GUIDELINES OF COMPETENCE DEVELOPMENT IN THE STUDY FIELD OF ART AND DESIGN

Arūnas Gelūnas, Audrius Klimas, Eglė Ganda Bogdaniienė, Saulius Vengris
Development of the Concept of the European Credit Transfer and Accumulation System (ECTS) at the National Level: Harmonization of the Credit and Implementation of the Learning Outcomes Based Study Programme Design

Eglė Ganda Bogdaniene
Arūnas Gelūnas
Audrius Klimas
Saulius Vengris

GUIDELINES OF COMPETENCE DEVELOPMENT IN THE STUDY FIELD OF ART AND DESIGN
# TABLE OF CONTENTS

## Introduction ..............................................................................................................................................4

## 1. ARTS IN THE HIGHER EDUCATION SYSTEM ..........................................................................5

1.1. Specific character of programmes of the art and design study fields within the context of the Bologna process.................................................................5

1.2. Underlying principles of the guidelines for the art and design study fields ............................7

1.3. Diversity of art and design study programmes in Lithuania.....................................................8

1.4. Cycles of the art and design study fields and qualification degrees awarded..............................8

1.5. Profiles of the study programmes .............................................................................................10

## 2. COMPETENCE-BASED ART AND DESIGN STUDY PROGRAMMES ..................................11

2.1. Competences and learning outcomes...........................................................................................11

2.2. Generic competences ...................................................................................................................11

2.3. Subject-specific competences ......................................................................................................13

2.4. ECTS credits ................................................................................................................................14

2.5. Modular and course unit structure of studies .............................................................................14

## 3. CHARACTERISTICS OF A STUDENT-ORIENTED STUDY PROGRAMME .....................16

3.1. Characteristics of student workload............................................................................................16

3.2. Teaching, learning and assessment ..............................................................................................16

3.2.1. The teaching and learning environment of art and design .....................................................16

3.2.2. Study plans .............................................................................................................................17

3.2.3. Teaching, learning and assessment methodologies.................................................................18

3.2.4. Principles and criteria for assessing learning outcomes ........................................................18

3.2.5. Model system of the criteria for achievement assessment .....................................................19

## References ...............................................................................................................................................25
Introduction

As Lithuania is implementing the state project ‘Development of the Concept of the European Credit Transfer and Accumulation System (ECTS) at the National Level: Harmonisation of Credits and Implementation of the Learning Outcomes Based Study Programme Design’ (No VP1-2.2-ŠMM-08-V-01-001 (hereinafter the “ECTS Project”)) applicable to all higher education establishments that have art and design study programmes, it is necessary to comply with the requirements for the programmes of these fields established by the law. Article 48(3) of the Law of the Republic of Lithuania on Higher Education and Research1 stipulates that ‘the Ministry of Education and Science shall approve general and special requirements (descriptions of a study field, a set of study fields or a study area) for a study programme of the first cycle, an integrated study programme and a Master’s degree study programme’. Although this law has been in force since 2009 already, the Ministry of Education and Science has failed to approve the requirements for the study programmes of the art and design study fields to date. Therefore, in the ‘Guidelines of competence developing in the study field of art and design’ (hereinafter the ‘Guidelines’), the Vilnius Academy of Arts presents its guidelines for the art and design study fields and believes that they could become the basis for designing the requirements stipulated by the law and could be important for higher education establishments implementing similar programmes. It is only by adopting the general and special requirements for the study programmes of the art and design study fields under the procedure prescribed by the law that an official basis would be created for designing, establishing, evaluating and accrediting the study programmes of these study fields on the national scale. These guidelines are intended for programme developers, teachers, students and employers.

The Guidelines have been prepared on the basis of long and successful practice of studies at the Vilnius Academy of Arts, taking into account the international experience of the Academy’s students and teachers. The guidelines for the study field have been prepared according to the consultations of experts from the United Kingdom, as well as the following publications of the UK Quality Assurance Agency for Higher Education2 (QAA): ‘The framework for higher education qualifications in England, Wales and Northern Ireland’ (2008); ‘Subject benchmark statement: Art and Design’ (2008); ‘Guidelines for preparing programme specifications’ (2006) and ‘Code of practice for the assurance of academic quality and standards in higher education’ (2004–2010).

To take the best account of the development of the Bologna process, the publication ‘Trends 2010: A decade of change in European Higher Education’ (2010) of the European University Association3 and the publication ‘ArtFutures: Current issues in higher arts education’ of the European League of Institutes of the Arts4 (ELIA) have been used as well.

The authors acted deliberately in setting no aim of preparing detailed charts and templates for the future programmes. These are recommendations of a general nature that encourage a creative search for the unique character of the content of the programmes.

---

2 http://www.qaa.ac.uk
4 www.eua.be
5 www.elia-artschools.org/News%2B/bologna-process
1. ARTS IN THE HIGHER EDUCATION SYSTEM

Art studies are recognised as a specific area of higher education in the whole world. In accordance with the List of study areas and fields based on which studies are organised at higher education establishments\(^6\), approved by the Government of the Republic of Lithuania, the art study area includes the fields of arts, design, music, theatre and cinema, dance, photography and media, crafts, creative writing and architecture. Art studies, just as art itself, are associated with continuous creative expression, in order to understand, reproduce and improve the environment. In this case, the aims of art and science coincide: both artists and scientists seek to understand the world, but only using different methods. Art is a system of individual creative work methods that enables an individual’s self-expression. Creative work is continuous self-reflection, a study method and an experimental laboratory where new forms of cognition and experience are born.

Based on the laws of the particular nature and development of art and taking into account the needs of the present-day market and the standards of the higher education qualification degrees, art and design study programmes are drawn up that are firmly based on a multidisciplinary profession and are flexible, so that competences gained by students meet the needs of the dynamic environment. Thus, new situations and technologies must be subject to constant study. The purpose of art and design study programme is to train versatile artists and designers with generic and subject-specific competences that enable them to work autonomously in the area of art and design. Artists and designers who successfully graduate their studies arrive on the arena of modern art with an emphasis on their distinct creative expression.

