



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vilniaus dailės akademijos
**STUDIJŲ PROGRAMOS "DAILĖS IR INTERJERO
RESTAURAVIMAS" (valstybinis kodas – 612W91001, 6121PX012)
VERTINIMO IŠVADOS**

**EVALUATION REPORT
OF "ART WORKS RESTORATION" (state code - 612W91001,
6121PX012)
STUDY PROGRAMME
at Vilnius Academy of Arts**

Review' team:

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- 5. Mr. Laurynas Nikelis,** *students' representative.*

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Išvados parengtos anglų kalba
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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Dailės ir interjero restauravimas</i>
Valstybinis kodas	612W91001, 6121PX012
Studijų kryptių grupė	Menai
Studijų kryptis	Meno objektų restauravimas
Studijų programos rūšis	Universitetinės studijos
Studijų pakopa	Pirmoji
Studijų forma (trukmė metais)	Nuolatinė (4)
Studijų programos apimtis kreditais	240
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Menų bakalauras
Studijų programos įregistravimo data	2013-05-31

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Art Works Restoration</i>
State code	612W91001, 6121PX012
Group of study field	Arts
Study field	Restoration of Artistic Objects
Type of the study programme	University studies
Study cycle	First
Study mode (length in years)	Full-time (4)
Volume of the study programme in credits	240
Degree and (or) professional qualifications awarded	Bachelor of Arts
Date of registration of the study programme	31 st of May, 2013

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The Centre for Quality Assessment in Higher Education

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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 Bachelor's study programme of Vilnius Academy of Arts (Hereinafter – Academy) *Restoration of Art and Interior Heritage* (Hereinafter – Programme) is offered by the Department of Heritage Conservation. The Programme was established in 2013 as a logical outcome of 'organic' developments of the Academy and unifies resources of several specialisms. The Study Programme Committee was established in 2013 and the prehistory of the programme evolution made an impact on its present structure and contents.

Cultural heritage is an object of both national self-awareness and security. Therefore the preparation of highly qualified restorers is directly related to the preservation of the national identity and statehood. Lithuania, like other European countries, currently focuses on cultural heritage restoration. The need for restorers is great as there are many abandoned and to-be-restored objects.

One of the particular strengths of the Programme is that it has been designed to form part of a sequential line of study of restoration of art and interior heritage and prepares undergraduate students for further restoration studies at the Master level. The leaders of the Programme identify themselves as an authentic part of local and international developments in the field of art thus broadening the meaning of the Programme.

The Programme is submitted for accreditation for the first time (SER page 6) and apparently shows the true necessity to educate specialists in the field of Cultural Heritage. This is the only program in Lithuania that prepares specialists in easel and mural painting, sculpture and textile restoration.

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 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

In general, the set of intended learning outcomes clearly reflect the trend of the Programme. As the SER informs (page 8) that the aim of the university first-cycle study programme of *Restoration of Art and Interior Heritage* is:

1. to provide graduates with university education in art;
2. to develop creative competences and individual creative style of an artist;
3. to provide knowledge of artwork (fine art and interior) research and restoration;
4. to provide knowledge in heritage management and conservation of cultural values and art history;
5. to develop competences to carry out artwork restoration according to technical, aesthetic and ethical requirements;
6. to develop competences to operate in the professional environment.

However, the review team experts felt it obliged to question to what extent the aim ‘to develop creative competences’ is relevant to the content of restoration programme. In the programme aims (SER page 8), the first thing that is pointed out, before concentrating on restoration skills, is that students will achieve education in art and that they will develop creative competences and individual creative style of an artist. A significant amount of emphasis is given to individual artistic creation (in the learning outcomes C2), which is less relevant to a restorers specialization. The skills of the artists’ profession are mentioned in several occasions (“[...] develop creative activities and create products of art” point 2, SER page 9; D2) or under point 2.1.3 – 1. the “individuality of an artist” is pointed out in conjunction with the “professionalism of a restorer” (SER page 11). During the interview meeting with senior administration, this aspect was explained as a manifest of distinctiveness of the Art Academy to the Programme. This clarification is comprehensible yet leaves the issues on ‘creative’ or ‘artistic’ for future discussions among the academic society and stakeholders to elaborate the more profound concept relevant to the characteristics of restorer’s profession and thoroughly embedded into the practical studies of the field.

The aims and learning outcomes of the Programme are well publicly announced. Various leaflets are being printed and presented at different exhibitions and events (e.g. annual exhibition ‘Learning. Studies. Career’, Counselling and Guidance System (AIKOS), Open Days at VAA). This information is also available online on the website of the Academy – the homepage is easy to use and informative, however, the information presented in English does not provide description of learning outcomes; the goals and learning outcomes of the textile speciality program are not described at all. It may indicate that currently the Programme is mainly addressed to the ‘local user’ and is not yet sufficiently opened to international cooperation.

The Programme is designed to train restorers specialising in four areas: easel painting and polychromy, mural painting, sculpture and textile. The name of specialism ‘interior’ exists only in the title of the Programme and is not shown in the Programme’s structure or content. It would be recommendable to discuss the Programme’s title to better adjust it to the content.

The SER (page 9) informs that "the development and improvement of the study programme takes into account the present situation in the area of art heritage [..]" The quality aspect of art training in Lithuanian art schools is also considered as the preparedness for the undergraduate studies in the field of Cultural Heritage. The programme's aims are described correctly but do not properly specify the characteristics of restoration and conservation. The values provisions could better correspond to the title of the programme which is *Restoration of Art and Interior Heritage* and the degree and qualification awarded *Bachelor of Arts, Restorer* – these include:

1. the development of a critically thinking restorer,
2. the emphasis on individuality,
3. the mastery of academic and modern drawing and painting skills,
4. the ability to use old and modern techniques of different fields of art,
5. the knowledge of restoration-conservation principles and methods and ability to work professionally,
6. the knowledge of the modern media tools and the ability to use them,
7. the ability to understand modern day problems, reflect on them and express oneself in the cultural context. (SER page 10).

Three (No.2, 6, 7) of the seven above mentioned values are not fully relevant and two (No.3, 4) are partially relevant to the professional context of the field studies. Creativity aspects seem overdone and the restorer's own skills and knowledge seems a secondary 'value.' For example, the course *Preventive protection of works of art* (3 credits) is included in the Semester 6 but does not have a priority running through the four years.

