



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

VILNIAUS DAILĖS AKADEMIJOS
STUDIJŲ PROGRAMOS *Kostiumo dizainas (valstybinis kodas -
621W20002)*
VERTINIMO IŠVADOS

EVALUATION REPORT
OF *Costume Design (state code - 621W20002)*
STUDY PROGRAMME
at VILNIUS ACADEMY OF ARTS

Experts' team:

1. **Prof. Costas Mantzalos (team leader)** *academic,*
2. **Prof. Lylian Meister,** *academic,*
3. **Ms Kari B. Johnsen,** *academic,*
4. **Ms Pirjo Kääriäinen,** *academic,*
5. **Ms Ieva Ševiakovaitė,** *representative of social partners'*
6. **Ms Ingrida Kaliukevičiūtė,** *students' representative.*

Evaluation coordinator -

Ms Rasa Paurytė

Išvados parengtos anglų kalba
Report language – English

Vilnius
2015

DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Kostiumo dizainas</i>
Valstybinis kodas	621W20002
Studijų sritis	Menai
Studijų kryptis	Dizainas
Studijų programos rūšis	Universitetinės studijos
Studijų pakopa	Antra
Studijų forma (trukmė metais)	Nuolatinės (2)
Studijų programos apimtis kreditais	120
Suteikiamas laipsnis ir (ar) profesinė kvalifikacija	Dizaino magistras
Studijų programos įregistravimo data	1997-05-19, Nr. 565

INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Costume design</i>
State code	621W20002
Study area	Arts
Study field	Design
Type of the study programme	University studies
Study cycle	Second
Study mode (length in years)	Full-time (2)
Volume of the study programme in credits	120
Degree and (or) professional qualifications awarded	Master of Design
Date of registration of the study programme	19-05-1997, No. 565

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I. INTRODUCTION

1.1. Background of the evaluation process

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

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

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

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

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

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

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

1.2. General

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

No.	Name of the document
1	List of Names of all participants from the Senior Management team, SER team, Teaching Staff team, Graduates and Partners teams
2	Catalogues of End of the Year Students’ works
3	Annual Report Book of the Academy
4	Catalogue of Awarded Works of Students’ Design Projects

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

The MA Fashion Design Study Programme (hereinafter Programme) is carried out at Vilnius Academy (hereinafter the VAA), in the Faculty of Vilnius (hereinafter the Faculty). Vilnius Academy of Arts is a state higher education institution of the Republic of Lithuania, a public legal person functioning as a public establishment. Its official address is 6 Maironio St., LT-01124 Vilnius, Lithuania. The self-governing bodies of VAA consist of the Council, Senate and Rector.

The main activity areas of the Academy are education, artistic creation, artistic and scientific research, and dissemination of culture. The main activity types include the implementation of university study programmes of all cycles, artistic and scientific research, experimental (social, cultural) and technological development.

VAA community perceives itself as an educational institution of visual art and design which is recognised by the fostered values, has a socially-oriented highly qualified artistic pedagogical staff, aims to implement modern art technologies and is able to prepare professional artists who can compete in the arts market. The most talented graduates of the Academy constitute a considerable part of Lithuania's cultural elite whose creative work is known and appreciated in the European and world context.

VAA consists of the following divisions: the Council, the Rector's Office, the Senate, the Faculty of Graduate and Postgraduate Studies, Faculties of Vilnius, Kaunas, Klaipeda and Telšiai, administrative, science and art divisions, practice and leisure centres, culture and sports centres etc.

The Self Evaluation Report (hereinafter – SER) of the Programme was made available to the expert team in February 2015. The experts obtained further information during the site visit in Vilnius on May 13-15th through interviews with Administration Staff, Staff responsible for preparation of SER, the teaching staff, students, employers and stakeholders. After the visit, on Saturday May 16th the expert group held a meeting, discussed the contents of the evaluation report and agreed upon the numerical evaluation of every area of the evaluation.

1.4. The Review Team

The review team was completed according *Description of experts' recruitment*, approved by order No. 1-01-151 of Acting Director of the Centre for Quality Assessment in Higher Education. The Review Visit to HEI was conducted by the team on *Wednesday 13th of May until Friday 15th of May 2015*.

