



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vilniaus dailės akademijos
**STUDIJŲ PROGRAMOS "DAILĖS IR INTERJERO
RESTAURAVIMAS" (valstybinis kodas – 621W91001, 6211PX006)
VERTINIMO IŠVADOS**

**EVALUATION REPORT
OF "THE RESTORATION OF ART AND INTERIOR HERITAGE"
(state code - 621W91001, 6211PX006)
STUDY PROGRAMME
at Vilnius Academy of Arts**

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Vilnius

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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

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| Studijų programos pavadinimas | <i>Dailės ir interjero restauravimas</i> |
| Valstybinis kodas | 621W91001, 6211PX006 |
| Studijų kryptių grupė | Menai |
| Studijų kryptis | Meno objektų restauravimas |
| 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 | Menuų magistras |
| Studijų programos įregistravimo data | 2007-04-27 |

INFORMATION ON EVALUATED STUDY PROGRAMME

| | |
|---|---|
| Title of the study programme | <i>The Restoration of Art and Interior Heritage</i> |
| State code | 621W91001, 6211PX006 |
| Group of study field | Arts |
| Study field | Restoration of Artistic Objects |
| 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 of Arts |
| Date of registration of the study programme | 27 th of April, 2007 |

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 The Centre for Quality Assessment in Higher Education

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I. INTRODUCTION

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).

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. | The schema of assessment of internal quality of study programs of the Vilnius Academy Arts. |
| 2. | Statistics of graduates. |

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

The Vilnius Academy of Arts (hereafter - Academy) is a state school of higher university education of visual arts whose main fields of activity are “education, artistic creation, artistic and

scientific research, and the dissemination of culture“. Academy’s collegial governing bodies, consist of: the Council, the Senate, the Rector, the Faculty of Postgraduate Studies, Faculties of Vilnius, Kaunas, Klaipėda and Telšiai, administrative, science and arts subdivisions, internship and recreational bases, cultural and sports centres, etc.

The Academy’s Faculty of Postgraduate Studies was founded in 2011 and has fifteen programmes in the fields of architecture, art, design, culture management, history and theory of arts. Since 1995 the Faculty of Vilnius runs MA studies organised in accordance with the applicable legal acts of the Republic of Lithuania, *Description of the General Requirements for Master’s Study Programmes, and the Consolidated Version valid since 09.07.2015, Study Level Description, Description of Lithuanian Qualifications Framework and its Version valid since 31.08.2011*, etc.), Academy documents (the Statute, the Study Regulations⁸, etc.), and the Description of the Fine Arts Study Field.

In 2006 the second-cycle study MA programme in *Restoration of Art and Interior Heritage* was approved, “focusing on mastering of scientific restoration methods, improvement of the quality of research projects, strengthening links between practical and theoretical knowledge.“ The programme was accredited by the national QAHE in 2013. The MA study programme is based on the knowledge and the special, investigative, social and personal skills acquired by the students during the major (first-cycle) studies.

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 27th April, 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.*

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

The Master degree programme in *Restoration of Art and Interior Heritage* (Hereinafter – Programme) is unique in Lithuania and as such fulfils the aims and learning outcomes to establish a graduate study programme in the field of restoration. The processes which resulted in the establishment of the Programme show the comprehension of the Academy on its nation-wide role and academic obligations.

The programme's aims are made clear in what the programme offers, and what it seeks by listing in detail all the intended outcomes and achievements that are expected to be reached. There are some aspects in which the aims and learning outcomes do not always seem matched but in many ways these arguments are largely semantic.

The aims of the Programme are the following:

1. to follow cultural heritage management regulations and methodical provisions for conservation;
2. to use state-of-the-art scientific methods, conduct research and draft research programmes in the relevant field of specialization;
3. to apply conservation, restoration and reconstruction methods;
4. to continuously improve their knowledge and be able to work alone or on a team with others.

The listed aims seem relevant, however, the notification about independent capabilities and abilities to work abroad is missing – the programme has not recognized its international prospect yet.

There is an accurate attention in outlining the exceptionality of the programme with its six areas of specializations: easel paintings, mural paintings, sculpture, textile, architecture, interior. Four of the six specialisms are same to the BA restoration specialisms thus showing direct continuity from undergraduate to the graduate cycle of studies. (SER page 7)

The programme is described on the website with introducing the six areas. Programme objectives and intended learning outcomes are well-defined in Lithuanian language, however, there is no description of learning outcomes in English. Information about study program is not fully comprehensive as there is no description of the subjects to be taught: it contains general information only what knowledge will be obtained by the student. Assessing student achievements are described in English only.

As the SER states, there is a shortage of highly qualified restorers in Lithuania. In 2003 the resolution was adopted by the *Republic of Lithuania State Heritage Management Committee* „followed by the analysis of demand for such professionals and calls upon higher education institutions of Lithuania to start training heritage management professionals“ (SER page 9). The Programme apparently reacts to the needs of professional field and overall tendencies in the society.

Its strength lies in the fact that it has a deep connection to the cultural heritage sector of Lithuania and is training students capable of working in the field and thus making an impact on the furtherance of the preservation of cultural heritage.

