

STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

**VILNIAUS DAILĖS AKADEMIJOS Kauno fakulteto**

***SKULPTŪROS* PROGRAMOS (612W10004 )**

**VERTINIMO** **IŠVADOS**

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**EVALUATION REPORT**

**of *SCULPTURE* (612W10004)**  
**STUDY PROGRAMME**

**at VILNIUS ART ACADEMY**

**Kaunas Faculty**

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Išvados parengtos anglų kalba

Report language - English

**DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ**

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| --- | --- |
| Studijų programos pavadinimas | Skulptūra |
| Valstybiniai kodai | 612W10004 |
| Studijų sritis | Meno studijos |
| Studijų kryptis | Dailė |
| Studijų programos rūšis | universitetinės studijos |
| Studijų pakopa | pirmoji |
| Studijų forma (trukmė metais) | nuolatinė (4) |
| Studijų programos apimtis kreditais1 | 160 |
| Suteikiamas laipsnis ir (ar) profesinė kvalifikacija | Dailės bakalauras |
| Studijų programos įregistravimo data | 1997.05.16 Įsakymo Nr. 566 |

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1 – vienas kreditas laikomas lygiu 40 studento darbo valandų

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**INFORMATION ON EVALUATED STUDY PROGRAMME**

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| Name of the study programme | SCULTPURE |
| State code | 612W10004 |
| Study area | Arts |
| Study field | Fine Arts |
| Kind of the study programme | University studies |
| Level of studies | First |
| Study mode (length in years) | Full-time (4) |
| Scope of the study programme in national credits1 | 160 |
| Degree and (or) professional qualifications awarded | Bachelor of Fine Arts |
| Date of registration of the study programme | 16.05.1997; Order No. 566 |

1 – one credit is equal to 40 hours of student work

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| Centre for Quality Assessment in Higher Education |

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# I. INTRODUCTION

On Wednesday 23rd March 2011 - following analysis of the programme’s Self Evaluation Report (SER), the previous Accreditation Reports of 2008 and the preparation of Preliminary Reports - the Accreditation Team (team) (Professor John Butler, Professor George Houliaras, Atis Kampars, Krzysztof Stanislawski, Kirke Kangro and Saulius Valius) visited Vilnius Academy of Arts, Kaunus Faculty: BA Sculpture.

The visit to the University and Faculty involved meetings with the following groups:

1. The Senior Management (Administrative Staff)
2. The SER preparatory team
3. The Teaching team
4. The Students
5. The Employers and Graduates.

Site visits to the physical resources (studios, workshops, library, galleries etc.) were conducted during the course of the day. The Accreditation Team also had the opportunity to view studio work and theses produced by the students to assess the level and quality of the work.

All the people involved in the accreditation process were co-operative and engaged fully in the process and the team was fully supported by a competent translator for all our sessions. The Accreditation Team were accorded a professional and hospitable welcome. The team wished to encourage an open, constructively critical discussion with all concerned, and the level of involvement by those they encountered during the visit greatly enhanced the efficiency of the work that was carried out.

Three members of the team were involved in the previous accreditation exercise in 2008 and were pleased to see that the general state of affairs in Lithuanian higher art education has improved considerably.

The Accreditation Team would like to extend its appreciation and warm thanks to everyone involved in organising the event and those participating in the meetings.

# II. PROGRAMME ANALYSIS

## 1. Programme aims and learning outcomes

### 1.1. Programme demand, purpose and aims

*1.1.1. Uniqueness and rationale of the need for the programme*

The undergraduate Sculpture programme promotes realistic aims and objectives: educate socially responsible person with knowledge and skills in professional and creative work and with special and humanitarian education. Taking into account that the Kaunas Faculty of Arts (hereafter – the Faculty) is, firstly, a subdivision of the Vilnius Academy of Fine Arts (hereafter – the Academy) where contemporary sculpture studies are provided and, secondly, has special history and meaning of visual arts education in Kaunas (it is stated in the SER page 19 that there is “... ideology which could be recognised as a distinctive school of sculpture...”), is possible to assume that there is a rational nucleus and public support for sculpture studies.

The undergraduate programme in Sculpture of Vilnius Academy of Arts Kaunas Faculty of Arts provides knowledge and competences in two fields of sculpture (applied and conceptual sculpture).Main subjects are aimed at assimilating both these fields of sculpture and promoting the cognition of traditional (form, space and idea) artistic expression means.