- 1. Prof. Costas Mantzalos (team leader)** *Frederic University, Dean of the School of Architecture, Fine and Applied Arts, Cyprus.*
- 2. Prof. Lylian Meister,** *Estonian Academy of Arts, Dean of the Faculty of Design, Estonia.*
- 3. Ms Pirjo Kääriäinen,** *Aalto University, Designer in Residence, Finland.*
- 4. Ms Kari B. Johnsen,** *Bergen Academy of Art and Design, Director of Quality Assurance and Enhancement, Norway.*
- 5. Ms Ieva Ševiakovaitė,** *Public Institution "LT-Identity", Partner and Designer, Lithuania.*
- 6. Ms Ingrida Kaliukevičiūtė,** *student of Vilnius College of Technologies and Design study programme Interior Design.*

II. PROGRAMME ANALYSIS

2.1. Programme aims and learning outcomes

There is a thorough definition and clear outline of the programme's aims and learning outcomes, which were also matched and correlated with the teaching areas/modules. The aims and learning outcomes are readily available and publicly accessible through the Academy's website as well as through the publicity material published by the Academy. The Master study programme in Fashion Design educates professional designers who have creative, analytical and critical thinking, broad views, good communication skills, who are able to combine most modern elements of science and art, take an active part in the processes of social and cultural life and critically evaluate the established practices and on-going processes in the community, who already during the process of their studies are able to re-evaluate the existing standards and constantly seek for new creative concepts.

It became evident after the visit that students of the MA in Fashion Design fulfil the general aim of the programme as this is also stated in the SER, in "developing a fashion designer who has received theoretical and practical knowledge and competences underpinning his/her ability to work autonomously in the field of fashion design, to apply, in an innovative and creative way, forefront technology, capable to create unique pieces of fashion design, to find ingenious formats to present creative ideas and solutions with due respect of the requirements of coherent environment, ethical and aesthetical principles, to organize and manage creative process, to work on cross-field teams, nationally and internationally, to be capable of life-long self-study."

Both the aims of the programme as well as the learning outcomes are based on both the academic and professional requirements. The divisions of VAA carried out self-assessment oriented towards the content of the demand for postgraduate design studies. The distribution and extent of creative activities of the students and graduates in the city and generally the country and region testified to the necessity of design studies and significance for further development. The need for the programme is supported by the following indicators: a considerable experience accumulated by VAA Faculty in organising Master studies, experienced academic staff, including renowned scientists and artists, a wide network of cultural institutions and business enterprises, experience of fashion design houses in the area showing the need for professional designers.

The learning outcomes meet the requirements for the provision of a MA level education. This needs to be substantiated in the future years so that the programmes own dynamics and specific qualities can be realised. The Master study programme in Fashion Design is a direct response to the socio-cultural infrastructure development prospects in Lithuania and the demand for design creators, because it is oriented towards the education of product design specialists, i.e. those who use different artistic and technical means to solve the problems of the presentation of design content. No similar Master study programme purely in Fashion Design is implemented in Lithuania.

There is generally good compatibility between the name of the programme and the learning outcomes, content and the qualification that is offered. The key word in the title reflects the content of the Programme, the qualification degree awarded and defines the field of study. This is a programme that can be characterized as quite interdisciplinary offering students knowledge about modern fashion design practices, technologies, management, sociology, design theory and history, findings of artistic and scientific research and integrating that

knowledge in their creative endeavours. Students are taught to analyse and critically evaluate a certain situation and related social processes and their interpretations in literature, expand their understanding of European social and cultural history and current developments, be aware of cultural and creative similarities and differences of various countries.

2.2. Curriculum design

According to the Accreditation Teams' best knowledge and understanding provided by SKCV and the Self Evaluation Report, the programme complies with national legal acts and regulations. The compliance with the Bologna process and the establishment to the European Credit Transfer System (ECTS) is commended.

The study plan of the Master study programme of Fashion Design was compiled in accordance with the requirements of VAA Study Regulation and legal acts of the Republic of Lithuania (Law on Higher Education and Research, General Requirements for Master Degree Study Programmes, Descriptor of Study Cycles, Description of the Lithuanian Qualifications Framework, etc.) and taking into account the Description of Study Programmes in the Field of Design.

There is a very clear spread of modules throughout the 4 semesters/2 years of the programme which follows academic patterns of most postgraduate programmes internationally. Each semester consists of not more than 5 modules and students start with bigger number of contact hours in the start developing to bigger number of self-study towards the end of the 2-year cycle.

