



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vilniaus dailės akademijos
**PROGRAMOS *SCENOGRAFIJA* (612W19001)
VERTINIMO IŠVADOS**

**EVALUATION REPORT
OF *STAGE ART* (612W19001)
STUDY PROGRAMME**
at the Vilnius Academy of Arts

Grupės vadovas: Prof. Anthony Dean
Team leader:

Grupės nariai: Prof. dr. Costas Mantzalos
Team members:
Prof. Mayja Bogdanova
Carsten Burke Kristensen
Rasa Grybaitė
Milda Paklonskaite

Išvados parengtos anglų kalba
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DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Scenografija</i>
Valstybinis kodas	612W19001
Studijų sritis	menai
Studijų kryptis	dailė
Studijų programos rūšis	universitetinės
Studijų pakopa	pirmoji
Studijų forma (trukmė metais)	nuolatinė (4)
Studijų programos apimtis kreditais	240 ECTS
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Dailės bakalauras
Studijų programos įregistravimo data	2011.07.15

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Stage Art</i>
State code	612W19001
Study area	Art
Study field	Fine Arts
Kind of the study programme	University studies
Study cycle	First
Study mode (length in years)	Full-time (4)
Volume of the study programme in credits	240 ECTS
Degree and (or) professional qualifications awarded	Bachelor of Fine Arts
Date of registration of the study programme	15/07/2011

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I. INTRODUCTION

Following analysis of the Self-Evaluation Report (SER) and its appendices (which included module descriptions, CVs of teaching staff and summaries of programme content, etc.) provided to the Evaluation Team (ET) in advance, the ET visited the Department of Scenography at Vilnius Academy of Arts on Wednesday 4th December 2013.

The evaluation process followed the external evaluation procedures, set by the Ministry of Education and Science (by order No 1-01-162 of 20 December 2010) and the methodology for the evaluation of Lithuanian higher education institutions, set by the director of The Centre for Quality Assessment in Higher Education (by order 24 July 2009 No ISAK-1652, amendments 05.11.2009; 17.12.2009; 30.09.2010).

The visit to the Academy involved meetings with the following groups:

- i) Administration (Senior Management)
- ii) Students
- iii) Staff responsible for the SER and Teachers
- iv) Graduates, Employers and Social Partners[☒]

Site visits to the physical resources were conducted during the course of the day and the works of the students were viewed.

The Evaluation Team is grateful to the Rector of the Academy, his Senior Team and all the staff and students who contributed to making the Evaluation visit such a pleasant and enriching experience. We commend them for their positive engagement with the evaluation process and also for their careful preparation of the Self-Evaluation Report and its appendices. Throughout the visit, the ET was able to engage in an open and constructive dialogue with all concerned and this greatly enhanced the efficiency of the work of the ET. The Academy provided the ET with a very warm and hospitable welcome and the ET appreciated the willingness of staff, students, graduates, employers and social partners to make themselves available according to the needs of the schedule of the evaluation visit.

[☒] The graduates that the ET met with were graduates of the previous programme – which was a scenography specialisation within the Monumental Art programme. The employers and social partners that the ET met with had knowledge of both the graduates of the previous programme and students on the current programme (through placements or other programme related activities).

In undertaking this evaluation, the ET were aware that the BA Scenography programme, as a stand-alone degree – separate from being a specialization within the Monumental Art programme – is a relatively new programme that has not yet fully matured. Therefore, the ET was unable to examine any final works produced by students or graduates of the current programme.

II. PROGRAMME ANALYSIS

1. Programme Aims and Learning Outcomes

The programme aims and learning outcomes are described on the basis of 5 parameters (knowledge and its application, research skills, specific skills, social skills and personal skills). These general descriptors represent the overall goals of the programme while more specific and detailed aims and learning outcomes are available at the level of the individual study subject (or module). The overall aims and learning outcomes of the programme are clearly defined and articulated; they are well matched and correlated to the range of study courses/modules that comprise the curriculum. Both the aims and outcomes are readily available to students and are also publicly accessible via the Academy's website.

