



STUDIJŲ KOKYBĖS VERTINIMO CENTRAS

Vilniaus dailės akademijos Telšių fakulteto  
***METALO MENO IR JUVELYRIKOS PROGRAMOS***  
**(612W10013)**  
**VERTINIMO IŠVADOS**

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**EVALUATION REPORT**  
**OF *METAL ART AND JEWELRY* (612W10013)**  
**STUDY PROGRAMME**  
at the Vilnius Academy of Fine Arts, Telšiai Faculty

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Išvados parengtos anglų kalba  
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## DUOMENYS APIE ĮVERTINTĄ PROGRAMĄ

Studijų programos pavadinimas	<i>Metalo menas ir juvelyrika</i>
Valstybinis kodas	612W10013
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	2011-06-22 (Nr. 1-01-84)

## INFORMATION ON EVALUATED STUDY PROGRAMME

Title of the study programme	<i>Metal Art and Jewelry</i>
State code	612W10013
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	2011-06-22 (Nr. 1-01-84)

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## I. INTRODUCTION

The Evaluation Team received a large volume of carefully prepared documents which included the Lithuanian Higher Education Context, Self Evaluation Report, Programme Specification, and previous Evaluation Reports of 2008 and 2011. The Evaluation Team visited the Telsiai faculty of the Vilnius Academy of Arts on Wednesday 6<sup>th</sup> November 2013. The programme included scheduled meetings with senior management, the self-evaluation review preparatory team, teaching team, students from all levels of the course, graduates and recognised 'social partners'.

The Evaluation Team were given a tour of facilities to include workshops, studios, exhibition spaces, business incubator units, and the library/learning resource area. During the tour there was ample opportunity to ask questions and to view the various technologies, teaching and learning environments, and to understand the operational aspects of the provision. Furthermore, the student and staff work in evidence in the town and in the vicinity of the church in particular was of particular interest.

The various stakeholder groups (and individuals) involved were enthusiastic, positive, and fully engaged both in the process and appeared genuinely ambitious for the subject and the development of the discipline. All interactions were courteous and reflected a supportive and mature learning and teaching environment and there appeared to be excellent levels of communication within teams and between students, staff, and the wider profession.

## II. PROGRAMME ANALYSIS

### ***1. Programme aims and learning outcomes***

The programme aims and learning outcomes are appropriate across each level of study. While they are well defined, clear and publicly accessible the detailed assessment of student work is presented verbally and in numerical form. For purposes of completeness and for institutional confidence and to assist student learning the programme should pursue a scheme of providing written assessment against pre-specified criteria which should take account of strengths, weaknesses, and points for discussion. This process will also assist the institution in enhancing its record-keeping systems.

The programme aims and learning outcomes do satisfy professional requirements and public needs in respect of the development of the discipline. However, although the level of verbal feedback is sound, there appears to be little formal written feedback highlighting strengths and weaknesses of the submission and points for discussion. Written feedback provides a lasting and unambiguous communication which the student can also use to develop their learning skills. It also allows the institution to build a body of information which can be used for the purposes of internal peer review and for the purposes of curriculum development. The programme should also review its professional development, portfolio presentation, and business entrepreneurship content as the students may pursue individual career paths in metal and jewellery and their outputs are likely to have a gallery and/or retail focus.

The aims and learning outcomes are consistent across the years of study and do represent an appropriate level of challenge across the course. The standards achieved are commensurate with other courses of this type elsewhere in Europe. There are opportunities to integrate contemporary issues in history and theory much earlier in the course and to develop the business acumen of students towards the latter part of the programme.

The programme is the only one of its type in Lithuania and it must use this advantage to promote a clear and unique selling proposition. The institution should promote the campus resources, location, and the creative environment with greater confidence and visibility in order to assert its prominence and uniqueness. This is a marketing issue which requires appropriate resources and a clear strategy to be able to promote this excellent course more effectively nationally and internationally.

Notwithstanding the comments above, the name, learning outcomes, content and qualification are compatible with each other.

