universities of the European Union. The most frequently used means of mobility is the ERASMUS programme. In the period of 2006–2011, 7 students used this opportunity (SER page 24).

Relatively low level of mobility can be explained by the fact that students often have to keep important positions at work and therefore can not leave for a few month periods.

Also, not a single student from abroad has come to study the programme during the recent years. Considering this fact, the Academy has appointed the internationalization as one of the underlying strategic direction (recently some courses in English were introduced).

Information on academic issues is provided by the Department on the information board and in VAA virtual environment. Students receive the actual information also by e-mail. Information on career possibilities and individual study schedules are provided by the teachers.

The level of academic and cultural support for Master programme students is adequate:

1. Information about the programme and its change;
2. Consultations about the career possibilities;
3. Opportunities to study according to an individual programme;
4. Possibilities to repeat modules and retake examinations.

There are various kind of social, cultural and health support – the VAA has dormitories (with 139 places), Cultural Centre, art galleries and places for practical studies and recreation out of Vilnius. Also scholarships and benefits are available.

Priority to get the place in dormitory is given to disabled students, orphans, children from large families and those who have a single parent (SER page 27).

The Academy and the Department have clear descriptions for study process and for graduation work in particular; these regulations relate to good examples of academic practice. There are also principles of effectual Academic Ethics Code that allows to overview students' performance.

Most commonly the 'accumulative form' of assessment is used (according to module descriptions), which consists of grades of intermediary tests, written papers or practical assignments and the grade for the final examination.

This assessment system of students' academic performance is intelligible and publicly available.

Art historians and critics are educated in the environment of artistic, architectural and design practice, hence, they have a unique opportunity to learn the aspects of their subject 'from inside'; there are old traditions of collaborating with cultural institutions as well (SER pages 6-7).

The professional activities of the graduates meet the programme providers' expectations; however, during the meeting the concept was expressed by the employers that the labor market needs less of the specialists the programme can provide. This specific aspect should be

communicated with academic staff and specialists from the professional field to design necessary modifications to the content and learning methods of the programme.

There are four main planned areas of the graduate's employment: field of creative projects 41% (art galleries - 18%, advertisement agencies, photo studios, freelance experts and curators – 23%), media field – 28% (media – 5%, book publishing – 23%), education field – 23% (universities or colleges - 9%, schools or gymnasiums – 14%), academic research – 48% (museums – 23%, research institutions – 15%, , cultural heritage – 5%, libraries – 5%).

These expectations correspond to the main characteristics of the programme and logically reflect the planned competences of a graduate.

6. *Programme management*

The Department of Art History and Theory takes care about the programme's realization, management and improvement, organises the process of studies and monitors their quality. The Department synchronizes its activities with the Faculty Council and the Dean who coordinates the activities of all academic subdivisions of the Academy. The Department reports to the Rector of the Academy (SER page 4).

Responsibilities for decisions and monitoring of the implementation of the programme are clearly allocated. The highest decision making institution in the Department is the meeting of its academic staff members. The meeting solves the questions of management, forms commissions for student admissions and defence of final dissertations as well as approves the topics of final dissertations. If the Head of Department suggests, students, representatives of research, creative, industrial and other institutions may be also invited to meetings with the right of an advisory vote.

The VAA had organized EU funded training on quality assurance principles&mechanisms for its academic and administrative personnel. The build-up of the self-evaluation report was well organized: SER group consisting of ten members of staff and one student was working according to the 5 phase plan from March 9 till June 28. Every chapter of the SER was assigned to a particular SER group member.

The quality assurance system is complex and works efficiently. The Study Programme Committee, founded in 2011, is responsible for the internal system of quality insurance. Beside 3 lecturers of the programme the Committee involves different stakeholders: 2 students, 1 alumnus and 2 social partners. The meetings of the Committee are regular and its' suggestions go to the decisive bodies of the Academy. Besides, the Department carries out a self-assessment of studies and research regularly which encourages the observation of the studies quality.

Module (course) description form was improved in 2011 including goals of the programme and anticipated learning outcomes, teaching methods, criteria of assessment, themes, literature and the amount of student's independent work. Lecturers were encouraged to reconsider the contents of their course and its relationship to the programme's goals and results, to practical needs of the profession (SER page 30).

In March 2012 the first survey of the academic staff was carried out in order to learn their opinion about the management of the programme and distribution of responsibilities. The questionnaires have revealed several shortcomings, for example, the lack of information about the budget for conferences and other research related activities. A number of suggestions were forwarded to improve accountability of the programme. However, it is not clear if the decisive bodies of the Academy reacted to the suggestions (SER page 29).