The aims and the learning outcomes of the programme are consistent with the academic and professional requirements of the study field. The professional relevance of the aims and learning outcomes of the programme were broadly endorsed by the range of graduates, employers and social partners that the Evaluation Team met with during the evaluation visit. The clarity of the aims and learning outcomes provided in the documentation prepared in advance of the Evaluation Visit were helpful to the undertaking of the evaluation process.

The aims and learning outcomes of the programme reflect the generic descriptors for the First Study Cycle (as set out within the national Descriptor of Study Cycles) and they have been appropriately adapted to reflect the needs of the specific study area of Scenography. However, in the view of the ET, there is potential to further refine the current learning outcomes – particularly at the level of the programme – where a reduced set of more succinct and overarching learning outcomes would bring an increased focus to the specific aims of the BA Scenography programme.

There is generally good compatibility between the name of the programme, its specific aims and learning outcomes, the content of the programme and the qualification offered.

2. Curriculum Design

To the best understanding and knowledge of the ET, and with the advice of the SKVC, the programme appears to fully comply with the relevant legal acts and regulations that govern national higher education. The programme's compliance with the Bologna process and the implementation of the European Credit Transfer System (ECTS) is commended.

The programme is comprised of a range of mandatory and optional subject courses/modules that, over each successive semester, enables each student to develop their individual scenographic style. The range of subject courses available ensures that there is a logical and facilitative progression through the programme.

The content of study courses/modules is consistent with the type and level of study and they build rationally over each semester and study level of the programme; the programme places an emphasis on the development of practical design skills supported by underpinning theoretical and historical subjects. The decision to develop the programme as a separate curriculum from the Monumental Arts programme (which resulted from previous evaluation recommendation) has benefitted the overall learning experience and enabled the introduction of a range of new study courses into the curriculum. The students still studying on the former programme noted the strength and the versatility of the new curriculum. The ET also heard from the teachers group about new initiatives to raise the overall intellectual level within the programme, through the introduction of additional specialised theoretical subjects into the curriculum. The learning experience of students is further enhanced through invitations to guest teachers and collaborating artists to bring new initiatives into the programme. A workshop on *extreme costumes* and opportunities to work with *puppet theatre* are two examples of this.

The ET took the view that the weight given to the traditional or classical fields of stage art to be a very substantial strand within the curriculum. In contrast, the ET didn't find evidence of an appropriate balance of focus given to more contemporary and interdisciplinary theatre practices – or other emerging fields – within the curriculum. The ET is aware that this new programme is only in its second year of operation and, therefore, is still in the process of maturation as an independent study programme. However, initiatives instigated by the newer

members of the teachers group – and the expression of the whole teaching team, as set out within the SER – indicate that new and emergent forms of scenographic practice are beginning to be reflected within the programme. The ET encourages the Department to review the current curriculum and ensure that it achieves an appropriate balance between established and emergent scenographic practices.

The learning outcomes achieved by the students in the traditional competencies of scenography are of high quality and their drawing abilities and model/marquette making skills were clearly evidenced in the presentation of student works (though some pieces of work were produced by students on the previous programme, as a specialisation). However, the ET were less confident that the curriculum currently provided students with sufficient opportunity to develop their scenographic production skills – to ensure that they understood how their scenographic concepts could be realised practically. This view was supported by the comments made by a key employer that the ET met with, who noted that the ‘*students have interesting ideas but lacked the practicality to implement them*’. The ET urges the Department to address this specific concern. Collaboration between BA Scenography students and those of various other theatre and film studies, and professional practitioners, appears to be extensive, especially the collaborations with directorial students studying at the Lithuanian Music and Theatre Academy (LMTA), which benefit the students from both academies (as was highlighted by the group of employers and social partners that the ET met with). However, these are largely student self-initiated collaborations undertaken outside of the formal curriculum of the BA Scenography programme. Given the remarkable learning opportunities that such collaborative projects offer to the students – particularly in relation to the concerns expressed above about the practical realisation of design work – the ET was surprised to learn that such activity is not currently formalised (or accredited) within the curriculum. The ET viewed an agreement – recently signed with LMTAs – that underpins the current level of collaboration between the programme and the LMTA as being a significant strength to the programme. The ET believes that there is a potential to develop this relationship further to the benefit of the learning experience offered by the programme and in fulfilling and enhancing its learning outcomes and, therefore, urges the Department to identify and implement a means of formally recognising such activity within the curriculum.

