



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vilniaus dailės akademijos
KERAMIKOS PROGRAMOS (612W10001)
VERTINIMO IŠVADOS

**EVALUATION REPORT
OF *CERAMICS (612W10001)*
STUDY PROGRAMME**
at Vilnius Academy of Arts

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Išvados parengtos anglų kalba
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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Keramika</i>
Valstybinis kodas	612W10001
Studijų sritis	Menai
Studijų kryptis	Dailė
Studijų programos rūšis	universitetinės
Studijų pakopa	pirmoji
Studijų forma (trukmė metais)	nuolatinė (4)
Studijų programos apimtis kreditais	240
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Dailės bakalauras
Studijų programos įregistravimo data	1997 gegužės 19 d. nr.565

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Ceramics</i>
State code	612W10001
Study area	Art
Study field	Fine Arts
Kind of the study programme	University studies
Study cycle	First
Study mode (length in years)	Full-time (4)
Volume of the study programme in credits	240
Degree and (or) professional qualifications awarded	Bachelor of Fine Arts
Date of registration of the study programme	May 19 1997; No.565

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The Centre for Quality Assessment in Higher Education

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I. INTRODUCTION

The Evaluation Team received a large volume of carefully prepared documents which included the Lithuanian Higher Education Context, Self Evaluation Report, Programme Specification, and previous Evaluation Reports. The Evaluation Team visited the Vilnius campus of the Vilnius Academy of Arts on Tuesday 5th November 2013. The programme included scheduled meetings with senior management, the self-evaluation review preparatory team, teaching team, students from all levels of the programme, and recognised ‘social partners’.

The Evaluation Team were given a tour of facilities to include workshops, studios, exhibition spaces, technology facility, and the library and learning resource areas. During the tour there was ample opportunity to ask questions and to view the various technologies, teaching and learning environments, and to understand the operational aspects of the provision.

The various stakeholder groups (and individuals) involved were enthusiastic, positive, and fully engaged both in the process and appeared genuinely ambitious for the subject and the development of the discipline. All interactions were courteous and reflected a supportive and mature learning and teaching environment and there appeared to be excellent levels of communication within teams and between students, staff, and the wider profession.

II. PROGRAMME ANALYSIS

1. Programme aims and learning outcomes

The programme aims and learning outcomes are well defined, clear, and publicly available. However, the programme team should reflect on how these relate to the programme ethos/philosophy in order that prospective students can clearly understand the characteristics of the programme and how the main elements of knowledge, intellectual, professional, and transferrable skills are combined to form a coherent, interesting, and challenging student experience. This is more to do with complementarity and curriculum design than the clarity of aims and learning outcomes.

While the programme aims and learning outcomes have a strong practical skills-based focus the appropriateness and interconnectedness of the history and theory elements do not clearly link with contemporary professional ceramics practice. Similarly, there is a lack of focus

in developing critical thinking skills in relation to contemporary ceramics practice and limited inclusion of professional business skills acquisition towards the latter part of the course.

Notwithstanding the comments about the appropriateness of content of the history and theory modules and their interconnectedness with the practical skills acquisition, the programme thrust and level of challenge across the various years are in the main commensurate with international standards. The practical work is of a high standard.

The programme title, while all-encompassing, reflects the learning outcomes, content of the programme and qualifications offered. However, the programme team may wish to review the history and theory curriculum to more accurately reflect the fine art/contemporary applied arts ethos of the programme which should also strengthen the unique selling proposition of ceramics at Vilnius.

2. Curriculum design

The curriculum design meets legal requirements. However, the programme team may wish to consider integrating larger modules in order to encourage creative risk-taking and to develop critical thinking/reflective learning skills to a higher level. For example, students are expected to take five or six individual modules per semester until the final year and it may be prudent to allow them slightly more flexibility through the provision of larger modules (i.e. more credit weighting) earlier in the programme in order to prepare them for aspects like time management, organisation, etc. in their final project.