Aforementioned activities demonstrate consistent and democratic tendency to participate in the managerial processes and improve systemic characteristics of the programme.

In 2012 the Department organised four surveys focusing on the study programmes for students, for alumni, for social partners and for the teaching staff. One survey was made on the evaluation of the course content.

The results were analysed and they had influenced the changes in the programme (for example, the subjects that raised doubts had been excluded from the programme, more general university subjects had been added by making particular effort to relate them to specialisations, etc.). Also important information on students' employability was gathered. Thus it can be stated that the internal quality assurance measures are effective and efficient.

The VAA and the Department in particular understand the need for broader partnership with all stakeholders on local and international level with regard to its institutional mission.

Students, graduates and representatives of the labour market are directly involved in the internal quality assurance process – programme committees.

The survey carried out this year has shown that the employers are satisfied with alumni's professional activity, ability to master new information and critical attitude towards the texts, curatorial work, level of knowledge, proficiency in foreign languages and motivation.

Alumni describe studies at the Academy as "partially relevant, but useful and consistent". They feel the lack of knowledge about the most recent processes of art and studies in English (SER page 31).

However, there is also an aspect to consider – according to the information given by the employers the market need less of art historians or critiques than the capacity of the Academy can provide. Obviously, there still are some unsolved problems to be discussed and fixed in the coming years.

The Department is continuing to develop its international partnership, especially with stakeholders.

Internal quality assurance mechanisms and measures taken during the last years demonstrate tendency of the VAA to establish democratic and information-based system of management. The steps to implement gradual decision making principles (from Programme Committee to Senate) show that the institutional system has positive evolution towards high standards of quality.

III. RECOMMENDATIONS

1. To continue development of the academic structure that leads to democratic and effective decision-making procedures.
2. To sustain the development process towards the principles of student-centered and interdisciplinary study curriculum.
3. Full-fledged implementation of the principles of independent studies is suggested to disentangle creative academic resources of the Academy.
4. To keep the existing numbers of students as a minimal amount for productive performance yet consider the fact that the labor market may demand more diverse competences.
5. To improve study environment especially taking into account the necessity to provide an appropriate space for the theory studies and research at the second cycle of studies.

IV. SUMMARY

Vilnius Academy of Fine Arts is a higher educational institution of a national dimension and the VAA strategy document demonstrates this factor. The specific organizational structure of the VAA is coexistence of Art Theory study programme and practical programmes of Fine Arts, Design and Architecture. This aspect is clearly reflected at the aims of the programme – an ongoing tendency to arrange a holistic and integrated structure of the study process of the VAA. Recent changes of academic structure prove existence of rationally argumented development.

Aforementioned institutional processes and the actual state of the History and Theory of Art master's programme are taken as a central element for the proposals given by the team of experts:

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1. To continue the development of internal collaboration between the academic institutions of the undergraduate, graduate and doctoral schoool;
2. To review the content of study subjects considering both aspects of the traditional and contemporary content.

There are sufficient premises for wholesome study process at the VAA, but improvements on the auditoriums for theory studies are to be taken as an importunate task. Physical condition of the classes and equipment does not fully serve the requirements for concentrated and continuous theory studies. The environment of the Department should become as a space where master students may come to share their ideas with fellow students and academic staff and also have a personalized workplace with necessary equipment.

The Expert team has noticed a definite disbalance between the new premises and those of the old building - presence of the new building (commonly called as 'Titanic') attaches the prospect how the study environment of a high standards should look like. The central library at the old building is also an exceptional learning resource and space for research activities however the absence of comparable comfort in the classrooms can make the routine study process as tiresome.

The concern expressed by the representatives of employers that particular responsibility of the VAA is to maintain the learning of the traditional subjects of Art History should be taken into account.

Nevertheless there are an impressive investment made to enhance efficiency of the academic performance, the intellectual and creative resources of the Department of Art History and Theory is still not exploited up to the level of its capacity - the high competences and capabilities of the teaching staff of the Department allows to conclude that flexible student-centered study process can be performed with great efficiency.

V. GENERAL ASSESSMENT

The study programme History and Theory of Fine Arts (state code – 621U90001) at Vilnius Academy of Arts is given **positive** evaluation.

Study programme assessment in points by fields of assessment.