Modern art is characterised by its multidisciplinary nature, flexibility and constant dynamics. That is why art study programmes do not always benefit from regulations applied to university studies in Lithuania (also including the strict definition of areas, fields and branches that prevents the students’ movement across the disciplines, or the general enrolment system that does not allow accepting students according to their abilities, motivation and individuality, which is essential for a future artist). Inflexible and mechanical standardisation of universities is equivalent to the production of clichés. Certainly, general rules must be applied to determine qualification levels and compare acquired competences both in Lithuania and internationally. Since the Vilnius Academy of Arts is a member of the European League of Institutes of the Arts (ELIA), the International Association of Universities and Colleges of Art, Design and Media (CUMULUS), the network of the Nordic and Baltic Art Academies (KUNO) and the Nordic-Baltic Network of Art and Design Education, it constantly participates in international conferences and seminars and cooperates with European higher art and design education establishments through its involvement in decisions on art and design study programmes and professional prospects. Therefore, the concept of competences in this paper is based not only on the project of Tuning Educational Structures in Europe (hereinafter the ‘Tuning Project’), but also on the experience of the Vilnius Academy of Arts in international professional cooperation.

1.1. Specific character of programmes of the art and design study fields within the context of the Bologna process

Art and design studies are quite an individual area of higher education. They represent contrasting activities by their nature. On the one hand, these studies are intended to help disclose the individuality by both developing and negating traditional forms and searching for new ways of creative expression.
expression. On the other hand, the Bologna process as an instrument for creating a uniform European Higher Education Area seeks to harmonise the higher education system on the European scale, which sometimes dangerously approaches a uniformity of these studies. Most likely it is because of this problem that the publication ArtnetsEurope⁷ of the Erasmus network for the Higher Arts Education, in addition to the general objectives of Bologna, also sets specific art and design objectives:

- to value and preserve cultural, artistic, and pedagogical diversity of higher educational establishments;
- to ensure a coordinated, bottom-up approach to all implications of the Bologna process for the arts.

Among the common characteristics shared by competences developed under art and design study programmes are the conception, visualisation, exhibition, promotion and dissemination of material objects that constitute our visual culture. Artistic creation encompasses artefacts intended for intellectual contemplation and aesthetic sensibility to functional products, systems and services. The processes from conception to dissemination employ a range of predominantly visual languages to articulate concepts and ideas in two and three dimensions. Sometimes the time dimension, narrative, sound and interactivity are of equal importance. These means of expression are combined with the exercise of creative skills, imagination, vision and innovation as the highest level of achievement.

Traditionally studies of artists (according to the branches of art studies, divided into painters, sculptors, graphic artists, ceramists, textile artists, glass artists, stained-glass artists, jewellers and scenographers) and designers (according to the branches of design studies, divided into graphic designers, exhibition and event designers, fashion designers, industrial product designers, interior designers, visual communication designers, ceramic designers, textile designers, interactive and electronic product designers and interior and furniture restorers) have placed an emphasis on the development of visual literacy. Drawing ability has been regarded as a prerequisite skill for developing observation, graphic analysis, speculation, visualisation and communication. Considerable attention has been devoted to the acquisition of technical skills in the use of discipline-specific materials and processes. Many of these skills are also important today, but innovation of the studies encourages a critical speculation of the previously established rules. Anyway, the majority of students pursue broad-based study in art and design and acquire general art and design knowledge and skills prior to more specialist undergraduate study. Some disciplines require knowledge of art and design but do not require that students acquire knowledge and skills of creating artworks. Such disciplines include conservation and restoration, art research, museum and gallery management and administration, curation, design management, and publishing.

Most competences acquired in art and design studies are essential for the development of creative industries. As a result, art and design are to be recognised as important wealth-creating and culture-enhancing contributors of a nation. Increasingly, graduates in art and design disciplines are finding employment in areas unrelated to the study fields but which value and actively seek their creative competences.

Although the art and design community has no universally recognised definition of art, it is agreed that art is a creative endeavour that constantly speculates upon and challenges its own nature and purpose. Art and design study programmes are subject to constant change: more up-to-date means and technologies of information dissemination are used (primarily digital and optical). The practice of art demands high levels of self-motivation, intellectual curiosity, theoretical enquiry, imagination and emotional thinking skills. Students learn to recognise the interactive relationship between materials, media and processes, between ideas and issues, and between

---

producer, mediator and audience. Moreover, contemporary art practice demands the ability on the part of the artist and designer to position the individual’s practice within an appropriate critical discourse and contextual framework.

Part of art graduates work as free artists and support this through the sale of their work, commissions, grants, etc. Most find an application for their learning through curating, arts management and administration or teaching, or within other areas of the creative industries such as advertising, film and video production or software design.

Designers address practical and theoretical concerns through a broad spectrum of two-dimensional or three-dimensional (including time-based media), materials and processes. The area of design ranges between the expressive and the functional and can be, for example, stylistically driven or socially motivated. It is also an iterative process based upon evaluation and improvement. Design is reliant upon constantly evolving dialogue and negotiation between the designer and the client, user or recipient.

At its core, design involves both analysis and synthesis, and is frequently solution-focused, culminating in the creation of design outcomes as prototypes, models or proposals. It is equally concerned with all aspects of material culture across a wide range of interrelated sub-disciplines. There is no single definition or methodological approach to design, and there are no limitations in terms of interdisciplinary relationships. Design covers all aspects of decision-making in relation to the aesthetic, operational, user, market and production characteristics of artefacts and their systems. The increasing diversity of design education is reflected in a similarly wide variety of careers that graduates pursue in contexts which vary from research to education, management, the media, and the creative and cultural industries. Design studies are interdisciplinary by nature.

1.2. Underlying principles of the guidelines for the art and design study fields

Learning in art and design develops both aesthetic sensibility and creativity. The role of imagination in the creative process is essential in developing the capacities to observe and visualise, in the identifying and solving of problems, and in the making of critical and reflective judgements. While convergent forms of thinking, which involve rational and analytical skills, are developed in art and design studies, they are not the key conceptual skills employed by artists and designers (the terms ‘artists’ and ‘designers’ are further used here for the branches listed in Section 1.1). More divergent forms of thinking, which involve generating alternatives, and in which the notion of being ‘correct’ gives way to broader issues of value, are characteristic of the creative process.

The study and practice of art and design in higher education establishments contribute to both the cultural development and the economic well-being of the individual and of society. In all cases, an understanding of the context of the practice is essential. An understanding of the context of the practice enhances a person’s intellect through critical awareness. It provides knowledge to society of how an individual’s artistic practice relates to that of others which is the cornerstone of originality and personal expression. Without such competences acquired at the university, an individual would not have any sense of the nature of their own creativity or the culture in which it is set. Students also gain an understanding of the broad vocational context and the range of professional practices, such as anticipating and responding to change, knowledge and application of business systems, presentation, entrepreneurship skills and client negotiation skills.