It is necessary to comment that special background in art training (or ability to perceive the object of restoration) is relevant to the profession of a restorer, for example, to be able to recognize styles and consequently being able to better deal with the restoration of an artwork in being aware of its technique. Drawing for restorers should also teach them to achieve an accurate linear rendition of an artwork which is useful for the planning stages of a restoration work. The Programme provides these skills and during the meeting with teachers, the review team learned that, for example, drawing courses are taught with an innovative approach – these initiatives should be supported by the Department.

The *Study Programme Committee* and the teaching staff constantly collect information on the Programme's need and importance in the cultural life of Vilnius and Lithuania, as well as in professional activities of former graduates. During their studies, students are already demanded not only in Vilnius district but also throughout the country (SER page 9). This is evidenced by the temporary (project-based) employment data from the last several years and feedback from employers (for instance, restoration of decorative mouldings of the tower of the Church of the Holy Trinity and mural paintings of Pacai Palace where some paintings were restored at the *Pranas Gudynas Centre for Restoration* during the summer practical training of 2016).

The Programme objectives and intended learning outcomes correspond to the broad mission of the Academy to prepare professional artists, designers, architects, restorers, art critics, cultural management professionals at all cycles of studies. The set of operational objectives shown in the SER page 11 reflect the general intentions of the Academy:

- to deepen the general education of students,
- provide students with the general and specialised competences at the first-cycle study level,
- to provide special and research knowledge & skills, which will allow them to work in the field of their choice,
- to develop their social and personal skills allowing the students to engage in creative and professional activities in an independent manner,
- to teach the students to analyse and put the acquired knowledge into their professional practice.

In general terms, the LO's show a complete set of knowledge & skills both in academic and professional context. It is also made clear that there is an ascending order of complexity. The SER (page 9) informs that „the aim and outcomes of the study programme [...] are linked with the qualification requirements for the categories of restorers of movable cultural values of Lithuania. A graduate of this bachelor's programme [...] may apply for the *Category Three (3) of the Restorer of Object X of Movable Cultural Values* in the same year.“ During the interviews, the review team was assured that this statement reflects a strong connection between the requirements of profession and education. Students of the Programme are allowed to apply their skills to real objects of heritage (e.g., Bernardin Monastery wall paintings) what undoubtedly indicates the high degree of acquisition of restorer's skills recognized by the professional organizations.

The whole complex of the Bachelor's study programme *Restoration of Art and Interior Heritage* objectives shows the prerequisites of knowledge & skills necessary for successful graduation with the qualification degree of a *Bachelor of Arts, Restorer*. The SER clearly communicates the Programme as belonging to the Bachelor's cycle and indicates at its continuation at the Master level of studies „Graduates of the bachelor's studies of the programme [...] are prepared for independent activities or subsequent university second-cycle studies.“ (SER page 9).

In SER page 11 the aim is formulated as follows: „The aim [...] is in line with the type and cycle of the studies, inasmuch as it is linked to the minimum knowledge and skills necessary for successful graduation [...] with the qualification degree of a bachelor of arts, restorer.“ Although the description of LO is relevant to the typical characteristics of a Bachelor study cycle in general, there are some exaggerations as well, e.g., outcome A1 “[...] ability to apply this knowledge (deepen, systematise, evaluate and use in broader modern interdisciplinary contexts [...])“ or B1 „[...] competence to independently research“, or B2 „Ability to evaluate, interpret and use the results of research [...]“ could be more relevant to MA level competences. (SER Table 3, pages 13, 14). This inconsistency (‘minimum knowledge’ on one hand and ‘competence to independently research’ on the other hand) allow the review team to conclude that the Programme should continue to systematically develop its features and the follow-up of this expertise should include academic discussions on more pragmatic formulations on the objectives and intended outcomes.

The title, intended outcomes, and the content of the Programme are adjusted to the field of studies and the qualification to be obtained but demand an academic and professional revision. The Programme's title *Restoration of Art and Interior Heritage* communicates only very general (or narrow) concept of the profession leaving other related aspects such as preservation or preventive conservation aside and therefore does not accurately define the chosen professional field. The approximate relevance between the professional objectives of a restorer, educational objectives and artistic objectives of an art student is discussed in the paragraphs above.

2.2. Curriculum design

The Bachelor's programme of *Restoration of Art and Interior Heritage* has connections with the *Integrated Development Strategy of VAA for 2012–2020* seeking to develop students' motivation, increase creative potential and make an impact of the Academy on regional, national and international level. Moreover, it follows the *Dublin Descriptors* (2004) and *Descriptors of Study Cycles* (2011) discussing the anticipated learning outcomes of a relevant cycle. The programme is implemented in compliance with the provisions of the *Descriptor of the Study Field of Art 4* and *Art Studies (Restoration) 5*.

The Programme structure is in line with the legislative requirements in general. By accomplishing all the tasks of the study programme with the volume of 240 ECTS and defending the graduation work, students receive the Diploma of Bachelor of Arts. (SER page 11). However, there is a minor discrepancy in credits between the *Part 2 Study field subjects*: the programme has an insufficient number of credits – 159 instead of the required minimum of 165. This aspect is recognized by the Programme leaders and explained in the footnote (SER page 25). The amount of credits allocated for the Field studies does not include credits of the Bachelor's Final project (24 ECTS) which significantly exceed the required minimum of 15 ECTS. The Final project is a part of field studies in principle, therefore, the total amount of field-related study credits in the curriculum ($159 + 24 = 183$ ECTS) exceeds the amount set by legal requirements ($165 + 15 = 180$ ECTS). Although this case shows a deviation from the basic requirement, the review team has no intention to point at this formal problem as long as there seem to be rational reasons behind this decision.

The curriculum is rich, the subjects are taught in a consistent manner, making the tasks more challenging each semester. The SER informs that the programme develops the knowledge & skills in traditional 'simple to complex' manner. At the beginning, students are learning basic subjects (semesters 1 and 2). Later they specialize in the area of their choice. Considering the scope of requirements of the field and the level of Programme, this is a relevant approach to the curriculum.

The curriculum shows rather a set of mandatory fundamental courses with a small amount of individual choice – a clear indication that the content's interpretation is not planned. The number of related courses to the *Knowledge and application* section is very extended (39 courses or ~60%) (SER page 13). Some asymmetry can be noticed while comparing the content of

specialisms – the sculpture area gets painting classes, but the painting area doesn't get sculpture classes. This aspect taken together with the minor shifts of the curriculum indicates that the Programme should continue its development towards a more homogeneous structure.

