



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Lietuvos edukologijos universiteto
**STUDIJŲ PROGRAMOS "VIZUALIEJI MENAI" (valstybinis
kodas – 621W90002, 6211PX024)
VERTINIMO IŠVADOS**

**EVALUATION REPORT
OF "VISUAL ART" (state code - 621W90002, 6211PX024)
STUDY PROGRAMME**
at Lithuanian university of educational sciences

Review' team:

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Išvados parengtos anglų kalba
Report language – English

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Vizualieji menai</i>
Valstybinis kodas	621W90002, 6211PX024
Studijų kryptių grupė	Menai
Studijų kryptis	Dailė
Studijų programos rūšis	Universitetinės studijos
Studijų pakopa	Antroji
Studijų forma (trukmė metais)	Nuolatinė (2)
Studijų programos apimtis kreditais	120
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Menų magistras
Studijų programos įregistravimo data	2012-05-09

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Visual Art</i>
State code	621W90002, 6211PX024
Group of study field	Arts
Study field	Art
Type 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
Degree and (or) professional qualifications awarded	Master in Art Studies
Date of registration of the study programme	9 th of May, 2012

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The Centre for Quality Assessment in Higher Education

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I. INTRODUCTION

1.1. Background of the evaluation process

The evaluation of on-going study programmes is based on the **Methodology for evaluation of Higher Education study programmes**, approved by Order No 1-01-162 of 20 December 2010 of the Director of the Centre for Quality Assessment in Higher Education (hereafter – SKVC).

The evaluation is intended to help higher education institutions to constantly improve their study programmes and to inform the public about the quality of studies.

The evaluation process consists of the main following stages: 1) *self-evaluation and self-evaluation report prepared by Higher Education Institution (hereafter – HEI)*; 2) *visit of the review team at the higher education institution*; 3) *production of the evaluation report by the review team and its publication*; 4) *follow-up activities*.

On the basis of external evaluation report of the study programme SKVC takes a decision to accredit study programme either for 6 years or for 3 years. If the programme evaluation is negative such a programme is not accredited.

The programme is **accredited for 6 years** if all evaluation areas are evaluated as “very good” (4 points) or “good” (3 points).

The programme is **accredited for 3 years** if none of the areas was evaluated as “unsatisfactory” (1 point) and at least one evaluation area was evaluated as “satisfactory” (2 points).

The programme is **not accredited** if at least one of evaluation areas was evaluated as "unsatisfactory" (1 point).

1.2. General

The Application documentation submitted by the HEI follows the outline recommended by the SKVC. Along with the self-evaluation report and annexes, the following additional documents have been provided by the HEI before, during and/or after the site-visit:

No.	Name of the document
1.	Scheme of feedback.
2.	Questionnaire for teachers evaluation.
3.	Scheme of teachers professional development.
4.	Scheme of teachers annual workload.
5.	Scheme for the process of quality assurance of the study programmes implemented in LEU.

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

Lithuanian University of Educational Sciences is higher educational establishment which trains teachers for all stages of education, specialists in educational assistance, education leaders, experts in education quality, and artists.

The Faculty of Education (hereinafter – the Faculty) was established in 2011 to optimize the institutional structure of the University and to improve the quality of its management. The Faculty offers 7 Bachelor’s undergraduate study programmes and 10 Master’s graduate study programmes. *The Master Study Programme of Visual Arts* (hereinafter – Programme) has been implemented in the Department of Fine Arts of the Faculty of Education of LEU since 2012.

The University structure comprises of six faculties namely: *Faculty of Philology; Faculty of Science and Technology; Faculty of History; Faculty of Lithuanian Philology; Faculty of Social Sciences; Faculty of Sports and Health* and the *Institute of Professional Competence Development.*” The Faculty of Education consists of 7 departments:

1. The Department of Fine Arts;
2. The Department of Education;
3. The Department of Music;
4. The Department of Fundamentals of Education;
5. The Department of Developmental and Educational Psychology;
6. The Department of Childhood Studies;
7. The Department of Dance and Theatre).

There are 5 structural units in the Faculty of Education:

1. The Educational Research Laboratory;
2. The Scientific Educational Laboratory of Psychology);
3. The Institute of Educational Research;
4. The Centre of Information Resources;
5. The LEU kindergarten “*Mažųjų Akademija.*”

1.4. The Review Team

The review team was completed according *Description of experts’ recruitment*, approved by order No. V-41 of Acting Director of the Centre for Quality Assessment in Higher Education. The Review Visit to HEI was conducted by the team on 25th October, 2017.

1. **Prof. Atis Kampars (team leader)**, *Lecturer, University of Business Art and Technology RISEBA, Head of Art Studio, Latvia;*
2. **Prof. Carlotta Fuhs**, *Italian International Institute Lorenzo de 'Medici, Supervisor of Restoration Department, Florence, Italy;*
3. **Lect. Jocelyn Cuming**, *Lecturer, Course Director of Conservation on Works of Art on Paper and Books and Archival Material, Camberwell College of Arts University of the Arts London, United Kingdom;*
4. **Mr. Arūnas Boruta**, *Head of Organization "A. Borutos projektavimo įmonė", Chairman of Union of Restorers of The Republic Of Lithuania, Lithuania;*
5. **Mr. Laurynas Nikelis**, *Student of Vytautas Magnus University Study Programme Creative Industries, Lithuania.*

Evaluation coordinator – Mr. Audrius Steponėnas.

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

The self-evaluation report (hereinafter - SER) is written with particularly accurate and clear approach easy to read and detailed. All the material including annexes is presented in a comprehensive manner following the required points, with the necessary information to evaluate the programme.