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

Grupės nariai:
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                      Eglė Jaškūnienė

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Studijų kokybės vertinimo centras

VILNIAUS DAILĖS AKADEMIJOS ANTROSIOS PAKOPOS STUDIJŲ PROGRAMOS
DAILĖS ISTORIJA IR TEORIJA **(VALSTYBINIS KODAS – 621U90001) 2012-11-29**
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-127 IŠRAŠAS

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dailės akademijos studijų programa *Dailės istorija ir teorija* (valstybinis kodas – 621U90001) vertinama **teigiamai**.

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

Vilniaus dailės akademija yra nacionalinio masto aukštojo mokslo įstaiga, tai įrodo VDA strategijos dokumentas. Speciali VDA organizacinė struktūra sujungia meno teorijos studijų programą su dailės, dizaino ir architektūros praktinėmis programomis. Šis aspektas aiškiai

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atsispindi programos tiksluose - nuolat kurti holistinę ir integruotą VDA studijų proceso struktūrą. Naujausi akademinės struktūros pokyčiai įrodo racionaliai pagrįstą plėtrą.

Teikdama pasiūlymus, ekspertų grupė atsižvelgė į anksčiau minėtus institucinius procesus ir į Dailės istorijos ir teorijos magistro programos faktinę būklę:

1. Tęsti vidinį bendradarbiavimą tarp bakalauro, magistrantūros ir doktorantūros akademinių institucijų;
2. Peržiūrėti studijų dalykų turinį atsižvelgiant tiek į tradicinio, tiek į šiuolaikinio turinio aspektus.

VDA pakanka patalpų tinkamam studijų procesui organizuoti, tačiau nedelsiant reikėtų atnaujinti teorijos studijų auditorijas. Auditorijų ir įrangos fizinė būklė nevisiškai atitinka intensyvių ir nuolatinių teorijos studijų reikalavimus. Katedros aplinka turėtų tapti erdve, kur magistrantūros studentai galėtų rinktis ir dalintis savo idėjomis su kolegomis studentais bei akademiniu personalu, ir turėtų asmeninę darbo vietą, aprūpintą reikalinga įranga.

Ekspertų grupė pastebėjo aiškų naujų patalpų ir senojo pastato patalpų disbalansą - naujasis pastatas (paprastai vadinamas titaniku) parodo, kaip turėtų atrodyti aukštus standartus atitinkanti studijų aplinka. Senajame pastate esanti centrinė biblioteka taip pat yra išskirtinis studijų šaltinis ir erdvė moksliniams tyrimams atlikti, tačiau panašaus komforto stoka patalpose įprastą studijų procesą gali paversti varginančiu.

Turėtų būti atsižvelgta į darbdavių atstovų išreikštą susirūpinimą, kad VDA turėtų prisiimti ypatingą atsakomybę išlaikyti tradicinių meno istorijos dalykų dėstymą.

Nepaisant to, įdėtas didelis kapitalas akademinės veiklos efektyvumui pagerinti, nors Dailės istorijos ir teorijos katedros intelektualiniai ir kūrybiniai ištekliai nėra visiškai išnaudojami – katedros dėstytojų aukšta kompetencija ir gabumai leidžia daryti išvadą, kad būtų galima užtikrinti lankstesnį, veiksmingesnį ir daugiau į studentą orientuotą studijų procesą.

III. REKOMENDACIJOS

1. Toliau plėtoti akademinę struktūrą, kuri leistų sukurti demokratines ir veiksmingas sprendimų priėmimo procedūras.
2. Išlaikyti kūrimo procesą, kuris garantuotų į studentą orientuotų ir tarpdalykinių studijų turinio principų laikymąsi.
3. Siūloma savarankiškų studijų principų įgyvendinimą atskirti nuo akademijos kūrybinių akademinių išteklių.

Studijų kokybės vertinimo centras

4. Išlaikyti esamą studentų skaičių kaip minimalų skaičių produktyviam programos atlikimui garantuoti, tačiau apsvarstyti tai, kad darbo rinka gali reikalauti įvairesnių kompetencijų pasiūlos.
5. Pagerinti studijų aplinką, ypač atsižvelgiant į būtinybę suteikti tinkamas patalpas teorinėms studijoms ir moksliniams tyrimams antrosios pakopos studijų metu.

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

Vertėjos rekvizitai (vardas, pavardė, parašas)

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[1] Žin., 2002, Nr.37-1341

Studijų kokybės vertinimo centras