The content of modules is consistent and follow a rational flow, starting with an introductory period of research methodologies, followed by a period for building a research and practical proposal and followed by the final implementation (the dissertation). A very student centred approach. Student-centered learning, also known as learner-centered education, broadly encompasses methods of teaching that shift the focus of instruction from the teacher to the student. In original usage, student-centered learning aims to develop learner autonomy and independence by putting responsibility for the learning path in the hands of students. Student-centered instruction focuses on skills and practices that enable lifelong learning and independent problem-solving. Student-centered learning theory and practice are based on the constructivist learning theory that emphasizes the learner's critical role in constructing meaning from new information and prior experience.

Additionally the option for the various 'electives' enhances further teaching and learning and accomplishes further students' development. The introduction of courses in design theory and criticism since the previous accreditation is to be commended.

The breadth of curriculum, strongly supported by opportunities offered through optional studies and the freedom to participate in a range of extra curriculum activities – including presentations by visiting professors and art and design practitioners – allowing students to develop both a strong and appropriate integration between theory and practise in their work and to develop interdisciplinary practises.

It seems that since the last report in 2012 the MA programme has developed themes, forms and methods that reflect international practise in postgraduate education. For example the Study content was shaped with the learning outcomes in mind, and has now resulted with

adequate sufficiency for the building of the intended competencies. The curriculum now promotes students' self-study and the life-long learning through teaching and learning that tends to accommodate inter-disciplinary, inter-field and inter-area collaboration through joint higher education projects, cycles of lectures. The revised MA study programme also offers students a series of seminars that brings together students across all VAA courses taught by the Graduate and Postgraduate Faculty –Theoretical Seminars and Critical Meetings, lectures and interactions facilitated by professors, curators, artists and moderators from Lithuania and abroad.

Nevertheless further enhancement of these initiatives and the creative development of programme content utilising new initiatives will greatly enhance the value of the MA programme. The creative development of programme content will be a continuous requirement.

Generally the programme reflects the latest achievements in fashion, design and technology. There may be some room for improvement especially in relation to the area of new technologies and design entrepreneurship, not in terms of curriculum structure, but in terms of curriculum enhancement and diversity. There is a greater need towards design entrepreneurship through the context of design management and marketing. Doing so, students may have an option to develop expertise in these areas and may have the chance to research and provide solutions towards this direction

2.3. Teaching staff

The teaching staff implementing the study Programme is compiled according to Description of General Requirements of The Degree-awarding Second Study Cycle and Integrated Studies approved by the Minister of Education and Science of the Republic of Lithuania.

All faculty's credential were found adequate to ensure the learning outcomes. All members of staff hold postgraduate degrees in relevant areas of the content of the programme. According to academic degrees the distribution of permanent academic staff is as follows: 3 professors, 1 associate professors, 1 lecturer and 1 coordinator. In order to ensure that the learning outcomes are supported by teaching staff, there is also a greater diversity of qualifications from a variety of visiting staff from within the academy as well as elsewhere which have increased and complemented the existing teaching population. Additional visiting professionals and or academics need to be established, allowing the further development of the programme.

There are over 22 highly qualified teachers; 14 of them teaching the course on steady basis: 6 are full-time teachers of the Department of Fashion Design (3 professors, 1 associate professor, 1 lecturer, and a coordinator); 7 specialists of theoretical and other subjects work on fixed-term, regularly renewed contracts. Two staff members specializing in practical student training, were relocated, after structural VAA reform, to Art and Design Laboratory, yet they steadily work with the Fashion Design Laboratory, for the programme.

This situation complies with the general requirements for study programme, which provide that not less than half of the courses in the field of studies must be taught by recognised artists or scientists. The description of general requirements for study programmes does not regulate the number of full-time and invited lecturers. Compared to the number of students on the MA programme the number of the teaching staff is satisfactory. The additional input

of teaching from visiting staff both national as well as international, as well as the cross-disciplined teaching from other departments of the Academy needs to be enhanced so that it can contribute further to the achieving of the learning outcomes.

The turnover of the teachers was found to be of a satisfactory level. As mentioned, because of the fact that staff salaries are quite low, there is always the risk for academics to seek employment in their creative fields, resulting negatively towards commitment to teaching. Although this is not in the jurisdiction of the Accreditation Team, measures towards alleviating the financial situation will improve the quality of teaching and learning. Furthermore in order to fully embrace the aims of design and adequately support the learning outcomes of the MA programme the turnover of staff needs to be retained.