Although the system of learning outcomes is rationally composed, the statements shown in the Table 1 (SER pages 6 - 8) leave the following questions open: to what extent the artist's education is the main objective of the *Master Study Programme of Visual Arts* and, secondly, does the programme intentionally address teacher's or education expert's profession? As the SER informs, the "LEU vision [...] is continually developing the specialised education model [...] constantly renewing the study process and organisation of scientific research [...] to keep the training of pedagogues and education specialists a priority." (SER page 9)

These statements prove that the Programme fulfils the research objectives rather than those of direct artistic expression – the research related terminology is used frequently in the LO description and this indicates an inclination towards more academic type of education.

Information about the Programme's aims and the learning outcomes, the list of study subjects, admission conditions, postgraduate study opportunities, possibilities of professional activities, and other information are regularly announced publicly and are freely accessible on the website of LEU. (<https://leu.lt>) Study program, objective and intended learning outcomes are briefly but clearly described in the Lithuanian language. English information is not sufficient. The homepage also describes the main features of the student assessment system (in Lithuanian) and provides a reference to the documents on the basis of which the evaluation is carried out. English does not have this information.

The particular potential of this Programme seems to be the collaboration students can have within the University (cross-departmental cooperation) and across external cultural institutions. This academic resource should be more activated and reflected in the content of the Programme. The relationships between the LO and the needs of labour market and social needs are directly exposed in the ‘artistic profile’ of a graduate (SER page 6), namely:

1. To analyse and conceptualise arts related issues;
2. To independently conduct research activity in the field of visual arts;
3. To access common cultural, social and educational processes.

These characteristics describe the socially active individual who is prepared to reflect the social processes and apply research broader in its content than separate artistic activity.

In general, the aims of the Master Study Programme comply with the strategic goals of education in the Republic of Lithuania, and are in line with the requirements established in the national and international legal acts. There is obvious relevance with the cultural and social needs, the mission strategic goals and the key objectives of LEU.

As the SER informs (page 4), the strategic tasks of Lithuanian University of Educational Sciences are “to train teachers for all stages of education [...] of all the study subjects for formal and non-formal education, specialists [...], education leaders, experts in education quality and artists.” This describes the main field of activities of the University and shows a distinctive relationship with the following objectives and LOs of the Programme (SER page 6):

1. to prepare an artist, who (1) has attained the intended learning outcomes of the Study Programme and (2) obtained respective competencies (the LOs) enabling him/her to independently act in the field of arts;
2. to deepen and develop knowledge, skills and competencies of students acquired during studies in the first cycle study programmes of art or art-related (pedagogical) studies.

Both formulations show clear link to educational objectives thus reflecting the graduate’s ‘artistic profile’.

Although the Programme develops its features towards humanitarian content, the current state of the Programme’s objectives does not fully reflect the broad educational and scientific background of the University – a better offer of art courses (music, theatre), language studies, philosophy, and history or social sciences (such as project management or museum management) could be provided to the curriculum.

The definite set of objectives and LOs offered by the Programme basically reflect the academic requirements (educational) what seems logical in the aspect of the University’s distinctiveness. The professional direction of art studies is shown appropriately yet not that clear and leaves some considerations of how intended outcomes such as ‘envisage’ or ‘introduce innovations’ could be fulfilled (SER Table 1, pages 6-8). For example, the subject *Visual Communication II* (SER pages 94-97) is directly linked with the mentioned learning outcomes but the format of direct teacher/student communication can only approximately provide the deeper insight to the subject. The amount of teacher/student contact (only lectures) is 5 to 6 times less than ‘self-dependent’ work of a student (or 16 vs 91). Potentially relevant courses to facilitate these outcomes are *Creative Research project I, II* (SER pages 82 - 89) however the practical part of subjects show some imbalance with the part of intended research activities. The subjects

introduced to the Programme to provide practical skills, e.g., *Modifications of Modern Painting* (SER pages 51-54) have more balanced proportion of contact (96 hours altogether) and self-dependent work (170 hours) and greater variety of contact hours (lectures: 16, practical classes: 80). Although this division meets the requirements set by the legislative documents (Order of Minister of Education and Science, SER Page 13) this partial detachment of practical training and consultations from study research and individual studies seems arguable and a more unified approach would be advisable.

The assigned learning outcomes of the Programme comply with the requirements for the Level 7 of the Lithuanian Qualifications Framework. The compliance with the MA level requirements is noticeable – the LO description uses the typical terms of the Master degree programme like ‘synthesize’, ‘analyse’, ‘integrate’, ‘innovation’. Also the course content and study methods reflect these reference-points in general.

The proportion of independent work seems high but it is relevant to the overall characteristics of Master studies and meet the requirements set by the National document “*On Approval of the Description of General Requirements for Master Study Programmes*” (SER page 13).

The title of the Programme *Visual Arts* and the name of the degree *Master in Art Studies* is fully relevant to the content and the system of learning outcomes which are clearly stated and the SER excellently points out the strengths of the program to satisfy them. There is also a very accurate analysis of what the market needs are and in this regard, it is stated that the programme “is capable of contributing to training of competent artists.” (SER page 11).

2.2. Curriculum design

The volume and composition of the curriculum reflects the relevant National legal acts (SER Table 2, page 12). The quantitative division of study credits exactly meets the required norms (number of subjects per semester: 5, Master thesis: 30) or exceed them (amount of core subjects: 90) maintaining the total amount of 120 credits in 2 year long studies.

The study plan is methodically organized and can gradually prepare the student for the elaboration of the Master’s thesis. The study process favours the practical part of studies – the proportion of theoretical and practical contact hours is as follows: 1st semester: ~1:3, 2nd semester: ~1:2, 3rd semester: 1:2. In the fourth semester no theoretical lectures are planned and the Programme offers 64 contact hours of practical field studies. The proportion of contact and individual studies show significant increase of individual studies during the study period: 1st semester: ~1:2, 2nd semester: ~1:2,8, 3rd semester: ~1:3,5, 4th semester: 1:11,5. This principle of organization is relevant to the character of Master studies but leaves the open question to what extent the tutorship is provided during the research and especially the development of the *Final Master’s thesis* (30 credits).