## ***2. Curriculum design***

The curriculum design meets legal requirements. However, the programme team may wish to investigate opportunities to devise larger modules which would allow students to engage in creative risk-taking particularly towards the end of the course.

While the study subjects are spread evenly, the programme team should look at more creative module titles. Individual module titles can contextualise the content and often act as a ‘mission focus’ for students and therefore the course team are encouraged to reflect the content as the current system includes Visual Expression I-VI, Metal Plastics I-VII etc. and might be better expressed by using individual titles. For example, module titles like Casting, or Forging, or Brazing and Welding, etc. might make for a more interesting and focused system. While the themes are not repetitive there is a need for the students to gain greater exposure to a wider range of technologies and cultures in order to develop their practice beyond the immediate boundaries of their location.

The module content is appropriate in relation to type and level. However, there appears to be an over-reliance on the teaching of craft history early in the programme which should be balanced by early exposure to contemporary issues in metal art and jewellery. Similarly, students need to build up networks and in order for them to gain greater awareness of the markets into which they will contribute (retail and gallery) their learning experience would benefit from greater exposure to contemporary and international excellence.

The module content and the workshops and library area are well equipped and resourced with appropriate materials for the students to develop a range of practical and intellectual skills and are sufficient for the students to achieve the intended learning outcomes. We would encourage the programme team reflect on ways to integrate more fully contemporary issues in theory/practice and in business development into the curriculum.

The scope of the programme is satisfactory and undoubtedly affords the student body with an excellent base in terms of skills acquisition. The challenge of internationalising (particularly given the campus) will remain, but there is a very positive and attractive proposition which, when marketed correctly, could allow the programme to develop its identity at a higher level.

The introduction of the new incubator facilities within the campus, but external to the Academy, represents a positive move in terms of embracing/enhancing existing facilities. Besides the traditional technologies which will always form the basis for such a practice-based course it is important for students to be kept abreast of contemporary developments within and beyond the confines of their own discipline. While the library facilities serve the discipline well

it is important for some accommodation to be made for wider cultural understanding in areas like the development of new materials, products, visual art, creative industries etc.

### ***3. Staff***

Many staff engage in their own practice as artists and craftspeople and there is evidence of staff being supported in their personal development activities by the institution through funding for visits and participation in symposia and exhibitions. However, the professional development framework should be developed in order to develop staff research skills as distinct from developing practice skills. Both Australia and the UK have well-developed frameworks which assess the quality and impact of staff research and the research environment. Similarly, the institution should consider opportunities to develop a professional learning and teaching-focused professional development framework providing courses in areas like, for example: leadership development, integrating research into the teaching environment, e-learning methods, enhancing the student experience, etc. could all be introduced in order to ensure staff are being developed in line with current international best practice models.

The teaching staff qualifications are appropriate for the programme. However, the institution should consider ways in which to support staff in pursuit of further qualification both in relation to pedagogy and in discipline-specific further study leading to higher qualifications.

The staff student ratios are appropriate across the various sub-disciplines in this programme. The programme is supported by technical and learning resource staff and the spread of staff is sufficient across all levels of the programme.

The teaching staff team turnover is satisfactory. The new Dean has clear plans for development and this is to be commended. The spread and level of staff is appropriate for the provision. The challenge of succession planning is important for the institution to bear in mind particularly in light of the importance of the provision in the national context and its location in relation to internationalising the student experience.

The institution does provide targeted funding for the professional development of staff and it would be to the advantage of staff if further opportunities for staff to engage in the Erasmus exchange programme were to be identified on an on-going basis.

As is the case in many programmes of this type, staff are actively and visibly engaged in their own practice to which the students gain a valuable insight. It would be beneficial if some staff were to develop a research track (as discrete from practice-only) in order to further develop a research-informed teaching approach.