Both artists and designers produce their work mindful of an audience or professional need. The principal forms of communication involve aesthetics and functionality through which the students’ visual presentation skills are developed. Students develop verbal and written
communication skills as a result of interaction with their peers and tutors, both formally and informally. Depending of the tasks set, they use reports, essays, theses and other means of an established form that allow articulating their knowledge and understanding clearly.

1.3. Diversity of art and design study programmes in Lithuania

The art and design fields that are part of the art area include the branches of the study fields listed in Section 1.1. Art and design professionals in Lithuania are trained in colleges, universities and the Vilnius Academy of Arts, the latter being the only school specialising in art, design, architecture, photography and the media art. The art and design study programmes include three cycles: the first cycle is the art or design Bachelor’s degree (Professional Bachelor, upon completing college education) studies, the second cycle is the art or design Master’s degree studies, and the third cycle ends in the award of the title and qualifications of a Doctor of art. Successful graduates of art and design studies are awarded the degree of a Professional Bachelor of art or design (upon completing college education), a Bachelor of art or design (upon completing university education), a Master of art or design and a Doctor of art.

Higher education establishments other than universities (colleges) have the Professional Bachelor degree studies of the art and design fields and award the qualification degree of a Professional Bachelor of art or design (3 years, 180 ECTS credits). The Professional Bachelor degree programmes of art and design are taught at the Vilnius College of Technologies and Design, the Vilnius College of Design, the Vilnius College of Construction and Design, and colleges in Kaunas and Vilnius.

Universities have the Bachelor degree studies of the art and design fields and award the qualification degree of a Bachelor of art or design (4 years, 240 ECTS credits). The Bachelor degree programmes of art and design are taught at the Vilnius Academy of Arts, Vytautas Magnus University, Klaipėda University and Šiauliai University.

Universities have the Master degree studies of the art and design fields and award the qualification degree of a Master of art or design (2 years, 120 ECTS credits). The Master degree programmes of art and design are taught at the Vilnius Academy of Arts, Vytautas Magnus University, Klaipėda University and Šiauliai University.

The highest or third-cycle art and design studies that involve doctoral studies are organised at the Vilnius Academy of Arts from 2010. Successful graduates of the doctoral studies in art are awarded the title and qualifications of a Doctor of art (4 years, 240 ECTS credits).

The studies of all cycles acquired at Lithuanian and European higher education establishments are recognised and credited, which ensures the continuity of studies in the selected specialisation in higher cycle studies. However, to ensure the movement of the best students from one to another cycle, entrance examinations are held to check their competences.

Along with the study programmes that award qualification degrees, the Open School of Art, Design and Architecture under the Vilnius Academy of Arts offers continuing education, preparatory and additional study programmes (for college graduates who seek Master’s degrees) and study programmes conferring an additional qualification (teaching).

1.4. Cycles of the art and design study fields and qualification degrees awarded

The requirements for each cycle of studies of the art and design fields are based on the Dublin and European Qualifications Framework descriptors. To define the qualifications of all the three cycles (Professional Bachelor, Bachelor, Master and Doctor), these descriptors provide
the characteristic features of higher education study cycles in accordance with the following classification: knowledge and understanding, applying knowledge and understanding, ability for decision making, communication abilities and learning skills. The cycle descriptors show the hierarchical relationships between the qualification degrees of a Bachelor, Master or Doctor and the outcomes of these cycles.

These Guidelines do not contain the descriptions of the short cycles (Professional Bachelor) and the third cycle of higher education studies. As an example, Table 1 shows the first and second cycle learning outcomes for one of the art branches, in particular textiles, which meet the requirements of the European Qualifications Framework and are supplemented with characteristic features of this branch, with a particular focus on the development of artistic abilities and creative practice achievements.

**Table 1. Comparative analysis of the learning outcomes of the Bachelor (state code 612W10010) and Master (state code 621W10004) degree programmes at the Vilnius Academy of Arts**

<table>
<thead>
<tr>
<th>Qualification degree showing completion of the first cycle of the higher education art field textile study programme, which is awarded to the student who will:</th>
<th>Qualification degree showing completion of the second cycle of the higher education art field textile study programme, which is awarded to the student who will:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) show methods of analysing, systematising and contextualising information and the ability to apply them in the area of specialisation;</td>
<td>1) have the ability to identify and name art problems and apply research methods;</td>
</tr>
<tr>
<td>2) demonstrate generic and subject-specific computer literacy skills;</td>
<td>2) have the ability to relate the textual part of research to the practical part of the art project in a reasonable manner;</td>
</tr>
<tr>
<td>3) demonstrate learning and creative work planning skills;</td>
<td>3) have the ability to use the most up-to-date information and communication systems;</td>
</tr>
<tr>
<td>4) have communication abilities / skills;</td>
<td>4) have knowledge and the ability to use methods of creating artistic textiles and techniques of practice at an advanced level;</td>
</tr>
<tr>
<td>5) have knowledge of the artistic textile theory and textile technologies and skills and the ability to apply them in the area of specialisation;</td>
<td>5) have the ability for independently initiating, planning, organising and holding individual exhibitions, team-based art projects (with disciplinary and interdisciplinary teams) and presenting them within narrow professional and broad social contexts;</td>
</tr>
<tr>
<td>6) have the ability to apply methods of creating artistic textiles when implementing creative projects on an individual or team basis;</td>
<td>6) showing systemic and critical thinking, have the ability to evaluate present-day problems and present the latest insights in the professional area;</td>
</tr>
<tr>
<td>7) have knowledge of the development and needs of artistic textiles, and the ability to formulate quality parameters for the trade;</td>
<td>7) have the ability to develop a critical and self-critical approach, solve complicated problems in a systemic and creative manner, and having knowledge and skills for synthesesing and integrated thinking will have the ability to find solutions with limited information available, and to communicate their conclusions to specialist and non-specialist audiences clearly;</td>
</tr>
<tr>
<td>8) show the ability to adapt to new situations in a flexible manner;</td>
<td>8) have the ability to draw up activity plans autonomously and implement professional tasks, anticipating the creative activity feedback;</td>
</tr>
<tr>
<td>9) have the ability to apply a critical and independent approach and methods of critical analysis;</td>
<td>9) seek to influence the world cultural context with their artwork;</td>
</tr>
<tr>
<td>10) seek to locate the creative work in the world cultural context.</td>
<td>10) have the wish and ability to participate in international projects;</td>
</tr>
<tr>
<td></td>
<td>11) have the ability to develop initiative and personal responsibility;</td>
</tr>
<tr>
<td></td>
<td>12) have the wish and ability to improve knowledge, develop new skills and the ability for lifelong autonomous learning and development in the subject area.</td>
</tr>
</tbody>
</table>
1.5. Profiles of the study programmes

The description of a profile of a study programme is a brief description of the purpose of the study programme, generic and subject-specific competences acquired, learning outcomes, means used to achieve the outcomes and evidence of achieving the outcomes.