The ET formed the impression that the BA Scenography programme takes a broadly traditional/classical approach to scenographic practice, focussing on the range of established styles and forms within the field of performing arts. It appeared to be less engaged in considering

and embracing new employment possibilities and new art forms (such as digital technologies) in relation to contemporary scenographic practices; for example digital media, product launches, exhibition design, interdisciplinary performance, site-specific production. The ET were informed that a new pathway in Film Scenography is being developed but it was not clear to what extent this would diversify the curriculum of the BA Scenography programme.

3. Staff

The ET was fully satisfied that the staff teaching on the BA Scenography programme meet all the necessary legal requirements.

The ET were fully satisfied that the qualifications, knowledge and experience of staff teaching on the BA Scenography programme were adequate to ensure the programme learning outcomes. The ET was impressed with the very high level of professional competence held within the teachers group, which includes leading theatre professionals who have significant national and international experience, and who have been honoured with both national and international awards in the field of scenography.

In relation to the number of students enrolled on the BA Scenography programme the number of the teaching staff is satisfactory. The additional teaching input offered by visiting staff, as well as the opportunity offered to student to access cross-discipline teaching from other departments within the Academy is to be commended.

There has been a minimal turnover of staff within the teachers group over the last two years, since the new BA scenography programme has been brought on stream; only one drawing teacher has been replaced. The age profile in the teachers group (including teachers from the Monumental Art programme who contribute to the Scenography curriculum) shows 5 teachers between 30-40, 3 teachers between 40-50 and 12 over the age of 50. The student/teacher ratio is favourable with a staff/student ratio of close to 3:1.

The ET noted from the SER that since 2010 the VAA has been actively engaged with the professional development of teaching staff within the framework of the project '*Building the Future of Lithuania: Science, Economy, Cohesion*', supported by EU structural funds. The ET gathered evidence of a rich programme of staff mobility as well as staff participation in a wide range of training events and seminars. These activities have enriched both teaching

methodologies and curriculum content. The ET also noted the Academy's proper concern to ensure that professional artists brought into the Academy to take up teaching roles were equipped with the appropriate set of competences to undertake pedagogic practice. The ET recommends that the Academy formalises this process to become a permanent element of its staff development activity so that it can be widely accessed and thereby further enhance the professional development of teaching staff.

The ET were fully satisfied that all of the staff teaching on the BA Scenography programme are actively involved in appropriate research and practise-based activities. In addition, the teachers have opportunity to participate in Erasmus funded exchange visits and the Department has collaborated with similar programmes in Kiev, Katowice, Latvia and Prague. Teaching staff also participate in the Prague Quadrennial (and Scenofest), where they have made valuable international contacts and have opportunity to benchmark the standards of achievement of their own students against international peer-programmes.

4. Facilities and Learning Resources

The ET finds the general facilities on VAA sufficient and adequate for the students to achieve their learning outcomes. Students on the BA Scenography programme are well provided for programme in terms of access to a suite of studio spaces for undertaking their design work, life drawing and developing practical design skills, etc.

The VAA has embarked on an ambitious programme of physical renewal and development of its infrastructure. The workshops, laboratories, IT facilities and exhibition spaces that are available to the BA Scenography students provide them with excellent and capacious working conditions to a high standard and specification of technical equipment, including all the appropriate safety equipment. The strategic decision of the Academy to make all of its specialist learning and teaching equipment, including technical instruction and support, readily available to all students is highly commended.