Specifically the programme states that it “is to provide students with the latest artistic and scientific knowledge based on applied and fundamental research and helpful in looking for the optimal solutions to various issues that arise in new and unfamiliar environments, useful when applying innovations and carrying out professional artistic-scientific research and artistic-creative activities” (SER page 9)

The emphasis on the programme is in giving students a very wide knowledge of art-practice and art-historical subjects and allowing students to explore the discipline of restoration from this base. In this sense, there is a good fit between the aims of the course and the learning outcomes. However, unless the students previously possess strong science backgrounds, it is difficult to see that the programme is delivering on scientific knowledge relevant to the restoration of cultural heritage.

The LO D2 (Social skills section, SER, table of learning outcomes, pages 10-20) indicates that students are prepared to work in ‘state institutions’, a highly narrow and controversial statement. It also contradicts to the LO E3 which imposes necessity to use international reference systems. There is no clear concept whether the programme aims at the regional or international standards.

The table of learning outcomes (SER pages 10-20) very accurately demonstrates the link between the outcomes and the subjects offered in the programme by selecting, for each learning outcome, a good variety of courses offered through the program.

Strong emphasis on research (B1, B2) is relevant with MA level. The following sections (C, D) also show emphasis on individual responsibility (D3) and decision-making. Although the E3 learning outcome indicates the necessity to investigate international sources, there are no indications to provide foreign language and writing skills to the students.

It is a strength of the Programme that the course is closely linked to the *Certification of Restorers of Moveable Cultural Properties*. This enables the course to have an external validation from the professional sector and it also ensures that the student has a professional qualification upon which to develop their career. The Academy has produced academic publications exploring the interface between practice and theory in restoration and thus has set the programme on a good academic level.

The choice of the title the *Restoration of Art and Interior Heritage* is relevant although the second part of the title is not clear. The term ‘interior heritage’ is not sufficiently specific. It could be that it is partly a difficulty with translation. The distinction between the two specialisms ‘Restoration of Architecture’ and ‘Restoration of Interior’ are not made sufficiently clear in the title.

2.2. Curriculum design

The Master's study programme of *Restoration of Art and Interior Heritage* is a second-cycle two-year full-time study, in the Art (study field: Fine Arts) with 120 ETCS credits assigned. (SER page 21) The division of credits and subsequently the groups of subjects (mandatory field

subjects, optional theoretic subjects, graduation work) meets the standards set by the national legislation.

The curriculum covers in depth the specialisms that the course sets out to teach. The curriculum gives students a wide platform on which to be able to take their own studies forward. The theoretical side of the curriculum is very thorough and the comments that follow should not be interpreted that the programme should diminish this theory. However, there are three areas in which the curriculum needs to be strengthened. There needs to be more practically based classes on restoration techniques applicable to each specialism. There needs to be more teaching on the subject of preventive conservation. This should not be just taught as one subject but should be a theme running throughout the programme. Preventive conservation in the Programme seems to be narrowly interpreted as environmental considerations for the safekeeping of cultural heritage. This is important but there are wider issues such as storage of collections, security, pest management, disaster management and an understanding of risk analysis and the building envelop and how these all interact with one another. The other concern that the curriculum does not appear to deal with systematically is science. Science is spoken a lot in the aims and learning outcomes but the curriculum does not fully seem to reflect the importance of science. Students from a humanities and arts background do not necessarily have a strong connection with science so in this programme it is important that students gain a good knowledge of material science and a knowledge of how materials act in the way they do. The teaching of applied science in a way that is practically understood by students needs to run throughout the course. It is not clear from the curriculum that students are imparted with a knowledge of analytical skills.

The content of subjects is structured to fit the requirements of the graduate study cycle. The table „Distribution of academic hours“ (SER page 22) shows obvious dominance of individual work (46,7%) followed by theoretical classes (28,7%). Practical sessions have an amount of 16,7% and contact hours are at 7,9%.

The curriculum shows gradual developments of the Master thesis throughout the 4 semesters (3 + 3 + 3 + 21 = 30 credits) which is a relevant approach. The development of the Master's work is supervised by two experienced teachers from which one is an academic, and the other a practicing restorer; their common responsibility is to assist the student in the formulation of the topic of the final project, discuss the relationships between theoretical and practical components, and guide the whole process. (SER page 27).

It is also relevant to the character of MA studies that the number of subjects studied over a semester does not exceed five. The methodologic approach to the Programmes content is 'problem-based' starting from "the comprehensive analysis of the selected topic (the first year of the studies) and scientific-artistic generalisations (the second year of the studies), through the generation of new ideas and wider context [...] and its practical application in specific heritage objects." (SER page 35).

The variety of study forms is relevant to the characteristics of MA programme: lectures, practical sessions, creative seminars, individual consultations, individual creative and research work. These forms provide the opportunities to master the restoration methods and technologies, to

apply experiments, analyse the professional literature, participate in professional training events, exhibitions, and competitions. (SER page 23)

It is not always clear from the curriculum that ethics of the profession is given sufficient emphasis. This is important in this programme where there are many instances of complex ethical decisions that restorers are having to make. Ethical issues have to be constantly reviewed in face of changing concepts of the restoration and conservation of cultural heritage property.