*1.1.2. Conformity of the programme purpose with institutional, state and international directives*

The Kaunas Faculty as a subdivision of the Academy recognises the value of the three-cycle higher education system proposed by the Bologna process; the volume and structure of the programme meets the national and institutional requirements. At present it is found to be rational to continue the 4-year period of Bachelor’s education what provides necessary time frame to complete (both professional and academic) undergraduate education. However the Academy and Faculty together need to support further initiatives to substantiate the programmes ambitions in the field of the arts.

*1.1.3.* *Relevance of the programme aims*

The SER states the overall aim of the VAA KFA undergraduate programme in Sculpture is to prepare a sculptor with university education capable of critical and conceptual thinking when implementing plastic art objects.

Special objectives of the undergraduate programme are the following:

1. To grant university and special artistic education.

2. To develop a professional sculptor with creative thinking capable of working both individually and in a team, able to make independent decisions and prepared to be responsible for the outcomes of own activity.

3. To prepare a creator of humanitarian-artistic erudition capable of self-critical thinking, formulating tasks, generating and presenting ideas, specific projects.

4. To form a specialist capable of creating sculpture objects integrating social, aesthetic and technical requirements.

The aims of the programme were found to be of a level meeting the standard requirements for the provision of BA study in Fine Arts. Considering the recent positive changes to the programme’s content (joint 1st study year with Painting), staff development (2 young graduates involved) and the forthcoming improvement of facilities (partially on EU funds) it is possible to conclude that the programme has necessary conditions to fulfil its aims.

### 1.2. Learning outcomes of the programme

*1.2.1. Comprehensibility and attainability of the learning outcomes*

The programme generic learning outcomes (hereinafter – LO) and competences according to the Bologna directives have been extensively articulated in the SER. The programme comprehensively describes the development of: fundamental subject-specific and special knowledge; cognitive; practical and key competences; however they are not embedded in the course descriptors, nor used to establish the assessment criteria for the courses. This may be a result of the confusion demonstrated when the programme team describes the sub-headings under each of the four skill/competency categories (knowledge & understanding under practical and use of technologies under key etc.). The whole system of learning outcomes needs to be more developed and substantiated at the level of study courses and modules so that its specific educational qualities can be realised – the thorough application of principles and vocabulary worked-out by the European League of Institutions of the Arts (ELIA) can provide more comprehensiveness and clarity on professional objectives of each single study unit.

The generic programme learning outcomes are attainable.

*1.2.2. Consistency of the learning outcomes*

The learning outcomes are extensively described in the SER and the grid for assessment criteria clearly indicates the level of achievement. Nevertheless the system of learning outcomes needs to be substantiated at the level of study courses and modules so that its specific structural qualities can be realised.

The division of learning outcomes into four groups of competences (SER pp.10&11: Knowledge, Cognitive competences, Practical competences, Key competences) demonstrates a methodical approach allowing positively to evaluate the implementation of learning outcomes. However the descriptors include repetitions and indeterminate definitions like *“...knowledge when implementing art objects in various contexts...*” thus making content less transparent and comprehensive for academic use.

The learning outcomes as demonstrated through the courses and the programme are generally not very consistent. It is difficult for the team to see how the programme generic level learning outcomes are mapped into the courses and how the required skills and competences are achieved. This problem was highlighted in the 2008 review and doesn’t appear to have been addressed. The SER does not describe how the programme teaching staff addressed this exercise.

*1.2.3. Transformation of the learning outcomes*

According to the SER learning outcomes are reviewed twice annually and key stakeholders are invited to contribute; according to the employers this was done in an informal way and they had no knowledge of the SER

The overall principles of LO in the Sculpture Department (hereinafter – Department) are also used to describe the skills and competences the students will achieve through the course – but although the learning outcomes are described extensively in the SER and the grid for assessment criteria clearly describes the level of achievement, the SER also presents different criteria for assessment which do not relate to LOs and appears to be applied in actual assessments, which is contradictory and very confusing to students.

Although this meets the minimum requirements it demonstrates a lack of the full comprehension of LOs and requires further improvement.

