



**NATIONAL CENTER FOR
EDUCATIONAL QUALITY
ENHANCEMENT**

Accreditation Expert Group Report on Cluster of Higher Education Programmes

Audio-Visual Techniques and Media Production cluster:

Photography (BA)

Media arts/Digital Media (BA)

Graphic Design (BA)

Media arts/Digital Media (MA)

Media arts/Digital Media (MA)(ENG)

Media arts/Digital Media (PhD)

Media arts/Digital Media (PhD) (ENG)

LEPL - Tbilisi State Academy of Arts

Evaluation Date(s)

19-21 September

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Contents

I. Information on the Cluster of Educational Programmes.....	4
II. Accreditation Report Executive Summary.....	5
III. Compliance of the Programme with Accreditation Standards.....	62
1. Educational Programme Objectives, Learning Outcomes and their Compliance with the Programme	62
2. Methodology and Organisation of Teaching, Adequacy of Evaluation of Programme Mastering.....	90
3. Student Achievements, Individual Work with Them.....	105
4. Providing Teaching Resources	112
5. Teaching Quality Enhancement Opportunities.....	143

Information on the Higher educational Institution

Name of Institution Indicating its Organizational Legal Form	LEPL - Tbilisi State Academy of Arts
Identification Code of Institution	203851545
Type of the Institution	University

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I. Information on the Cluster of Educational Programmes

	Programme 1	Programme 2	Programme 3	Programme 4	Programme 5	Programme 6	Programme 7
Name of the educational programme	Photography	Media arts/Digital Media	Graphic Design	Media arts/Digital Media	Media arts/Digital Media	Media arts/Digital Media	Media arts/Digital Media
Level of higher education	Level VI	Level VI	Level VI	Level VII	Level VII	Level VIII	Level VIII
Qualification to be awarded	Bachelor of Fine Arts in Photography	Bachelor of Fine Arts in Media arts	Bachelor of Fine Art in Graphic Design	Master of Fine Arts in Media Arts	Master of Fine Arts in Media Arts	Ph.D. of Media Arts	Ph.D. of Media Arts
Name and code of the detailed field	0211 Audio-Visual Techniques and Media Production						
Indication of the right to provide teaching of subject/subjects/group of subjects of the relevant level of general education¹	N/A						
Language of instruction	Georgian	Georgian	Georgian	Georgian	English	Georgian	English
Number of ECTS credits	240	240	240	120	120	20	20
Programme Status (Accredited/Non-accredited/Conditionally Accredited/New/International Accreditation) Indicating Relevant Decision (number, date)	Accredited 21.10.2011N 163	Accredited 21.10.2011N 161	Accredited 21.10.2011N 162	Accredited 09.08.2012 N 339	New	New	New

¹ In case of Integrated Bachelor's-Master's Teacher Training Educational Programme and Teacher Training Educational Programme

II. Accreditation Report Executive Summary

● General Information on the Cluster of Education Programmes²

In 2006, the first accreditation of the programs of the Faculty of Media Arts was conducted: Bachelor's degree programs - Computer Graphics, Graphic Design and Photography, and Master's program - Computer Graphics. In 2009, they added a doctoral program in Digital and Geometric Modeling with the qualification of Doctor of Media Arts to our undergraduate programs in Computer Graphics, Graphic Design, and Photography, and a master's program in Computer Graphics and obtained full accreditation. The doctoral program was also the only practical and research-oriented artistic/scientific doctoral program in the country's academic space. In 2014, a research unit called the Institute of Visual Communications and Media Arts was established at the faculty and continues to operate to this day. Faculty members, together with students, engage in creative research and experimental processes in the field of media arts and digital media.

During the planned reaccreditation of the faculty's programs in 2013 and 2018, the undergraduate and master's programs in Computer Graphics were accredited under the modified title of "Digital Media." The undergraduate programs in Graphic Design and Photography, as well as the doctoral programs in Digital and Geometric Modeling, remained unchanged. By the decision of the latest re accreditation council dated 13.04.2018, conditional accreditation was granted for a period of 9 months to the doctoral program in Digital and Geometric Modeling of the Faculty of Media Arts (Decision of the Accreditation Council for Educational Programs No. 54, 2018, 13. 04. Minutes of Meeting No. 17). Fundamental changes in the development, updating and approval of the sectoral characteristics of higher education, as well as the creation of sectoral councils, sectoral working groups and the approval of the rules of activity (order 476/i, 11.06.2019) became the reason that the preparation for accreditation of the program in this highly variable and developing field continued until today.