There needs to be more emphasis in the curriculum on the development of the English language so that students are able to at least have an excellent reading knowledge so they can readily understand resources written in English. It is also noted that one student talked about the importance of having a good knowledge of Polish so that many of the early documents written in Polish can be read and interpreted.

The general scope of the programme is adequate to achieve the established learning outcomes and acquire the relevant skills within the required period of time. (SER page 22). The presence of six specialisms can deliver a wide range of knowledge but it is not clear to what extent these are accessible to all the involved Programme students.

The international prospect of the programme is not yet fully recognized therefore the presence of latest academic, artistic, and technological achievements is questionable. In the coming period of the Programme's development, it would be suggestible to overview the necessity to add a broader international context to open its thematic structure for alternative courses, technological experiments, and the field-related research.

2.3. Teaching staff

All the staff involved in the Programme meets the legal requirements. The lecturers are grouped as follows:

- 1 professor (there were 2 professors positions until the Autumn semester of 2015);
- 4 associate professors;
- 3 doctors;
- 6 lecturers.

The calibre of the staff is very high. The analysis of academic ranks shows that majority of the staff holds the highest academic or scientific positions and ~57% of the programme is delivered by professors, associate professors, or scientists with a doctoral degree. The average age of staff is 54 years. The majority of the staff have pedagogical and professional experience of at least fifteen years. The staff members are working on "the most prominent Lithuanian heritage objects" or are recognized experts of Lithuanian national history, authors of research publications or holders of national or international awards. (SER page 26). The relevance of staff's qualification is undoubtable and can fully facilitate the needs of the Master programme.

There is an extremely high staff-student ratio. There are 14 permanent members of staff but these teachers also have commitments across other programmes.

It is not clear from the documentation how much of each teacher's time is dedicated specifically to the MA programme. It would be useful in the future to have this data. It is noted that the

numbers of permanent and visiting staff are not stipulated in the description of the general requirements for the study programmes.

Many of the permanent staff are also working as practising artists and restorers. The visiting staff play a very important and active role within the MA. Some of these lecturers include professionals from the Lithuanian Art Museum and the *Pranas Gudynas Centre for Restoration* as well as accredited restorers from Poland, Italy and Germany. This is a strength of the programme and this area could be expanded to bring in professionals (both national and international) with specific capacity to teach practical restoration skills in the relevant disciplines. There could also be more systematic use made of the scientists within the *Pranas Gudynas Centre for Restoration* to provide teaching of applied science which would be of relevance to the programme. As the SER informs (page 26), the community of teaching staff is rather permanent and there are only minor changes due to “personal reasons and reasons beyond the person’s control“.

The general requirements to apply for the staff position are the following: professional competence, vision on the subject to be taught, artistic/scientific activities, sociability, and tolerance. The recruitment of the staff is performed as an open competition for a period of 5 years. Invited lecturers can be employed by signing fixed-term contracts for a period of one year with a possibility to extend the contract (SER page 26).

Dynamism of rotation show promising features but, taking into account the average age of the staff (54 years), the Department should continuously supervise the prospect of the staff’s turnover to maintain the overall quality standards of the Programme.

The academic personnel involved in the Programme is highly qualified and, according to the SER, “most of the lecturers [...] are active practitioners“ having the Category I or the Highest restorer’s category. The teachers are “members of various national professional associations, such as *Lithuanian Artists’ Association*, *Union of Restorers*, *ICOMOS National Committee in Lithuania*, *Union of Art Historians* and members of “various international educational and professional networks.“ (SER page 26) This field-related context creates a relevant environment and prospect of academic growth to every member of the academic community as such. The necessity to engage the younger generation of restorers in the study process is recognized (SER page 28) and the potential interaction of generations could be one of the sources for future developments.

The Academy imposes clear requirements formulated in the *Implementation Plan for the VAA Lifelong Learning Strategy for 2016–2020*). This institutional strategy is directed towards the complex improvement of staff qualifications “through participation in [...] associations and unions, professional traineeships, courses and training organised by VAA“ as well as in the “activities of the Lecturers’ Club under the Educational Art Centre.“ (SER page 28). Teachers are also encouraged to do publishing and the Academy’s publishing house is a great resource to build-up the methodical fundament of the field-related knowledge and experience. The opportunities to develop staff’s own sphere of professional practice has a direct, positive effect on the Programme.

2.4. Facilities and learning resources

The Master degree Programme in restoration is the result of gradual academic developments. The current status of the Programme is ambitious and demands special care from the Academy in all possible aspects – the adjusted study environment in particular. Coexistence of the two programmes – Bachelor and Master – should provide not only the developments in the study content and competencies but the physical possibilities to continuously work and do the practical research in a proper study environment as well. The review team was assured that the staff and administration are aware that the facilities should be expanded. At the moment the lack of space is not insurmountable but with even a few additional students on the Programme space would become a serious issue.