There are no indications of repetition and the course content provides the prospect to the problematic of the study field already from the 1st semester. The proportion of individual studies increases during the study process and reaches its peak in the 4th semester which is completely allocated for the Master’s thesis (SER page 45). Master’s degree thesis consists of two parts – theoretical part and a creative (or practical) project. The elaboration process of the Master’s thesis is explained as gradual preparation during the first three semesters (relevant courses are:

Creative Research Project-I, Creative Research Project-II). (SER page 14). This statement however is not supported by the entrance requirements where no letter of intent of Master's thesis proposal is required. Information collected from the meetings with students (LEU, 25.10.2017.) confirmed the observation that students are not fully focused on their thesis development.

The information collected during the interview sessions indicates that the University appreciates yet doesn't incorporate students out-school activities (independent learning) to the curriculum. This attitude towards students own initiative to study the object of their interest points at the potential threat of overload (the Programme demands + self-motivated studies) which could negatively influence the quality of students' involvement in the Programme. The true meaning and role of 'independent learning' within the structure of Master's programme seems not yet fully comprehended by the Programme leaders – student's independent work is formulated as a planned individual activities within a curriculum (SER page 36, 37, Table 17). The review team suggests discussing the possibility to open the part of curriculum for students' independent creative or research projects, or academic or professional practice relevant to the content of the Programme.

The provision and organization of the course content is intelligent and clearly describes the methods and requirements of its acquisition. It is a positive indication that the Programme avoids using the elementary subject titles like *Drawing* or *Painting* and uses media-specified titles such as *Spaces of Graphic Expression* or *Painting: New Media* instead. This also indicates more advanced understanding and approach to the course content.

In general, the whole volume of contents is field-related thus orientating students towards the goals in the chosen speciality. However, the curriculum offers no possibilities for students to combine their field studies with the content the other University Departments' programmes could offer (for example: language studies, music, management). Although the current situation seems to satisfy the students' community, the review team suggests the Department to engage in broader discussions with other structural units of the University to learn how the study content could be further developed.

Study subjects are accurately presented and described in all their aspects (credits, lecture and practice hours, learning outcomes, method and assessment). Although the curriculum offers the study direction guided by a specialization, the LOs inform about a broader horizon of competencies - it states (SER, Table 1, page 11) that the students will be enabled to work in a museum, in galleries, the art industries, etc. Among the courses offered there does not seem to be topics which deal specifically with these workplaces in terms of management. These intended competencies are not directly reflected in the curriculum and in the course content and therefore could be achieved only as an individual choice of a student in the frame of a relevant subject course such as *Artistic Project Activity* or *Creative Research Project*. There are also statements that the Programme intends to provide awareness in "the main principles of education, perceives the essence of the process of education" (SER page 11) or "artist cannot be separated from nurturance of state values, protection of culture and dissemination..." (SER page 12) This part of study content remains unclear and apparently demonstrates the willingness of the Programme leaders to extend its content towards the objectives of educational sciences or cultural heritage.

In general, the review team supports these tendencies to broaden the study content and the subsequent necessity to involve in more cross-departmental collaboration.

The scope of the Programme satisfies the direct needs of the field studies at Master degree level – there are the necessary subjects on modern art as well as to the approaches of artistic research. Also the selection of practical study courses show the variety of accessible media (*Graphic Expression, New Media, Video Interaction, Modifications of Painting, Computer Art, Three Dimensional Object*) so the aspirations to shape broad contemporary thinking of young artist are obvious.

The Curriculum design clearly incorporates both theory and practice focusing on the most recent trends in the visual arts, promoting and analysing local artistic expressions and traditions, while incorporating contemporary international approaches of expressive forms. The manner of descriptions of the course content is appropriate yet not always too explicit in the goal of study subject and the abstracts. The review team believes that the most probable reason of this inconsistency is the translation. Bibliography is up to date with most publications being very recent. The assessment criteria section in the subject description seems to be a specification of the relevant learning outcome or the *Study subject outcome*. It describes the intended abilities in details but does not explain categories of evaluation such as required amount of student's work, active involvement in the course (degree of participation), or formal aspects of creativity or research (e.g., the reasons of choice of a media, problematic of media application) to be discussed and evaluated during the examination events. This missing aspect of academic performance may turn the subject descriptions less understandable for the students' community.

2.3. Teaching staff

As the SER informs, the qualification of the teaching staff meets the legal requirements set by national governing bodies and the University.

There are 5 full-time academic staff members of the Department of Fine Arts involved in realization of the Programme: 1 professor, 3 associate professors, and 1 assistant lecturer. The Annex 3 shows that three of five staff members have full-time job and the other two (1 assistant lecturer and 1 associate professor) have a half (0,5) of a work-load. One lecturer with the scientific degree in Social Sciences from the Faculty of Education is involved in the Programme as well. (SER page 16).

The academic duties of teachers are relevant to their own creative and/or project activities in general. It is noticeable to mention that the academic activities of the teachers exceeds the limits of their specialization by adding courses with broader academic content for the sake of Programme's development (such as theoretical reflections to the artistic practice) and/or research projects.(Annex 4).

The academic community of teachers involved in the Programme appear to be of a high calibre in that 4 of them are practising artists. The review team feels confident that the academic and professional experience of the teaching staff as well as the direction of their current activities is completely relevant to the intended objectives and content of the Master's study programme.