This evaluation report has already expressed concerns about so-called 'creative' courses – the way how they fit into the restoration study context. In SER page 25 these art courses (drawing, painting, moulding) are defined as 'art of visual expression' which seem appropriate solution and corresponds to the content of studies. Moreover, the review team feels it in consensus that artistic training is a fully relevant element of the restoration and conservation studies as long as it provides insight to the practical duties and comprehension necessary for the restorer's profession.

Intended outcomes in the subject (course) descriptions are not content-specified – only the relevant LO from the common list is replicated there (Annex 2). The subject descriptions (except the Textile specialism courses) often do not build-up the explanation on the characteristics of criteria but only mention the existence of criteria as such. The quality of selection of bibliography is uneven and (in some cases) repetitive (e.g., partially similar for subjects *Restoration of Sculpture* and *Techniques and Technologies of Sculpture*, Annex 2). Source information for subjects of artistic training (drawing, painting, sculpture) if compared with the specialism subjects seem modest and are repetitive for many of the subjects. In case of Painting course (MB1439, Annex 2) the same edition is shown twice, in English and in Russian. The current practice to assign one teacher for the provision of all the similar courses (drawing) is highly disputable because it may limit the diversity of academic approach. The overall quality standards of the subject description should be taken into academic supervision by the Department and the Faculty to establish more coherent volume of information.

The organizational principle of study methods is apparently traditional and consistent with the needs of the restoration studies – starting with the basic knowledge and with increasing complexity of the study tasks (page 26, Paragraph 3.1.2.). The volume of contact work is more than 25 percent of the scope of a study programme. The study regulations minimize the semester's study load to 7 examinations. The content of the first study year provides introduction into the studies and students select the specialism starting from the second year (page 27). The optional courses are allocated in the third year of studies; the 8th semester is dedicated only to the elaboration of the final thesis. This is obviously a traditional form of planning which can be effective when the intended set of knowledge and skills require continuous discipline and gradual development. The restoration studies have such kind of distinctiveness and therefore the methods of Programme implementation are relevant. Ownership education related to the direction of preserving the heritage would stimulate a greater need for restoration specialists. The need of the students with these competences is high both in Lithuania – the number of employed Programme's graduates over the last years proves this statement.

The scope of the programme seems sufficient both in the aspect of university course content and in perspective of a specialism. The curriculum shows rather a set of mandatory fundamental courses (The number of related courses to the outcomes of the *Knowledge and application* section is very extended: 39 courses or ~60%). The Programme has a small amount of individual

choice – 15 credits altogether in the 5th, 6th, and 7th semester. At the current stage of its development, the Programme does not facilitate integration of independent studies into the curriculum. This seems to be an indication that interpretation of the Programme's content is not anticipated.

The four specialism curricula are planned with the same approach and share the same university education courses and similar division of credits across the Programme. The differentiated part of the Programme is specialism courses which also show the evolution from the fundamentals to more advanced tasks. The curriculum also includes courses meant to develop student's research or communicative abilities, e.g., *Fundamentals of preparation of restoration documents* (3 credits). The positive factor is that the development of the *Bachelor's Final Work* (24 credits in the 8th semester) is supported by the *Seminar of Bachelor's Final Project* (3 credits, 8th semester) (Annex 1). This is especially important because this is the undergraduate final work of an individual who might not be encountered with norms of academic writing.

The Programme's content is academic by its origins because a large part of it consists of general university courses (24 credits) and artistic training (58 credits), 82 credits altogether (Annex 1) (this proportion does not include general elective courses). So, the percentage of the restoration field subjects on one hand, and general university & artistic training, on the other hand, is 38 vs 52. The scientific part is a bit weak with only 3 courses that include some 'scientific' approach (*Chemistry of materials of a work of art* TB0045; *Technological research of work of art* TB0046; *Fundamentals of restoration and conservation chemistry* TB0047; Annex 1). Chemistry and physics are the basics for the understanding of uses and application of conservation & restoration interventions and should be included in the curriculum of a restorer. In *Chemistry of materials of a work of art* course (located in the 1st semester), the prerequisite is general knowledge of chemistry yet the procedures of entrance do not require the evidence that students had chemistry in high-school. More attention should be paid to preventive conservation. Theory of historical restoration, specific scientific, technological knowledge of present-day restoration & conservation should complement the study program.

There is a need of training to use the most advanced research equipment – students of the Programme use the premises of *Pranas Gudynas Centre for Restoration* to do the necessary analyses required by the character of an object under the restoration (meeting with employers 27.10.2017.) Study programs of similar professions in different countries should be compared in order to prevent future problems for students seeking to study Master's degree abroad in this field. It is positive that the local art and culture is stressed in the programme (e.g., course *Lithuanian Art and Architecture*).

This is an undergraduate programme which does not need to be specifically 'scientific' but rather has to involve scientifically based content. This Programme provides the necessary prerequisites for basic scientific attitude relevant to the profession as well as for the research in the second cycle of studies. The problematic regarding its 'artistic' part is commented above.

2.3. Teaching staff

The study programme is realized by the staff meeting the legal requirements. More than 50% of the scope of study subjects is taught by teachers holding a doctoral degree in art or a doctoral degree. As the SER informs (SER pages 28-29), 13 teachers involved in the BA study programme of *Restoration of Art and Interior Heritage* in 2016 comprises of:

- 1 professor (there were 2 professor positions until the autumn semester of 2015);
- 4 associate professors (including 1 doctor of science);
- 5 doctors of science (including 1 habilitated);
- 3 lecturers.

43% of the teachers have a degree of a doctor of science, 7% have a pedagogical title of a professor, 30% have a pedagogical title of an associate professor, and 20% – of a lecturer. The teachers giving lectures of subjects of the mandatory study field of Art (Restoration) and Fine Arts are scientists and/or established artists (SER pages 28, 29). This is a highly-qualified and competent teaching staff.

Subjects of the study field (restoration, chemical and physical research) are taught by lecturers who have the First, the Highest, or the Expert's category of the restorer or researcher or by doctors of science. Teachers of the *Department of Heritage Conservation* are also creative personalities – painters and sculptors actively participating in the artistic life. Their experience and knowledge thereof positively determine the quality of implementation of the programme. As the Programme continues to develop its international cooperation, the more profound English language knowledge would be recommendable for the teaching staff. The number of shortcomings in the SER text indicates to some inabilities to overview the translation as well as to use comprehensible academic terminology.