## 2. Curriculum design

### 2.1. Programme structure

*2.1.1. Sufficiency of the study volume*

The volume of the programme is sufficient for undergraduate studies in fine art (160 credits) and the character of its objectives correlate with the content. The programme is compliant with the laws and acts - Republic of Lithuania Law on Education and Science (Official Gazette, 2009 05 12, nr. 54-2140) - orders of the Minister of Education and Science of the Republic of Lithuania “Concerning approval of the General Requirements for the First Degree and Integrated Study Programmes“ and “Concerning the general requirements for study programmes“ (Official Gazette, 2 August 2005, No. 93-3461) - The Study Regulations of the Academy (2006).

However the structure of the aims needs to be re-evaluated so that the diversity of content can better reflect best international practice and can be flexibly enhanced.

*2.1.2. Consistency of the study subjects*

A better system for electives and subjects of free choice (there are only 8 Lithuanian credits out of a possible 40) will increase greater diversity of the sculpture study field as well as flexible development of independent learning. The implementation of a holistic approach to the course structure has been started after accreditation in 2008 (specialty oriented theoretical courses, joint 1st study year) however the Faculty together with the programme must take more responsibility in what is offered by the Humanities Department to ensure a more holistic learning.

The decision to orient theoretical subjects towards the content of Sculpture studies (table 4, SER p14) can be evaluated as positive, but the replacement of general History of Art with History of Sculpture (4 credits altogether) narrows the knowledge especially as there are no other art history courses in the programme. This factor may slow down the whole process of cross-disciplinary evolution of art studies and limit student’s abilities to communicate their artistic ideas.

### 2.2. Programme content

*2.2.1. Compliance of the contents of the studies with legal acts*

The Study Programme for Bachelor of Sculpture meets the requirements of the Description of and the Methodological Guidance on Assessment of Current Study Programmes (approved by order of the Director of CAQS No. 1-94 of 30-10-2009), the Study Regulations of the Vilnius Academy of Art (11-01-2006), order of the Minister of Education and Science of the Republic of Lithuania “Concerning approval of the General Requirements for the First Degree and Integrated Study Programmes“ (Official Gazette, 17-04-2010 No. 44 -2139).

The programme complies with national legal acts and regulations and to the General Requirements for undergraduate study programmes in Lithuania.

The programme is 160 credits, delivering a maximum of 7 subjects per semester with 12 credits for the preparation of the final project and 12 credits for practical training. General subjects (16 credits) at the Universal level studies and subjects of the study field are compliant with the legal requirements. The number of electives (4 free choice) similarly are sufficient, but should be increased.

*2.2.2. Comprehensiveness and rationality of programme content*

The curriculum shows a strong accent on the core specialty 62 credits of 160 are allocated for mainly practically oriented specialty subjects and teaching methods are recognized (SER page 8) as traditional: “*Main subjects are aimed at assimilating both these fields of sculpture and promoting the cognition of traditional (form, space and idea) artistic expression means”*. Elective subjects are planned starting from the 5th semester what is a late stage of studies to evoke and realize student’s specific interests.

The formulation of the course content is based mostly on assignments given by the teachers and the critical discourse of contemporary visual art studies is not sufficiently developed in the context of sculpture. Graduates, students and employers complained of the lack of contemporary critical discourse and the ability of students to articulate their ideas. It also seems that the importance of integrated theoretical studies in humanities is not recognised. Activities to reorganise the content of studies has been started – these include among others the adoption of the Faculty’s quality assurance mechanisms (provided by the Academy in Vilnius), the comprehensiveness and clarity of programme’s content and the more open attitude towards teaching and learning. Further enhancement to communicate, explore and join intellectual and technical resources of all Departments of the Faculty will be an ongoing requirement. The students claim “not enough time for practical basics and philosophy”.

## 3. Staff

### 3.1. Staff composition and turnover

*3.1.1. Rationality of the staff composition*

There are 7 teachers at the ‘Sculpture Studio’: 1 professor, 3 associate professors and 3 lecturers providing theoretical and practical subjects. Two young staff members – recent graduates also are giving lectures there. A number of theoretical and practical subjects are taught by 3 professors from the Department of Visual Arts, humanities are partially taught by professors form Department of Humanities. There are a two invited specialists from Vytautas Magnus University with PhD degrees providing elective lectures on contemporary culture and management – it should be noted that these invited academic staff make a great contribution and bring live attitudes to the study environment. There is also a team of technical assistants (5 persons) who serve the practical needs (laboratories, studios, workshops) of studies.

