

Subject Benchmark Statement of Higher Education in Applied Art/(Handicraft)

I and II Levels of Higher Education

VI and VII Levels of the National Qualifications Framework



I. Introduction

Subject Benchmark Statement of Higher Education in Applied Art/(Handicraft) is the standard of academic education, which defines the minimum learning outcome requirements for the respective bachelor's and master's level educational programmes in the following fields of study— 0214.1.1 Art Glass, 0214.1.2 Ceramic Art, 0214.1.3 Jewelry Arts, 0214.1.4 Artistic Processing of Wood. It also defines the teaching-learning and assessment methods and other essential characteristics necessary to meet the requirements.

The goal of the given subject benchmark is to facilitate the development of bachelor's (I level) and master's (II level) educational programmes, student mobility, international recognition of qualifications, and mastering the profession in the field of applied arts.

Provisions determined by the subject benchmark are of a recommendatory nature. In addition, the detailed content of the bachelor's/master's degree programme, as well as teaching-learning and assessment methods are determined by each higher education institution in accordance with the current legislation of Georgia.

This document is based on the National Qualifications Framework, the European Qualifications Framework for Higher Education, the European Qualifications Framework for Lifelong Learning and serves to align Applied Arts educational programmes with the requirements defined by the National Qualifications Framework and the regulations defined by the Georgian legislation.

It is recommended to introduce the Subject Benchmark Statement to:

- School leavers who plan to continue their studies at educational programmes corresponding to the fields of study described by the subject benchmark statement;
- Students studying at the educational programmes of Applied Art/(handicraft) at the 1st or 2nd level of higher education;
- Local or international students who are interested in mobility to relevant educational programmes in the fields of study covered by the benchmark statement of applied art/(handicraft) higher education;
- Employers interested in the competencies and employability of graduates of applied



art/(handicraft);

- The academic, invited and administrative staff of the higher education institution involved in the development and implementation of the educational programme of relevant field;
- Experts in the field of education who are involved in the process of assessing and making decisions about the compliance of educational programmes with accreditation standards.

The term of validity for the Subject Benchmark Statement is 5 years.

In the classifier of fields of study approved by the order of No. 69/N of April 10, 2019 by the Minister of Education, Science, Culture and Sports of Georgia, the Georgian and English translations of the detailed field of applied art / (handicraft) with code 0214 are incompatible and only partially translated into English: "Handicrafts". As for "Applied Art", it is omitted in English. According to the members of the higher education sectoral council of applied art/ (handicraft), the name of this field in Georgian and English languages should be consistent with each other, and the detailed name of the field in English should be formulated as follows - Applied Art/Handicraft.

II. Description of the Field of Study

Decorative-applied art/handicraft is one of the important fields of visual art and artistic creativity that was approved by the order №69/N of the Minister of Education, Science, Culture and Sports of Georgia dated April 10, 2019 which includes the following fields according to the current version of the study field classifier: 0214.1.1 Art Glass, 0214.1.2 Ceramic Art, 0214.1.3 Jewelry Arts, 0214.1.4 Artistic Processing of Wood.

In Georgia, the fields of decorative and applied art/handicraft have a centuries-old tradition and are an important component of Georgian culture. In this field of art, Georgian culture has preserved not only perfect works, but also developed a specific character, which is the best example of local traditions accumulated over centuries. In some fields of applied arts, there is a well-established, universally recognized Georgian traditional school.

This field follows rich national and international artistic traditions of the field, takes into account the modern technical and technological achievements of the specialty, implies the synthesis with adjacent fields (design, architecture, etc.).

The aim of the higher education of applied art in Georgia is to prepare a professional who will have the willingness and ability to realize his/her creative potential through modern methods of art, the latest and traditional techniques and technologies. An artist of a decorative-applied art should be



able to generate creative ideas, form a concept and apply the idea to the object through technical-technological stages matching the task.

The field of applied art/(handicraft) is diverse and serves to create such an artistic work/product/goods that are utilitarian, decorative and artistic-aesthetic in one way or another.

The mentioned product by its nature, can be synthetic, of small volume serial production, intended for interior-exterior use, which is why applied art is considered as a contiguous field of design and, in some private cases, architecture. Because of this, it is desirable to include specific components in the educational process corresponding to adjacent fields.