Special attention is paid to the improvement of qualifications of academic staff, because in their work with students it is important to keep up-to-date with technological achievements and rapidly changing socio-cultural situation. Therefore, members of teaching staff are involved in artistic creative as well as academic research activities. They attend research conferences, go on study trips, arrange arts projects, organise and participate in national and international exhibitions. Members of teaching staff regularly participate in the defence of Master theses/projects and the work of Admission Committees. All this provides opportunities for teaching staff to expand their knowledge, improve their competences and update the courses taught.

All teaching staff is actively involved in research and practise and there is evidence of strong participation in various local and international exhibitions and other events. According to the SER during the last 4 years, the staff of the MA in Fashion Design study programme created significant design expositions and fashion shows, were organising international festivals, exhibitions and conventions, conducted educational creative workshops for children and youth, organised and participated in seminars and research conferences in Lithuania and abroad.

2.4. Facilities and learning resources

Studio spaces and labs were found to be satisfactory, providing students with an environment where they can work efficiently and comfortably.

The Art Academy has embarked on an ambitious programme of physical renewal and development of its infrastructure – the former publishing house building (Titania building) has been redeveloped into a first class facility comparable to the best in Europe.

The workshops, laboratories, IT facilities and exhibiting spaces in the Academy provide good working conditions with a high level of technical and hygienic standard. All teaching and learning equipment across departments are readily available for all students and this is to be commended.

For the Fashion Design programme there is a need for the enhancement of current facilities with an addition of state-of-the art production equipment and computer-aided design (CAD) suites in the textiles area - an area, which is immediately associated with Fashion Design. Improvements and general future development should include (i) a fabric print laboratory, in Digital Printing, with the latest computer based software, darkroom, and color kitchen, (ii) a weaving studio with an electronic jacquard and dobby looms, floor looms and computerized dobby head looms to maximize exploration of fine yarns and complex weaves, (iii) a *Digital*

Inkjet Printing of Textiles facility based on digital printing technologies including both spot and process coloration, (iv) a Dyeing and Finishing Lab for fabric finishing covers chemical, thermal and mechanical processes.

There is a strong link with the industry and a very good relationship with stakeholders where students can apply practical experience. Also, the establishment of the VAA Art and Design Laboratory (the Innovation Centre) will prove to be of great value both for students as well as staff.

The Academy has a Library, which stocks a big variety of the latest books, periodicals and journals in contemporary art and design. Furthermore the library provides access to bibliographical databases to which students have direct access both within the Academy as well as through their personal environment. These databases are EBSCO Publishing, Oxford Reference, 24 Online Premium Collection, Grove Art Online, Springer LINK, Emerald Management eJournals Collection. The Library of VVA also provides the students with the possibility to make use of the portal of the virtual library of Lithuania, the consolidated catalogue of the Lithuanian Integral Library Information System (LIBIS). All the lecturers and students of the Academy have the right to use the databases subscribed by the Library of VVA.

2.5. Study process and students' performance assessment

There is a clear statement on students' admission, which follows an open period for applications and portfolio reviewing by a committee from the department. The portfolio reviewing consists of a personal interview and a presentation of a project proposal. An activity, which is widely practiced in most countries.

There is a good structure and organization of the study process, similar to other postgraduate programmes internationally. There is a strong student-centred approach to teaching at postgraduate level, one may say, a collegiate approach to facilitating student learning that takes particular account of individual learning needs and artistic career aspirations of the student.

Students are engaged into research, artistic and applied research activities by default through their curriculum. Throughout the 2-year programme cycle students are presented about research/artistic activity by the faculty and the collaboration with stakeholders. Students make good use of this opportunity and take up projects either as a team or individually. The SER of the MA Fashion Design programme illustrates this activity and states projects that were undertaken by students in collaboration with industries based in Lithuania.

Additionally the introduction of projects from the industry and/or other local as well as international projects and events also enhanced this activity. This is quite evident in the activity of students' work and projects.

According to the SER, postgraduate students are less keen in mobility programmes mainly because of the involvement and commitment to other activities – mainly professional-, however there are opportunities for them through the EU Life Long Learning programme.(Erasmus and NordPlus). Nevertheless the Academy has established a great number of bilateral agreements throughout Europe where students can choose to go. From

the current postgraduate student population there was a healthy number of students' mobility in previous years while studying on the undergraduate cycle.