According to the decision of the head of the doctoral program, the self-evaluation group, the faculty council, and the TSAA academic council, taking into account the recommendations of employers and graduates of the digital and geometric modeling doctoral program, a new doctoral program - Media Art/Digital Media was developed and created. The program is based on the extensive experience of practitioners, taking into account the overall trends of the country and the contemporary landscape in the third-level doctoral studies of art higher education - Media Art/Digital Media. The program focuses on practice-oriented research, where digital media art is created through modeling techniques, and creative-research experiments are conducted using modern technical and technological possibilities

The bachelor's, master's, and doctoral programs of the faculty are aimed at nurturing contemporary artists/researchers in the field of media art, whose knowledge is based on the possibilities of new technologies and the synthesis of traditional disciplines. At the same time, the main objective of the programs is to prepare specialists who will be employable in various fields of the digital industry, across different sectors of art and culture. They have the ambition to engage in pedagogical and research activities at various levels of the education sector. Therefore, traditionally, the educational programs at all three levels of the Faculty of Media Art encompass creative solutions, functional and creatively aesthetic aspects of visual communication, advertising, the use of images and text, photography, graphic and digital design, animation and video production, information design (infographics), book design, game design, virtual, interactive, immersive art, and 2D and 3D graphics.

The current undergraduate and graduate programs of the Faculty of Media Arts of TSAA are Bachelor's Digital Media, Graphic Design, Photography, and Master's Digital Media. The structure of the current

bachelor's program in Digital Media: The I/II/III/IV semesters are common for the three “concentrations”, which are then separated starting from the V semester, and their qualifications are as follows: 1. 080201 Bachelor of Arts (Digital Modeling and Design), 2. 080202 Bachelor of Arts (Multimedia Design), 3. 080203 Bachelor of Arts (Digital and Feature Animation). The curriculum consists of: basic specialty disciplines 65 ECTS; Specialization disciplines 80 ECTS; History of Art 20 ECTS (compulsory); 15 ECTS (elective subjects); University disciplines 35 ECTS (compulsory); 25 ECTS (elective subjects).

The specialization disciplines of the Bachelor's program in Digital Media amount to 120 ECTS, which are different according to the concentrations and specializations, while the basic, art history and university disciplines are carried out with the same structure for all three concentrations, and bachelor's programs of the Faculty - Graphic Design Qualification - 080204 Bachelor of Arts (Graphic Design) and Photography - Qualification - 080101 Bachelor of Arts (Photography).

- **Overview of the Accreditation Site Visit**

Accreditation site visit for the “Audio-Visual Techniques and Media Production” took place on September 19, 20 and 21, in the Apolon Qutateladze Tbilisi State Academy of Arts. The expert panel, composed of 7 members and chaired by an international expert was assigned to the evaluation based on the N1035124 decree.

Before the site visit, the expert panel met twice using distance communication system, zoom, to discuss the initial findings on the programmes based on the self-evaluation report of the cluster and documentation and plan the site visit.

The expert panel was supported by two representatives of NCEQE throughout the whole process of planning and conducting the evaluation. The interview sessions were supported with the simultaneous translation.

The site visit was held according to the pre-agreed agenda, in a collaborative environment and the expert panel wishes to thank the TSAA for the well-organized process. The experts met with the internal and external stakeholders of the cluster, including: university administration, self-assessment group, QA service, heads of the programmes, academic and invited staff, supervisors of the PhD and MA students (BA, MA and PhD), employers, students, graduates. After the sessions, the expert panel had a reflective session with the programme heads and QA office to close any gaps and support finalization of the findings, which was shared with the TSAA representatives. The material-technical resources of the cluster and library was also observed.

During the visit, additional documentation was requested from the institution and was provided in a timely manner. The representatives of the institution, as mentioned, were collaborative and expressed their willingness to cooperate with the external evaluators and perceive the evaluation process as the tool for continuous development of the programmes.

- **Brief Overview of Education Programme Compliance with the Standards**

Photography (BA):

- 1 Standard: Partially complies with requirements
- 2 Standard: Substantially complies with requirements
- 3 Standard: Substantially complies with requirements
- 4 Standard: Substantially complies with requirements

5 Standard: Substantially complies with requirements

Graphic Design (BA):

1 Standard: Substantially complies with requirements

2 Standard: Substantially complies with requirements

3 Standard: Substantially complies with requirements

4 Standard: Substantially complies with requirements

5 Standard: Substantially complies with requirements

Media arts/Digital Media (BA):

1 Standard: Substantially complies with requirements

2 Standard: Substantially complies with requirements

3 Standard: Substantially complies with requirements

4 Standard: Substantially complies with requirements

5 Standard: Substantially complies with requirements

Media arts/Digital Media (MA) (GEO):