A programme profile comprises learning outcomes articulated as the graduate’s knowledge, perception, abilities and other attributes. The purpose of the description of a profile is to help the programme developers and students to understand how:

- teaching and learning methods allow achieving learning outcomes;
- methods of assessment of learning outcomes allow ascertaining that the outcomes have been achieved;
- the programme and its disciplines are related to the relevant qualification requirements, further professional qualification development or the graduate’s career.

A study programme profile is directly related to the mission, tradition and innovation objectives of a higher educational establishment, the competence of its teachers and the requirements set for teachers and students. As a result, the profiles of study programmes with the same title may vary. However, graduates must achieve the subject-specific and generic competences laid down in study programmes.
2. COMPETENCE-BASED ART AND DESIGN STUDY PROGRAMMES

2.1. Competences and learning outcomes

The concept of competences in the Tuning Project is based on a comprehensive approach under which an individual’s abilities are seen as a dynamic combination of attributes, which allows performing a certain activity. A competence is a dynamic combination of knowledge, skills, values and approaches that allows performing an activity in a proper manner. The components of fostered and developed competences are:

- knowledge and understanding (theoretical knowledge of some subject, and ability to know and understand);
- knowledge of how to behave (application of practical knowledge available in a certain situation);
- knowledge of how to exist (values and rules as an integral element in understanding the social context).

The whole of competences acquired by an individual reflects the student’s achievements (outcomes achieved), in particular the knowledge gained and the ability to apply it, which they are able to demonstrate upon completing the studies or which can be evaluated by assessors. Learning outcomes are combinations of knowledge, abilities, values and approaches that the student should acquire upon successfully completing a certain part of the study process or a full study programme. Learning outcomes define the level of competences targeted by the student. According to the Tuning philosophy, competence-based study programmes are focused on the needs of society, the market and the individual. The developers of present-day art and design study programmes are recognised artists, scholars and employers who can anticipate the professional development. The objectives, outcomes and competences of a study programme are formulated in accordance with the future requirements of the profession. Then the content of studies is selected, methodologies are planned for achieving and assessing the learning outcomes, and competences gained enable students to become professionals in the field able to work in the trade with success.

The design of competence-based art and design programmes is a fairly new phenomenon. The learning outcomes of art and design studies embrace three areas: generic competences, theoretical fitness and practical skills. Within the Tuning context, theoretical fitness and practical skills match subject-specific competences.

Based on the long-standing teaching experience at the Vilnius Academy of Arts, the practice of international collaboration with world higher art schools and art and design associations, the results of professional activity research (it is regretful that such research is not carried out on the national scale) and the ECTS Project recommendations, the authors of the art and design programmes at the Vilnius Academy of Arts are developing a competence-based ideology of art and design studies.

2.2. Generic competences

The key mission of a higher art school is to provide optimum conditions for students to receive training for their profession. However, it is equally important to impart generic competences that help the learner to become a professional that seeks continuous improvement, enhance employment opportunities, help him or her to become an aware and active member of
society and promote personal development and meaningful activities. The implementation of
the ECTS Project in Lithuania involved professional activity research of the art study field, the
results of which served as the basis for articulating the generic and subject-specific competences
according to the qualification levels.

The Tuning Project material contains a list of the recommended generic competences. They are divided into the following groups:

- instrumental competences, including cognitive, methodological, technological and
  linguistic abilities;
- interpersonal competences, including individual abilities and social skills;
- systemic competences, including abilities and skills concerning whole systems
  (combination of understanding, sensibility and knowledge). These competences
  are developed on the basis of the previously gained instrumental and interpersonal
  competences.

The definition of generic competences is highlighted in the Recommendation of the
document identifies eight key generic competences:

1) Communication in the mother tongue.
2) Communication in foreign languages.
3) Mathematical competence and basic competences in science and technology.
4) Digital competence.
5) Learning to learn.
6) Social and civic competences.
7) Sense of initiative and entrepreneurship.
8) Cultural awareness and expression.

Generic competences can be developed through disciplines directly intended for their
development and can be included in disciplines of art and design programmes that develop
professional competences. Bachelors, Masters and Doctors of art and design must, at different
levels, demonstrate the below-listed generic competences which in surveys of social stakeholders
are stressed as especially important for future art and design professionals.

1. Self-management is the ability to study independently, set goals, manage own workloads
and meet deadlines; anticipate and accommodate change, and work within contexts of ambiguity,
uncertainty and unfamiliarity.

2. Critical engagement is the ability to analyse information and experiences, formulate
independent judgements, and articulate reasoned arguments through reflection, review and
evaluation; formulate reasoned responses to the critical judgements of others; identify personal
strengths and needs.

3. Team working and social skills include the ability to interact effectively with others,
for example through collaboration, collective endeavour, negotiation and local and international
projects.

4. Skills in communication and presentation mean the ability to articulate ideas and
information comprehensibly in visual, oral and written forms; present ideas and work to audiences
in a range of situations (professional and broad non-professional audiences).

5. Information skills include the ability to source, navigate, select, retrieve, manipulate and manage information from a variety of sources; select and employ communication and information technologies.

---

The planning of studies at a higher education establishment requires a detailed description of generic competences, taking into account the specific nature of the study field, branch, cycle and programme. For example, in the Bachelor’s cycle the self-management competence manifests itself as the ability to study independently, set goals, manage own workloads and meet deadlines and plan and organise own work, and in the Master’s cycle self-management is not only the ability to plan and organise personal work but also to organise collective endeavours within different contexts and assume responsibility and obligations.

The definition of generic competences of a particular study programme depends on the study field, national tradition and values pursued by a higher education establishment.

2.3. Subject-specific competences

The subject-specific competences and outcomes of the art and design study programmes are articulated on the basis of the long-standing experience in training art and design professionals, social surveys of artists and the experience of international collaboration and the Tuning Project.