#### ***4. Facilities and learning resources***

The main metal and jewellery facilities are very good and the addition of the new incubator hub (which is only partially in operation at present) is a welcome addition to the existing facilities. The exhibition spaces are appropriate and functional and the co-location of studio spaces with the workshops is good practice. However, the institution should invest in bringing the blacksmithing facilities up to a level which is commensurate with that of the other workshops on campus. For example, although it is clear that equipment is maintained to an acceptable standard, the general operating environment (building) would benefit from refurbishment in order to make health and safety considerations more visible.

Notwithstanding the comments above the campus would benefit from some investment in learning technologies (computing with specialist art and design, Office software and internet access) as these would afford students to develop their transferable IT skills. Students appear to be well catered for in terms of consumable materials – which is to be applauded.

The learning environment is centred upon the development of skills within a practice-focused arena. Notwithstanding the comments about the blacksmithing workshop there is a strong culture of staff/student learning and teaching partnership which is very positive.

The library facility at Telsiai is good within the strict limitations of the subject area. The students should be encouraged to seek out other sources of information and should be directed towards wider cultural arena (general libraries, museums, galleries etc.) in order to broaden their perspectives and encourage a broader diversification of project outcomes.

#### ***5. Study process and student assessment***

Whilst the admissions requirements are well founded, the variability of state-funded studentships stifles the institution's ability to develop the discipline more proactively. This is a



unique programme that would benefit significantly from a more consistent allocation of studentships.

The programme is well organised and delivered. It would of course benefit from a greater level of exposure to international best practice either through study visits of inward investment via Erasmus or visiting scholar programmes.

The Evaluation Team were shown some examples of student work which formed part of the fabric of the town centre. Student work across a variety of levels and sizes was also displayed in two exhibition spaces on campus. Students were enthusiastic about their work and opportunities to present it outwith the campus.

While there was evidence that many students had applied to be part of the Erasmus exchange programme there were very limited student places which left the majority of students feeling disheartened by the process. Of course, with small student numbers it is difficult to mobilise all students, however the programme team and Faculty should consider how it could develop student mobility while at the same time retaining healthy student cohorts on campus.

There was evidence of excellent academic support and the students appeared to really enjoy being in the halls of residence. Staff gave regular and consistent feedback and appeared to be very enthusiastic for the subject and the development of student learning. Students were extremely complimentary about the staff and were very positive about the overall student experience. There appeared to be a good understanding by the students of activities taking place in the town. However, considering the remoteness of the location to large centres of population it is important that students are offered the widest possible range of opportunities to develop their professional, practical, and social skills to include broader aspects of society and to give them the confidence to operate as professional artists nationally and internationally. Students should also have ready access to support services to include health, fitness, and wellbeing (counselling and guidance and disability services), possibly in partnership with local providers.

The assessment system appears to be fair and accessible. However, it is highly reliant upon on-going and frequent verbal interactions between students and staff. The numerical system does serve a purpose but is limited in allowing students to understand how they have met specific learning outcomes and for the purposes of benchmarking across a cohort and indeed for recordkeeping. This area requires detailed analysis and review in order to develop a transparent

system of assessment which is fit for purpose and reflects levels of performance against individual assessment criteria which are mapped to specific learning outcomes.

The graduates from the previous design-focused Jewellery and Blacksmithing course who we met were highly articulate and supportive of the programme and its ethos. A number had relocated to metropolitan environments in order to develop further their practice and one other was currently using a studio/workshop space within the incubation hub. This is normal within the discipline.

## ***6. Programme management***

There is a clear management structure with shared responsibilities and good evidence of appropriate and directed leadership. There is a student representation system and good levels of communication between individual module co-ordinators and the student body.

There are annual reviews of performance and evidence of swift resolution of student concerns. The annual monitoring round affords academic staff the opportunity to reflect on academic procedures and the student experience in order to develop and enhance the programme for the next academic year. This appears to be sufficient for the needs of the student body and does reflect a positive approach to the development of the subject and the student experience.

There is some evidence that the recommendations brought forward as the result of the last institutional visit have been acted upon. However, the challenges of developing business acumen and the integration of contemporary practices and theories is still outstanding as are the links to industry beyond the confines of the immediate region. However, this task should not be underestimated and the institution should seek to develop an outward-reaching strategy in order to contemporise the provision in Telsiai.