The staff has a good variety of background and qualifications, relevant to the subjects taught. The number of the teaching staff is adequate to ensure learning outcomes and also the age composition seems relevant. In addition, qualified restorers are invited to teach lectures.

As the SER (pages 28, 29) informs, five new teachers were invited to the Department since 2013. The involvement of new teachers into the programme adds a broader dimension and ensures more of field-related interdisciplinary character. Recently involved professionals provide lectures on new study topics and constantly upgrade the study program. There now is a balance between many years of experience, fresh ideas and youthful energy – around 54% of the Programme is realized by the staff of the age group of 25-44; ~31% by the staff of the age group of 45-64, and ~15% of the staff is older than 64. However, more activity would be preferable to involve guest teachers both on a basis of national and international exchange.

The Academy plans and organized the development of staff's qualifications – in 2016 the *Implementation Plan for the VAA Lifelong Learning Strategy for 2016–2020* obliges the teachers to improve their academic, research, and pedagogical skills through participation in various associations, traineeships, courses and training organized by the Academy (SER page 31). The Department organizes creative seminars to which foreign specialists are being invited.

Professional development is more entrusted to teachers themselves – lecturers present their findings at various local and international conferences, participate in creative workshops abroad, attend research institutes in different countries, etc. The regular certification of the teaching staff is carried out for every period of election as well as by analysing the annual activity report. As the Programme still develops its distinctive features, broader opportunities for traineeships at foreign universities would be advisable.

2.4. Facilities and learning resources

In general, the premises for studies rather are in good conditions, arranged in a compact and convenient manner, equipped with appropriate lighting, heating and ventilation systems.

In 2012 the Academy amalgamated several laboratory units and established *Art and Design Laboratory* which now is accessible also for the *Restoration of Art and Interior Heritage* programme students. The laboratory resource provides access to the equipment of photography and media, graphics, ceramics, fashion design, restoration, metal, design, and textile. The technologies at the disposal of other Departments (in particular, Photography and Media, Graphics) are also available for the Programme students. In the period of 2012–2013 the renovation of laboratories-workshops of restoration specialisms was made to better adapt them for study purposes. Special equipment for study process and implementation of health and safety requirement was purchased (SER page 33).

The size of rooms assigned for the field subjects are somewhat small – even the two biggest studios (of four) which are assigned for artistic training in painting and drawing (44m² and 37,5m²) are of a medium size and proposed number of ‘workplaces’ (around 7) seem optimistic. The size of sculpture restoration studio that was demonstrated to the review team seems even smaller than 21,7m² shown in the Table in SER pages 34-35 –simultaneous activities of 4 sculpture students seem hardly believable and may violate elementary requirements of safety. The methodical room and the chemistry lab are small and insufficient for the high-quality work with students. The shortage of these facilities is currently compensated by the availability to use some laboratories of social partners and also access to the real cultural heritage sites. The rooms may be appropriate for the current performance of the Programme but do not allow planning significant developments in the coming years.

All study rooms are installed with wireless Internet connection and other necessary equipment. Over the past few years special equipment was installed in the restoration laboratories: tables with dust suction, adjustable table able to withstand heavy loads, banding wheels, special cabinet for storage of chemicals, refrigerators, and racks. The following units of equipment were purchased: laboratory microscope, digital microscope, binoculars, UV lamp, micro-sandflow, sets of grinding tools, vacuum cleaner, set of wood chisels, etc.

These activities demonstrate focused and positive attitude given by the Academy towards this relatively new study unit. However, more effort should be put into the acquisition of analytical equipment, like FTIR, chromaticity meter etc., which now seems to be minimal. It is utmost

important to develop self-sufficient scientific and technical base at the disposal of the Academy itself.

The Department has adequate arrangements for students' practice. Traineeships (practice) and creative workshops are organised in the VAA Restoration Laboratory and in other premises of the Vilnius Faculty, in the practice bases of VAA (*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.

The Academy has an excellent modern library with a large amount of books and documents included in the traditional inventory book and/or electronic directory. The library is a member of the Lithuanian Association of 38 Academic Libraries subscribed to 19 electronic scientific databases: EBSCO Publishing (set of 12 databases), Emerald Management e-Journals Collection, LITLEX, Springer LINK E-Books, Taylor & Francis, e-books of VGTU publishing house Technika, Naxos Music Library, Grove Art Online, JSTOR, Princeton Index of Christian Art, Berg Fashion Library. The library subscribes to specialised periodical publications *Restaurio and Studies of Conservation*. Additional methodological materials necessary for studies are collected at the methodological room of the Department of Heritage Conservation. There seems to be a certain lack of special literature and thematic publications on restoration and conservation issues and the existing ones are completely non-digitized. The lecturers of the programme of Restoration of Art and Interior Heritage have prepared a considerable amount of methodological material, professional publications and articles. In the last years, these methodological publications have already been digitized. The relevant professional literature for arts, art and architecture heritage and conservation is also published by the Academy's own publishing house which is a considerable resource for academic developments in a broader sense.

2.5. Study process and students' performance assessment

The access to information on entrance regulations seem adequate, however, students from later study years notice that earlier it has been difficult to find information about this study program, but now things are getting better. There is also a clear structure and requirements. On average – 5 students are admitted to the programme each year. (SER page 43) Students basically apply only for the restoration programme – this demonstrates the high degree of motivation for the field studies (SER page10). From 2013-2016 there have been only female students on restoration studies. The leaders of the programme should reconsider how to address this imbalance of gender.

The procedure how to apply and be enrolled in the programme should be commented because of continuous changes in the legal documents. The Academy is constantly trying to adjust the entrance requirements to undergraduate studies to the character of a specialism – the proceedings have been changed several times during the last 8 years. In 2015, considering the missing element of student's own preparedness for art studies the portfolio review (also evaluated with a

grade) was reintroduced to the admission examination of the specialisms of Fine Art, Design and Art (Restoration). As the SER informs, in 2016, “the admissions procedure was revised in accordance with the Order of 8 January 2016 of the Minister of Education and Science amending Order No. V-743 of 20 August 2014 of the Minister of Education and Science *on the Description of the Ranking Procedure of Graduates who Completed the Secondary Education Programme with the Highest Grades for 2016*. The applicants are ranked according to the criteria expressed in points.” (SER page 40). In the context of the reform of higher education, the competition conditions for candidates applying to art, music and sports studies and studies in other fields have been made unreasonably similar. The whole process seems complicated and to a certain extent ‘mechanic’ thus neither properly reflecting the assessment of individual qualities of a candidate, nor supporting the true needs of a professional field. The review team is confident that the Academy should discuss these issues with the professional organizations and other relevant higher educational institutions to better adjust the entrance regulations to the art study programmes.