1 Standard: Substantially complies with requirements

2 Standard: Substantially complies with requirements

3 Standard: Substantially complies with requirements

4 Standard: Substantially complies with requirements

5 Standard: Substantially complies with requirements

Media arts/Digital Media (MA) (ENG):

1 Standard: Substantially complies with requirements

2 Standard: Substantially complies with requirements

3 Standard: Substantially complies with requirements

4 Standard: Substantially complies with requirements

5 Standard: Substantially complies with requirements

Media arts/Digital Media (PhD) (GEO):

1 Standard: Partially complies with requirements

2 Standard: Substantially complies with requirements

3 Standard: Substantially complies with requirements

4 Standard: Substantially complies with requirements

5 Standard: Substantially complies with requirements

Media	arts/Digital	Media	(PhD)	(ENG):
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1 Standard: Partially complies with requirements				
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2 Standard: Substantially complies with requirements				
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3 Standard: Substantially complies with requirements				
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4 Standard: Substantially complies with requirements				
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5 Standard: Substantially complies with requirements				
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General recommendations for the cluster:

- Ensure involvement of the programme staff in the development of the methods of programme learning outcomes and the assessment of the outcomes, support them in developing skills and knowledge necessary for the process.
- Review the curriculum maps of the programmes and based on maps, develop a programme learning outcomes assessment plan, indicating concrete direct and indirect methods of assessment, which should be specified for each programme, taking into account the specificity of the specialty, and their benchmarks. Ensure evaluation of the programme learning outcomes. In this process, terminology should be better accorded and regulated and terminology specific to the audiovisual arts should be used, since now it is overly generic;
- Increase the importance of research work in Master's programmes;
- It is recommended to conduct a thorough empirical analysis of the labor market, aiming to precisely ascertain the requisites that necessitate supplementary training for graduates, as stipulated by employers. Following this empirical inquiry, curricular adjustments should be made to the training courses in correspondence with the emergent requirements. This endeavor ensures the comprehensive coverage of knowledge domains essential for graduates within the cluster, as per the specific demands articulated by the labor market and employers;
- Introduce transparent and equally observed criteria for evaluating final work, at exams but esp. at final theses, which in a small part hold for the MA theses, but in a big and important part holds for the PhD theses;
- It is recommended to revise and change the evaluation forms so that they correspond to the specifics of the subjects;
- Make recognizable and more systematic international mobility (esp. Erasmus support) to students;
- Make the Career Services/Centre a recognized and well-used entity of practical value to the students;
- Balance out the supervision workload among the invited and employed staff, and introduce proper incentives on both sides.
 - Introduce transparent and equal criteria for evaluating final work, to neutralize bias in individual supervision cases;
- Closely monitor the number of supervisors and their MA and PhD students, to ensure the quality of the process and work, as well as realistic workload for staff;
- Reduce the risk of single-point reference of program management and unburden the faculty dean position (who also acts as head of the MA&PhD programs and is de facto involved deeply

also in managing other programs reviewed here). This matter must be urgently addressed in a way that the program heads who are currently nominated but not in real power (or knowledge, competency of processes, selection of students, program renewal, contact with employers etc.) actually take care of their programs.

- If the Media Arts programs are to be accredited, separate program heads would be advisory for BFA, MFA and PhD levels, and in case of programs being accredited in English as well, these heads need a special proficiency in language;
- Invest in ongoing professional development for teachers. Keep them updated on the latest research and best practices in education.
- Introduce incentives to award currently unpaid work by invited staff, esp. in their curr. development, admin and supervision work.
- It is necessary to strengthen the technical base, which is directly related to raising funds.
- Provide a strategic and efficient approach to acquiring new equipment across programs. Feedback this to students, so they will know what is being done, what is soon to be acquired.
- Ambitiously approach the finalisation of study spaces and provide a student-only workspace (studio) at least for MFA and PhD.
- The budget lines of all the programmes should be revised, to ensure that the budget includes expenses needed for the development of research activities and overall development of the programmes, but esp. the equipment. A strategic approach is needed.
- Increase the level of involvement of the programme staff equally in the QA processes and their collaboration with the QA office, since especially the younger staff seem to be well aware and motivated for this.
- A thorough systematization and IT-support of survey questionnaires is recommended, in terms of user experience and functionality, as well as consistent promotion among students, in order to make this data (that the QA system so strongly depends upon) relevant and consistent.
- A thorough and systematic analysis of the results of implementation of QA mechanisms on an individual programme and learning course level is recommended. The findings need to be cyclically implemented to improve the QA system onto a fully closed quality loop.