The BA scenography students have shared subjects with students of the Lithuanian Music and Theatre Academy (particularly with student directors), on both a formal and informal level and – through this collaboration – access to the performance spaces of the LMTA. Students from both institutions stressed the benefits of these initiatives to the ET and pointed to the potential of further collaborations and sharing of resources. The ET views these initiatives as

having strong potential for enhancing the learning outcomes of the BA Scenography programme, by enabling the students of scenography to gain a closer understanding of the team-based and collective nature of theatre, as well as the practical realities of production. Scenography students are also able to undertake placements at a range of professional theatres in Vilnius, including the Lithuanian National Drama Theatre. The ET took the view that learning outcomes in relation to the realisation of scenographic/spacial concepts could be significantly enhanced through the students having ready access to a multi-purpose/experimental black box studio, equipped with stage lighting, in which students' understanding of the transformation of elements of their scenographic concepts from scale model (or marquette) to full-size could be explored, developed and tested.

The Academy has a well-stocked and well-organised Library, which provides access to the latest books, periodicals and journals in the scenographic and theatre field. Furthermore the library provides access to a range of bibliographical databases to which students have direct access both within the Academy as well as externally through the internet.

5. Study Process and Student Assessment

The admission process at Bachelors level is currently managed as a national scheme, outside the control of individual institutions. The Academy is involved in an on-going debate with the Ministry of Education about the admissions process, as it feels that the current system is too distanced from VAA. Ideally, the Academy would like to set its own bespoke entry examinations that would include an interview, assessing a portfolio of previous work and testing applicants for a specific set of skills related to the particular programme they are applying to.

In its evaluation of the BA scenography programme, the ET recognised that it is a new programme, still in the process of maturation in terms of being a discrete programme – separated from being a specialization within the frame of the Monumental Art programme. At the time of the Evaluation Visit, there had been no graduating cohort from the current programme. However, The ET was able to assure itself – from the documentation provided and through its engagement with staff, students, employers and social partners – that the study process is well structured and effectively organised and enables students to meet the learning outcomes of the programme as they are currently constituted.

The organisation of the curriculum, and the focus of the learning and teaching methodologies employed, ensure that students are engaged in artistic research and applied research activities throughout their programme. Additionally, the introduction of 'live' projects from the field of professional practice and/or other national and/or international projects and events also enhances these activities.

Both staff and students confirmed that information on mobility opportunities is widely disseminated. A number of the students who meet with the ET had participated in exchange activity. Students expressed a general perception that the level of study and guidance available to them within the Department was of a very high level and that, therefore, participation in lengthy mobility programmes could impact negatively on their ability to achieve their full potential on their programme – through missing a proportion of the curriculum. However, students confirmed that they were encouraged to consider participating in mobility programmes. The Department also receives Erasmus students into its study programme and this was viewed – by both staff and students - as making a positive contribution to the overall learning experience offered. The ET considers – as is also widely recognised across VAA – that participation in student mobility programmes (through EU Erasmus or NORDPLUS programmes) is both valuable and beneficial to both the learning and teaching experience.

The Academy provides an adequate level of support for the students through the allocation of personal academic advisors for each student and through a scholarship scheme. Students are also supported socially, through an array of facilities and services provided by the VAA, such as a gym and student dormitory, etc. The programme team also offers a good level of individual support to each student.

The criteria for the assessment of student achievement are appropriate to the aims of BA Scenography programme and its learning outcomes. The system and procedure of student assessment is based on the principles of reliability, clarity and objectivity. The knowledge and skills of all the students of the programme are assessed by ten-point criteria-based system (based on the recommendations from the Ministry of Education and Science and the Study Regulations of the Academy). The Assessment system was clearly outlined in the SER and is readily available to students. In their meeting with the ET, students confirmed that the intended learning outcomes were made clear to them at the start of the programme and that the learning outcomes of each study course/module were set out for them at the beginning of the course.

As already noted within this report, there have – as yet – been no graduating students from the current programme, so the ET are not in a position to comment on this aspect.

6. Programme Management

A key aspect of the Academy's programme monitoring process is undertaken by Programme Study Groups (which include teaching staff, student and stakeholder representation). The view of the ET is that the Programme Study Group promotes a satisfactory level of staff and student engagement in discussions about change and development of the BA Scenography programme. However, the students that the ET met during the visit did not appear to be fully aware of the remit and purpose of the Programme Study Group, the Academy should ensure that all monitoring processes designed to secure and enhance the student learning experience are fully understood and – where appropriate, participated in – by representatives of the student body.