The study process, in general, is regulated by the Study Regulations of the Academy. Annual schedule (for classes, reviews, examination sessions and practice) is approved before the beginning of a new academic year. Students are informed about study process, grading system and learning outcomes at the beginning of a semester and information is also displayed on the Academy website. Before the course starts, every first lecture is allocated for students to get all the necessary information about the course. Public interim and final reviews are organised to monitor and analyse the attainment levels of the students, discuss reasons for the progress/setback, and to draw conclusions.

The SER informs (page 9) that „The Department of Heritage Conservation pursues the development of artwork research and conservation-restoration skills of the student. This serves as a foundation for the entire set of knowledge and skills of graduates under the restoration syllabus.“ The Academy organizes numerous opportunities for students to do their professional practice, research, internships, and participation in various projects. The Academy also provides visiting lecturers from other universities and from social partners. Students have the opportunity to exhibit their works in public places: churches, museums and galleries, for example, there were joint exhibitions including “Mazes of Restoration.” Akademija Gallery, Vilnius, 2015; “Inside Sculpture Restorer’s Workshop,” Akademija Gallery, Vilnius, 2016. Although the Bachelor’s programme in restoration should not be evaluated as a research degree programme, the Academy and the Department provides enough of possibilities for students to explore their research or creative potential.

Students of the Restoration of Art and Interior Heritage programme have opportunities to participate in Erasmus exchange programme. Though in 2016, only one student of the programme studied at Academy of Fine Arts of L’Aquila in Italy under Erasmus program.

The Academy has signed 162 Erasmus+ agreements with HEI of art and design (website of HEI). Although the Academy also implements other student exchange programs (e.g., Nordplus), Erasmus remains a key factor in student mobility. The Programme as a new study unit should use these opportunities more actively to broaden its academic & professional horizon and

establish constant links with their colleagues abroad. Opportunities for short-term studies abroad should be supported more actively as well.

Students of the Academy's Vilnius Faculty who live outside of Vilnius can live at the dormitory in the centre of Vilnius Old Town (Latako str. 2) 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 & security requirements and can respond to various needs of its inhabitants (SER page 46). 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 of VAA receive discounts for museums, exhibition, public and interurban transportation fees. Students get information about academic or psychological support basically from their teachers and administrations meetings. Also, the Academy has a section "Academic information" on their website but it is not currently available.

The system for assessing student achievement is clear and open – students receive the basic information on principles of grading during the first lecture of a course. Some teachers evaluate not only the final project but also the progress in definite stages of the course. Teachers give the comments to students about their working progress to reach their learning outcomes. Although the students' community seems satisfied with the current state of communication, the information on the assessment of student's work and performance is not sufficiently provided in a written form. The review team is convinced that there should be a balance between the collegiate verbal discussions and written feedback information the student may request for future considerations. Knowledge acquired by a student informally or independently is not graded and accepted as a part of the curriculum even though this form of education is promoted.

The assessment system is based on the proposals of the Ministry of Education and Science of the Republic of Lithuania and the Study Regulations of the Academy. All programme subjects are evaluated on a 10-point grading scale; the specialty subjects are assessed according to the principle of cumulative grade. On the institutional level, the Academy has elaborated system of assessment criteria (SER page 47) however these principles are not explicitly reflected in the subject descriptions.

Most of the students work in the field of their studies; most of them are planning to study in Master degree programme to increase their skills and knowledge. Students studying under the programme of *Restoration of Art and Interior Heritage* are already highly needed not only in Vilnius district but also throughout the country. This is evidenced by the temporary (project-based) employment data for the last several years and feedback from employers. Being able to work as restorers in museums, state and private restoration companies or commercial restoration sector (antique shops, galleries), develop creative activities and create products of art, students participate in the labour market and thereby contribute to the country's economic life.

Academy staff and students have close contact with social partners and employers, and are deeply interested in future collaboration. Lithuania currently focuses on cultural heritage

restoration and activities of the Programme fully correspond to this nation-wide trend. The need for educated restorers is great as there are many abandoned and to-be-restored objects. Ownership education related to the direction of preserving the heritage would stimulate even greater need for restoration specialists.

The assessment criteria of achievements of the students of *Restoration of Art and Interior Heritage* programme are based on the intended outcomes and reflect the principles of impartiality, objectivity, reasonableness, constructiveness and clarity. The feedback procedure has regular character since it is based on the *Description of the Academic Feedback System of VAA* (approved by the Senate of VAA in 2015) (SER page 48).

The results of study process are always discussed in detail with the students during collective discussions or, if the student so requests, individually in person. There is a reasonable amount of systemic activities imposed by the Academy to ensure the fair learning environment – these include public methods of assessment, involvement of stakeholders and external experts into the process of evaluation, and anonymous surveys of students, graduates and employers.

Most students communicate their thoughts with their teachers during lectures. Students have their own representative in the *Study Programme Committee* and can always directly address the students' representatives and the administration.

2.6. Programme management

The Programme administration and quality assurance is regulated by the Study Regulations of the Academy, establishing the proper academic sequence of decision-making:

1. the Department;
2. the Study Programme Committee;
3. the Methodological Commission of the Faculty;
4. the Council of the Faculty;
5. the Group for Studies of the Academy;
6. the Rector's Office.

This system addresses and involves all the levels of academic society and shows truly democratic features. The whole study process is organised in accordance with the national legislation and internal documents of the Academy, those of: the *Statute*, the *Study Regulations*, the *Mission and Development Strategy*, the *Code of Academic Ethics*, the *Descriptor of Study Cycles*, and the *Descriptor of the Study Field of Art* and *Study Field of Fine Art*. The duties of the *Department of Heritage Conservation* are the coordination of the specialists' training in restoration at the first-cycle and second-cycle university studies. (SER page 6)

Implementation of the programme is constantly supervised and assessed by the Study Programme Committee, and discussed by the Department and the Council of the Faculty. Once a year, a group of studies of the Academy chooses and evaluates different study programmes implemented by the departments.