Recommendations for the programmes:

Programme 1 (Photography (BA):

- The objectives of the photography programme should be more clearly defined, as to link into the individual courses objectives and outcomes – as well as to correspond with what the employers actually need;
- The internal congruency and the actual reference to technologies and techniques should be clarified (see analysis);
- It is recommended to modify the learning outcomes of the program with the active involvement of academic and invited staff to fully comply with the specification of the field and include the knowledge, skills, responsibility and autonomy necessary for the field, as well as to make them internally coherent;
- The history and theory of photography needs to be added to the program;
- It is recommended to revise and make amendments to the subject grid of the programme taking into account the objectives and the learning outcomes of the programme.
- It is recommended that employers be informed accordingly and participate in the development of the programme;
- "Coursework" and "Portfolio" syllabus should be revised, as they are partly incoherent in terms of objectives and the methods of work;

- It is recommended to revise the syllabus "2D raster Graphics", which is very superficial and does not provide an opportunity to teach the student the tools necessary for a photo artist;
- It is recommended to replace the outdated mandatory literature with new ones;
- It is recommended to include Georgian-language sources in mandatory literature;
- It is recommended to indicate foreign language sources in supporting literature;
- It is recommended to specify English language knowledge as a prerequisite for those subjects that do not have Georgian-language sources, in order to ensure the achievement of the learning outcomes of the programme;
- It is recommended that the content of the lecture grid are revised in the syllabi: "Free Project", "Free Project/Thematic", "Advertising and Image Photography" to avoid content repetitions and overlaps;

Programme 2 Graphic Design (BA):

- Updating the technical base or provide external studio support / involvement to gain real practical experience;

Programme 3 Media arts/Digital Media (BA):

- It is necessary to reduce the part of visual art history in the program and replace it with the history of audiovisual art;
- Consider to clarify the programme name "Media Arts" actually relating to "Creative Industries" in the Georgian employment reality, at least as reflected in the introductory parts (eps. the public info) of the program;
- Sound design is evaluated in the grading system as a separate subject. Therefore, it is necessary to teach sound design not only in the direction of mastering programs or musical flow, but also in general (sound, programs: natural noises, musical leitmotif, etc.);
- Revise relevant courses as to accommodate in them the practical learning (outcomes) component that would bring students outside of school, such as e.g. placement, studio/workplace visits, job shadowing etc. – or bring into class real-life projects. This may also bring students in touch with the real clients already before graduation;

Programme 4 Media arts/Digital Media (MA) (GEO):

- Since the educational program specifies that the field of employment of graduates encompasses theater, cinema, television industry, it is necessary to expand the study of the specifics of audiovisual spheres in parallel with the study of fine arts. Already at the syllabus level, it is recommended to strengthen the theoretical part and pay more attention to the research component;
- In the master's program, the basics of audiovisual directing and the basic principles of editing should be studied so that the student can get the desired result and develop the desired skills.

- to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

Programme 5 Media arts/Digital Media (MA) (ENG):

- Since the educational program specifies that the field of employment of graduates encompasses theater, cinema, television industry, it is necessary to expand the study of the specifics of audiovisual spheres in parallel with the study of fine arts. More attention should be paid to the history of modern art and learning about the latest trends and technology;
- More attention should be paid to the history of modern art and learning about the latest trends and technology.
- to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

Programme 6 Media arts/Digital Media (PhD) (GEO):

- Extend the outcomes more clearly toward contemporary art or new / inter- media realms, which would be expected by a Media Arts programme;
- Increase and make more employment-relevant the taught part of the PhD programme, vehicle consolidating and making more clearly transparent the supervised part of it;
- The research component of the program needs to be increased.
- Even if by and large the staff capacity and quantity appears minimally sufficient for the programme as such – if the programmes in GEO and ENG are to be run together, there should be a raise in staff capacity in terms of overall numbers, as well as in terms of their proficiency and profile to supervise in English language, and across possible fields of research;
- The supervisors must be leveraged to control the bibliography of the doctoral thesis and to promote the correct use of research tools;
- to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

Programme 7 Media arts/Digital Media (PhD) (ENG):

- Extend the outcomes more clearly toward contemporary art or new / inter- media realms, which would be expected by a Media Arts programme;
- Increase and make more employment-relevant the taught part of the PhD programme, vehicle consolidating and making more clearly transparent the supervised part of it.