The Assessment Team met graduates from the previous design-focused Jewellery and Blacksmithing course and Social Partners who were extremely supportive of the institution and the programme citing a number of collaborative ventures including external exhibitions and practical work displayed in public spaces within Telsiai town centre. However, it was clear that the reach of the institution was mainly regional and it must therefore strengthen its links to the capital and the main cities within Lithuania and develop new international links in order to expose students to a greater variety of practices.

The programme appears to revolve around a single unit of management (the programme team) and while this satisfies the day to day running and indeed the planning and management of the provision it may be helpful to initiate cross-cutting focus groups or teams to look at issues like performance against national benchmarks, employer engagement statistics, longitudinal studies of student experience etc.

### III. RECOMMENDATIONS

1. The admissions system needs to be reviewed to make it simpler for motivated students to gain a place on BA Metal Art and Jewellery at Telsiai. This is a very important provision for Lithuania both in terms of traditional skills and as the creative industries increase in economic relevance. The necessity to plan student intakes year on year should not be compromised by the vagaries of the current allocation of student places. The central allocation of student places by government requires a better level of consistency in order to assist the institution to strategically plan for the future.

2. The programme is the only one of its type in Lithuania and it must use this advantage to promote a clear and unique selling proposition. The institution should promote the campus resources, location, and the creative environment with greater confidence and visibility in order to assert its prominence and uniqueness.

3. The course should strengthen its links with the other campuses of Vilnius Academy of Arts in order to share good practice and to engender a greater sense of corporate mission.

4. While there was evidence of outward activity and excellent links in the local and to a certain extent national context, the course should explore all possible opportunities to internationalise. The course should seek opportunities to extend and develop international links for staff and student visiting other places and to reciprocate these arrangements with other institutions and eminent artists/craftspeople nationally and internationally.

5. While there is clear evidence of investment in new technologies in the main campus building and the incubator hub, the blacksmithing facility would benefit from an allocation of resources in order to bring up to the standard of the other facilities.

6. The excellent relationships enjoyed between the staff, students and the alumni may offer opportunities to develop continuing professional development activities as a way of highlighting and developing employability skills in the student body.

7. Students receive a very focused discipline/craft experience but it is important that they are exposed in a more formal way to the wider professional operating environment and the programme should therefore integrate more fully aspects of marketing and promotion, business development, professional communication skills, and portfolio preparation skills.

8. From observation, the level and quality of communication and feedback between students and staff is outstanding and the level of student attainment is high. However, there is minimal evidence of formal disaggregation of, and assessment against, individual learning outcomes within each module of study. The course should review opportunities to integrate formalised assessment forms into the assessment regime in order to develop and enhance the student learning experience. The current numerical system does not afford the opportunity to make explicit levels of attainment in relation to specific learning outcomes nor an overview of strengths, weaknesses, and points for discussion. This would assist students to understand more clearly the decision-making process and provide a greater level of institutional transparency.

#### IV. SUMMARY

The course is well run by a focused Faculty leadership team and a committed and well-integrated staff team. The students are bright, ambitious, respectful, and focused on developing their practice to a high level. The social partners and faculty graduates are supportive of this new programme which represents an excellent model of ongoing and sustainable collaboration. The workshops and studios are generally well-equipped and well resourced and appropriately serve the current traditional skills-focused curriculum. The nearby incubator hub, although relatively new and at present not fully utilised, provides an excellent context for professional practice activities and a base for graduates who wish to practice as applied artists/designers. In relation to the student experience there is a strong sense of student and staff belonging which makes for a positive teaching and learning environment.

However, there is limited evidence of a progressive approach towards contemporary practice and contemporary critical theory is limited. There is also minimal evidence of business skills development, internationalisation either in the curriculum or via staff or student exchange, and a lack of integration of new technologies into the curriculum. There appears to be no clear structure for assessing levels of attainment against set criteria and limited written module feedback indicating strengths, weaknesses, and points for discussion. Variability within the central government system for the allocation of studentships impedes strategic planning at institutional level.