There is an on-going process of the collation and analysis of data and information on programme implementation, this information is mainly focussed on application, recruitment, progression and employment data but is augmented by the feedback gathered from professional artists, employers and social partners who participate in the assessments of the final thesis. The ET was satisfied that this process is effective in ensuring that the BA Scenography programme continues to function in line with its aims and learning outcomes and that these remain broadly relevant to the external field of practice.

The outcomes of internal and external evaluations of the programme are used for the improvement of the programme and this was evident to the ET. The Department had clearly responded to external feedback, as well as feedback from students, that suggested that the scenographic specialization be developed into a separate degree. In addition, the Department had responded to suggestions from employers regarding the development of the puppetry component and the introduction of new subjects within the curriculum.

The programme appears to be permeable to feedback from stakeholders (graduates, employers and social partners). The stakeholders whom the ET met with confirmed that the mechanism of informal feedback was effective and that a constant dialogue with the Department on the status of the current students, as well as graduates (from the earlier programme) was on-going. The ET was impressed with the enthusiasm and level of support evidenced by the various stakeholders, who offered a range of views on the current programme that were both constructive

and foresighted – the ET encourages the Department to maintain and cultivate these relationships and to find ways of incorporating informal feedback into formal QA processes. Formal QA processes include the Scenography Study Programme Committee which includes a stakeholder within its membership and employers and social partners are also included within the membership of the Assessment Commissions, which formally assess the health of the programme as part of the process of assessing students final thesis. The Department also conducts surveys of employers and social partners, and students are asked to complete feedback questionnaires, though students expressed that they preferred to “*talk directly to their teachers*”.

The ET adjudges that the internal quality assurance process is broadly effective and efficient. However, the current systems, while appearing able to be effective in identifying and rectifying problems or deficiencies with the provision, do not appear to include an enhancement element. It is the view of the ET that the current internal quality assurance process would provide a firm basis for developing a formal enhancement agenda that will assist the Academy not only in addressing any areas of weakness but will also enable it to continually improve all aspects of its provision.

III. RECOMMENDATIONS

As a conclusion to this report the Evaluation Team make the following recommendations.

The ET evaluated three programmes at the Academy, two Masters programmes and one BA programme (BA Scenography). This afforded the ET a broader view of the Academy as well as of each individual programme. Therefore, some of the recommendations below are aimed at the Academy as a whole while other relate to the specific provision being evaluated.

At the level of the Programme:

i) The ET was pleased to note that the Academy has paid close attention to the development of learning outcomes across all of its provision in recent years. The learning outcomes, as presented in the documentation provided in respect of the BA Scenography programme, were helpful to the ET in its undertaking of the evaluation process. However, in the view of the ET, there is potential to further refine the current learning outcomes – particularly at the level of the programme – where a reduced set of more succinct and overarching learning outcomes would bring an increased focus to the specific aims of the BA Scenography programme [*1 evaluation are refers*].

ii) While the current curriculum provides a diet of study courses that give considerable weight to traditional and/or established scenographic practices, the ET recommends that the Department reviews the current curriculum offer to ensure that it reflects appropriately new and emergent scenographic practices in balance with established practices [*2 evaluation are refers*].

iii) The ET recommends that the programme team identify ways to address the concern expressed by employers, and also noted by the ET, that the programme does not sufficiently prepare students in terms of the practical realisation of their design concepts [*2 evaluation are refers*].

iv) The ET recommends that the Department identifies and implements a means of formally valuing (via accreditation) the self-initiated production projects that students undertake (predominantly but not exclusively) with directing students studying at LMTA [*2 evaluation are refers*].

v) The ET recommends that the programme team give consideration to how the programme could support a wider range of employment outcomes for its graduates – by taking a broader view of the transferability of scenographic practices into the wider field of creative production practices [*2 evaluation are refers*].