Teaching applied art includes a complex synthesis of creative, technological (including using digital technologies), research, artistic-aesthetic, practical work with theoretical knowledge in the field. It is important that along with the hard skills, a graduate of applied art should be able to draw, paint and create sculptures in order to generate creative ideas, form a concept and apply the idea to the object through technical-technological stages matching the task that is the keystone of teaching visual arts.

Works of applied art can be archaic, traditional or modern depending on the performance technique and technology and should include both small volume serial-studio works as well as unique/exclusive copyright artworks/ and individual art; functional-aesthetic arrangement and decoration of interior and exterior space; design of household and decorative items intended for serial production, etc. Thus, applied art is topical in many areas of modern life. Applied art/(handicraft) implies that the artistic-creative process is carried out mainly by hand and with individually controlled tools. This is how this branch of art differs from industrial industry and mass production.

In addition, the content of applied art educational programmes depends on the mission, on the human and material resources of the higher education institution and on the tradition and future vision of the relevant institution and / or structural unit, on the requirements of the labor market and on other factors.

III. Learning Outcomes

Learning outcomes, determined by the subject benchmark statement, describe the minimum mandatory learning outcomes, knowledge, skills, responsibility and autonomy for bachelor's and master's education programmes that are required of the graduate upon completion of the relevant level of study.



The higher education institution is authorized to formulate the learning outcomes of the education programme without dividing them into three categories (knowledge and understanding, skills, responsibility and autonomy).

A higher educational institution, while developing educational programmes, can additionally determine other learning outcomes, taking into account the modern achievements of the field and successful local and international experience.

3.1. Bachelor Degree Programme

Knowledge and Understanding

A graduate:

- demonstrates broad, general knowledge of the practical and theoretical principles of decorative and applied art;
- based on the specificity of the field, demonstrates the knowledge of modern and traditional methods of performance techniques and the knowledge of modern technologies;
- matches the functional and aesthetic-artistic aspects of his/her creative intention.

Skills

A graduate:

- In order to perform a creative or technical task, s/he searches for relevant information, formulates a creative idea within the framework of the situation and selects appropriate materials;
- creates different types of decorative-applied art pieces using modern and traditional methods of performance;
- plans the work process and implements a creative project according to predetermined guidelines;
- presents his/her work to interested parties in writing and/or orally using modern information and communication technologies.

Responsibility and Autonomy;

A graduate:

- takes into account safety measures, principles of eco-friendliness, skillful production and



professional ethics in creative, technical and technological activities;

- adheres to the principles of academic integrity and academic standards when developing a paper/project;
- determines his/her learning, professional development needs and plans career development.

3.2. Master Degree Programme

Knowledge and Understanding

A graduate:

- demonstrates deep and systematic knowledge of the latest trends and significant achievements in the development of decorative and applied art;
- demonstrates thorough practical and theoretical knowledge of technical equipment and techniques necessary for the field;
- independently develops original concepts of artistic solutions.

Skills

A graduate:

- independently generates a conceptually formed idea and with a creative approach, using the latest technologies and techniques, completes a work of art of decorative/practical purposes;
- follows the modern trends of applied art and the demands of the consumer market in the field when conducting creative activities;
- performs an artistic task creatively and with a high degree of independence, and creates a research paper/project based on the search and analysis of relevant theoretical and visual information;
- uses modern information and communication technologies as well as current, modern forms of exposition to present the results of theoretical and practical work to the public.

Responsibility and Autonomy;

A graduate:

- adheres to the principles of professional ethics, safety, eco-friendliness and efficient production in creative, technical, technological activities;
- adheres to academic standards and principles of academic integrity while working on the



paper/project, contributes to the development of the field.

- evaluates the quality of his/her own and others' creative mastery and determines the needs for further development.

IV. Teaching, Learning and Evaluation

The main components of theoretical and practical teaching in the field of decorative-applied art/(handicraft) are: Creating a sketch of artistic samples (designing with both traditional methods as well as with digital modeling), the usage of traditional and latest technologies for the processing of decor elements and various materials, compliance with norms and rules for safe use of tools and equipment, providing the efficient production and using eco-friendly approaches.