Many aspects of this course make for a very supportive and enjoyable student experience which could be enhanced through more focus on international contemporary best practice critical thinking, and new technologies.

## V. GENERAL ASSESSMENT

The study programme *Metal Art and Jewelry* (state code – 612W10013) at the Vilnius Academy of Fine Arts, Telšiai Faculty 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	3
3.	Staff	3
4.	Material resources	3
5.	Study process and assessment (student admission, study process student support, achievement assessment)	3
6.	Programme management (programme administration, internal quality assurance)	3
	<b>Total:</b>	<b>18</b>

\*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. Dr. Ian Montgomery

Grupės nariai:  
Team members:

Prof. Mare Saare  
Assoc. Dr. Arvids Endzins  
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**VILNIAUS DAILĖS AKADEMIJOS PIRMOSIOS PAKOPOS STUDIJŲ PROGRAMOS  
METALO MENAS IR JUVELYRIKA (VALSTYBINIS KODAS – 612W10013) 2014-01-24  
EKSPERTINIO VERTINIMO IŠVADŲ NR. SV4-53 IŠRAŠAS**

<...>

**V. APIBENDRINAMASIS ĮVERTINIMAS**

Vilniaus dailės akademijos studijų programa *Metalo menas ir juvelyrika* (valstybinis kodas – 612W10013), vykdoma Telšiuose, 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	3
6.	Programos vadyba	3
	<b>Iš viso:</b>	<b>18</b>

\* 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**

Gerą programos vykdymą užtikrina kryptingai veikianti fakulteto lyderių grupė ir atsidavusi bei sutelkta dėstytojų grupė. Studentai yra gabūs, ambicingi, verti pagarbos ir siekiantys plėtoti savo praktiką aukštame lygyje. Socialiniai partneriai ir fakulteto absolventai teigiamai vertina šią naująją programą, kuri yra puikaus nuolatinio ir tvaraus bendradarbiavimo modelio pavyzdys. Apskritai dirbtuvės ir studijos yra gerai aprūpintos įranga ir ištekliais, taip pat

tinkamos dabartiniam tradicinių įgūdžių lavinimo programos turiniui. Netoliese esantis inkubatorius, nors gana naujas ir šiuo metu nepilnai išnaudojamas, sudaro puikias sąlygas profesinei praktinei veiklai ir suteikia pagrindą absolventams, norintiems tapti taikomojo meno profesionalais arba dizaineriais. Įvertinus studentų patirtį, jaučiamas stiprus studentų ir dėstytojų bendrumo jausmas, kuris užtikrina pozityvią dėstyto ir mokymosi aplinką.

Tačiau gauta mažai įrodymų apie progresyvių požiūrį į šiuolaikinę praktiką, o šiuolaikinė kritinė teorija yra ribota. Taip pat gauta minimaliai įrodymų apie verslo įgūdžių lavinimą, tarptautiškumą programos turinyje arba dėstytojų ar studentų mainuose, taip pat į programos turinį per mažai įtraukiamos naujos technologijos. Atrodo, kad nėra aiškios pasiekimų lygių vertinimo pagal nustatytus kriterijus struktūros, o vertinimas raštu modulio pabaigoje, kuriame nurodomos stiprybės, silpnybės ir aptartini klausimai, yra nepakankamas. Centrinės valstybinės studentų vietų paskirstymo sistemos nepastovumas apsunkina akademijos strateginį planavimą.

Daugybė šios studijų programos aspektų sukuria studentams labai palankią aplinką ir malonią patirtį, kurią būtų galima gerinti daugiau dėmesio skiriant tarptautinei šiuolaikinei geriausiai praktikai, kritiniam mąstymui ir naujoms technologijoms.