The staff recruitment procedures of the University are organized in accordance with "the principles of publicity, impartiality, equal treatment and transparency, objectivity, non-

discrimination and respect for human dignity” (SER page 17). As the SER states, the principles of the *European Charter for Researchers* and the *Code of Conduct for the Recruitment* during the attestation procedures are accounted as well. These are universal principles which, taken together with the academic attestation of candidate’s compliance with the requirements of the study field, shapes the relevant wholeness of academic and professional requirements imposed by the University.

As the SER informs (SER page 23) the number of teachers “is optimal for high quality implementation of the Study Programme.” The student/teacher ratio is 4,9 : 1 thus meeting the particular legal requirement set for Master degree studies. This quantitative aspect of study organization is supported by effective academic performance and “individual attitude towards the learner”. During the visit the review team was assured that the teaching staff is truly focused on their academic duties and can provide all the necessary guidance and consultations both on practical and theoretical study issues.

The composition of the teaching staff is fully relevant to the needs of the Programme. The whole group of staff represent a healthy combination of three academic generations – two of six staff members are from the age group of 36 to 45, three staff members from the group of 51 to 60, and one staff member from the group of 61 to 65. The division in academic positions show the dominance of more experienced generation – 3 associate professors positions and 1 professor’s position are held by the representatives of the age group of 51 to 65. Although there are no apparent problems in the Programme, the review team advises to consider opening a minor part of the programme for more dynamic interaction of students with the professional or academic world and to gradually involve a younger generation of artists and researchers as mentors or curators in the study process.

The main forms of development of staff teaching and creative competencies are pedagogical attestations imposed by the University system, study or research visits, participation in national or foreign exchange programmes, participation in conferences, seminars, and various kinds of training. Results of teacher’s pedagogical or educational performance, research and artistic activities is evaluated every 3 to 5 years. The University has well-established gradual academic evaluation procedure which starts from the Department and is reviewed by the Faculty Council, the Assessment and Tender Commission, and the LEU Senate at the end. This approach (established in 2014) is very consistent and reflects traditional processes within a university system. Financial support can be provided by the University’s Research Fund on a competitive basis for scientific activities and “experimental development in priority spheres of education and training”. The SER informs that “every teacher is entitled to a financial support” for “holding prestigious exhibitions abroad or preparing publications.” (SER page 24)

The information provided by the SER shows continuous efforts to establish strong collaboration with the higher education institution from abroad. The table 10 (SER page 23) displays the numbers of outgoing and incoming teachers with obvious dominance of the former: during the last 5 year period the number of outgoing teachers was 16 to compare with guest teachers of 9. Considering the small number of teaching staff, the academic exchange can be described as intensive and apparently takes considerable willingness and efforts from the staff members.

The review team appreciates endeavours made by the Department and the Faculty to establish principles of art education which can produce professionals both in arts and education.

2.4. Facilities and learning resources

The Department is located in the main University building which was built for educational purposes yet not for art studies in particular. The SER chapter *4.1. The suitability and adequacy of the premises* (SER page 26-27) does not specify the sizes of the rooms (in square meters) but informs about the “number of workplaces”. The SER does not provide the planned amount of space (in square meters) allocated for one art student as well therefore the assessment on the size of study spaces cannot be correctly made. In general, the studio spaces are appropriate and adjusted to the specific requirements of art classes. It is important to note that successful artistic performance is possible because of a small number of students in a studio and it would become a serious obstacle if the number of students in a group would increase. The environment seems friendly and comfortable enough to guarantee the development of artistic skills. The community of students seems satisfied with their studio spaces especially those for elaboration of the Master project which seem very inspiring and suitable for concentration on individual artistic expression.

The provision of study equipment seems appropriate and can guarantee the access to the basic technologies. The following equipment is provided for the implementation of the Programme: 11 desktop computers, laptops, portable projector, photo camera, 50 easels, 2 graphic presses, a kiln, and plaster models. Students can use Wi-Fi in the University lobbies and premises; Students also have the University mail system (<http://www.leu.lt/stpastas>) and academic information system has been launched as well (SER page 27). The variety and quantity of the equipment can serve the practical tasks of the Programme but only taking into account the critically small number of enrolled students.

Although the Master programme students are provided with their own art and craft study resources the study facilities need better supervision from the Department. It seems that studios such as computer laboratory or photo laboratory does not really show all the distinctive features necessary for a qualitative studies in the speciality. Character of the graduate study programme in arts requires thorough experiments with media in the environment possibly close to the standards of a profession the related studios cannot properly reflect. During the interview sessions students informed the review team that their successful performance in technology-related courses partially depends from their own previous experience.

The University has a system of organization of students’ practices: tripartite agreements are annually concluded among LEU, the student, and the educational institution. Practice activities can be performed in Lithuanian preschools, general education institutions as well as in non-formal education institutions and students can choose the place of practice. This organization of practice periods in educational institutions is relevant to the mission of the University “to keep the training of pedagogues and education specialists a priority” (SER page 9). However the Programme’s content does not anticipate special practical periods for artistic activities, research, or teaching and the aim “to access common cultural, social and educational processes in society

through own activity” (SER page 6) seems to be reflected by the following subjects: *Visual Communication I* (ECTS 4, semester 2), *Visual Communication II* (ECTS 4, semester 3), and *Artistic Project Activity* (ECTS 6, semester 3). (Annex 1) Although the solution seems depending on the active communication between the students’ community and the University, the problem is already recognized by the Department and therefore should be promoted by this academic body to the Programme Committee and the Faculty.