At the present moment, the Programme can provide the necessary resources for the planned activities. However, the potential of the facilities and equipment does not exceed the required minimum – there is no dedicated laboratory space apart from a very small room with a fumigation chamber. It is to be noted that the *Department of Cultural Heritage* has a very close connection with cultural institutions within Vilnius. For instance, the facilities of the *Pranas Gudynas Restoration Centre* are available for students' research activities. These relationships are regulated by cooperation agreements that have been signed between the *Gudynas Centre*, the *Lithuanian Art Museum* and the *Church Heritage Museum* that allows for use of relevant spaces for students.

When assessing the facilities it has to be considered that for the MA programme the students are using heritage spaces which in a way function like a moveable studio. For example, students are engaged in working on the fresco paintings in the church of St. Bernard. However, it still remains that for some disciplines within the MA programme space is insufficient. This was highlighted in the SER report and was apparent during site visits. Particularly scanty is the sculpture studio that is far too small for the number of students wanting to use it and the variety of processes needing to be taught and experimented with. Practical traineeships and creative workshops are organised in the premises of the Vilnius Faculty and *VAA Restoration Laboratory* in particular. There are other practice bases the Academy possesses: *Mizarai Village*, *Nida Art Colony* building with the total area of 2,570 m². In case of a very specific technological needs, students can use the premises of the *Pranas Gudynas Centre for Restoration* under the concluded cooperation agreement. Moreover, the Department organizes practice in specific heritage sites and restoration workshops.

Over time it would be beneficial if the Vilnius Academy of Art could begin to build up its own laboratory with basic equipment like microscopes, an FTIR and chromaticity meter.

The Vilnius Academy has a very pleasant library which is ideal for doing reading research. It has access to digital databases but printed literature is relatively limited with a limited range of conservation journals. Many of these are available online but certainly not all of them. However separate resources of material have been individually produced for use by the students.

2.5. Study process and students' performance assessment

Entrance requirements are quite well-founded, but there should be more information about the direct competencies necessary to successfully study the content of the six offered specialisms. As the programme is defined as “specific, authentic“ which “does not overlap with other programmes of VAA or programmes offered by other higher education institutions“ the entrance requirements are composed of four component parts from which two reflect the grades from the applicant's Bachelor studies. The other two should demonstrate applicant's creative works and Master thesis project together with an interview. (SER page 33). Currently this system reflects the quality of a previous period of studies and slightly vague aspect of ‘creativity’. The assessment of preparedness for graduate studies in restoration seems to be lesser clear and is more focused on applicant's intentions (thesis and interview) rather than assessment of field-specific knowledge and skills. From the next year, the first group of graduates with the Bachelor degree in Restoration will also have the opportunity to join this Programme. Accordingly, the Programme leaders should consider the content of entrance requirements, to provide distinctive reception principles for students coming from other higher education institutions. This process should not compromise the level of special competencies necessary for graduate studies in restoration.

The information on the course content, intended outcomes and process is provided by different forms of communication such as printed information on notice-boards, academic presentations, by e-mail, or through the social networks. The information to students is given at the beginning of an academic year and during the first lecture of a course; it is also provided during informal teacher/student consultations. This information is also displayed on the Vilnius Arts Academy website. (SER pages 36-37)

The Academy offers opportunities for students to do their internships and to participate in various projects. The study process encourages the students to be actively involved in discussions, to formulate concepts on conservation and restoration methodology and critically assess the issues of art and architecture restoration. Numerous forms of studies are used to facilitate both practical and scholarly activities, to name a few: practical sessions, seminars, literature studies, practical research, archive research, data interpretation, synthesis, and reflection, brainstorming, presentations and discussions on restoration issues, participation in exhibitions, art festivals, creative workshops, exhibition analysis, etc. (SER page 35) The Academy also invites visiting lecturers from other universities and representatives of social partners to broaden the knowledge of the profession. Students have the opportunity to exhibit their works in public places: churches, museums and galleries.

Students have the opportunity to participate in Erasmus exchange programme. The Academy has 162 signed agreements with foreign institutions but the response from the restoration Programme students is very low – only two students used the international exchange during the last 5 year period. The Programme recognizes the positive potential and benefits from the international experience and the reasons are given in the SER (page 40) but there is no solution yet how to improve this situation. The Programme leaders should reconsider the stages of the Master's

thesis development and allocate the 'space' in the curriculum for studies abroad in connection with the theme and practical tasks of the Master's work.

Students get the information about academic or psychological support from teachers, from lectures, and administration's meetings; also the Academy has section "Academic information" on its website. All the Academy students are "entitled to social and incentive scholarships as well as one-time social scholarship." (SER page 38) There are special regulations on the possibility to be awarded the social scholarship. Students who live outside of Vilnius can live at the dormitory in the centre of Vilnius Old Town in 10 minutes walking distance from the institution. The dormitory can accommodate 139 students, including 6 exchange students. The dormitory provides all the basic health and security requirements and can respond to various needs of its inhabitants. In 2016, the Academy approved and launched the programme to raise awareness of mental health. There is also a sports centre where students are offered with opportunities to exercise. Students of the *Department of Heritage Conservation* receive discounts for museum, exhibition, public and interurban transportation fees.