There is adequate level of support through the allocation of personal academic advisors for each student and through a scholarship scheme - at an academic level. Students are also supported socially through various facilities and services provided by the VAA such as gym, dormitory etc.

Student grants and allowances are regulated by the Ministry of Education and Science of the Republic of Lithuania. The procedure for grant allocation is described in VAA Provisions for Student Grants approved by the Senate. VAA students are eligible for social and incentive grants and one-off social allowances. Students who are eligible for a social allowance in accordance with the Law on Social Support in Cash for Badly-off Families can get a social grant. Incentive grants are allocated to students of all programmes for the best academic achievement (on average one Master student per semester). In case of difficult financial situation, a student can apply for a one-off social allowance. The number of student grants depends on the amount of allocated funding. Priority is given to students in need of social support. Students (from families in need of social support who have shown good academic and creative results) can apply for financial support to publish funds.

The criteria for student achievement assessment are tied up with the 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. (The system is based on the recommendations from the Ministry of Education and Science and the Study Regulations of the Academy). The Assessment system is clearly outlined in the SER and is publicly available to students online as well as through printed publications of the Academy.

It seems that MA students in Fashion Design and the alumni of the programme are active and successful players of the Lithuanian and international art scene. This is evident from the facts presented in the SER as well as the graduates' profile information supplied by the department as well as evidence by graduates themselves as documented during the visit.

For example the work of designers which was featured successfully at a New York exhibition entitled "The Train" as well as the participation/presence for a series of years, at Tranoi Fashion Week in Paris.

2.6. Programme management

The instigation of Programme Study Group is a good initiative that needs to be constantly developed. There is a satisfactory level of staff and student engagement in discussions about change and development that can be fruitfully extended. The programme is lead by an enthusiastic professional, who is well supported by faculty and students as well as the social and professional partners.

There seems to be an on-going and continuing effort towards the implementation of the programme through a regular collation data and analysis. This is carried out formally through the various committees of the Department and the Academy as well as informally from the daily staff and student activity as well as external and alumni feedback.

The outcomes of internal and external evaluations of the programme are used for the improvement of the programme and this is quite evident, taking in consideration the improvements and further development of the programme since the recommendations of the last evaluation team in 2012. It is positive to note the enhancement of the programme context with the structure development and the addition of courses, which cover higher qualitative problem-solving and scientific innovation level.

Stakeholders seem to have an open access to the Department and the MA programme through formal and informal representation. This is a very healthy relationship, which needs to be encouraged and continued. Additionally a Stakeholder is officially represented and is a member of the Committee of the Fashion Design Study Programme.

Given the changes made since the previous evaluation in 2012 and the commitment from both the Academy and the Department it is obvious that the internal quality assurance activity is effective and efficient. It is believed that the internal quality assurance provides a firm basis for developing a formal enhancement agenda that will help the Academy not only to address any areas of weakness but to also continually improve all aspects of its provision.

III. RECOMMENDATIONS

1. The programme may benefit even further by opening up to the rest of the world to attract international candidates, making it an International player in the provision of Art and Design education.
2. Further enhancement of mobility will open up new directions as well as potential for the development of the programme to acquire an even further international character and outlook.
3. Continuous enhancement and improvements of physical resources must always be on the agenda of the Academy matching the development of new technologies and the industrial evolution. Particularly an addition of state-of-the art production equipment and computer-aided design (CAD) suites in the textiles area will add a better educational experience to fashion design students.
4. An ongoing enrichment of visiting creative practitioners who are currently involved in new technologies and who are practicing in the international contemporary fashion design scene will add further to the developmet of the programme.
5. Introduction to the mind set of the programme's staff and students the notion of teaching students to teach themselves. (life long learning process).

IV. SUMMARY

The MA in Fashion Design came across with clear aims and learning outcomes, which serve the purpose of developing professional designers who will be employed in the local as well as the international creative industries. The importance of the programme is well defined both in the SER as well as by the faculty, giving emphasis on the uniqueness of their character as a newly-revised, fresh and experimental design programme. This is an interesting point, which needs to be explored further maintaining a stance for innovation in education. The Academy may look into strategic planning not only to be established as a national centre for design education, but also to open up to the rest of the world and also attract international candidates, making it an International player in the provision of Art and Design education.