The data on study process is the subject of annual review and, consequently, they are amended and recertified taking into account recommendations of the term paper grading commission and social partners (SER page 11). Summarised results of the programme evaluation are presented at the meetings of the faculty's Dean Office or Council and are published on the website of the Academy.

The programme is improved by taking into account self-evaluation results as well as external evaluation – the main objects of attention are the following: achievements of the Programme's students on institutional, regional, and national or international level, surveys on the quality of studies, meetings with stakeholders, renewal of the material resources to achieve the condition of high-quality studies.

The evaluation and improvement processes involve students, students' representative council, social partners: municipal authorities, associations, galleries, museums, restoration centres and art schools. Social partners are helping to improve this study programme both in overall scale (providing strategic advice) and in local level by suggesting concrete activities (e.g., to provide more courses in chemistry science) (meeting with employers, 27.10.2017).

The Academy has profound experience in external reviews applied by international teams of experts. This institutional competence is properly reflected to the local academic units to provide thorough organization of self-assessment. The academic system of regular internal reviews is fully implemented and the Academy continues to apply the method of written surveys of social partners and graduates, invite them more often to the meetings of the Study Programme Committee, organise meetings with graduates and students in order to discuss the prospects of the profession.

The elaboration of the SER started in July 2016 and was completed in January 2017. The whole process was properly organized by the leaders of the Academy and in cooperation with the national CQAHE office. The time-plan included 5 stages, a student and a social partner representative were involved. The distribution of duties within the SER group seems logical however some tasks (analysis of LO's) overlap – 3 of 4 members had quite similar tasks. All staff and auxiliary staff were involved in the preparation of the annexes; also, the administration of VAA supplied the necessary information (SER page 8).

All the comprehensive information about the study program is published on the Academy website both in Lithuanian and in English. However, the review team notices a number of shortcomings of the documents submitted for expertise. For example, the information on the content of the programme would be better formatted (*Annex 1. Study plan*). There are a significant number of misspellings in the text as well so the Academy should address these problems and impose better standards of a text and information design to the internal review documents.

2.7. Example of excellence

The direct connections of the study process and the restoration of real objects of cultural heritage is a peculiar academic and professional value of the Programme. It is facilitated by the highly experienced teaching staff, 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 by informing the society about the new undergraduate *Restoration of Art and Interior Heritage* programme.
2. The Bachelor's programme should maintain its openness and responsiveness to intellectual amendments and technological innovations.
3. The Programme should increase the amount of practical studies in restoration and conservation.
4. The 'creative' or 'artistic' part of the curriculum should be discussed by the academic society, professionals and social partners to elaborate the concept that is relevant to the characteristics of restorer's profession and is embedded into the practical studies of the field.
5. Traditional courses in artistic training (drawing, painting, sculpture) should be maintained as a substantial element to form the basis of the restorer's / conservator's practical skills.
6. The competencies in the relevant sciences (chemistry, analysis, diagnosis) should be strengthened to form the essential part of the content of the Programme and discussed among the academic society and professionals.
7. The basic principles of preventive conservation and collection care should be embedded.
8. The more profound use of profession-related foreign languages remains the aspect of consideration.
9. The written feedback on the study results should be better organized and provided to students.
10. The leaders of the Academy and the Programme should find the necessary resources to improve the facilities of the Department.
11. International mobility and external professional connections should be developed.
12. Proper use of academic terms in writing the Programme related documents (e.g., self-assessment reports, subject descriptions) is a problem which should be taken into academic supervision by the Department and the Faculty to establish coherent volume of information.

IV. SUMMARY

The Bachelor programme *Restoration of Art and Interior Heritage* was established in 2013 as an outcome of gradual developments of Vilnius Academy of Arts and unifies resources of several art specialisms. One of the particular strengths of the Programme is that it has been designed to form part of a sequential line of restoration studies and prepares undergraduate students for further studies at the Master level of studies. The leaders of the Programme identify themselves as an authentic part of local and international developments in the field of art and restoration thus broadening the meaning of the Programme.

The set of Programme aims and objectives clearly reflects the intended learning outcomes to provide university education in art, to develop creative competences, to provide knowledge of artwork research and restoration, to carry out artwork restoration according to technical, aesthetic and ethical requirements, to provide knowledge in heritage management. The statement 'to develop creative competences' was explained to the review team as a manifest of distinctiveness of the Art Academy to the Programme. Although this clarification is fully comprehensible it leaves the issues on 'creativity' for future discussions among the academic society and stakeholders to elaborate the profound consistent viewpoint which is relevant to the characteristics of restorer's profession and thoroughly embedded into the practical studies of the field.

The programme structure is in line with the legislative requirements in general. By accomplishing all the tasks of the study programme with the volume of 240 ECTS and by defending the Bachelor's Final project (24 ECTS) students receive the Diploma of Bachelor of Arts. The curriculum is rich, the subjects are taught in a consistent manner, making the tasks more challenging each semester. At the beginning, students are learning basic subjects and specialize in the area of their choice at later stages of the Programme. Considering the scope of requirements of the field and the level of Programme, this is a relevant approach to the curriculum. The advantage of the program is that the Bachelor's degree after completing the studies can immediately be redefined to receive the Category Three of a Restorer, which would guarantee him/her both an independent professional activity and work in a relevant institution.

The study programme is realized by highly-qualified and competent teaching staff meeting the legal requirements. The staff has a good variety of background and qualifications, relevant to the subjects taught and is adequate to ensure learning outcomes. In addition, qualified restorers are invited to teach lectures. The Programme's academic community currently comprises of 1 professor, 4 associate professors (including 1 doctor of science), 5 doctors of science (including 1 habilitated), and 3 lecturers. The lecturers of the Programme have prepared a considerable amount of methodological material, professional publications and articles. The relevant professional literature for arts, art and architecture heritage and conservation is also published by the Academy's own publishing house which is a considerable resource for academic developments in a broader sense. Teachers of the *Department of Heritage Conservation* are also creative personalities – painters and sculptors actively participating in the artistic life. Their

experience and knowledge thereof positively determine the quality of implementation of the programme.