The system of students' achievements seems clear and well-elaborated – the acquired competencies are assessed in five groups of criteria with explicit description of the content of each criterion. In general, the system fully relates to the national 10-grade system. (SER page 38-39); it involves students' performance assessment in mid-term shows and their progress towards intended outcomes as well. The methods of assessment have diverse forms - study-field related practical sessions, individual and collective work, project activities, and public discussions. The assessment procedures for Master programme students are always a public event (SER page 36) especially the graduation work defences in which teachers from other departments, scientists and stakeholders are involved.

Graduates feel ready to work in the field of restoration and have achieved enough knowledge and practice. Nearly all the Programme students and graduates work in the field of restoration. This aspect has twofold meaning: on one the hand, this is a proper way how to integrate young specialists in the professional field, on the other hand, it may disturb their abilities to focus in research issues characteristic to the graduate studies. As the SER informs, students' "non-formal activities and informal learning outside the scope of the study programme are not graded" (SER page 41). These are considered to become a part of the graduates' overall competences and the Academy encourages the students to perform these informal activities. Considering the comparatively short period of Master studies and the social necessity to earn money, it would be appropriate to find the formal solution how to accept and credit students' independent professional activities.

The stakeholders are satisfied with the Programme but have a number of suggestions such as the need to increase the amount of practical training, to strengthen the learning of field-related chemistry (science studies), to broaden the outlook on the profession by adding the preventive conservation studies and studies of contemporary restoration methods and materials. The necessity to improve theoretical study subjects such as Philosophy of Restoration and Museum Studies was also forwarded by stakeholders to the review team. (interview meeting with employers, 27.10.2017)

The staff and students of the Academy have established close and continuous contacts with social partners and employers. There seems to be a true involvement from both sides in future prospect of the Programme. The need for highly qualified restorers is commonly accepted and stakeholders even encourage the Department to continue the Programme's development. The range and number of objects to be restored is constantly growing and new professional approaches and materials arrive in the field so the Programme is considered as an important player in these developments. (Interview meeting with employers, 27.10.2017)

The whole learning environment is structured in accordance with high academic standards and legal requirements. Engagement of the stakeholders into the assessment process of study works as well as in the Programme evaluation creates a context in which the objective reflection of study results becomes possible. As the SER informs (SER page 38), "the system and procedure for the assessment of students' results is based on the principles of reliability, clarity, efficiency and impartiality." This statement clearly reflects institutional policy on quality standards as well as to exterminate cases of plagiarism of theoretical chapters. (SER page 40) Students are well aware of the assessment principles and criteria. Students' representatives confirmed that the Programme's performance was improved during the last two years – increase of the amount of guest lecturers both national and international, more time allocated for practical study subjects. (Interview meeting with students, 27.10.2017.)

The Academy has elaborated a system how to respond to the complaints and appeals made by students. Students have their representatives in the Study Programme Committee and can always address the academic bodies or administration with their problems through this committee. Students can also directly address their teachers during the practical classes or lectures and there are surveys not only for students but also for graduates to collect the feedback information on the quality of study processes. Implementation of these principles demonstrates the openness and transparency of academic performance.

2.6. Programme management

The postgraduate study programmes of the Academy are supervised and organized by the *Council of the Faculty* which is the supreme institution of the academic self-governance, and the *Dean's Office*.

All the accredited degree programmes are registered in the *Register of Study and Teaching Programmes* must meet the requirements of the relevant study field.

The implementation of the Programme is a responsibility of the Study Programme Committee (established on 16.01.2017.) which provides direct and regular quality control following the norms of the *Study Regulations*, the *Procedure for the Assurance of the Internal Quality of Studies*³⁴ and other relevant national or international (EU) documents on higher education. The Study Programme Committee is governed and coordinated by the *Council of the Faculty* and the *Study Group of VAA*³⁵. The Programme Committee consists of four lecturers of the Department, a student, representative of social partners and one representative of alumni commune. This

division of responsibilities shows consistent features of the academic democracy and proper managerial structure.

The Programme is effectively monitored by an overarching body known as the *Study Programme Committee* and adheres to external and internal regulations. The Committee comprises four lecturers of the department, one MA student, one social partner and one alumni of the MA programme. This is a very good mix ensuring that the programme is able to be continuously monitored and enhanced. In the SER report, it talks about documentation being retained on information relating to the resources of the Programme but it is not clear whether the study programme produces easily accessible written documentation.

The *Study Programme Committee* is also responsible for monitoring the teaching of the MA study programme subjects, entire study process and resources. It is also not completely clear how does this follow a formal process and is consideration given to peer reviews.

The internal quality assurance (QA) system of the Academy reflects the international and national quality requirements and agreements – it ensures the consistent quality of the study process, artistic activities, a research. The QA is making decisions of selection of teaching staff as well as the quality of self-evaluation. The *Study Quality Division* was established in 2011 with quality assurance specialists working in all the Faculties of the Academy. In 2013, the *Description of the Procedure of Internal Quality Assessment of the Study Programmes of VAA* was approved and it provides guidelines for the quality assessment and monitoring of the study process. Since 2015, the Academy is a member of international study quality networks of higher education. (SER page 44).