The curriculum design follows a sequence, which matches other design programmes internationally. There is a clear distinction on the role, philosophy and outlook of the MA programme. Teaching and learning starts from the stage of the research proposal, research methodologies and concludes into a self-negotiated study period (independent).

Teaching staff came across as very devoted and committed towards teaching and learning, bringing their own good contemporary practice into the programme. There was a clear understanding on the structure of the faculty who works like a community in a collective as well as in a diverse but complimentary mode. In order to keep up with current technologies and contemporary trends a further addition of visiting creative practitioners who are currently involved in new technologies and who are practicing in the international contemporary design scene will add further to the development of the programme.

Current students were found to be very enthusiastic, energetic and highly motivated. They seemed to show interest in acquiring new knowledge, and they exhibited projects, which were found to be very interesting, highly professional and visually articulated, both in making as well as in concept. Some of students' projects have received international recognition through competitions and this is to be commended. It was noted that students have participated or wish to participate in the Erasmus mobility scheme. There are a number of bilateral agreements and we would encourage even more, with as many countries as possible. The team of experts believes, that mobility is very essential and it will open up new directions as well as potential for the development of the programme to acquire an even further international character and outlook.

Administration and programme management were found to be well structured. There is a strong management plan in the whole Academy, which has a strong vision for the future of the educational experience that wishes to offer to its students. The MA programme in Fashion Design is lead by an enthusiastic professional, who is well supported by faculty and students as well as the social and professional partners.

Facilities and generally physical resources including studios, laboratories, workshops and the library were found to be of a very good standard. There seems to be a great improvement in the last 3 years with the acquisition of the new building for the Fashion Design Department as well as all the equipment and the reorganization of the workshops that have been added to the benefit of all students across all departments. An addition of state-of-the art production equipment and computer-aided design (CAD) suites in the textiles area will add a better educational experience to fashion design students. Continuous enhancement and improvements must always be on the agenda of the Academy matching the development of new technologies and the industrial

evolution.

Generally speaking the MA programme in Fashion Design is at a very favourable stage; a stage where there is great potential, and real new niche to turn the department into a centre of excellence in Design education. The Academy through its senior management, the teaching faculty as well as everyone involved in these programmes, need to make a point of exploiting all possibilities in pushing towards this goal.

V. GENERAL ASSESSMENT

The study programme Costume Design (state code – 621W20002) 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	3
4.	Facilities and learning resources	3
5.	Study process and students' performance assessment	4
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. Costas Mantzalos
Grupės nariai: Team members:	Prof. Lylian Meister
	Ms Kari B. Johnsen
	Ms Pirjo Kääriäinen
	Ms Ieva Ševiakovaitė
	Ms Ingrida Kaliukevičiūtė

**VILNIAUS DAILĖS AKADEMIJOS ANTROSIOS PAKOPOS STUDIJŲ PROGRAMOS
KOSTIUMO DIZAINAS (VALSTYBINIS KODAS – 621W20002)
2015-07-08 EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-202 IŠRAŠAS**

<...>

VI. APIBENDRINAMASIS ĮVERTINIMAS

Vilniaus dailės akademijos studijų programa *Kostiumo dizainas* (valstybinis kodas – 621W20002) vertinama **teigiamai**.

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

Kostiumo dizaino magistrantūros studijų programos tikslai ir studijų rezultatai aiškūs, o programos paskirtis yra rengti dizaino specialistus, dirbsiančius kūrybinių industrijų srityje Lietuvoje ir užsienyje. Programos svarba aiškiai nustatyta tiek savianalizės suvestinėje, tiek

pačiame fakultete, akcentuojant unikalų jos, kaip atnaujintos ir eksperimentinės dizaino programos, pobūdį. Tai įdomus aspektas, kurį reikia toliau plėtoti, išlaikant novatoriško švietimo poziciją. Savo strateginiuose planuose Vilniaus dailės akademija galėtų nustatyti tikslą ne tik įsitvirtinti kaip nacionalinis dizaino švietimo centras, bet ir būti atvira pasauliui bei pritraukti studentų iš užsienio ir šitaip įgyti tarptautinės meno ir dizaino srities švietimo įstaigos statusą.

Programos sandara atitinka tarptautinių dizaino programų sandarą. Aiškiai nustatytas šios magistrantūros studijų programos vaidmuo, filosofija ir perspektyva. Mokymas ir mokymasis prasideda nuo tyrimo pasiūlymo ir tyrimo metodologijos, o baigiasi savarankiškėmis studijomis.