Bachelors, Masters and Doctors of art and design must, at different levels, demonstrate the below-listed subject-specific competences which in surveys of social stakeholders are stressed as especially important for future art and design professionals.

1. Mastering of materials, tools and techniques of specific art trends includes the ability to manage and combine traditional and modern means, techniques and technologies of plastic expression, apply a technology suitable for a particular artwork, implement innovation and experiment in creative work.

2. Critical understanding of the modern and historical art practice, theory and a broader cultural and social context of the art and design fields involves the ability to associate well-known and influential artworks with their historical and cultural contexts and evaluate them critically; the ability for self-evaluation of own works within a particular cultural and social context, as well as the ability to analyse creative work of others critically.

3. Applying theoretical knowledge and a proper methodology to their own artistic practice includes the ability to express their own artistic position clearly, using the appropriate vocabulary, have knowledge of the modern culture theory, and apply traditional and present-day methodologies in their own art research projects.

4. Mastering styles, genres and forms involves the ability to achieve excellence of forms of an individual artistic style and characteristic artistic expression features; alongside the chosen field, the ability for creative expression in various art styles, genres and forms.

5. Applying means of artistic expression necessary to implement the creative concept is the ability to manage means of visual expression that include sketching, as well as other techniques of visual conceptualisation; initiate, implement and disseminate their own artistic ideas by using art and design means.

6. Producing, systematising and presenting up-to-date and meaningful artworks involves the ability to create and present a set of artworks: produce a whole of works evidencing the mastery of a variety of means of artistic expression.

7. Developing individual artistic and creative abilities and features is the ability to develop individual art evaluation criteria and principles of creative work, demonstrate professional competence required for individual creative work, set individual creative aims and implement them in a unique way.

8. Articulating and communicating in written, oral and, if necessary, visual form ideas about art trends and creative practice is the ability to articulate and communicate
comprehensibly in written, oral and, if necessary, visual form their own ideas about art trends and creative practice.

9. **Understanding relationships between the audience and artwork** involves the ability to prepare an artwork for public display, and express the purposes, values and meanings of the artwork to specialist audiences and the public at large.

10. **Understanding how to work in a professional artist community and build a professional art field** includes the ability to gain an understanding of work in the professional modern art field; have knowledge of the art management and legal system of art activities (copyright, patents, etc.), and manage, administer and present their own artistic activities in a professional manner.

11. **Skills of mastering new creative work technologies** include the ability to develop the skills of using new technologies in their own creative work, and develop technological innovation through creative activities and art research.

12. **Knowledge and understanding of the requirements of a healthy and safe working environment in creative practice** include the ability to use knowledge of the requirements of health and safety at work related to specific art activities, and communicate knowledge of the requirements of health and safety at work to younger colleagues.

The planning of studies at a higher education establishment requires a detailed and clear description of subject-specific competences, taking into account the study field, branch, cycle and specific nature of the programme. For example, the competence ‘applying means of artistic expression to implement the creative concept’ at the Bachelor’s level manifests itself as the ability to manage visual expression and other visual conceptualisation techniques, and at the Master’s level it evolves into the ability of a targeted, motivated and critical use of methods of visual expression and practical activity techniques at an advanced level, relating them to the ability to recognise and identify art problems and use research methods.

The definition of subject-specific competences of a particular study programme depends on the study profile, national tradition and values pursued by a higher education establishment.

2.4. **ECTS credits**

The European Credit Transfer System (ECTS) is a means that helps to design, describe and implement study programmes and to award higher education qualifications. ECTS, which is linked with qualification structures based on learning outcomes, contributes to the transparency of study programmes and qualifications and facilitates the recognition of qualifications. ECTS credits are the student workload required to achieve the intended learning outcomes. In their turn, learning outcomes define what the learner should know, understand and be able to do upon successful completion of studies. Student workload is measured in time that is usually needed to complete full education successfully. ECTS are awarded to a programme of an individual study cycle on the basis of legislation (Article 47 of the Law on Higher Education and Research), and the scope of a discipline or module in credits is defined by the school, taking into account the importance of the discipline or module for the study programme and learning outcomes.

2.5. **Modular and course unit structure of studies**

The components of a study programme, such as lectures, seminars, practical classes, projects, laboratory works, coursework, theses and work placements, are often defined in a simplified form by two parameters called a *unit course* and *module*. Within the context of the Tuning Project,
the difference between the two parameters is insignificant, except for the number of credits allocated to them. According to Tuning, a module means a course unit or a combination of course units that develops specific competences and carries a defined set of learning outcomes and appropriate assessment criteria. In this system, each course unit (module) carries an equal (multiple of the minimum) number of credits. The number of credits of different course units may vary. At present, the art and design field studies at the Vilnius Academy of Arts are based on the course unit programme structure. However, the modular structure is the subject of discussion and there are good prospects for its application in other study programmes implemented by the Academy (e.g. architecture (a profession regulated by the state), as well as art history and theory, culture management, etc.).
3. CHARACTERISTICS OF A STUDENT-ORIENTED STUDY PROGRAMME

3.1. Characteristics of student workload

Student workload of a full study programme in Lithuania is legally regulated by the said Law on Higher Education and Research. However, when determining the number of credits and structure of a course unit/module taught in a particular study programme, it is necessary to take into account the learning outcomes of each component of the study programme.

In calculating student workload for one or another course unit or module, first of all it would be necessary to:

• determine the importance of the course unit or module for the desired qualification degree;
• determine the importance of competences developed by each course unit or module and the integration level of the desired qualification degree;
• identify the role of a course unit or module in a study programme;
• foresee the scope of work and tasks necessary to achieve the intended learning outcomes;
• foresee the most rational forms and ways of studies that provide conditions for the development of desired competences;
• foresee the ratio of classroom based and independent student work hours necessary to perform the intended tasks and prepare for the assessment of competences acquired;
• plan work stages.

As we take this into account, it becomes obvious that the calculation of student workload is quite a complicated action that forces one to reflect not only on the content of a course unit and the quantity of knowledge to be imparted, but also on the context around the course unit or module, i.e. to what extent and in what proportion it is really significant for a particular qualification, and what and how much a student who is being trained for a particular workplace requires. Studies and credits oriented towards student needs and opportunities, which are awarded for competences acquired, have a clear influence on the didactic principles of work at a higher education establishment. Certainly, the level of student training is determined by both student workload measured in hours and many other factors: the student’s abilities and motivation, and the teacher’s ability to organise work and employ the most suitable means to achieve the intended outcomes. Student workload is directly related to rationally planned competences, the scope of tasks, learning methods and forms of studies and the procedure for the evaluation of achievements and the assessment of the final result. All these provisions are contained in the descriptions of the course units/modules of the study programmes at the Vilnius Academy of Arts. Studies should become a creative laboratory based on collaboration between teachers and students where work is planned, implemented and assessed with account of constant feedback on successes and failures of the study process.