Throughout the development of the Programme, it can be seen that there are close links with social partners and their views are sought at the end of each semester by filling out a questionnaire. Currently, the main social partners of the Programme are *Lithuanian Art Museum, Cultural Heritage Department under the Ministry of Culture, Church Heritage Museum, Trakai National Historical Park, and Trakų Vokė Manor Estate*. As the SER informs the "internal quality assurance of the study programme is based on the internal quality assurance system of VAA and the *Standards and Guidelines for Quality Assurance in the European Higher Education Area* (ESG 2015).“ In 2011 the Academy established the special institution – the *Study Quality Division* which “assessing the quality of the planned and implemented study programmes through the monitoring“. The internal quality assurance system allows to overview the “quality of the artistic activities, artistic and scientific research and the studies; serves as a tool to select the best pedagogues and practitioners, ensure the quality of self-evaluation of the study activities through the assessment of the feedback, and update the material resources and implementation of the programme.“ (SER page 44). In general, the internal quality assurance methods and measures are effective and efficient to facilitate the intended outcomes of the Programme.

Programme objectives and intended learning outcomes are well-defined in Lithuanian language but there is no description of intended outcomes in English. Information about study program is

not fully comprehensive – it contains general information only what knowledge will be obtained by the student. The information about the programme is available online (<http://www.vda.lt>) but it is not very clear or specific what the entry qualifications are. For example on the website, it states that ‘the minimum access requirements: Bachelor degree or its equivalent’ It also informs about the candidate’s basic knowledge in the subject of his/her choice, but it is unclear whether the bachelor degree relates specifically to the discipline.

The Programme appears to be a result of gradual developments within different Departments and art specialisms of the Academy. It was established on the basis of recognition of socio-cultural needs and academic consensus, yet its future prospect seems not clearly recognized. The Academy has to continuously promote the field of restoration which by its nature has cross-disciplinary character and thus can absorb different traditional or current approaches of artistic and scientific origin. It also relates to the degree of Programme’s public presence at the Academy to attract more students or involve all the available intelligence the institution and its stakeholders can provide.

2.7. Example of excellence

The course of the Programme provides direct access to the real restoration objects and cultural heritage sites. The Programme benefits from an excellent staff-student ratio and relationship, highly experienced teachers, the involvement of the stakeholders, and the Academy as a trustworthy partner in the field of restoration.

III. RECOMMENDATIONS*

1. The Academy should continue active involvement in processes to strengthen and enhance restorer's professional status and social role in Lithuania.
2. The Master's programme should maintain its openness and responsiveness to intellectual amendments and technological innovations.
3. The Master's programme should discuss the possibility to involve a number of humanitarian and professional subjects such as philosophy of restoration, concepts on preventive restoration, history of restoration.
4. The Master's programme needs to incorporate preventive conservation more widely through each field-related subject taught. The programme also needs to look at theories of restoration/conservation and discuss more thoroughly and systematically the ethical issues in decision making.
5. The concept of 'creativity', as well as the content of 'creative' art courses should be discussed among the academic society, professionals and social partners more thoroughly and in the distinct context of the restorer's profession.
6. The content of visual arts courses (drawing, painting, sculpture) is good but should be better adjusted and balanced with the content of science and preventive conservation courses and in-depth practical classes in restoration/conservation techniques.
7. The Programme needs more taught courses in a wider range of technical applications provided by specialists in the restoration/conservation field.
8. The component of the relevant sciences (chemistry, analysis, diagnosis) should be embedded throughout to the content of the Programme.
9. The use of foreign languages should be enhanced in the study process.
10. The written feedback on the study results should be better organized and provided to students.
11. The leaders of the Academy and the Programme should find the necessary resources to improve the facilities of the Department.
12. More visiting lecturers and specialists from the field, both national and international, would be welcome and international mobility and external professional connections should be developed.
13. Surveys on graduate employability and career should be intensified to better involve the community of professional restorers and social partners in order to provide feedback to the Programme's development and improvement.

IV. SUMMARY

The Master programme run through the Vilnius Academy of Art is a unique programme. The strength of this programme lies in the fact that it has a deep connection to the cultural heritage milieu of Lithuania. Indeed it arises from the perceived need to train restorers capable of helping both to preserve and thereby promote the cultural heritage of Lithuania. This is a very big undertaking and the Academy has responded to this need. The Academy was in a position to devise this programme because they have an excellent platform of subjects and lecturers to draw upon. They have strong social partners and direct links with employers. Indeed it is compelling evidence for the success of this programme that students get employment in the cultural heritage sector either before or after they graduate. The course is linked to the State Restorers' certification scheme for the restoration of moveable and immovable cultural heritage as set out in the regulations of the Republic of the Lithuanian Ministry of Culture. This means that the students are able to graduate not only with an MA degree but also with a professional accreditation. This gives them professional status and a strong foothold for the development of their professional career.