- The research component of the program needs to be increased;
- Even if by and large the staff capacity and quantity appears minimally sufficient for the programme as such – if the programmes in GEO and ENG are to be run together, there should be a raise in staff capacity in terms of overall numbers, as well as in terms of their proficiency and profile to supervise in English language, and across possible fields of research;
- The supervisors must be leveraged to control the bibliography of the doctoral thesis and to promote the correct use of research tools;
- to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

- **Suggestions for the Programme Development**

Cluster:

- Since "Media Arts" as a name in fact relates to "Creative Industries" in the Georgian employment reality, because there are no realistic production opportunities for the MA and PhD graduates to work in the realm of arts (as cultural industries), insider to better reflect this in the introductory parts (esp. the public ones) of the program articulation;
- Artistic doctorates/research is now formally recognized in Georgia, however the actual recognition in all aspects of academic life and cultural realms still remains to be strived for, which the institution is aware of and tries to contribute to. For this the panel suggests a more strategic and energetic approach, since TSAA is the main national art academy, and thus responsible for such progression and recognition;
- Revise the theoretical and historical courses, across programs and curricula, in a way that they actually reflect the reality and relevance of the Media Arts Field;
- Introduce a processually structured approach to curriculum design (building of syllabi) that also includes methodological/didactical support. Formalize and make completely transparent (as well as fully understandable to the stakeholders, esp. students and employers) the data inputs, upon which the program is designed, and/or is being changed;
- Learning of the techniques in terms of basic software skills should be kept to a minimum (since this can be obtained online) and largely developed onto academic and creative levels, with stressing the individual creative potential and competence of a student;
- Georgian/World Art history should be revamped as to become a subject relevant for the Media Arts fields that hold this course;
- It is desirable to introduce the practice of working with the actual customer and the market through memorandums or other collaborative forms. And for research programs, it is necessary to control the relevance of the chosen topic;
- Create a truly positive and supportive classroom environment;

- Leverage modern technology to enhance teaching and learning, esp. on BA levels (basic usages), as well as in the MA programme (advanced usages);
 - By and large, it is recommended that (esp. the BA, but also the MA) programmes of the reviewed cluster seek to lower total amount and share of written tests that depend on discursive methods and tools, to the favor of assessing practical knowledge and competencies that are key to the creative academic disciplines as such;
- Introduce a method for monitoring the reliability and validity of student assessments during e-learning;
- Provide for students a more structured and coherent quality feedback across the programme (the theoretical and historical subjects were singled out; as opposed to the more practical/technical subjects where feedback is immediate and ample);
- Improve Study Skills: Offer tutoring services and workshops to enhance students' study skills with the help of modern technologies, fostering academic growth and excellence.
- Career Development: Provide guidance on career exploration, resume and cover letter building, and interview preparation to help students make informed decisions and secure job opportunities.
- Life Skills Workshops: Organize workshops on time management, stress management, and other essential life skills to promote academic success and mental well-being among students;
- Since invited teachers would, next to the program leads, represent the majority of the supervisors of both the PhD programs, this might pose a risk of their availability and also limited possibilities of awarding their work, so not only incentives but also contractual improvements (fees) would need to be considered;
- Tune the actual capacity of staff for MA and PhD supervisions (incl. suspended stages) to the intake quotas, and introduce a mechanism of a fair and transparent distribution of supervision work;
 - Clarify to the teachers, both employed and invited, the professional/academic qualifications demands for habilitations, and offer them support in developing their career profiles as to these demands;
- AI trends in plagiarism are increasingly problematic and should be even more critically, rigorously reflected by the staff that is involved in supervising the thesis.
- Review the professional and academic qualifications of the lead/key staff for all programmes and make sure they are up-to-date and transparently presented, accessible to the public, esp. to students.
- Introduce support with international mobility for teachers, and make it recognized by the management, promote it consistently;
- Offer teachers printing support for their materials used in teaching;
- More support and incentives for the affiliated professors should be provided, such as financing their research, articles in high impact factor journals etc.
- Accelerate the solving of the cafeteria issue;

- The school needs to gradually develop a coworking space where there will be collaborative meetings with employers and scientists from local and partner universities, a project space or a demonstration lab, perhaps an art+sci gallery.
- Unify and streamline the IT support to teaching; consider connecting different platforms.
 - The management of the HEI and esp. the programme heads need to present a more proactive stance toward acquiring funds for equipment, and also for refurbishment of students' individual spaces; they should gradually surpass the dependency on the governmental funds and unregular one-time grants from the US Embassy (or rare EU project) and tackle the burning issue of underequipment more strategically.
- The faculty as a whole and programs individually could benefit from a more differentiated, field-specific and especially overly critical external evaluation that would bring about concrete suggestions (and a follow up) for improvements on several lines.
- Furthermore the contact with the employers may be more intensive, more dense and more clearly mapped to individual programmes and individual employment profiles.