*3.1.2. Turnover of teachers*

The turnover of the teachers was found to be of a satisfactory level: one of mandatory recommendations of the accreditation experts in 2008 was the academic qualifications of teaching staff must be higher and this critical problem was solved by awarding one member of staff with a professorship. All 7 teaching personnel now have academic degrees, 2 young sculpture specialists are also involved in the teaching process. Still there is a definite need (expressed by students) for activated system of visiting lecturers from abroad and use of exchange lectures and classes on a regular basis.

### 3.2. Staff competence

*3.2.1. Compliance of staff experience with the study programme*

The level of staff’s academic and professional experience – participation in creative life, in local or international competitions, undertaking social duties at the commissions – is appropriate for university level programmes which enables the team to conclude that it fully complies with the objectives of the BA programme.

*3.2.2. Consistency of teachers’ professional development*

The system of recruitment at the Academy requires active participation in creative processes nationally and internationally so the existing combination of staff is satisfactory and provides the programme mainly with sculpture specialists, experts and recognised teachers. Academic staff members permanently improve the level of their expertise participating in international exchange programmes, seminars, workshops, by delivering lectures and making presentations; the main area of improvement relates to the sculpture field. However it has to be noted that better mechanisms for teacher development and institutional academic communication are advisable because personal quality improvement activities are mostly based on the individual’s own academic initiative.

## 4. Facilities and learning resources

### 4.1. Facilities

*4.1.1. Sufficiency and suitability of premises for studies*

Although there has been an improvement since the last review in 2008, the team finds the quality of existing premises (as presented to the team) questionable and hardly satisfactory for consistent and continuous graduate studies in the arts. During the visit the Sculpture Studio representatives were not able to assure the team neither on the sufficient quantity of spaces for sculpture studies nor that the quality of spaces for material studies complies to the basic standards of health and safety. There is still cramped studio space and a limited workshop provision for plaster-casting, stonework, metalwork and non-ferrous metal-casting. It is very important the Faculty develops the new studio space in an old hospital (so called ‘new building’) as soon as possible, but it still needs major refurbishment before it is suitable for use. Some studio spaces at the ‘new building’ are already used by students disregarding the fact that the necessary renovation process has not started yet but those rooms were not shown and were described as of bad condition. There is an urgent need for immediate development of a decent sculpture study environment especially considering the overall tendency for cross-disciplinary study process. The Academy’s administration needs to discuss and find solutions for this problem.

*4.1.2. Suitability and sufficiency of equipment for studies*

The following explanation includes all observations from the paragraph 4.1.1. – nevertheless the programme states that studies in materials are one of the core elements of the programme, there is a definite lack of a well organised study environment such as a workshops where students could realize their study projects throughout the year. However the students express certain level of satisfaction with teaching which allows the team to evaluate the study equipment as between poor and satisfactory.

*4.1.3. Suitability and accessibility of the resources for practical training*

The rooms for art studies and lectures on humanities are of a satisfactory level. The society of students misses the gallery space run by the Faculty to show their works in public.

The Sculpture Studio performed the following joint student summer practical training sessions:

2004 – territory of Išlaužo Secondary School

2005 – territory of the recreational area of Kaišiadorys poultry farm

2006 – a rural tourism homestead in Prienai District

2007 – ceramist P. Pretkelis’s workshop in Merkinė

2008 – Kruonis neighbourhood, Kaišiadorys District

In winter, ice and snow sculpture symposiums are held in Druskininkai, Plateliai Reserve and Kaunas, in which both students and teachers participate.

The forthcoming project of renovating a ‘new building’ is promising and highly welcome therefore it is an obligation of the Faculty and the Academy to fulfil the expectations of the students and also the creative society of Kaunas.

### 4.2. Learning resources

*4.2.1. Suitability and accessibility of books, textbooks and periodical publications*

The library space with 20 workplaces at the Faculty building was found to be satisfactory for the basic requirements of the undergraduate programme but even for this cycle of studies there is a definite need for greater investment in the library stock of specialist texts on sculpture and art journals.

The library stock and learning resources of the Academy‘s main library in Vilnius are accessible on the website in the same level as for other structural units outside Vilnius. Since 2001, an electronic catalogue of the library has been available (<http://vda.library.lt>) and additionally, a national virtual library [www.library.lt](http://www.library.lt) can be used as a search tool. There is also a substantial collection of contemporary art magazines with back copies.As a member of the Lithuanian Association of Academic Libraries, the Academy‘s library subscribes to the following database: EBSCO Publishing <http://search.epnet.com/> (eIFL.net database package of 10 databases); Oxford Art Online<http://www.oxfordartonline.com/subscriber/>. The library also stores exhibition catalogues, methodological materials prepared and published by its teachers and DVD on famous artists.