At the level of the Academy:

vi) The ET noted from its meeting with the Academy's administrative team, the Academy's concern to ensure that artists who were brought into the Academy as teachers were equipped with the appropriate set of competences to undertake pedagogic practice. The ET recommends that the Academy considers formalising this process and making it a permanent element of its staff development activity that can be accessed by all academic departments [*3 evaluation are refers*].

vii) From what the ET was able to see during its visit, the Academy has established an internal Quality Assurance (QA) system that enables it to identify areas of provision in need strengthening. The ET believes that this provides a firm basis for the development of a formal enhancement agenda as part of its overall QA system and that this will help the Academy, not only to address areas of weakness, but also to continually improve all aspects of its provision and build on areas of good practice [*6 evaluation are refers*].

IV. SUMMARY

The Evaluation Team noted, in particular, the following positive aspects of the programme:

- The range of guest teachers and collaborating artists who are able to bring new initiatives to the programme [*2 evaluation area refers*]
- The high level of drawing and model-making skills achieved by students on the programme [*2 evaluation area refers*]
- The collaboration between the programme and related programmes at the Lithuanian Academy of Music and Theatre [*2 and 4 evaluation area refer*]
- The range of fruitful collaborations with international institutions and participation in international events organised by the Department [*3 evaluation area refers*]
- The strong and positive team spirit among staff and students that is fostered and supported by a highly dedicated programme team.

The negative aspects of the programme noted by the Evaluation Team are encapsulated within the recommendations contained within this report.

V. GENERAL ASSESSMENT

The study programme *Stage Art* (state code – 612W19001) at the Vilnius Academy of Arts is given **positive** evaluation.

Study programme assessment in points by evaluation areas.

No.	Evaluation Area	Evaluation Area in Points*
1.	Programme aims and learning outcomes	3
2.	Curriculum design	2
3.	Staff	3
4.	Material resources	4
5.	Study process and assessment (student admission, study process, student support, achievement assessment)	3
6.	Programme management (programme administration, internal quality assurance)	3
	Total:	18

*1 (unsatisfactory) - there are essential shortcomings that must be eliminated;

2 (satisfactory) - meets the established minimum requirements, needs improvement;

3 (good) - the field develops systematically, has distinctive features;

4 (very good) - the field is exceptionally good.

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VILNIAUS DAILĖS AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS
SCENOGRAFIJA (VALSTYBINIS KODAS – 612W19001) 2014-01-27 EKSPERTINIO
VERTINIMO IŠVADŲ NR. SV4-60 IŠRAŠAS

<...>

V. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dailės akademijos studijų programa *Scenografija* (valstybinis kodas – 612W19001) vertinama **teigiamai**.

Eil. Nr.	Vertinimo sritis	Srities įvertinimas, balais*
1.	Programos tikslai ir numatomi studijų rezultatai	3
2.	Programos sandara	2
3.	Personalas	3
4.	Materialieji ištekliai	4
5.	Studijų eiga ir jos vertinimas	3
6.	Programos vadyba	3
	Iš viso:	18

* 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

Ekspertų grupė nurodė visų pirma šiuos teigiamus aptariamąsias programos aspektus:

— Daug kviestinių dėstytojų ir bendradarbiaujančių menininkų, galinčių pateikti naujų pasiūlymų dėl programos [2 vertinamoji sritis];

— Geri šios programos studentų piešimo ir modeliavimo įgūdžiai [2 vertinamoji sritis];

— Šios programos ryšiai su susijusiomis Lietuvos muzikos ir teatro akademijoje įgyvendinamomis programomis [2 ir 4 vertinamoji sritis];

— Vaisingas bendradarbiavimas su tarptautinėmis institucijomis ir dalyvavimas Katedros organizuojamuose tarptautiniuose renginiuose [3 vertinamoji sritis];

— Tvirtas teigiamas darbuotojų ir studentų nusiteikimas, kurį skatina ir palaiko labai atsidavusi programos rengimo grupė.

Aptariamoms programoms neigiami aspektai įtraukti į šiose vertinimo išvadose pateiktas rekomendacijas.

III. REKOMENDACIJOS

Vertinimo grupė, atlikusi programos vertinimą, kartu su jo išvadomis pateikia šias rekomendacijas.