Programme 1 (Photography (BA):

- It is recommended to revise and specify the goals and learning outcomes, as well as the content of the subject: "Free project", "Free project/thematic";
- It is recommended to move the following subjects to the optional section: "Publishing Design", "Introduction to Advertology", "Fundamentals of Advertology", "Composition and Advertising in Exterior", "Composition and Advertising in Interior";
- The head of the programme should be more deeply involved into the actual management of the program;
- The program that requires and enables students to work in collaboration with various companies and thus to actually experience work with a customer, should provide up-to-date and enough hardware and software to do so.
- workshops about how modern drones work in the photo industry.
- The heads of programme should become more proactive in tackling the underequipment issue by getting in touch and working together with the SAA core management team. The equipment financing question must be addressed with high priority.

Programme 2 Graphic Design (BA):

- Balance the curriculum in a way to be less overstressing the packaging design part of GD, as (paper) packaging is expected to not be that much dominant in the future of GD;
- Consolidate the second midterm's 30 points into ten separate three-point assignments. This adjustment would result in a total of 10 three-point assignments or classwork, one 30-point midterm, and a 40-point final exam.

- Assure that all lecturers in practical subjects do meet relevant industry requirements (in particular: the theater director teaching audiovisual directing does not have the appropriate knowledge and experience).
- It is desirable for HEI to cooperate with different companies where technical analysis is constantly taking place due to professional or customer interests; and to provide the hardware and software that support this.
- The heads of programme should become more proactive in tackling the underequipment issue by getting in touch and working together with the SAA core management team. The equipment financing question must be addressed with high priority.

Programme 3 Media arts/Digital Media (BA):

- It is recommended to change the principle of teaching the disciplines "Directing", "Dramaturgy", "Sound Design" taking into account the specifics of audiovisual art.
- When recruiting, consider qualifications and creative experience in the audiovisual arts;
- Revise the list of lecturers esp. in practical subjects to confirm they do meet relevant industry requirements across the media/digital arts field.
- The heads of programme should become more proactive in tackling the underequipment issue by getting in touch and working together with the SAA core management team. The equipment financing question must be addressed with high priority;

Programme 4 Media arts/Digital Media (MA) (GEO):

- Consider to clarify the programme name "Media Arts" actually relating to "Creative Industries" in the Georgian employment reality, at least as reflected in the introductory parts (eps. the public info) of the program;
- It is necessary to prescribe the rule of the diploma work preparation separately for both levels, MA and PhD.
- On MA and esp. on Phd levels, support students in research and writing articles in high impact factor journals, or indeed any publications; assure they get in-depth knowledge and critical thinking skills. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success;
- Even if by and large the qualifications of supervising staff appears minimally sufficient for the programme, it would be advisable to make sure that a quality supervision is provided by profiled staff and in numbers that reflect the foreseen student enrolment numbers;

- It is advisable to enrich the practical work with relevant equipment access, so that the theoretical part of master's theses could be well supported.

Programme 5 Media arts/Digital Media (MA) (ENG):

- More clearly highlight the research and pedagogical component in the learning outcomes;
- Consider to clarify the programme name "Media Arts" actually relating to "Creative Industries" in the Georgian employment reality, at least as reflected in the introductory parts (eps. the public info) of the program. This might avoid confusions – esp. for international entrants to the program;
- It is necessary to prescribe the rule of the diploma work preparation separately for both levels, MA and PhD.
- On MA and esp. on Phd levels, support students in research and writing articles in high impact factor journals, or indeed any publications; assure they get in-depth knowledge and critical thinking skills. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success;
- Even if by and large the qualifications of supervising staff appears minimally sufficient for the programme, it would be advisable to make sure that a quality supervision is provided by profiled staff and in numbers that reflect the foreseen student enrolment numbers;
- It is advisable to enrich the practical work with relevant equipment access, so that the theoretical part of master's theses could be well supported.

Programme 6 Media arts/Digital Media (PhD) (GEO):

- Consider a gradual increase in taught courses, perhaps in terms of making "colloquium" a formally obligatory course in two parts, or otherwise formalize some key steps in the mentoring and supervision of doctoral works, or otherwise provide expert knowledge in the research fields selected;
- Consider to clarify the programme name "Media Arts" actually relating to "Creative Industries" in the Georgian employment reality, at least as reflected in the introductory parts (eps. the public info) of the program;
- The PhD course "Trends in modern digital technologies" should be clarified and corrected in terms of outcomes as well as the teaching&learning structure, as to make this course really suitable for the PhD programme and relevant for all students;
- It is necessary to prescribe the rule of the diploma work preparation separately for both levels, MA and PhD;
- On MA and esp. on Phd levels, support students in research and writing articles in high impact factor journals, or indeed any publications; assure they get in-depth knowledge and critical thinking skills. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success;

- It is desirable to control the topicality and actuality of the chosen thesis topic, especially since the rate of technological development is high and doctors in most cases cannot finish their thesis in 3 years.