There appear to be gaps in the history and theory curriculum which may presumably be filled by students undertaking electives. For example, there appears to be a gap in provision which relates to contemporary international best practice to include subjects like: curatorship, contemporary issues and contexts in international applied arts/ceramics, critical theory etc. The disjoint between a continuous and consistent historical and theoretical framework within which the students practical skills are developed should be reviewed in order to develop critical thinking skills and awareness of key contemporary issues both within the profession and the creative industries in general.

The content of the modules is appropriate at the level of the programme. The programme team should consider a more consistent balance between history/theory and practice across all levels of the programme.

The module content, the library and learning resource facility and workshops are well equipped and resourced with appropriate materials for the students to develop a range of practical and intellectual skills and are sufficient for the students to achieve the intended learning outcomes. We would encourage the programme team reflect on ways to integrate more fully contemporary issues in theory/practice and in business development into the curriculum.

The scope is satisfactory and undoubtedly affords the student body with an excellent base in terms of skills acquisition. The challenge of internationalising will remain, but there is a very positive and attractive proposition, particularly in light of the significant investment in the new technology facility. The programme team should be proactive in encouraging students to make full use of the new technology facilities in order that they may broaden their skills base.

The institution should consider developing the English language skills of staff and students as preparation for a broader 'world view' which encourages staff and student international visits and exchanges. The programme team should pursue the integration of business and professional skills.

3. Staff

Many staff engage in their own practice as artists and craftspeople and there is evidence of staff being supported in their personal development activities by the institution.

The teaching staff qualifications are appropriate for the programme. However, the institution should consider a staff development strategy to afford staff to undertake further qualifications within the institution both in relation to pedagogy and in discipline-specific further study leading to higher qualifications.

The staff student ratios are appropriate across the various sub-disciplines in this programme. The programme is well supported by technical and learning resource staff and the spread of staff is sufficient across all levels of the programme.

The teaching staff team turnover is satisfactory. The spread and level of staff is appropriate for the provision. The challenge of succession planning and leadership development is important for the institution to bear in mind particularly in light of the importance of the provision in the national context.

The institution does provide targeted funding for the professional development of staff and it would be to the advantage of staff if further opportunities for staff to engage in the Erasmus exchange programme were to be identified on an on-going basis. The institution may also wish to consider developing to a higher level English language skills in both staff and students in order to provide continuing professional development opportunities for staff and to equip students with a wider skillset which should assist them in internationalising their work.

As is the case in many programmes of this type, staff are actively and visibly engaged in their own practice to which the students gain a valuable insight. It would be beneficial if some staff were to develop a research track (as discrete from practice-only) in order to progress a research-informed teaching approach. For example, the provision of and active participation in, part-time Masters of Education or Masters/PhD within the ceramics discipline. This would be beneficial in developing an intellectual backdrop for the re-introduction of a higher degree in the future.

4. Facilities and learning resources

The traditional ceramics facilities are very good and the new technology facility is excellent and should be used fully by the entire student body. The exhibition spaces are appropriate and functional and the co-location of studio spaces with the workshops is good practice. The library is excellent and maintains an appropriate breadth and depth of books and journals. The learning resource area is well supported.

The traditional workshops are appropriate and serve the student needs adequately. The learning resources are good and the students and workshops appear to be supplied with consumable materials to a good level. The new equipment in the technology is of a high quality.

The learning environment is centred upon the development of skills within a practice-focused arena. There is a strong culture of staff/student learning and teaching partnership which is very positive.

The teaching materials are appropriate, accessible, and contemporary. Students can access materials in the learning resource area and borrow from the library.

5. Study process and student assessment

The central allocation of student places by government requires a better level of consistency in order to assist the institution to strategically plan for the future.

The variability of state-funded studentships stifles the institution's ability to develop the discipline in a more proactive way. This is a unique programme with fine art focus that would benefit significantly from a more consistent allocation of studentships. Some of the work being produced has the potential to be of international exhibition quality.