Dėstytojai yra labai atsidavę ir įsipareigoję mokyti ir mokytis bei programai perduoda šiuolaikinę gerą patirtį. Fakulteto struktūra labai aiški; visi tiek kartu, tiek atskirai dirba kaip viena bendruomenė, ir tai yra pagirtina. Siekiant neatsilikti nuo modernių technologijų ir šiuolaikinių tendencijų, papildomas praktikuojančių kūrėjų, naudojančių naujas technologijas ir dirbančių tarptautinėje šiuolaikinio mados dizaino arenoje, kvietimas taip pat padėtų tobulinti programą.

Dabartiniai programos studentai pasirodė labai entuziastingi, energingi ir ypač motyvuoti. Jie atrodė suinteresuoti įgyti naujų žinių ir demonstravo labai įdomių, profesionalių ir vizualiai išreikštų projektų realizacijas ir koncepcijas. Pagirtina, kad kai kurie studentų projektai pelnė pripažinimą tarptautiniuose konkursuose. Buvo paminėta, kad studentai dalyvavo ar išreiškė norą dalyvauti „Erasmus“ judumo programoje. Akademija yra pasirašiusi dvišales sutartis, tačiau ekspertų grupė rekomenduoja didinti jų skaičių, kad apimtų kuo daugiau šalių. Ekspertų grupė mano, kad judumas ypač svarbus ir kad jis suteiks programai naujų krypčių ir galimybių įgyti dar didesnę tarptautinę pobūdį ir perspektyvas.

Administravimas ir programos vadyba yra puikios struktūros. Akademija turi gerą vadybos planą, kuriame pristatoma aiški studentams teikiamos mokymosi patirties vizija. Kostiumo dizaino magistrantūros studijų programai vadovauja entuziastingas specialistas, kurį labai palaiko fakultetas ir studentai, taip pat socialiniai ir profesiniai partneriai.

Materialioji bazė ir apskritai fiziniai ištekliai, įskaitant studijas, laboratorijas, dirbtuves ir biblioteką, yra geros kokybės. Per paskutinius trejus metus programa pastebimai patobulinta, nes

Kostiumo dizaino katedra buvo perkelta į naują pastatą, įsigyta įrangos ir pertvarkytos dirbtuvės; šie pokyčiai davė naudos visų katedrų studentams. Tekstilės srities moderni gamybos įranga ir kompiuterizuoto projektavimo (CAD) programos praverstų rengiant mados dizaino studentus. Akademijos darbotvarkėje turėtų būti numatytas nuolatinis gerinimas ir tobulinimas, atsižvelgiant į naujų technologijų plėtrą ir pramonės evoliuciją.

Apskritai Kostiumo dizaino magistrantūros studijų programos padėtis yra labai palanki – ji turi didelį potencialą ir realią naują nišą, suteikiančią katedrai galimybę tapti dizaino švietimo kompetencijos centru. VDA, siekdama šio tikslo, padedant vadovybei, dėstytojams ir visiems šios programos dalyviams, turėtų stengtis išnaudoti visas galimybes.

<...>

III. REKOMENDACIJOS

1. Studijų programa gautų dar daugiau naudos, jei taptų atvira pasauliui ir pritrauktų daugiau studentų iš užsienio, – šitaip ji įgytų tarptautinės meno ir dizaino srities studijų programos statusą.
2. Būtina toliau didinti judumą, galintį programai suteikti naujų kryptių ir galimybių įgyti dar didesnę tarptautinį pobūdį ir perspektyvas.
3. Akademija privalo nuolat gerinti fizinius išteklius, atsižvelgdama į naujų technologijų plėtrą ir pramonės evoliuciją. Tekstilės srities moderni gamybos įranga ir kompiuterizuoto projektavimo (CAD) programos ypač praverstų rengiant mados dizaino studentus.
4. Nuolatinis praktikuojančių kūrėjų, naudojančių naujasias technologijas ir dirbančių tarptautinėje šiuolaikinio mados dizaino arenoje, kvietimas taip pat padėtų tobulinti programą.
5. Programos personalui ir studentams reikėtų įdiegti požiūrį, kad studentai turi mokytis patys (mokymasis visą gyvenimą).

<...>

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)