University and Departments facilities, as described in the SER, are functional to the study programme, with adequately equipped classrooms and workplaces. LEU has a library with a large amount of documents available both in printed books and electronic directories. The LEU Library actively participates in the Consortium of Lithuanian Academic Libraries Information Infrastructure for Science and Studies Support and Development (LABIIMSPP), Association of Lithuanian Academic Libraries (LABA), Association of Lithuanian Research Libraries (LMBA) (the Director of the LEU Library is a chairperson of the Association). The LEU Library also is involved in activities of Lithuanian Librarians’ Association. The SER informs (page 32) that the total number of workplaces at the library and study rooms in the faculties equals to 277 (40 of them are computerised). There is a good provision of technologies in the Library rooms as well. Although this is a decent resource, the physical condition of LEU library is an actual problem for the performance of the whole institution – the building of new library is still in a process and current spaces does not seem appropriate to serve the needs of Master degree students – extended readings of special literature and composing the thesis. This specific situation was explained and pragmatic approaches how to manage this prolonged transitional state was honestly communicated to the experts. However the leaders of the University shall activate the processes necessary to provide decent environment for the library resources and the research. The review team believes that the urgent improvement of premises for the scholarly research will significantly enhance the performance of the Master programme’s graduates.

2.5. Study process and students’ performance assessment

The admission to the Programme is regulated by the *Admission Rules* (available on the LEU website www.leu.lt and in publications) of Lithuanian University of Educational Sciences approved by the Rector of the University (SER page 34).

The basic entrance requirements to *The Master Study Programme of Visual Arts* programme are the following:

- 1st cycle university degree in the study fields of art, or arts education;
- Submission of portfolio of creative works (in CD or in Power Point format).

This system seems clear for students’ community and also for the Programme leaders. However the review team has certain concerns on selection of the candidates where no direct study proposal or interests are accounted.

The current number of students in a study group does not reach the required norm (4,9) and is critically small – the number of enrolled students dropped down from 6 students in 2014 to 4 students in 2015 and 2016 (SER Table 13, page 33). This aspect allows questioning the popularity of the programme especially because majority of the students enter the Master’s programme from the LEU Bachelor of Arts programme. The Programme should activate its social performance and better explain its distinctiveness to the public.

Students receive the information on the study process, grading system and intended outcomes in the beginning of a semester during the first lecture and, if necessary, by email. This information is also displayed in the Internet. Taking into consideration the fact that students hold their jobs during their Master studies the amount of planned study hours seems significantly high – in average 40 hours (both contact and independent) per week.

It is evident that there is a great attention towards the students' academic development and education in selecting most motivated students. The Programme strives to provide support to students throughout their studies with challenging activities and in testing them with relevant assessment. The necessary individual feedback on student's achievements and personal growth is also provided by the academic personnel of the Programme.

Teachers are active professionals in their field, and they constantly encourage participation in exhibitions, as well as to participate in social research and projects. Students have many opportunities to write and create their own projects and also get funding. Internship opportunities are also offered by the University.

Students have an opportunity to participate in Erasmus exchange programme and also the Faculty have good partnerships with HEI in Latvia and Poland where students can participate in exhibitions. There is an annually contest for Erasmus+ student exchange at the University yet only one student has used this possibility. One of the most important obstacles is that almost all of the Programme students are already employed and potentially long absence is a matter of agreement with the employer. (SER page 39).

The University system provides appropriate social support and the students get good advices from the teaching staff because they have good personal connections. Programme students are directly consulted by their teachers on the issues related to creative activities, such as, opportunities for holding exhibitions or joining the projects, methods of presenting oneself as an artist, culture of discussions. Teachers themselves constantly improve their academic and social competencies by participating in seminars and conferences on student teaching and academic preparation.

In case of financial difficulties, a student may get a reduction in tuition fee by 20%. The University provides students with accommodation in the students' dormitory; "government-sponsored loans that may be used to pay tuition fee and to cover living expenses" are also available. All the information on the content, aims, studies and career opportunities of the Programme is announced on the electronic system as well as is provided on the phone or individually. (SER page 37).

The assessment system of the University follows the national regulations and its principles are delivered both in written and electronic form. Student's competencies are evaluated using a ten-point system and the assessment is based on the qualitative description of student's intended achievements. The levels of student achievements are described in the subject descriptions indicating the student's "knowledge (its depth, accuracy), the quality of obtained abilities and their application, professional orientation conditioned by value-based attitude, activity of personal position." The Programme students have the right to appeal to the Programme management also regarding the irregularities during examination. An appeal is brought to the

Dean of the Faculty and, consequently, the Board of Appeal is formed, to investigate the case and present their decision. (SER page 38).

Most of the graduates work in a field relevant to the study programme of graduation. Some graduates continue their studies in a field of arts. During the interview meeting (meeting with graduates, 25.10.2017.) the graduates confirmed that the program is well built to meet the demands of the modern professional world. Students are prepared to work both as employees or as independent artists; the target principles of selection of final theses includes such aspect as “improvement of the process of art and socio-educational activity” (SER page 16) This statement properly reflects the ‘artistic profile’ of a graduate set by the University and the Programme “to access common cultural, social and educational processes.” (SER page 6).

The Programme attempts to deliver a specific kind of a specialist “in education and arts education” what directly reflects the overall aims of the Educational University. The graduates should demonstrate competence in the “latest tendencies and artistic conceptions of visual expression” and be able to critically evaluate and work with “a wide range of contemporary artistic ideas”. (SER page 34).

The University promotes its distinctive features by adding academic and educational background to the Master degree studies in Arts. This aspect somewhat narrows the outlook of a graduate (probably because of mandatory practice in educational institutions) but also adds a specific academic attitude towards the creative activities. This combination seems to be a value of the Programme which is not yet completely exploited because the Programme’s interaction with other University departments is modest. The social partners appreciate the competencies of graduates so the overall need seem to be reflected in the Programmes process and content.