3.2. Teaching, learning and assessment

3.2.1. The teaching and learning environment of art and design

Higher education in art and design is characterised by the diversity of disciplines and employs a wide range of approaches to teaching, learning and assessment focused on basic learning at studios and workshops. Professional development is emphasised and practical studies
are underpinned by business awareness, since art and design in fact are related to the cultural and creative industries. The quality of the curriculum is directly informed and its currency is maintained by the research, scholarly activity and professional practice of academic staff. Practising artists and designers, especially those recognised on the national and international scale, make valuable contributions as part-time and visiting tutors, and facilitate important links to professional and creative practice. Technicians and support staff are also highly important for student learning.

Access to professionally equipped and supplied studios and workshops is necessary to provide an environment that fosters learning which effectively mirrors the context of professional practice. Students highly value specialised studio areas and separate workspaces of standard higher art and design schools due to the possibility to enjoy independence. Access to high quality valuable studio resources in common use is also highly valued. Specialised studio and workshop based means of learning are supplemented by integrated studio resource centres.

Objectives and learning outcomes set by specific programmes may vary depending on the study conditions, but some of them are common, for example, the students' preparedness for employment, creating own business or preparing for further studies. Practical competences, autonomous studies, personal initiative and independent activities are often considered to be learning outcomes of importance equal to the developed contextual and professional sensitivity and critical and analytical thinking.

Art and design cover a wide range of study opportunities. Students can choose from several programmes and ways of their presentation. This allows them either to seek specialised academic degrees or to choose a broader qualification by studying a combination of disciplines (in art and/or other fields), with a view to acquiring combined or dual qualification degrees.

3.2.2. Study plans

A study programme must be structured to provide progression at each level of studies, by a clear articulation of appropriate learning outcomes and through a consistent sequence of units or projects. Programme coherence also depends on the defined core units, teaching methodology and academic guidance.

Plans of study programmes are designed to encourage the development of intellectual maturity, curiosity, innovation, independent enquiry and effective management and planning skills. Oriented towards practical creative activities, programmes also provide opportunities to develop technical skills, especially those of new methodologies and technologies that become core elements of most art and design programmes. Plans of these programmes also include course units for the development of generic skills alongside subject-specific knowledge and skills.

Theoretical, critical, historical and contextual elements of art and design are either integrated into practical projects or units, or are delivered through discrete but complementary units of study, which provide additional opportunities for the development of generic skills.

Art and design study programmes encourage and prepare students to take increasing responsibility for the content and direction of their creative work, and require students to undertake significant and sustained periods of independent study. Independent study results usually take the form of a major project or written text presented in the latter stages of the programme. Practical achievements are supported by a whole of creative works (e.g. artwork sets, compact disk, film productions or websites) that shows the capacity of the student’s practical creative activities at professional level.

Group projects encourage art and design students to develop their abilities for collaboration
and negotiation, employing interpersonal skills and working as members of teams, and developing their understanding of project management.

3.2.3. Teaching, learning and assessment methodologies

Similarly to other university programmes, teaching and learning methodologies include lectures, seminars, projects and case studies. Distinctive art and design learning methods are interim, semester and final creative work reviews, individual arrangements between teachers and students that define the specific nature of tasks, creative games, brainstorming and group discussions.

Work at premises designed for individual creative activities (studios) and at workshops is an important means of teaching art and design that provides conditions for individual and group tuition. Effective learning environments are engendered in studios, workshops, production units and computing units, with staff and students sharing experiences as partners in the process of learning. Subject-specific learning outcomes are achieved through the use of projects as a vehicle for learning, and the group critique, where students present and discuss their work with their tutors. These, together with the individual tutorials, promote reflective learning and the development of generic skills. Live projects, competitions, work-related learning and student exchanges also provide vehicles for teaching and learning.

The development of students’ independent learning skills is promoted through individual tasks: at the Bachelor’s level, taking into account the exclusive nature of the student’s abilities, and at the Master’s level, through approval of individual tasks by the Master’s degree programme panel.

Formative, summative and diagnostic assessment are regarded as positive learning tools and feedback from assessment offers students clear guidance with regard to future development. Assessment strategies support students’ understanding of their learning processes and are designed to foster a deep and conscious approach to learning. Strategies also promote autonomous learning and self-evaluation as vital elements within the overall learning process. Self- and peer-evaluation constitute an important part of formative assessment and, on occasion, of the formal summative assessment process. Assessment criteria accommodate the speculative enquiry common to most disciplines in art and design, and provide fair and accurate assessment of teamwork and individual contributions to the overall outcome of collaborative projects.

Feedback on assessed work is an important feature of students’ learning. Art and design has a tradition of providing students with comprehensive oral feedback, but written feedback has increasingly supplemented this predominantly oral tradition, reflecting the art and design community’s awareness of good practice in teaching, learning and assessment. Higher art and design schools must be sensitive in responding to a broad range of student needs and must ensure good access to the studies. Research indicates that dyslexia is more prevalent amongst students of art and design than in other subjects. Therefore, an appropriate support system is needed here.

3.2.4. Principles and criteria for assessing learning outcomes

The criteria for the assessment of student achievement are directly linked with intended learning outcomes of a programme and allow ascertaining that the outcomes have been achieved.

The student achievement assessment system is based on the following principles:

- soundness and reliability; assessment is associated with objectives of a study programme and is carried out in several aspects;
- evaluation of the consistency of abilities, knowledge and studies;
• impartiality, objectiveness and clarity. Students’ projects are assessed by a panel of several teachers. Assessment is carried out on the eve of the final review (methodological exhibition) in an open manner, with students participating. Also a discussion on projects is held to explain their strengths and weaknesses and justify the proposed assessment;
• the principle of openness and collegiality. The open initial assessment of student projects is carried out by a panel consisting of several assessors on the eve of the final review (methodological exhibition) and the final score is approved by a panel of the whole department during the final review;
• the summative score principle. The final assessment score consists of several assessments dealing with the quality of the task performed and the consistency of the progress of work;
• the feedback principle. During the student’s individual work with the tutor, an assessment of student achievement is presented, recommendations for further creative quest and solutions are provided and a discussion is held. During interim and final reviews the student presents his or her creative endeavour and explains the motives for its production and the possibilities for its realisation. Tutors, students and guests participating in the review comment on the work and engage in a discussion. This way the student receives a motivated common opinion about his or her work and the potential prospects for its development.