### III. REKOMENDACIJOS

1. Studentų priėmimo sistemą reikėtų peržiūrėti, siekiant ją supaprastinti, kad motyvuoti studentai gautų vietą Telšių metalo meno ir juvelyrikos bakalauro studijų programoje. Tai labai svarbi Lietuvai tradicinio ir šiuolaikinio dizaino arba amato įgūdžių lavinimo programa Lietuvoje, nes kūrybinės industrijos tampa vis aktualesnės ekonominiu požiūriu. Būtinybei planuoti kasmetinį studentų priėmimą neturėtų pakenkti dabartinių studentų vietų skyrimo pasikeitimai. Centralizuotas valstybės studentų vietų skyrimas turi būti nuoseklesnis, kad akademija galėtų strategiškai planuoti ateitį.

2. Ši programa vienintelė tokio tipo programa Lietuvoje, ir būtina išnaudoti šį pranašumą reklamuojant jos aiškų ir išskirtinį pardavimo pasiūlymą. Akademija turėtų užtikrinčiau ir matomiau viešinti fakulteto išteklius, vietą ir kūrybinę aplinką, siekiant parodyti savo išskirtinumą ir unikalumą.



3. Programoje reikėtų stiprinti ryšius su kitais Vilniaus dailės akademijos fakultetais, siekiant dalintis gerąja patirtimi ir skatinti didesnę bendros akademijos misijos jausmą.

4. Nors ir buvo pateikta įrodymų apie išorinę veiklą ir puikius vietas bei tam tikru mastu nacionalinius ryšius, programoje reikėtų išnagrinėti visas įmanomas galimybes tarptautinei veiklai plėtoti. Programoje turi būti ieškoma galimybių išplėsti ir toliau plėtoti tarptautinius ryšius, kad dėstytojai ir studentai galėtų aplankyti kitas vietas, ir sudaryti susitarimus su kitomis institucijomis ir garsiais menininkais arba amatininkais nacionaliniu ir tarptautiniu mastu.

5. Nors yra aiškių įrodymų apie investicijas į naujas technologijas pagrindiniame fakulteto pastate ir inkubatoriuje, kalvystės patalpoms reikalingos atnaujinimo lėšos kad jos prilygtų kitoms patalpoms.

6. Puikūs dėstytojų, studentų ir absolventų santykiai gali sudaryti sąlygas nuolatinio profesinio tobulėjimo veiklai plėtoti, kuri būtų būdas atkreipti studentų dėmesį į įsidarbinimo įgūdžius, ir juos lavinti.

7. Studentai įgyja labai kryptingą disciplinos arba amato patirtį, tačiau svarbu, kad jie būtų formaliau supažindinti su platesne profesinės veiklos aplinka, todėl į programą turėtų būti plačiau įtraukti rinkodaros ir reklamos aspektai, verslo plėtra, profesionalaus bendravimo įgūdžiai ir *portfolio* rengimo įgūdžiai.

8. Iš pažiūros studentų ir dėstytojų bendravimo ir grįžamojo ryšio lygis ir kokybė yra puikūs, o studentų pasiekimai – aukšti. Tačiau turima minimaliai įrodymų apie formalų individualių studijų rezultatų atskyrimą ir vertinimą kiekviename studijų modulyje. Programoje reikėtų peržiūrėti galimybes į vertinimo sistemą įtraukti formalizuoto vertinimo formas, siekiant plėtoti ir tobulinti studentų studijų patirtį. Dabartinė skaitmeninė sistema nesudaro sąlygų nei aiškiai nurodyti konkrečių studijų rezultatų pasiekimo lygio, nei apžvelgti stiprybių, silpnųjų pusių ir aptartinų klausimų. Tai padėtų studentams geriau suprasti sprendimų priėmimo procesą ir padidintų institucijos skaidrumą.

<...>

Paslaugos teikėja patvirtina, jog yra susipažinusi su Lietuvos Respublikos baudžiamojo kodekso<sup>1</sup> 235 straipsnio, numatančio atsakomybę už melagingą ar žinomai neteisingai atliktą vertimą, reikalavimais.

Vertėjos rekvizitai (vardas, pavardė,  
parašas)

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<sup>1</sup> Žin., 2002, Nr.37-1341