In 2012, the University approved the *The Code of Academic Ethics of Lithuanian University of Educational Sciences* which establishes to improve the supervision of principles of students’ fair learning, i.e., to “prevent from manipulation of theoretical materials, dishonest use of results of somebody’s artistic work, use supplementary help during examination or accounting, etc.” (SER page 39). The importance of students’ fair behaviour is also emphasised during the study process directly by the teacher. The principles of *The Code of Academic Ethics* are publicly available on the website of the University. Taking into account the small number of students in a group and individual approach delivered by the teacher, the proper degree of fairness of studies, creativity, and research seems accessible.

During the interview meeting with students (25.10.2017.) the information was revealed that students would prefer a better feedback system in written form provided by the Programme. It should also include the possibility to for students to actively discuss the given grades.

Students have good opportunities to participate in the study programme's development - two Programme students are members of the *Study Program Committee* as well as were involved in the Self Evaluation Report Group. Their comments on study issues can be submitted to the *Student Representative Council* and the *Faculty Council*. Each month there is a meeting with the administration and staff, filling one semester with surveys and working closely with teachers.

2.6. Programme management

The whole management structure of the University appears to be well organized and well distributed among the various management levels of the institution. The SER informs that the institutional strategy is coordinated by the Vice-Rector for Studies, Academic Affairs Office, International Relations Office, Information Technologies Centre, Academic Quality Centre, and Public Relation Office. The issues of scientific research are coordinated by the Vice-Rector for Research and Development, the Directorate for Research and Innovation, and the Directorate for Development and Relations. This division of areas of responsibility shows a structural approach and can adequately reflect “all the strategic questions that are relevant to all the faculties and study programmes.” (SER page 4).

Responsibilities on internal study and research quality management are distributed to four administrative levels, those of: the University, the Faculty, the Department, and the Study Programme Committee. Each level is assigned with specific area of duties and this system seems implementing the good methods of institutional management, academic organization and guidance. The direct responsible management and decision making body of the Programme’s performance is the Study Programme Committee which also involves researchers, students, alumni and stakeholders. The Committee manages an extended spectrum of duties such as: inspects the compliance of learning outcomes and the aims, discusses and elaborates improvements to the Programme’s content, collects feedback from the students, carries out surveys on students, academic staff, and stakeholders, and provides consultations to the teachers on quality improvement issues as well as analyses data on related facilities (SER page 41).

The preparations for the Programme’s accreditation started already in 2015 by organizing meetings and planning. The Programme also underwent the internal audit in 2015 held by the Study Quality Office of LEU. As it is possible to read from the SER (page 42), remarks were given to the Programme and they were considered while writing the SER. During the preparatory period there were also changes in national legislations the SER group had to facilitate.

The direct elaboration of SER started on June 2016 and the text was submitted for translation on November 30, 2016. Although 5 staff members included in the SER group were assigned with the tasks to compose definite sections of the report, each SER group member assisted in writing several chapters so their competencies were not strictly separated. The review team appreciates the clear and honest language used in the SER which is a result of proper planning and common efforts of representatives of the Department and the Programme.

The Study Programme Committee prepares annual reports on issues related to the Programme implementation. These reports are reviewed in the Department of Fine Arts, and The Study Quality Office of LEU (Page 42). These procedures show the main approaches of how the academic and managerial units collaborate. The amount of responsibilities the Programme Committee is assigned to fulfil seems exaggerated and might distract the academic staff from their direct duties of teaching and consulting students on artistic and research performance.

The current accreditation procedure is the Programme’s first external assessment. The SER assures the review team that “the recommendations and critical remarks received during it

[accreditation] will be also carefully discussed in the Committee of Study Programme and the Study Programme will be further improved” (Page 42).

The performance of Department is periodically assessed by the Council of the Faculty focusing on quality evaluation, study process related issues, study content, organisational principles, academic assessment, and approval of new study programmes. The Council also carries out a “multi-sided evaluation of activities” of the Dean, and the Heads of departments. (SER page 41) Stakeholders are involved in the Study Programmes Committee and can directly influence the decision making process.

Quality of the study programme in all sectors seems to be a priority in order to provide students with a challenging experience and to satisfy the students’ needs.

The still unsolved problem with the content of students’ practice indicates at a possibly weak link in the institutional management system – the immediate response to the needs of the Programme and subsequent managerial reaction by the Department seems not happening and the problem remains in its informal state.

Information about the Master study programme is freely accessible and announced on the internet (website of LEU). Study programme’s objectives and intended learning outcomes are briefly but clearly described in the Lithuanian language. English information is not fully sufficient. The homepage also describes the main features of the student assessment system (in Lithuanian) and provides a reference to the documents on the basis of which the evaluation is carried out. English text does not have this information.

2.7. Example of excellence

The programme makes serious endeavours to create a field-specific profile of a graduate having proper artistic competencies and profound knowledge in the socio-cultural sphere.

III. RECOMMENDATIONS*

1. The Faculty demonstrates the admirable culture of teacher/student relationships that should be preserved as one of the academic values in the coming period.
2. More demanding attitudes on the entrance could be advisable (the letter of intent or a description of Master's study topic).
3. The attention should be given to practical study spaces in art specializations, especially photography and electronic media.
4. University facilities, especially the library spaces need urgent improvement and better adaptation to continuous use by the Master programme students.
5. As the programme constitutes from a distinctive set of academic aims, its main direction seems towards the broader humanitarian content (e.g., language studies, philosophy, history) and courses in social sciences.
6. The University should create better written feedback system for students including the possibility for students to actively discuss the given grades.
7. The review team suggests discussing the possibility to open the part of curriculum for students' independent creative or research projects, or academic or professional practice relevant to the content of the Programme.