3.2.5. Model system of the criteria for achievement assessment

The first two years (4 semesters) are devoted to the teaching of basic and theoretical introductory disciplines of the study field, from semester 5 students choose an area of specialisation, and semester 8 is devoted to the final project and its presentation.

Thus, the whole Bachelor’s degree programme can be divided into three stages: semesters 1–4, semesters 5–7, and semester 8.

The assessment criteria of the first stage (semesters 1–4) are:
• the level of understanding and mastering of the tasks,
• originality (expert assessment), and consistency of the progress of work,
• critical evaluation,
• technical performance of work.

The final score includes: 30 pct assessment of the interim review, 20 pct assessment of the activity during the semester, and 50 pct assessment of the final review.

The assessment criteria of the second stage (semesters 5–7) are:
• originality of the idea,
• development of the idea and rationale of the concept,
• relevance and innovative nature of substance and form.

The final score includes: 30 pct assessment of the interim review, 20 pct assessment of consistency, and 50 pct assessment of the final review.

The key aspects in the third stage (semester 8) are:
• originality of the idea,
• generation of the idea,
• skills,
• rationale and presentation of the work concept.

The work is assessed by a final thesis panel approved by the Rector’s order.

All disciplines (basics of the specialisation and study field) use summative assessment (including several assessment methods and based on assessment criteria) that is carried out by a panel of experts. The assessment uses a 10 score system, based on the integral structure
of the score: originality 30 pct, compliance of the practical results with the outcome 30 pct, independence and self-critical approach 30 pct, and activity during lectures and work 10 pct.

Table 2 shows a model matrix of the final thesis outcomes, teaching and learning methods, assessment methods and their criteria for the Bachelor’s degree programme in textiles.

**Table 2. Final thesis of the Bachelor in textiles of the Vilnius Academy of Arts (state code 612W10010)**

<table>
<thead>
<tr>
<th>Programme learning outcomes</th>
<th>Course unit learning outcomes</th>
<th>Teaching and learning methods</th>
<th>Assessment methods</th>
<th>Assessment criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student will know methods of analysing, systematising and contextualising information and have the ability to apply them in the area of specialisation.</td>
<td>The student will have the ability to analyse the selected theme and articulate the idea of the creative project.</td>
<td>Tutorials; learning according to agreements (individual arrangements between the student and the teacher which define the outcomes, the deadlines and the methods of presentation); autonomous work: reading of literature, and search for solutions for creative tasks (sketching)</td>
<td>Public presentation of the artwork</td>
<td>Knowledge and understanding of interrelations of the thematic context; clarity in articulating the creative idea; adequacy of solutions for the creative idea; originality of solutions for the creative idea; (unsatisfactory 0, satisfactory 1, good 2, excellent 3)</td>
</tr>
<tr>
<td>The student will have knowledge of the artistic textile theory and textile technologies and the ability to apply them to the area of specialisation. The student will have the ability to apply methods of creating artistic textiles, and implement creative projects on an individual or team basis. The student will have the ability to adapt to new situations in a flexible manner.</td>
<td>The student will have the ability for the motivated application of methods of textile production when preparing a final thesis on an individual or team basis.</td>
<td>Practical classes; tutorials; learning according to agreements (individual arrangements between the student and the teacher which define the outcomes, the deadlines and the methods of presentation); autonomous work: fulfilment of creative tasks</td>
<td>Public presentation of the artwork</td>
<td>Originality of the artwork; quality of production of the artwork (unsatisfactory 0, satisfactory 1, good 2, excellent 3)</td>
</tr>
<tr>
<td>The student will have the ability to demonstrate learning and creative work planning skills. The student will have the ability to demonstrate generic and subject-specific computer literacy skills.</td>
<td>The student will have the ability to summarise the knowledge and practical skills gained during the Bachelor’s studies.</td>
<td>Tutorials; case study; autonomous work: collecting, recording and classifying information material</td>
<td>Portfolio</td>
<td>Comprehensive, logic and clarity of the content; presentation culture; literacy: appropriateness of terms, grammatical correctness, accuracy of definitions (unsatisfactory 0, satisfactory 1, excellent 2)</td>
</tr>
</tbody>
</table>
The student will have knowledge of the development and needs of artistic textiles, and the ability to formulate quality parameters for the trade. The student will demonstrate communication skills. The student will have the ability to apply a critical and independent approach and methods of critical analysis. The student will have the ability to strive in an ambitious and motivated manner for influencing the world cultural context.

<table>
<thead>
<tr>
<th>The student will have knowledge of the development and needs of artistic textiles, and the ability to formulate quality parameters for the trade.</th>
<th>The student will have the ability to apply a critical and independent approach and methods of critical analysis.</th>
<th>The student will have the ability to strive in an ambitious and motivated manner for influencing the world cultural context.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case study; tutorials; autonomous work: reading of literature, and search for solutions for creative tasks (sketching)</td>
<td>Public presentation of the artwork; discussions</td>
<td>Quality of exhibition of the artwork; quality of idea presentation and solution consideration; quality of participation in discussion; quality of critical thinking (unsatisfactory 0, satisfactory 1, excellent 2)</td>
</tr>
</tbody>
</table>

The Master’s degree programme includes research and artistic studies, studies of a particular art trend and creative practice. The focus of the programme is the Master’s completed art project that comprises research and creative parts.

The programme can be relatively divided into the following overlapping stages:
- studies of theoretical disciplines, practical classes, tutorials and autonomous work (semesters 1–3);
- articulating the idea of the art project, and drawing up a plan for implementing this project (semester 1);
- production of the final thesis (art project) (semester 4, but may also be added in semester 2 or 3, depending on the individual plan) and its defence (semester 4).