The programme is well organised and delivered. It would benefit from a greater level of exposure to international best practice either through study visits by academics and scholars from other countries or through other collaborations or exchanges via the Erasmus+ scheme.. The programme team should review the level, depth, and positioning of professional practice skills within the curriculum.

The Evaluation Team were shown some examples of student dissertations and practical student work across a variety of levels and sizes which was displayed both within the campus in exhibition spaces. The student works displayed are commensurate with international standards and reflect achievement of the learning outcomes. Students were enthusiastic about their work and opportunities to present it. They were clear about the direction and ethos of the programme and their aspirations post-graduation.

Whilst there was evidence that students had applied to be part of the Erasmus exchange programme there were limited student places which left the majority of students feeling disheartened by the process. Of course, with small student numbers it is difficult to mobilise all students, however the programme team and Faculty should consider how it could develop student mobility while at the same time retaining healthy student cohorts on campus.

There was evidence of excellent academic support and the students appeared to really enjoy their experience at Vilnius Academy of Arts. It would be helpful to formalise the student support area through the development of a student support charter and a formal recording procedure in respect of studies adviser meetings. There may be opportunities to provide more structured careers advice at specific points in the programme.

The assessment system appears to be fair and accessible. However, it is highly reliant upon on-going and frequent verbal interactions between students and staff. The numerical system does serve a purpose but is limited in allowing students to understand how they have met specific learning outcomes and for the purposes of benchmarking across a cohort and indeed for

recordkeeping. This area requires detailed analysis and review in order to develop a transparent system of assessment which is fit for purpose and reflects levels of performance against individual assessment criteria which are mapped to specific learning outcomes. The assessment criterion should have a range of assigned detailed descriptors which reflect various levels of attainment.

The graduates who we met were highly articulate and supportive of the programme and its ethos. A number had located their studios within Vilnius city in order to develop further their practice. Graduates were enthusiastic about developing their professional practice as professional ceramic artists and retained strong links with the institution.

6. Programme management

There is a clear management structure with shared responsibilities and good evidence of appropriate and directed leadership. There is a student representation system and good levels of communication between individual module co-ordinators and the student body. The institution should review its programme leadership development programme.

There are annual reviews of performance and evidence of swift resolution of student concerns. The annual monitoring round affords academic staff the opportunity to reflect on academic procedures and the student experience in order to develop and enhance the programme for the next academic year. This appears to be sufficient for the needs of the student body and does reflect a positive approach to the development of the subject and the student experience.

There is some evidence that the recommendations brought forward as the result of the last institutional visit have been acted upon. However, the challenges of developing business acumen and the integration of contemporary practices and theories is still outstanding as is the need to develop a more competitive and stimulating learning environment. It would be helpful to have an organisational diagram both at Institution and Faculty levels as an extension of one of the recommendations in the previous visit. The need to internationalise more fully remains.

The Assessment Team met graduates and Social Partners who were extremely supportive of the institution and the programme citing a number of collaborative ventures. The social partners believed that a new flexible approach existed in the institution and that their involvement within the self evaluation review had been positive.

The programme appears to revolve around a single unit of management (the programme team) and while this satisfies the day to day running and indeed the planning and management of the provision it may be helpful to initiate cross-cutting focus groups or teams to look at issues like, for example, performance against national benchmarks, employer engagement statistics, longitudinal studies of student experience, and developing an internationalisation strategy.

III. RECOMMENDATIONS

1. The admissions system needs to be reviewed to make it simpler for motivated students to gain a place on BA Ceramics at Vilnius Academy of Arts. This is a very important provision for Lithuania both in terms of traditional and contemporary fine art/craft skills as the creative industries increase in economic relevance. The necessity to plan student intakes year on year should not be compromised by the vagaries of the current allocation of student places. The central allocation of student places by government requires a better level of consistency in order to assist the institution to strategically plan for the future.

2. There is a need to further promote the unique selling proposition of ceramics at Vilnius and in particular to market the type and kind of offering at Vilnius. It is important that the institution promotes its programmes and student learning environment with confidence locally, nationally, and internationally.