IV. SUMMARY

The aim of the Masters in Visual Arts is far reaching. The provision of this programme is unique within Lithuania and it fulfils a very important educational and vocational function in equipping graduates already trained as artists to be able to enter into the field of art. They can be employed at museums, galleries, educational institutions and a wide range of art related industries. It is one of the strengths of the programme that it is based on a very good analysis of the demands of the market. This is due to the fact that students are already in employment when they take up a position on this programme. This very strong vocational aspect of the programme means that it is able to successfully fulfil its ambitious aim of creating a visual arts creator with a multi disciplinary artistic profile capable of carrying out independent research.

Interviews with graduates and employers clearly testified the capabilities of students of taking on independent research within the field. Closely linked to this is the collaborations that are able to take place within the University and externally with cultural institutions. It was felt that this potential could be more strongly developed particularly within the University itself.

The curriculum excellently and sensitively reflects the contemporary needs of the art market. However as the programme is very specific in terms of stating that graduates will be able to work in art galleries and museums there does not appear to be any provision in the curriculum for any topics relating to museum management of collections. These topics would be relatively straightforward to graft on to the existing programme.

The calibre of the staff is very outstanding. The majority of the staff are practising artists who also have research and academic profiles. They are actively involved in the artistic community in Lithuania but they also show that they are deeply interested in mentoring, teaching and improving the learning experience of the students. It was very impressive in the interviews with the teachers how they would often refer to the students as 'colleagues'. They showed deep engagement with the teaching process. They take part in forums, conferences and exhibitions both nationally and internationally.

The staff to student ratio is very high. This is a good situation to have although there is a concern that student numbers are very low. This is a concern because it adds a certain vulnerability to courses when numbers are very low. It is felt that the programme needs to more strongly advocate its unique and distinctive qualities to the public. Related to this issue, is the selection process where the review team felt that there needs to be a requirement for candidates to present well developed research proposals showing their level of commitment and engagement.

The building was not purpose built for art studios nevertheless spaces have been able to be adapted to make suitable studio spaces which are sufficiently large for students to accommodate their projects. If student numbers increased the studio spaces, in some instances, would be too small. However the students too are working largely in educational and cultural institutions outside the University. The programme has well formulated agreements with these institutions. It was noted that some of the studios were lacking in recent technological equipment particularly in the photographic lab.

The library has all the journals and databases associated with a course of this nature and the librarian we met and talked with was very aware of the provision of online resources which was found to be high. However the physical premises of the library are separated in several units due to the fact that the completion of the new library building is still in a process. In general, study spaces with the selected field-related literature near to the studio rooms should be appreciated as such because they provide easier and more immediate access to the books needed to supplement the study process. Still the physical state of library remains to be problematic and the leaders of the University shall activate the processes necessary to provide decent environment for the library resources and the research.

The students are well informed about the study programme, the grading system and intended outcomes. This appears to be done on a relatively informal basis which works well when student numbers are very small. Consideration should be given to providing more formal written feedback to students. All students doing this programme are working. The number of planned study hours seems significantly high. A clear delineation of contact hours and independent learning is needed in order to give greater transparency.

The outstanding quality of the staff student relationship is highly commendable and underpins much of the undoubted success of this programme. This is coupled with the relationships that have been developed externally, particularly with the lively Vilnius artistic community.

V. GENERAL ASSESSMENT

The study programme *Visual Art* (state code – 621W90002, 6211PX024) at Lithuanian University of Educational Sciences is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation of an area in points*
1.	Programme aims and learning outcomes	3
2.	Curriculum design	3
3.	Teaching staff	4
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	3
6.	Programme management	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: Team leader:	Prof. Atis Kampars
Grupės nariai: Team members:	Prof. Carlotta Fuhs
	Lect. Jocelyn Cuming
	Mr. Arūnas Boruta
	Mr. Laurynas Nikelis

**LIETUVOS EDUKOLOGIJOS UNIVERSITETO ANTROSIOS PAKOPOS STUDIJŲ PROGRAMOS
VIZUALIEJI MENAI (VALSTYBINIS KODAS – 621W90002, 6211PX024) 2017-12-22 EKSPERTINIO
VERTINIMO IŠVADŲ NR. SV4-254 IŠRAŠAS**

V. APIBENDRINAMASIS ĮVERTINIMAS

Lietuvos edukologijos universiteto studijų programa *Vizualieji menai* (valstybinis kodas – 621W0002, 6211PX024) vertinama **teigiamai**.

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

Magistrantūros studijų programa *Vizualieji menai* siekia didelių tikslų. Ji yra unikali Lietuvoje. Studijų programa atlieka labai svarbią švietimo ir mokymo funkciją, suteikdama menų krypties bakalaurams galimybę toliau tęsti menų srities studijas. Baigusieji magistrantūros studijas gali įsidarbinti muziejuose, galerijose, mokymo įstaigose ir daugelyje kitų su menais susijusių sektorių. Viena iš studijų programos stiprybių ta, kad ji vykdoma atsižvelgiant į darbo rinkos poreikius. Studentai, prieš pradėdami studijuoti šią studijų programą, jau turi darbą. Tai, kad studijų programa pritraukia studentus, turinčius gerą profesinį pasirengimą, užtikrina, jog

sėkmingai bus pasiektas ambicingas studijų tikslas – parengti vizualiųjų menų kūrėją, turintį visapusišką menininko gebėjimų, kad galėtų verstis privačia dailininko praktika.

Per susitikimus su ekspertų grupe absolventai ir darbdaviai minėjo, kad studentai turi gebėjimų atlikti savarankiškus tyrimus. Teigiamai vertintinas bendradarbiavimas universiteto viduje ir išorinis bendradarbiavimas su kultūros institucijomis. Tačiau bendradarbiavimas gali būti dar labiau stiprinamas, ypač universiteto viduje.