Vertinimo grupė įvertino tris Akademijoje dėstomas studijų programas: dvi magistrantūros studijų programas ir vieną bakalauro (*Scenografijos* bakalauro) studijų programą. Tai padėjo vertinimo grupei susidaryti išsamesnę nuomonę apie Akademią ir apie kiekvieną konkrečią programą. Todėl kai kurios toliau nurodytos rekomendacijos yra skirtos visai Akademijai, o kitos – susijusios su konkrečių programų vertinimu.

Programos lygmuo:

i) Ekspertų grupei buvo malonu pastebėti, kad pastaraisiais metais Akademią labai daug dėmesio kreipė į visų joje dėstomų programų numatomų studijų rezultatų nustatymą. Numatomi studijų rezultatai, nurodyti vertinimo grupei pateiktuose su *Scenografijos* bakalauro studijų programa susijusiuose dokumentuose, jai labai padėjo atlikti šį vertinimą. Tačiau grupė mano, kad dabartinius studijų rezultatus dar galima tobulinti, ypač programos lygmeniu – sumažinus numatomų studijų rezultatų skaičių ir glaustai apibūdinus svarbiausius iš jų būtų galima daugiau dėmesio skirti konkrečioms programoms [1 vertinamoji sritis].

ii) Nors dabartinės programos sandarą sudaro studijų dalykai, kuriuose daug dėmesio kreipiama į tradicinę ir (arba) nusistovėjusią scenografijos praktiką, vertinimo grupė rekomenduoja Katedrai persvarstyti dabartinį studijų turinį ir užtikrinti, kad šalia nusistovėjusių

priemonių ir praktikos, į jį būtų proporcingai įtrauktos naujai atsirandančios scenografijos praktikos [2 *vertinamoji sritis*].

iii) Vertinimo grupė rekomenduoja, kad programos rengimo grupė nurodytų, kaip reaguoti į darbdavių išreikštą susirūpinimą, ir pažymėjo, jog ši programa nepakankamai parengia studentus, kad šie galėtų praktiškai realizuoti savo dizaino idėjas [2 *vertinamoji sritis*].

iv) Vertinimo grupė rekomenduoja Katedrai pripažinti ir formaliai įvertinti (akredituojant) pačių studentų pasiūlytų kūrybinių projektų, kuriuos jie įgyvendina (dažniausiai, bet ne tik) su LMTA režisūros studentais [2 *vertinamoji sritis*].

v) Vertinimo grupė rekomenduoja, kad programos rengimo grupė apsvarstytų, kaip ši programa galėtų užtikrinti absolventams didesnes įsidarbinimo galimybes – plačiau žvelgiant į galimybę perkelti scenografijos praktikas į įvairesnes kūrybinės veiklos sritis [2 *vertinamoji sritis*].

Akademijos lygmeniu:

vi) Susitikusi su Akademijos administracija, vertinimo grupė įsitikino, kad Akademinė yra suinteresuota užtikrinti, jog dėstytojais į Akademinę priimti menininkai įgytų reikiamų gebėjimų, kad galėtų plėtoti pedagoginę veiklą. Vertinimo grupė rekomenduoja, kad Akademinė apsvarstytų šios procedūros formalizavimą ir pavertimą nuolatine visų katedrų darbuotojams prieinamos tobulinimo veiklos dalimi [3 *vertinamoji sritis*].

vii) Kiek vertinimo grupei pavyko sužinoti vizito metu, Akademinė yra įdiegusi vidinę kokybės užtikrinimo sistemą, kuri suteikia jai galimybę nustatyti, kurios programos įgyvendinimo sritys yra tobulintinos. Vertinimo grupės nuomone, tai suteikia tvirtą pagrindą kurti oficialią veiklos tobulinimo strategiją, kuri būtų jos bendrosios kokybės užtikrinimo sistemos dalis. Tai padės Akademinėjai ne tik gerinti silpnąsias sritis, bet ir nuolat tobulinti visus programos įgyvendinimo aspektus bei remtis tomis sritimis, kuriose įgyvendinama geroji patirtis [6 *vertinamoji sritis*].

<...>

Paslaugos teikėja patvirtina, jog yra susipažinusi su Lietuvos Respublikos baudžiamojo kodekso¹ 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė, parašas)