3. The issue of graduate progression should be teased out more fully in order to provide further study opportunities for graduating students who wish to develop their critical thinking and business development skills to a higher level. This is in some way linked to extending the ethos/philosophy of the programme and to strengthen its identity as distinct from that in other campuses.

4. The programme team are asked to review and evaluate the relevance of the history and theory curriculum in relation to contemporary art practice. The importance of developing critical thinking skills in students must be pursued in order to prepare students to develop their high level communication skills.

5. Students require greater opportunity to develop professional business skills and business acumen, particularly in relation to the commercial and gallery market where they are most likely to operate upon graduation.

6. The quality of presentation of project work within portfolios of evidence requires further refinement. The portfolio presentations do not adequately reflect the high quality of ceramics being undertaken by the students and are at a significantly lower level than would be expected. The programme team should look at ways of professionalising the presentation of portfolios of work which should seek to emulate best practice in contemporary ceramics.

7. The international agenda should be more evident in the student experience with a view to integrating staff and student exchanges more fully and exposing undergraduates to best international practice through short field trips/study visits to international centres of excellence.

IV. SUMMARY

The quality of documentation submitted by the institution for review is of a high order and there is evidence of effective institutional leadership. The academic staff/lecturers are practicing and recognised artists (including those teaching painting and sculpture) and they appear helpful and friendly with students. The student attitude is very positive and the quality of final practical outputs is strong. The institution is to be commended in its strategy to retain traditional workshops and studio facilities alongside the new technology centre. The strong links with alumni and social partners is an exemplar of good practice.

However, there is inconsistency of the allocation of studentships to the institution through the central government system by which decisions are made regarding student attainment and this inhibits the Academy for making effective forward plans. There are limited opportunities to internationalise or to facilitate students wishing to progress their careers through post-graduate ceramics education in Vilnius city. Within the student experience there appears to be limited evidence of an effective link between history/theory and practice and critical and contemporary theory content appeared to be under-represented in the course. Furthermore, there was a lack of high level visual presentation skills in the portfolio of evidence and the level of experimentation/risk-taking in outputs should be more ambitious. Linked to this, and bearing in

mind the need to develop business awareness skills, there was limited evidence of a professional practice ethos within the student body.

V. GENERAL ASSESSMENT

The study programme *Ceramics* (state code – 612W10001) at Vilnius Academy of Arts 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	3
2.	Curriculum design	3
3.	Staff	3
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:	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.

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**VILNIAUS DAILĖS AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS
KERAMIKA (VALSTYBINIS KODAS – 612W10001) 2014-01-24 EKSPERTINIO
VERTINIMO IŠVADŲ NR. SV4-56 IŠRAŠAS**

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dailės akademijos studijų programa *Keramika* (valstybinis kodas – 612W10001) 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	4
5.	Studijų eiga ir jos vertinimas	3
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

Akademijos vertinimui pateikti dokumentai labai tvarkingi, ir akivaizdu, kad akademijos lyderystė veiksminga. Akademinis personalas ir yra praktikuojantys ir pripažinti menininkai (įskaitant tapybos ir skulptūros dėstytojus) ir atrodo, kad jie paslaugūs ir draugiški studentams. Studentų požiūris – pozityvus, o galutinių praktinių rezultatų kokybė – gera. Akademija yra pagirtina už jos strategiją išlaikyti tradicines dirbtuves bei studijas ir tuo pačiu

įrengti naują technologijų centrą. Stiprūs absolventų ir socialinių partnerių ryšiai yra gerosios praktikos pavyzdys.