Studijų programos turinys puikiai atspindi šiuolaikinius meno rinkos poreikius. Nors studijų programos tiksluose aiškiai numatyta, kad absolventai galės dirbti meno galerijose ir muziejuose, dalykų turinyje nėra temų, skirtų muziejų kolekcijų administravimui. Šias temas būtų nesunku įtraukti į studijų programą.

Dėstytojų kvalifikacija tinkama. Dauguma dėstytojų yra praktikuojantys menininkai, aktyviai dalyvaujantys tiriamojame ir akademinėje veikloje. Jie taip pat yra aktyvūs Lietuvos menininkų bendruomenės nariai ir noriai dalyvauja mentorystės ir mokymo veikloje bei siekia tobulinti studentų mokymąsi. Pagirtina, kad per susitikimus su ekspertų grupe dėstytojai į studentus dažnai kreipėsi vadindami juos kolegomis. Dėstytojai labai atsidavę mokymo procesui. Jie dalyvauja forumuose, konferencijose ir parodose šalies ir tarptautiniu lygmeniu.

Dėstytojų ir studentų santykis labai geras. Tai labai teikiamas aspektas. Tačiau nerimą kelia labai mažas studentų skaičius. Esant mažam studentų skaičiui sunku užtikrinti kai kurių dalykų dėstymą. Reikėtų labiau viešinti studijų programą, pristatant ją visuomenei ir pabrėžiant jos išskirtines ypatybes. Ekspertų grupės nuomone, reikėtų sugriežtinti studentų atrankos kriterijus – kandidatams turėtų būti keliamas reikalavimas pateikti tyrimų pasiūlymų, kad būtų galima įvertinti kandidatų atsidavimo ir įsitraukimo lygį.

Pastatas, kuriame vykdoma studijų programa, nebuvo specialiai pastatytas meno studijoms. Patalpos buvo pertvarkytos ir jose įrengtos studijos. Studijos yra pakankamai erdvios, kad jose studentai galėtų vykdyti savo projektus. Jei studentų skaičius padidėtų, meno studijoms skirtų patalpų gali neužtekti. Tačiau studentai savo projektus taip pat vykdo švietimo ir kultūros institucijose už universiteto ribų. Studijų programos vadovybė yra sudariusi sutartis su šiomis institucijomis.

Pastebėta, kad kai kurioms studijoms trūksta naujausios techninės įrangos, ypač fotografijos laboratorijai.

Biblioteka aprūpinta visa studijoms reikalinga literatūra, žurnalais ir duomenų bazėmis. Bibliotekos darbuotoja, su kuriuo kalbėjosi ekspertų grupė, gerai išmanė apie gausius internetinius išteklius. Kadangi naujas bibliotekos pastatas dar nebaigtas statyti, dabartinės bibliotekos fizinės patalpos yra atskirose vietose. Teigiamai vertintinos šalia auditorijų įrengtos studijoms skirtos vietos, aprūpintos reikiama literatūra. Jose studentai gali lengviau ir greičiau rasti reikiamų knygų. Fizinė bibliotekos būklė nėra patenkinama, todėl universiteto vadovybė turi imtis priemonių, kad būtų sukurta tinkama aplinka, aprūpinta bibliotekos ištekliais ir pritaikyta tiriamajam darbui.

Studentai gerai informuoti apie studijų programą, vertinimo sistemą ir studijų rezultatus. Ši informacija dažniausiai teikiama neformaliu būdu. Toks informacijos teikimas priimtinas, kai studentų skaičius yra labai mažas. Reikėtų daugiau dėmesio skirti formalesniam rašytinės formos grįžtamajam ryšiui su studentais. Visi studijų programos studentai dirba. Suplanuotų studijoms skirtų valandų skaičius atrodo labai didelis. Atsižvelgiant į studentų poreikius, reikia nustatyti geresnį kontaktinių valandų ir savarankiško darbo valandų santykį.

Dėstytojai palaiko glaudžius santykius su studentais. Tai užtikrina sėkmingą studijų programos vykdymą. Taip pat palaikomi išoriniai ryšiai, ypač, su aktyviai veikiančia Vilniaus menininkų bendruomene.

III. REKOMENDACIJOS

1. Fakultete puoselėjama aukšta dėstytojų ir studentų santykių kultūra. Ši praktika turėtų būti tęsiama ir ateityje, kaip viena iš akademinų vertybių.
2. Sugriežtinti studentų priėmimo kriterijus (reikalauti, kad studentai pateiktų motyvacinį laišką arba magistrantūros studijų temos aprašą).
3. Reikia daugiau meno specializacijos praktinėms studijoms skirtų vietų, ypač fotografijos ir elektroninės medijos.
4. Universiteto patalpas, ypač bibliotekos, reikia nedelsiant atnaujinti ir pritaikyti, kad jos būtų tinkamos magistrantūros studijoms.
5. Atsižvelgiant į aiškiai apibrėžtus studijų rezultatus, studijų programa turi būti labiau orientuota į humanitarinius dalykus (pvz., kalbų studijas, filosofiją, istoriją) ir socialinius mokslus.
6. Universitetas turi sukurti geresnę rašytinės formos grįžtamojo ryšio su studentais sistemą. Studentams turi būti suteikta galimybė aptarti gautus įvertinimus.
7. Ekspertų grupė rekomenduoja apsvarstyti galimybę, ar būtų galima skirti dalį studijų programos studentų nepriklausomiems kūrybiniais ir tiriamiesiems projektams arba akademinėi ar profesinei praktikai, susijusiai su studijų programos turiniu.

<...>

Paslaugos teikėjas patvirtina, jog yra susipažinęs su Lietuvos Respublikos baudžiamojo kodekso 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)