It has to be noted that the compulsory recommendation from 2008 were not seriously taken into account and no substantial progress was found (except the IT room separate from the library space) - the library equipment is still worn-out and environment is depressing and hardly can motivate students for intellectual activities there.

*4.2.2. Suitability and accessibility of learning materials*

The level of accessibility of learning resources is satisfactory for undergraduate studies – the good communication link between Kaunas and Vilnius together with access of the electronic database of the Academy’s library in Vilnius can temporarily replace still missing own resources in the Faculty’s library. Existing collection of books and periodicals as well as methodical materials (examples of graduation works) can fulfil only the basic interests of students.

## 5. Study process and student assessment

### 5.1. Student admission

*5.1.1. Rationality of requirements for admission to the studies*

The accreditation team finds the recently adopted national admission system (according to the Lithuanian Law on Higher Education and Research [Official Gazette Valstybės žinios No.54-2140, 2009]) potentially damaging to the quality and standards of higher arts education in Lithuania. Removing the teaching staff’s ability to select and choose their students based not just their past academic record but also their creative attributes, skills and their passion for the subject - realised through the portfolio and at interview - greatly reduces their ability to sustain the high standards. This process also challenges the principles of the Bologna process - of equal opportunity, transparency and accessibility for all potential applicants - and is greatly undermining the expertise of its Professors and artists. This is a very small programme, which has a small number of applicants and therefore needs to ensure the quality of its students.

*5.1.2. Efficiency of enhancing the motivation of applicants and new students*

The observations mentioned in the paragraph 5.1.1. relate also to this paragraph as unified attitudes on the entrance can hardly motivate young people to commence their studies therefore existing system of admission should be described as illogical and inefficient for art studies. The Faculty makes its own serious efforts to attract students by organising an Open Door Day and participating in the fair on higher education in Lithuania.

### 5.2. Study process

*5.2.1. Rationality of the programme schedule*

The rationality of the programme schedule was found to be at an appropriate level. The recommendation of 2008 to decrease the number of subjects and plan no courses with a smaller amount of credits than 2 has been fulfilled. As the programme develops its own distinctive features, contemporary aspects and effectiveness it will need to be constantly reviewed, updated and amended. In that sense the amount of electives allowed by national regulations can be extended to provide wider space for student’s individual projects or specific interests.

*5.2.2. Student academic performance*

The drop-out rate is stable at 4% level; the main reasons for dropping out or discontinuing studies are academic debts and academic leave due to illness. The SER provides the survey information and notes that approximately 2/3 of students continue their studies after their period of absence. This factor may create certain fluctuation in student number in the coming years and make the problem of poor study environment even more acute. The team found the majority of wok observed to be of an average standard with a few good pieces. The relatively small number of BA students limits the development of a supportive culture and peer learning.

*5.2.3. Mobility of teachers and students*

Mobility of students is inadequate – only one BA student has been involved in the Erasmus programme in the period from 2005 till 2009 (latest data not given) so highly recommended (review 2008) encouragement to activate international exchange has not happen yet. There is a need for a wider educational base with more contemporary international discourse and better foreign language development to assist with student mobility. Weak international performance of the programme may reflect on the study environment and self-confidence of students (with poor language skills) as well as student’s motivation to commence studies at the Faculty in Kaunas. The insufficient resource of study spaces and equipment also has a negative impact on the possibility to recruit students from abroad. Teaching staff’s mobility is more intense and better supported, based on their creative projects.

The overall quality of mobility can be found between poor and satisfactory.

### 5.3. Student support

*5.3.1. Usefulness of academic support*

Academic support was found to be at a satisfactory level supporting the basic academic and professional needs of students. Friendly personal teacher-student relationship provides the opportunity for open and informal communication. A greater contribution from the teaching staff on study prospect and academic guidance for students’ career development is needed.

*5.3.2. Efficiency of social support*

The level of social support is satisfactory and is comparable with social support in other Lithuanian universities - the Faculty has an agreement with the Lithuanian University of Agriculture to provide students with spaces to live – as it is stated in the SER, all students expressing the wish to stay at the university hostel are provided with accommodation. The Faculty provides students with State funded scholarships or grants in accordance with national and institutional regulations. Students can use the Academy’s recreation facilities in Nida and Mizaros.