In general, the premises for studies rather are in good conditions arranged in a compact and convenient manner, equipped with appropriate lighting, heating and ventilation systems. In 2012 the Academy amalgamated several laboratory units and established *Art and Design Laboratory* which now is accessible also for the *Restoration of Art and Interior Heritage* programme students. The laboratory resource provides access to the equipment of photography and media, graphics, ceramics, fashion design, restoration, metal, design, and textile. In the period of 2012–2013 the renovation of laboratories-workshops of restoration specialisms was made to better adapt them for study purposes.

The size of spaces assigned for the field subjects can provide the necessary study environment. However more of laboratory and methodical rooms would be advisable to the Programme, especially, considering the overall necessity to strengthen the status and social role of the Restoration. The shortage of facilities is currently compensated by the availability to use some laboratories of social partners and also access to the real cultural heritage sites. The rooms may be appropriate for the current performance of the Programme but do not allow planning significant developments in the coming years. The Academy has an excellent modern library with a large amount of books and documents included in the traditional inventory book and/or electronic directory. The library is a member of the Lithuanian Association of 38 Academic Libraries subscribed to 19 electronic scientific databases.

The study process, in general, is regulated by the Study Regulations of the Academy. Annual schedule (for classes, reviews, examination sessions and practice) is approved before the beginning of a new academic year. Students are informed about study process, grading system and learning outcomes at the beginning of a semester and information is also displayed on the Academy website. Public interim and final reviews are organised to monitor and analyse the attainment levels of the students, discuss reasons for the progress or setback with the stakeholders, and to draw conclusions. The Academy provides the necessary social support for its students and monitors their academic or professional achievements.

Students studying under the Programme are already highly needed not only in Vilnius district but also throughout the country. This is evidenced by the temporary employment data for the last several years and feedback from employers.

The Programme administration and quality assurance is regulated by the *Study Regulations* of the Academy, establishing the proper academic structure which consists of the Department, the Study Programme Committee, the Methodological Commission of the Faculty, the Council of the Faculty, the Group for Studies of the Academy, and the Rector's Office. This system addresses and involves all the levels of academic society and shows truly democratic features.

The Academy has profound experience in international exchange and external reviews applied by international teams of experts. The students' mobility could be increased to broaden the academic profile of the Programme. The Academy continues to apply the method of written surveys of social partners and graduates, invite them more often to the meetings of the Study Programme Committee, organise meetings with graduates and students in order to discuss the prospects of the profession.

V. GENERAL ASSESSMENT

The study programme *Art Works Restoration* (state code – 612W91001, 6121PX012) 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:	Prof. Carlotta Fuhs
	Lect. Jocelyn Cuming
	Mr. Arūnas Boruta
	Mr. Laurynas Nikelis

VILNIAUS DAILĖS AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS *DAILĖS IR INTERJERO RESTAURAVIMAS* (VALSTYBINIS KODAS – 612W91001, 6121PX012) 2017-12-19 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-246 IŠRAŠAS

V. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dailės akademijos studijų programa *Dailės ir interjero restauravimas* (valstybinis kodas – 612W91001, 6121PX012) 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

Bakalauro studijų programą *Dailės ir interjero restauravimas* buvo pradėta vykdyti 2013 m., įvykus pertvarkai Vilniaus dailės akademijoje. Studijų programa apima kelių meno specializacijų sritis. Viena iš studijų programos stiprybių ta, kad ji užtikrina restauravimo studijų tęstinumą ir parengia bakalauro studijų studentus tolesnėms magistrantūros studijoms. Studijų programos

vadovai dalyvauja autentiškuose meno ir restauravimo projektuose vietos ir tarptautiniu lygmeniu. Tai suteikia daugiau turiningumo studijų programai.

Studijų programos tikslai aiškiai atspindi numatytus studijų rezultatus. Studentams suteikiamas universitetinis išsilavinimas meno srityje, ugdomos kūrėjo kompetencijos, suteikiamos meno kūrinių tyrimo ir restauravimo žinios, išmokoma, kaip atlikti meno kūrinių restauravimo darbus laikantis techninių, estetinių ir etinių reikalavimų, suteikiamos paveldo administravimo žinios. Teiginys „ugdyti kūrybines kompetencijas“ buvo pristatytas ekspertų grupei kaip ypatingas Dailės akademijos požiūris į studijų programą. Nors toks požiūris yra visiškai adekvatus, ateityje reikėtų apsvarstyti kūrybiškumo koncepciją su akademinė visuomene bei dalininkais ir suformuoti tvirtą ir nuoseklų požiūrį, atspindintį restauratoriaus darbo pobūdį, bei užtikrinti, kad šis požiūris būtų visapusiškai integruotas į šios krypties praktines studijas.

Studijų programos struktūra atitinka teisinius reikalavimus. Įvykdę visą studijų programą (240 kreditai) ir apgynę bakalauro baigiamąjį darbą (24 kreditai) studentai gauna menų bakalauro diplomą. Dalykų programa išsami, dalykai dėstomi nuosekliai, kiekvieną semestrą skiriamos vis sudėtingesnės užduotys. Studijų pradžioje studentams dėstomi pagrindiniai dalykai. Vėlesniame studijų etape studentai renkasi specializacijos dalykus. Tokia mokymo programa yra tinkama, atsižvelgiant į studijų krypties reikalavimus ir studijų pakopą. Šios bakalauro studijų programos pranašumas yra tas, kad absolventams iš karto suteikiama trečioji restauruotojo kategorija ir jie gali užsiimti savarankiška profesine veikla arba įsidarbinti atitinkamoje institucijoje.

Studijų programa realizuojama aukštos kvalifikacijos ir kompetencijos turinčiais dėstytojais. Jie atitinka teisinius reikalavimus. Dėstytojai yra įgiję įvairų išsilavinimą ir kvalifikacijas, susijusias su dėstomais dalykais, bei užtikrina, kad būtų pasiekti studijų rezultatai. Dėstyti paskaitas kviečiami kvalifikuoti restauratoriai. Šiuo metu studijos programos dėstytojų kolektyvą sudaro 1 profesorius, 4 docentai (įskaitant 1 mokslų daktarą), 5 mokslų daktarai (įskaitant 1 habilituotą mokslų daktarą) ir 3 lektoriai. Studijų programos dėstytojai parengė didelį kiekį metodinės medžiagos, profesinių leidinių ir straipsnių. Profesinę literatūrą apie meną, meno ir architektūros paveldą ir konservavimą taip pat leidžia Akademijos leidykla. Ji aprūpina akademinę bendruomenę moksliniais leidiniais. Paminklotvarkos katedros dėstytojai yra menininkai – tapytojai ir skulptoriai, aktyviai dalyvaujantys meninėje veikloje. Jų patirtis ir žinios užtikrina studijų programos kokybę.