4.1. Learning-teaching methods;

As in teaching of all other fields of art, the main goal of teaching the given field is to develop an active artist who has the ability to work independently and creatively. Taking this into account, the teaching of decorative and applied art includes the synthesis of theoretical and practical knowledge in the field, technical and technological skills to implement creative intention into practice, gaining creative experience, which together will form a high-ranking artist. The need for a combination of artistic-visual, functional and technological aspects determines the peculiarities of the educational process in decorative-applied art programmes. Namely, in order to equip students with creative, practical and technological skills when teaching decorative-applied art, it is important to conduct the educational process in a properly equipped studio/laboratory. At the master's level, the scientific-research component is also important, which is the basis for achieving optimal results in combination with practical and creative aspects.

Recommended teaching-learning methods in the field of applied art are listed below. The higher educational institution has the right to choose one of the methods listed below or other methods depending on the content and goals of the educational programme.



Teaching-learning methods

- Lecture
- Studio-based/laboratory teaching
- Application/Practical work
- Individual work
- Teamwork
- Peer teaching
- Case study
- Creative project/project-based learning
- Consultation
- Teaching practice
- Seminar
- Projecting
- Modelling
- Exposure/presentation
- etc.

4.2. Assessment Methods

Various components can be used to evaluate the teaching-learning process. Student evaluation shall be based on four main principles: objectivity, reliability, validity, measurability and transparency. The selection of methods for evaluating learning outcomes in the mentioned field should be based on the goals, structure and content of the educational programmes developed by the higher educational institution.

The following tasks may be used for assessment:

- (Coursework) assignment
- Exhibition
- Project (team or individual)
- Presentation
- Portfolio
- Exam
- Abstract



- Peer teaching;
- etc.

V. Additional Information

5.1. Academic Staff

The implementation of the Bachelor's and Master's Programmes in Decorative -Applied Art can be provided by the appropriate number of qualified academic staff, as well as by invited specialists with relevant experience and competencies.

5.5 Material Resources and Infrastructure

Given the specifics of bachelor's/master's educational programmes of Decorative-Applied Art, the higher educational institution should have educational studios-workshops/laboratories equipped with the necessary equipment for the relevant field to ensure that the goals of the education programmes and the learning outcomes are achieved.

VI. Team Members Working on the Subject Benchmark Statement

№	Name, surname	Organization/institution	Position
1.	Giorgi Iashvili	LEPL Apolon Kutateladze Tbilisi State Academy of Arts	Professor of the Faculty of Design, Head of the Department of Artistic Ceramics, Head of the Faculty Programme "Fundamentals of Visual Composition".
2.	Tamar Ninikashvili	LEPL Ilia State University	Head of of Fine and Applied Arts Center; Teacher of drawing and painting.



3.	Mikheil Kvatchadze	LEPL Batumi Art Teaching University	Associated Professor
4.	Andro Giorgadze	LEPL Apolon Kutateladze Tbilisi State Academy of Arts	Associate professor, Head of the Direction of Jewelry and Metal Decorative Plastics of the Faculty of Design.
5.	Manana Kipiani	LEPL Apolon Kutateladze Tbilisi State Academy of Arts	Assistant Professor, Head of the Direction of Artistic Glass.
6.	Teimuraz Sarishvili	LEPL Apolon Kutateladze Tbilisi State Academy of Arts	Associate Professor, Head of the artistic processing of wood and furniture design direction
7.	Tamar Tsagareli	LEPL Ilia State University	Consultant of the Fine and Applied Arts Center. Head of Fine and Applied Arts Programmes
8.	Irine Saganelidze	Ministry of Culture, Sports and Youth of Georgia	Senior specialist of creative process promotion department
9.	Irina Mania	Georgian Heritage Crafts Association	Commercial director of the Georgian Heritage Crafts Association, council member; Co-founder and head of social shop "Ethnodesign"; Junior research scientist at LELP George Chubinashvili National Research Centre for Georgian Art History and Heritage Preservation



10.	Ana Shanshiashvili	Georgian Heritage Crafts Association	Doctor of Art Studies, Executive Director of Georgian Heritage Crafts Association
11.	Lali Kutateladze	Ltd White Studio	Co-founder of the Clay Office Invited teacher for ceramics masterclasses at Ltd White Studio