In terms of the curriculum, the students have an excellent in-depth approach to traditional subjects which form the backbone of restoration and conservation studies. The emphasis on the delivery of this knowledge should not be diminished but the curriculum needs to take into account a stronger engagement with applied science. Science needs to be incorporated into every field-related subject as an integrated topic with particular relevance to the materials that are being taught. The Programme needs to widen out to include a base knowledge of the materials that are encountered in a wide range of heritage projects. However, it would be informative if students were able to do basic scientific analysis with all the materials they encounter which increasingly will contain modern materials.

The social partners at the *Pranas Gudynas Centre for Restoration* showed a wide apprehension of the need for science within the programme. Perhaps even stronger direct links can be made with the centre in terms of the deliverance of teaching. There also needs to be greater emphasis on ethical decision making. Replication is a very complex topic and it is exemplified and amplified in heritage collections and sites within Lithuania. There needs to be stronger evidence that these ethical issues are being discussed and addressed. Preventive conservation with its emphasis on holistic care of collections and sites need to be incorporated into the MA programme in a similar way to science.

As already discussed the students get an excellent grounding in the knowledge base of each discipline they choose. However, there is a need for more practical classes in restoration/conservation techniques. This was a need seen by both the social partners, employers and students.

Many resources are available to the students through the library and through additional material prepared by lecturers. However it is noted that there is a lack of resources written in English.

This may also reflect that the development of English language needs to be given stronger emphasis.

The Programme needs larger facilities particularly for sculpture restoration and a basic laboratory would also be an advantage even though facilities outside the Academy can be used. An enormous strength of the Programme is the fact that students get to work on 'real life' projects *in-situ* so this helps to make amends for the inadequate facilities within the Academy.

There is a very good staff to student ratio which means that students can be given a lot of individual attention and yet at the same time they have a lot of freedom to develop their independence. The calibre of the staff is consistently excellent.

The Programme has in place both good internal and external monitoring processes. Most impressive through the interviews were the responses of students that clearly showed the value they get from the programme. Social partners too showed a high level of engagement which helps to always make sure that the programme is kept up-to-date.

V. GENERAL ASSESSMENT

The study programme *The Restoration of Art and Interior Heritage* (state code – 621W91001, 6211PX006) at Vilnius Academy of Arts 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: | Lect. Carlotta Fuhs |
| | Lect. Jocelyn Cuming |
| | Mr. Arūnas Boruta |
| | Mr. Laurynas Nikelis |

VILNIAUS DAILĖS AKADEMIJOS ANTROSIOS PAKOPOS STUDIJŲ PROGRAMOS *DAILĖS IR INTERJERO RESTAURAVIMAS* (VALSTYBINIS KODAS – 621W91001, 6211PX006) 2017-12-19 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-247 IŠRAŠAS

V. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dailės akademijos studijų programa *Dailės ir interjero restauravimas* (valstybinis kodas – 621W91001, 6211PX006) 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

Vilniaus dailės akademijoje dėstoma magistrantūros studijų programa yra unikali. Jos stiprybė ta, kad ji yra glaudžiai susijusi su Lietuvos kultūrinio paveldo aplinka. Studijų programos paskirtis – tenkinti restauravimo specialistų poreikį ir ruošti restauratorius, kurių pagrindinė užduotis – išsaugoti ir puoselėti Lietuvos kultūrinį paveldą. Tai labai svarbi misija ir akademija yra pasiruošusi ją įvykdyti. Akademijai gerai sekasi vykdyti studijų programą, nes yra sukurta puiki dalykų dėstytojų bazė ir yra kvalifikuotų dėstytojų. Dėstytojais palaiko glaudžius ryšius su

socialiniais partneriais ir tiesioginius ryšius su darbdaviais. Tai, kad studijų programa yra sėkminga, rodo duomenys apie studentų įsidarbinamumą kultūros paveldo sektoriuje studijų metu ar baigus studijas. Studijų programos suteikiamos žinios ir kompetencijos atitinka restauratoriaus kvalifikacinės kategorijos reikalavimus, patvirtintus Lietuvos Respublikos kultūros ministro įsakymais. Todėl studentams suteikiamas ne tik magistro laipsnis, bet ir restauratoriaus kvalifikacija. Tokiu būdu studentai įgyja profesinį statusą ir turi tvirtą pagrindą siekti profesinės karjeros.

Kalbant apie studijų dalykų, reikia pabrėžti, kad tradiciniai dalykai, kurie yra restauravimo ir konservavimo mokslų pagrindas, dėstomi išsamiai. Šios žinios yra labai svarbios, tačiau reikia skirti daugiau dėmesio tiksliesiems mokslams. Tikslieji mokslai turi būti įtraukti į visus su šia profesija susijusius dalykus, ypač skiriant daug dėmesio mokslui apie naudojamas medžiagas. Reikia išplėsti studijų programą, į ją įtraukiant pagrindines žinias apie medžiagas, kurios naudojamas daugelyje paveldosaugos projektų. Studentai įgytų daug žinių, jei atliktų pagrindinius mokslinius tyrimus su visomis medžiagomis, ypač šiuolaikinėmis, kurias jie naudoja.