Programme 7 Media arts/Digital Media (PhD) (ENG):

- Consider a gradual increase in taught courses, perhaps in terms of making "colloquium" a formally obligatory course in two parts, or otherwise formalize some key steps in the mentoring and supervision of doctoral works, or otherwise provide expert knowledge in the research fields selected;
- Consider to clarify the programme name "Media Arts" actually relating to "Creative Industries" in the Georgian employment reality, at least as reflected in the introductory parts (esp. the public info) of the program. This might avoid confusions – esp. for international entrants to the program;
- The PhD course "Trends in modern digital technologies" should be clarified and corrected in terms of outcomes as well as the teaching&learning structure, as to make this course really suitable for the PhD programme and relevant for all students;
- It is necessary to prescribe the rule of the diploma work preparation separately for both levels, MA and PhD;
- On MA and esp. on Phd levels, support students in research and writing articles in high impact factor journals, or indeed any publications; assure they get in-depth knowledge and critical thinking skills. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success;
- It is desirable to control the topicality and actuality of the chosen thesis topic, especially since the rate of technological development is high and doctors in most cases cannot finish their thesis in 3 years.

- **Brief Overview of the Best Practices (if applicable)³**

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- **Information on Sharing or Not Sharing the Argumentative Position of the HEI**

From here onward, an ample response by the panel to each of the positions and arguments taken by the institution is given:

³ A practice that is exceptionally effective and that can serve as a benchmark or example for other educational programme/programmes.

On the Audiovisual Methods and Media Production Cluster Programmes of the Media Art Faculty of the Tbilisi State Academy of Arts:

- 0211.1.5 Bachelor's programme in Photography,
Qualification to be awarded: Bachelor of Fine Arts in Photography;
- 0211.1.8 Bachelor's programme in Graphic Design,
Qualification to be awarded: Bachelor of Fine Arts in Graphic Design;
- 0211.1.6 Bachelor Programme in Media Arts/Digital Media,
Qualification to be awarded: Bachelor of Fine Arts in Media Arts;
- 0211.1.6 Master's Programme (Georgian) in Media Arts/Digital Media,
Qualification to be awarded: Master of Fine Arts in Media Arts;
- 0211.1.6 Master's Programme (English) in Media Arts/Digital Media,
Qualification to be awarded: Master of Fine Arts in Media Arts;
- 0211.1.6 Doctoral programme (Georgian) in Media Art/Digital Media,
Qualification to be awarded: Doctor of Media Arts;
- 0211.1.6 Doctoral program (English) in Media Art/Digital Media,
Qualification to be awarded: Doctor of Media Arts;

The Reasoned Position

Mr. Nikoloz,

In response to your letter dated 06/11/2013 MES 230001501616, we hereby present the argumentative position of the Apollon Kutateladze Tbilisi State Academy of Arts concerning the expert opinion project regarding the accreditation of the cluster of bachelor's, master's and doctoral programmes within the specialized field of "Audiovisual Methods and Media Production" offered by the Faculty of Media Arts.

We would like to express our gratitude to the experts for their hard work, review of the large amount of material and interviews conducted in the academy with programme implementers and other interested persons. We highly value one part of the recommendations provided by the experts, which have been received with great interest by the heads of the presented programmes and the academic staff. We have already begun planning the implementation of these recommendations, including setting the deadlines and strategies.

In the argumentative position of TSSA, we present our opinions regarding the second part of the recommendations and programme evaluations. In the first place, it should be noted that in 2022-2023, it was extremely important to develop and approve several sectoral characteristics of the artistic field,

which was organized by the National Center for the Development of Education Quality, invited representatives of various universities of Georgia, and after long work and discussion, managed to approve the mentioned documents on time.

For the presented cluster, the sectoral characteristics of higher education are classified in this way according to the principle of content grouping of the sectors Broad field - 02 arts, humanities Arts and Humanities; Narrow field - 021 Art Arts; Detailed field - 0211 Audio-Visual Techniques and Media Production Audio-Visual Techniques and Media Production, which includes numerous branches, taking into account different characteristics, specificities, are grouped into two branches. One branch was grouped according to field characteristics - "Visual Communication/Media Arts" ("Visual Communication", "Media Arts/Digital Media", "Multimedia Design", "Graphic Design" and "Print Media/Typography" presented cluster programmes converge here) and the second - "audiovisual art" ("audiovisual art", "film-television art" and "audiovisual directing (feature film, documentary, clip, animated film, sound, TV)". (Appendix 1)

The sectoral characteristic of higher education for "**Visual Communication/Media Arts**", approved on July 28, 2022, has been a valuable resource in the development of our accreditation programmes. Professors from the Faculty of Media Arts at TSSA were actively involved in the working group responsible for sectoral characteristics: Ms. Nana Iashvili, Ms. Rusudan Eristavi, Mr. Luka Mikeladze, Mr. Zurab Khomeriki and Ms. Ketevan Kvirikadze.