Table 3 shows a model matrix of the final thesis outcomes, teaching and learning methods, assessment methods and their criteria for the Master’s degree programme in textiles.
### Table 3. Final thesis of the Master in textiles of the Vilnius Academy of Arts (state code 621W10004)

<table>
<thead>
<tr>
<th>Programme learning outcomes</th>
<th>Course unit learning outcomes</th>
<th>Teaching methods</th>
<th>Assessment methods</th>
<th>Assessment criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student will have the ability to identify and name artistic problems and apply research methods.</td>
<td>The student will have the ability to identify and name artistic problems and research them by applying the knowledge and skills of the research methodology. The student will have analytical thinking and academic writing skills and the ability to carry out artistic research autonomously.</td>
<td>Tutorials: learning according to agreements (individual arrangements between the student and the teacher which define the outcomes, the deadlines and the methods of presentation); autonomous work: reading of literature, attendance and analysis of exhibitions, search for solutions for creative tasks (sketching) and summarising, collection and systematising of information material; seminars</td>
<td><strong>Knowledge and understanding of interrelations of the thematic context; adequacy of solutions for the creative idea (unsatisfactory 0, satisfactory 0.5, excellent 1)</strong></td>
<td></td>
</tr>
<tr>
<td>The student will have the ability to relate the textual part of research to the practical part of the art project in a reasonable manner.</td>
<td>The student will have the ability to relate the knowledge and experience of research to the idea and methods of realisation, presentation and dissemination of the art project. The student will have the ability to carry out research of art phenomena and develop own professional knowledge on their basis.</td>
<td>Public presentation of the artwork; discussions</td>
<td><strong>Rationale of research and its benefit for the art project (unsatisfactory 0, satisfactory 0.5, excellent 1)</strong></td>
<td></td>
</tr>
<tr>
<td>The student will have the ability to use the most up-to-date information and communication technologies.</td>
<td>The student will have the ability to use the latest information and communication technologies in his or her research and creative work. The student will have the ability to discover, summarise, transfer, accumulate, manage, sort and disseminate the latest professional knowledge. The student will have the ability for critical analysis of creative work methods and autonomous research of the thematic context.</td>
<td></td>
<td><strong>Motivated and targeted use of information and communication technologies and feedback (unsatisfactory 0, satisfactory 0.25, excellent 0.5)</strong></td>
<td></td>
</tr>
</tbody>
</table>
The student will have the ability for systematic and critical thinking and evaluation of present-day problems, and for presentation of the latest insights in the professional area.

The student will have the ability to articulate a critical approach and evaluate and present the latest insights in the professional area. The student will have the ability for critical evaluation and interpretation of the latest achievements at both theoretical and practical level, and for the presentation of own original contribution into the art sphere.

Originality of the creative idea (unsatisfactory 0, satisfactory 1, excellent 2)

The student will have knowledge and use in a targeted manner the methods of creating artistic textiles and techniques of practice at an advanced level in the chosen professional profile.

The student will have the ability to articulate a critical approach and evaluate and present the latest insights in the professional area. The student will have the ability to use special technical knowledge gained and creative methods developed during the studies at an advanced level for own artistic expression.

Clarity in articulating the creative idea; quality of realising the creative idea (unsatisfactory 0, satisfactory 0.5, excellent 1)

The student will have the ability for independently initiating, planning, organising and holding individual exhibitions, team-based art projects (disciplinary and interdisciplinary teams) and presenting them within narrow professional and broad social contexts.

The student will have the ability to discuss the creative processes and presentation of the individual art project. The student will have the ability to create, critically evaluate and present individual art projects independently. The student will be a competent partner of joint projects, and will professionally engage in discussion with specialists of other art areas or activities. The student will have the ability to demonstrate skills of public business discourse and professional discussion.

Quality of exhibition of the art project; quality of idea presentation and solution consideration; quality of participation in discussion (unsatisfactory 0, satisfactory 0.5, excellent 1)

The student will have the ability to develop a critical and self-critical approach, and to solve complicated problems in a systematic and creative manner. The student will have the ability to demonstrate skills of knowledge integration and integrated thinking. The student will have the ability to find solutions with limited information available. The student will have the ability to present his or her conclusions to specialist and non-specialist audiences comprehensibly.

The student will have the ability to define the problem field of creative work, seek uniqueness, originality and creativity, and evaluate results critically.

Quality of critical thinking (unsatisfactory 0, satisfactory 0.25, excellent 0.5)
| The student will have the ability to draw up activity plans independently and implement professional tasks, anticipating the creative activity feedback. | The student will have the ability to plan and develop the personal career in the textile or other art spheres. The student will have the ability to develop research, time and resource planning skills, enlarge the professional vocabulary, develop the skills of written reasoning, language culture, logic and expression, and promote creativity and initiative. | Autonomy, and feedback planning (unsatisfactory 0, satisfactory 0.25, excellent 0.5) |
| The student will have the ability to strive in an ambitious and motivated manner for influencing the world cultural context with his or her creative work. | The student will have the ability for critical evaluation and interpretation of the latest achievements at both theoretical and practical level, and for the presentation of own original contribution into the art sphere. | Aspiration for influencing the cultural context with creative work (unsatisfactory 0, satisfactory 0.25, excellent 0.5) |
| The student will have the ability and seek to participate in international projects. | The student will have the ability to refine and develop the individual creative strategy. The student will have the ability to demonstrate professionalism and competence. | Professionalism, professional activity (unsatisfactory 0, satisfactory 0.25, excellent 0.5) |
| The student will have the ability to develop initiative and personal responsibility. | The student will have the ability to develop initiative and personal responsibility. | Professional responsibility (unsatisfactory 0, satisfactory 0.25, excellent 0.5) |
| The student will have the ability and strive to improve knowledge, develop new skills and the ability for lifelong autonomous learning and development in the subject area. | The student will have the ability to accumulate material for further creative work and present independently his or her publicly displayed creative project. The student will have the ability to create, critically evaluate and present individual art projects independently. | Aspiration for personal development (unsatisfactory 0, satisfactory 0.5, excellent 1) |
References


Resolution No 1749 of the Government of the Republic of Lithuania of 23 December 2009 approving the list of study areas and fields based on which studies are organised at higher education establishments, and the list of qualification degrees. *Official Gazette*, 2009, No 158-7135.


http://essayinfo.com

http://cmc.ihmc.us/CMC2004Programa.html; www.cmap.ihmc.us

http://europass.cedefop.europa.eu/LanguageSelfAssessmentGrid/lt


Methodological guidelines for the preparation of guidelines for intended study programmes and for the determination of their compliance with the general and special requirements of study programmes approved by the Minister of Education and Science of the Republic of Lithuania. Approved by Order No 1-01 of the Director of the Centre for Quality Assessment in Higher Education of 3 March 2010 (version of Order No 1-01-163 of 20 December 2010).