Socialiniai partneriai iš Prano Gudyno restauravimo centro gerai suvokia, kad dėstant studijų programą reikia daugiau dėmesio skirti taikomiesiems mokslams. Galbūt su centru reikėtų palaikyti dar glaudesnius ryšius mokymo srityje. Taip pat daugiau dėmesio reikia skirti etiniams sprendimų priėmimo klausimams. Atkūrimas (*angl. Replication*) yra labai sudėtinga tema – ji yra aktuali siekiant išsaugoti paveldo kolekcijas ir vietas Lietuvoje. Ekspertų grupė pageidauja, kad būtų daugiau įrodymų, jog etiniai klausimai yra aptariami ir sprendžiami. Prevencinis konservavimas, skiriant ypatingą dėmesį visapusiškai kolekcijų ir paveldo vietų priežiūrai, turi būti įtrauktas į magistrantūros studijų programą, kaip ir taikomieji mokslai.

Studentai įgyja geras pagrindines kiekvieno pasirenkamo dalyko žinias. Tačiau reikia daugiau praktinių dalykų apie restauravimo ir konservavimo technikas. Tai pabrėžė ir studentai, ir socialiniai partneriai bei darbdaviai.

Studentai mokymo išteklių gali rasti bibliotekoje. Papildomai studentai gauna dėstytojų parengtą medžiagą. Pastebėta, kad trūksta rašytinių išteklių anglų kalba. Anglų kalbos mokymui turėtų būti skirta daugiau dėmesio.

Studijų programai reikėtų didesnių patalpų, ypač skulptūrų restauravimui. Tai pat reikėtų turėti pagrindinę laboratoriją, nepaisant to, kad yra galimybė naudotis infrastruktūra už akademijos ribų. Labai didelis studijų programos privalumas tas, kad studentai gali vykdyti realius projektus paveldo vietose. Ši galimybė kompensuoja reikiamų patalpų akademijoje trūkumą.

Dėstytojų ir studentų santykis labai geras, todėl kiekvienam studentui skiriama pakankamai dėmesio ir tuo pačiu ugdomi gebėjimai dirbti savarankiškai. Dėstytojų kvalifikacija aukšta.

Vykdoma studijų programos vidaus ir išorės stebėseną. Per pokalbį su ekspertų grupe studentai aiškiai nurodė, kokią naudą jiems teikia studijų programa. Socialiniai partneriai aktyviai dalyvauja vykdamas studijų programą. Taip užtikrinama, kad studijų programa būtų šiuolaikiška.

<...>

III. REKOMENDACIJOS

1. Akademija turi toliau aktyviai propaguoti ir stiprinti restauruotojo profesinį statusą bei socialinį vaidmenį Lietuvoje.
2. Reikia užtikrinti, kad magistrantūros studijų programa atspindėtų pokyčius intelektinėje srityje ir kad būtų įsisavinamos technologinės naujovės.
3. Rekomenduojama apsvarstyti galimybę į magistrantūros studijų programą įtraukti daugiau humanitarinių ir su specialybe susijusių dalykų, pavyzdžiui, restauravimo filosofiją, prevencinio konservavimo sąvokas, restauravimo istoriją.
4. Dėstant magistrantūros studijų programą reikia skirti daugiau dėmesio prevenciniam konservavimui, įtraukianti jį į su specialybe susijusių dalykų programas. Taip pat reikia dėstyti restauravimo / konservavimo teoriją bei išsamiau ir sistemiškiau aptarti etinius sprendimų priėmimo klausimus.
5. Akademinė bendruomenė, specialistai ir socialiniai partneriai turi išsamiau aptarti sąvoką „kūrybiškumas“ ir kūrybinių meno dalykų turinį restauruotojo profesijos kontekste.
6. Vaizduojamųjų menų dalykų (piešimo, tapybos, skulptūros) turinys yra tinkamas, tačiau galėtų būti labiau susietas ir suderintas su taikomųjų mokslų ir prevencinio konservavimo dalykų turiniu bei išsamiais praktiniais dalykais apie restauravimo ar konservavimo technologijas.
7. Į studijų programą reikia įtraukti daugiau dalykų, skirtų techniniam gebėjimų ugdymui ir pritaikymui. Šiuos dalykus turėtų dėstyti restauravimo ar konservavimo specialistai.
8. Į studijų programos dalykų turinį reikia įtraukti susijusių mokslo sričių (chemijos, analizės, diagnostikos) dalykus.
9. Studijų procese reikia labiau stiprinti užsienio kalbų mokymą.
10. Reikia geriau organizuoti rašytinės formos grįžtamąjį ryšį apie studijų rezultatus ir informuoti studentus apie grįžtamąjį ryšį.
11. Akademijos ir studijų programos vadovybė turi ieškoti reikiamų resursų, kad būtų pagerintos katedros patalpos ir įranga.

12. Būtų naudinga kviesti daugiau šalies ir užsienio dėstytojų ir specialistų, skatinti tarptautinį mobilumą ir užmegzti išorinius profesinius ryšius.
13. Rengti daugiau apklausų apie absolventų įsidarbinamumą ir karjerą, palaikyti grįžtamąjį ryšį su restauravimo specialistų bendruomene ir socialiniais partneriais, skatinti juos dalyvauti studijų programos tobulinimo procese.

<...>

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)