### 5.4. Student achievement assessment

*5.4.1. Suitability of assessment criteria and their publicity*

The system of criteria assessment relates to the system of learning outcomes; the assessment criteria consists of 6 positive and 1 negative levels of achievement, the knowledge and competences of each position are well described. However the system is not fully embedded in the academic practice: assessment criteria may be moderated according to the character of assignment and teachers state that the criteria of evaluation in practice are based on their experience as artists without reference to the learning outcomes. This observation can be proven by prevailing methodical practice at the Sculpture Studio to discuss and evaluate the ‘work’ but not the process of teaching and learning. That clearly indicates the inconsistence of the academic performance and questions the level of involvement of teaching staff in the quality assurance improvement.

*5.4.2. Feedback efficiency*

Although the information on study results can be accessed on the website, the feedback in general is provided on an informal basis and was found to be satisfactory. Teachers inform students on the content and methods of the task at the beginning of the semester and discuss the student’s work firstly at the programme commission and afterwards giving them an explanation for the grade. A commission consisting of all teaching staff of the Sculpture Studio performs evaluation of students’ work. The overall grade is confirmed at the commission. Starting from the 5th semester students participate in the assessment process by giving presentations and discussing in public – these activities could be described as a step to create more flexible and critical methods of students’ self-evaluation.

*5.4.3. Efficiency of final thesis assessment*

The final examination of the graduation work (final project) has a public dimension – the examination commission consist of representatives from other faculties and departments of the Academy; representatives from the professional field and research institutions are also officially involved in the assessment. There are certain regulations given by the Senate of the Academy for the evolution and format of the graduation project – the procedure is well elaborated and can provide an individual approach to each personality. The overall process seems to be well planned and was found to meet the requirements of undergraduate study programme.

*5.4.4. Functionality of the system for assessment and recognition of achievements acquired in non-formal and self-education*

Positive attitudes towards individual studies being initiated by students’ in accordance with their specific interests are not yet fully established – academic staffs are not very familiar with the idea about interdisciplinary forms of study and courses taken on extra-curricular basis are not adapted to the programme. The teaching staff show interest for students’ personal development but there is a lack of flexibility in the approach and of the programme.

### 5.5. Graduates placement

*5.5.1. Expediency of graduate placement*

The data provided by the SER shows a good involvement of graduates (2005-2009: ~80%) in the professional labor market – this indicates a good level of professional skills by the graduates. Yet it has to be mentioned that this percentage accounts from very limited number of graduates – latest given data shows 4 persons graduated in 2008 and 3 in 2009.

Druing the meeting with the employers and graduates the team learned that the Sculpture programme is perceived as passive in communication and without definite evolution what was expected from the public of Kaunas city.

## 6. Programme management

### 6.1. Programme administration

*6.1.1. Efficiency of the programme management activities*

The programme management has worked hard to produce an adequate SER, but critical self-evaluation has not been embedded in the process of programme development. The Department should revisit the SER and discuss with all staff, students and key partners - as only informal consultation with the graduate stakeholders and none with the employers took place. The involvement of social partners and more organised participation of students would be required for the development of the programme. According to students administrative processes are too slow. **(**Low level of personal involvement seemed to persist at the time of the current site visit - the visual materials of the course and final works were shown in very modest and inappropriate way and hardly assure the team of experts that the academic staff recognises the true significance of this exercise.

### 6.2. Internal quality assurance

*6.2.1. Suitability of the programme quality evaluation*

A regular and stable system of teaching quality evaluation has been implemented through the programme’s assessment process. There are dynamic connections with the administration in Vilnius thus providing regular flow of information and exchange visits. The academic staff of the Sculpture Studio has to substantiate their statement on the “distinctive school of sculpture” and create their own culture of critical self-reflective analysis - this process has not started yet. Also the all-embracing mood of separateness should be changed for open collaboration with other academic and social partners.

*6.2.2. Efficiency of the programme quality improvement*

The recommendations of the accreditation in 2008 were used as reference information for changes and improvements. The programme teaching staff needs to start its own ongoing initiatives for quality assurance and enhancement. The impact from the current economical and national situation has to be accounted as well to shape a flexible and transferrable content of the programme.