Tačiau akademijai nenuosekliai skiriamos studentų vietos pagal centralizuotą valstybinę sistemą, kurią taikant priimami sprendimai, grindžiami studentų pasiekimais, ir apsunkinama galimybė akademijai parengti veiksmingus planus ateičiai. Tarptautinės veiklos arba pagalbos studentams, norintiems toliau siekti karjeros antrosios pakopos keramikos studijose Vilniuje, galimybės ribotos. Studentų patirties atžvilgiu turima mažai įrodymų, kad istorija arba teorija ir praktika bei kritinė ir šiuolaikinė teorija būtų veiksmingai susietos, programoje tam skirtas nepakankamas dėmesys. Be to, pateiktuose dokumentuose trūko duomenų, įrodančių aukšto lygio vizualaus pristatymo įgūdžius, o darbuose turėtų būti daugiau eksperimentuojama arba rizikuojama. Su tuo taip pat yra susijęs dar vienas dalykas turint galvoje poreikį lavinti verslo supratimo įgūdžius – gauta mažai įrodymų, kad tarp studentų vyrauja profesionalios praktikos etosas.

Daugybė šios studijų programos aspektų sukuria studentams labai palankią aplinką ir malonią patirtį, kurią būtų galima gerinti daugiau dėmesio skiriant tarptautinei šiuolaikinei geriausiai praktikai, kritiniam mąstymui ir naujoms technologijoms.

III. REKOMENDACIJOS

1. Studentų priėmimo sistemą reikėtų peržiūrėti, siekiant ją supaprastinti, kad motyvuoti studentai gautų vietą Vilniaus dailės akademijos keramikos bakalauro studijų programoje. Ši programa labai svarbi Lietuvai tiek tradicinio, tiek šiuolaikinio dizaino arba amato įgūdžių įgijimo prasme, nes kūrybinės industrijos tampa vis aktualesnės ekonominiu požiūriu. Būtinybei planuoti kasmetinį studentų priėmimą neturėtų pakenkti dabartinių studentų vietų skyrimo pasikeitimai. Centralizuotas valstybės studentų vietų skyrimas turi būti nuoseklesnis, kad akademija galėtų strategiškai planuoti ateitį.

2. Reikia toliau viešinti išskirtinį keramikos Vilniaus dailės akademijoje pardavimo pasiūlymą ir ypač vykdyti Vilniuje siūlomos programos tipo ir rūšies rinkodarą. Svarbu, kad akademija užtikrintai viešintų savo programas ir studentų studijų aplinką vietos, valstybės ir tarptautiniu lygiu.

3. Absolventų pažangos klausimą reikėtų spręsti visapusiškiau, kad akademią baigiantiems studentams, kurie nori labiau lavinti savo kritinį mąstymą ir verslo plėtros įgūdžius, būtų suteiktos tolesnės galimybės. Tai yra iš dalies susiję su programos etoso arba filosofijos išplėtimu ir jos tapatybės, leidžiančios jai išsiskirti iš kitų aukštųjų mokyklų siūlomų programų, stiprinimu.

4. Programos grupės prašome peržiūrėti ir įvertinti studijų turinio istorijos ir teorijos elementų aktualumą šiuolaikinės meno praktikos atžvilgiu. Svarbu ir būtina lavinti studentų kritinio mąstymo įgūdžius, kad studentai pasirengtų lavinti aukšto lygio bendravimo įgūdžius.

5. Studentams reikia daugiau galimybių lavinti profesinius verslo įgūdžius ir verslo gebėjimus, ypač susijusius su komercine ir galerijų rinka, kurioje jie tikriausiai dirbs baigę studijas akademijoje.

6. Projektinių darbų, kurie buvo pateikti vertinimui, pristatymo kokybę reikia toliau tobulinti. Mums pateikti darbai tinkamai neatspindi aukštos studentų keramikos darbų kokybės ir yra gerokai žemesnio lygio negu būtų galima tikėtis. Programos grupė turėtų išanalizuoti būdus, kaip dabartinius darbus pristatyti profesionaliau, siekdama perimti geriausią patirtį šiuolaikinės keramikos srityje.

7. Studentų patirtyje turėtų būti akivaizdesnis tarptautiškumas, siekiant labiau integruoti dėstytojų ir studentų mainus bei suteikti pirmosios pakopos studentams galimybes susipažinti su geriausia tarptautine praktika per trumpus praktinius ir (arba) mokomuosius vizitus į tarptautinius kompetencijos centrus.

<...>

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