Patalpos tinkamos studijoms. Jos išplanuotos kompaktiškai ir patogiai, įrengtas tinkamas apšvietimas, šildymo ir vėdinimo sistemos. 2012 m. akademija sujungė kelias laboratorijų patalpas ir įsteigė Meno ir dizaino laboratoriją, kuria dabar gali naudotis ir studijų programos studentai. Laboratorijoje studentai gali naudotis fotografijos ir medijų įranga, atlikti grafikos, keramikos, drabužių dizaino, restauravimo, metalo, dizaino ir tekstilės darbus. 2012–2013 m. restauravimo specializacijos studijų laboratorijos-dirbtuvės buvo renovuotos, kad būtų geriau pritaikytos studijų tikslams.

Dalykų studijoms skirtų patalpų užtenka, kad būtų sukurta tinkama studijų aplinka. Tačiau pageidautina, kad studijų programai būtų skirta daugiau laboratorinio ir metodinio darbo patalpų, ypač atsižvelgiant į tai, kad būtina stiprinti restauratoriaus statusą ir socialinį vaidmenį. Patalpų

trūkumo klausimas šiuo metu išsprendžiamas naudojantis socialinių partnerių laboratorijomis ir atliekant darbus kultūrinio paveldo vietose. Galima teigti, kad patalpų šiuo metu pakanka, tačiau ši problema išlieka aktuali, kai reikia planuoti reikšmingus ateities pokyčius. Akademija turi gerai įrengtą šiuolaikinę biblioteką, gausiai aprūpintą knygomis ir dokumentais, kurie yra įtraukti į tradicinį ir (ar) elektroninį katalogą. Biblioteka yra Lietuvos mokslinių bibliotekų asociacijos, turinčios 38 narius, narė, prenumeruojanti 19 elektroninių mokslinių bazių.

Studijų procesas vykdomas taikant akademijos studijų taisykles. Metinis (paskaitų, apžvalgų, egzaminų sesijų ir praktikos) tvarkaraštis patvirtinamas prieš naujų akademinų metų pradžią. Semestro pradžioje studentai informuojami apie studijų procesą, vertinimo sistemą ir studijų rezultatus. Ši informacija skelbiama akademijos svetainėje. Studentų pasiekimams stebėti ir analizuoti rengiamos viešos tarpinės ir galutinės apžvalgos. Kartu su studijų programos dalininkais aptariama, kaip pagerinti studentų pažangumą ir kokios yra kliūtys, daromos išvados. Akademija teikia studentams reikiamą socialinę pagalbą bei stebi studentų akademinis ir profesinius pasiekimus.

Studijų programos studentai yra paklausūs ne tik Vilniuje, bet ir visos šalies darbo rinkoje. Tai rodo pastarųjų kelerių metų laikinojo įdarbinimo duomenys ir darbdavių grįžtamasis ryšys.

Studijų programos administravimas ir kokybės užtikrinimas vykdomi taikant akademijos studijų taisykles, nustatant tinkamą akademinę struktūrą, kurią sudaro katedra, Studijų programos komitetas, Fakulteto metodikos komisija, Fakulteto taryba, Akademijos studijų grupė ir rektoratas. Ši sistema apima visus akademinės visuomenės lygmenis ir pasižymi demokratinėmis savybėmis.

Akademija turi didelę patirtį tarptautinių mainų srityje. Jos studijų programas vertina tarptautiniai išorės ekspertai. Studentų judumas galėtų būti labiau padidintas, kad studijų programa taptų visapusiškesnė. Akademija rengia socialinių partnerių ir absolventų apklausas raštu, vis dažniau juos kviečia į Studijų programos komiteto susitikimus, rengia susitikimus su absolventais ir studentais, kuriuose aptariamos restauratoriaus profesijos perspektyvos.

<...>

III. REKOMENDACIJOS

1. Akademija turi toliau aktyviai propaguoti ir stiprinti restauruotojo profesinį statusą bei socialinį vaidmenį, pristatydamą visuomenei naują bakalauro studijų programą *Dailės ir interjero restauravimas*.

2. Reikia užtikrinti, kad bakalauro studijų programa atspindėtų pokyčius intelektinėje srityje ir kad būtų įsisavinamos technologinės naujovės.
3. Reikia dėstyti daugiau praktinių restauravimo ir konservavimo dalykų.
4. Mokymo programos kūrybinė ir meninė dalis turėtų būti aptarta su akademinė visuomene, specialistais ir socialiniais partneriais, kad būtų patobulinta koncepcija, apibūdinanti restauratoriaus profesiją, ir integruota į šios srities praktines studijas.
5. Tradiciniai su menais susiję dalykai (piešimas, tapyba, skulptūra) turi būti laikomi esminiais dalykais, kurie padeda ugdyti restauruotojo ar konservatoriaus praktinius įgūdžius.
6. Reikia stiprinti susijusių mokslo sričių (chemijos, analizės, diagnostikos) kompetencijų ugdymą. Šių kompetencijų ugdymas turi sudaryti pagrindinę studijos programos turinio dalį. Jas reikia aptarti su akademinė visuomene ir specialistais.
7. Turi būti įtvirtinti pagrindiniai prevencinio konservavimo ir kolekcijų administravimo principai.
8. Reikia labiau panaudoti su profesija susijusias užsienio kalbų žinias. Šį klausimą reikėtų apsvarstyti.
9. Rašytinės formos grįžtamasis ryšys apie studijų rezultatus turi būti geriau organizuojamas ir pateikiamas studentams.
10. Akademijos ir studijų programos vadovybė turi ieškoti reikiamų resursų, kad būtų pagerintos katedros patalpos ir įranga.
11. Reikia skatinti tarptautinį mobilumą ir užmegzti išorinius profesinius ryšius.
12. Netinkamai vartojamos akademinės sąvokos studijų programos aprašų dokumentuose (pavyzdžiui, savianalizės suvestinėje, dalykų aprašuose). Katedra ir fakultetas turi užtikrinti, kad būtų laikomasi akademinė informacijos pateikimo standartų.

<...>

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)