*6.2.3. Efficiency of stakeholders participation*

The participation of stakeholders is still at the initial stage and has to be improved – the communication with stakeholders is modest and informal in general. At the moment the Department still exploits the credit of legend on ‘modern culture’ of Kaunas city, but without actual and substantial contribution to contemporary cultural environment this strength may become a weakness in the coming years.

# III. RECOMMENDATIONS

1. The Academy needs the quality assurance policy and strategy fully devolved and embedded in its faculties; organised into an efficient transparent process with faster communication and decision making at both Faculty and Department levels where both staff and students may have a meaningful effect. There must be clear and effective mechanisms to check and test if this is happening;
2. The Academy to introduce a more formal and meaningful programme of staff development and training for the latest developments of learning, teaching and assessment;
3. It is essential to establish a regular formal and business-like consultation process with external stakeholders - introduction of regular meetings at the Department on contemporary processes and the recorded collection of external stakeholder responses will provide more focused future developments.
4. Critical self-evaluation attitudes are not embedded in the process of programme development and analytical values as an enhancement tool are very limited. The Faculty and the Department should revisit the self-evaluation report and critically discuss it with all the staff and students - further enhancement to communicate, explore and join intellectual and technical resources of the full spectrum of all Departments of the Faculty will be a ongoing requirement.
5. More rigorous implementation of principles of learning outcomes to study modules and courses remains a ongoing demand for the programme. Learning outcomes and assessment criteria should be written in comprehensive form that both teachers and students can understand and communicate in it; language that avoids educational and academic jargon and acronyms so that they are comprehensible and truly transparent. The teaching staff must utilise the LOs they have defined and implement the criteria directly related to them at assessments.
6. The programme needs to elaborate a clear, more focused and comprehensive distinctiveness of its profile and characteristics of the graduates that it is trying to produce.
7. The programme must take more responsibility in what is offered by the Humanities Department to ensure a more holistic learning experience, incorporating international critical discourse in the content and methods of the programme. The theoretical subjects need to be integrated to the core content of the programme and practical studies need to be more diversified.
8. The Department need to encourage interdisciplinary study and an enhanced elective system of subjects. The addition of managerial competences to the course projects is highly advisable.
9. An enhancement of independent or negotiated learning as an integrated part of the programme is required. Courses taken on an extra-curricular basis should be where possible accredited within the programme. Students have to be capable of making independent actions and taking responsibility for their own learning as a necessary part of their learning.
10. The need for an active and regular international exchange expressed by students and highly recommended in 2008 should be fulfilled. There is a clear need for the presence of visiting lecturers from abroad and exchange of domestic lecturers. Improvement of foreign language skills will contribute to enhance and develop of student mobility.
11. The urgent need for immediate development of a good quality and appropriate sculpture study environment especially suited for cross-disciplinary study processes is a mandatory and ongoing requirement to provide bigger and better studio and library spaces and improve health & safety conditions of studio/workshops. The development of the ‘new building’ (former hospital) space for studios and a currently lacking gallery space is of utmost importance for the future development;
12. The need for greater and immediate investment in the library stock of specialist texts on sculpture and art journals as well as in arranging the decent learning environment at the Faculty‘s library is a mandatory recommendation which is repeated from the international accreditation of 2008.
13. The Academy needs to use its authority and expertise to make a strong case for changing the new State admission regulation to minimise its impact of potentially damaging the quality and standards of higher arts education in Lithuania.

IV. GENERAL ASSESSMENT

The study programme *SCULPTURE* (state code - 612W10004) is given **positive** evaluation.

Table. *Study programme assessment in points by evaluation areas*.

|  |  |  |
| --- | --- | --- |
| No. | Evaluation area | Assessment in points\* |
| 1 | Programme aims and learning outcomes | 2 |
| 2 | Curriculum design | 3 |
| 3 | Staff | 3 |
| 4 | Facilities and learning resources | 2 |
| 5 | Study process and student assessment (student admission, student support, student achievement assessment) | 2 |
| 6 | Programme management (programme administration, internal quality assurance) | 2 |
|  | **Total:** | 14 |

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

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

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

4 (very good) - the area is exceptionally good

|  |  |
| --- | --- |
| Grupės vadovas:  Team leader: | Prof. Dr. John Butler |
| Grupės nariai:  Team members: | Prof. Giorgos Houliaras |
| Prof. Atis Kampars  Krzysztof Stanislowski  Kirke Kangro  Saulius Valius |