The bachelor's, master's and doctoral programmes presented in the cluster of the Faculty of Media Arts of TSCA carefully consider the responsibility in relation to the brand image of the academy, as well as the content of the national classifier's sectoral characteristic and are built according to the same principles. This circumstance is clearly emphasized in the self-evaluation document, and the goals and learning outcomes of the programmes are formulated with great care, because, in general, the field of media art is relatively new, and it is important that the educational programmes in this field have a precise and tailored focus to the needs of the new field of art. In our opinion, during the course of the accreditation visit, the sectoral characteristic should have become the document against which the relevance of the programs' goals and learning outcomes, as well as the curriculum as a whole, will be evaluated. We firmly believe that the determination of the study courses (including optional courses) within the autonomy and academic freedom of the university is the right of the University of Higher Education, which also creates the uniqueness of the educational programme, obviously, taking into account the necessary condition that the programme passes the appropriate qualification for a specific level of education.

Below we aim to provide a detailed account of TSSA stance on the recommendations made by respected experts, some of which we gladly agree with, while we have our opinion on certain recommendations. To begin, we will address certain common cluster recommendations that have factual inaccuracies.

Common factual inaccuracies

In our opinion, this part of the conclusion, that is, the general recommendations of the cluster, should include only those recommendations that apply to all three degree programmes presented in the cluster, and not only to the bachelor's, master's or doctoral programme.

1.4 "To increase the importance of research work in graduate programs;"

Answer: It is a factual inaccuracy to derive the master recommendation as the overall recommendation of the cluster. It may only be valid in relation to the Master's programme and does not apply to other programmes within the cluster. Are the experts referring to the lack of research work in general in various courses, or are we talking about the research writer of the master's thesis? The volume of the master's thesis is 15 credits, of which 10 credits are directly related to the preparation and defense of the master's diploma, 5 credits are allocated to the "pedagogical practice" component, which actually assesses the research and creative abilities of the master's student in the audience during the course of study. Our syllabus objective for this component emphasizes that "the master's student should practically apply the acquired theoretical and digital/technological knowledge, which consists participation of the master's students in undergraduate groups and engaging in of pedagogical practice alongside leading professors of the field. As evidence of this, we attache the document confirming the experiment of the implementation of this component (Appendix 2). The self-evaluation group was guided in the preparation of the programmes by the sectoral characteristic of the Master's level "Visual Communication/Media Arts", where the sectoral characteristic of the fields of study of "Visual Communication/Media Arts" is defined as "Creation and Creativity". According to the modern trend, it develops in terms of "Common dimensions and shared values" and includes seven common features: conceptual thinking, idea formation, implementation and presentation; history, theory and culture; Rethinking/revaluing creative processes, interpretation; experimental, innovative approaches and thematic studies; digital and technological tools/software; communication, collaboration and interdisciplinary operation; creative entrepreneurship".

The panel holds that this aspect should be articulated more clearly, in order to allocate dedicated parts of the syllabus explicitly to building up the methodological competencies of MA and PhD students. The most optimal way would be to let them gradually build up, starting from more basic methodologies of researching secondary sources and applying simpler qualitative and quantitative research methodologies (incl. participatory and artistic research methods) to gradually establishing more complex, individualised toolboxes as combination of different research competencies. Since this aspect was confirmed as crucial, and both the international good practice references as well as the positions of several stakeholders in the interviews agreed on such a need, the panel agrees that this recommendation is not to be changed.

1.4 "The training component of the doctoral programme should be increased and become more relevant to employment, the guidance part should become more transparent."

1.4 "The research component of the programme should be increased."

Answer: The two, in our opinion, mutually exclusive recommendations for the doctoral programme, which refer to increasing the teaching and research components at the same time, are unclear. Currently, the educational component of the programme is 20 credits. Increasing it will automatically reduce the research component. The arguments of the programme managers in determining such a proportion between the teaching and research components are based on the specificity of the artistic doctoral programme, which will be discussed in more detail below. Here, we would like to briefly explain that the qualification thesis of the doctoral programme of media arts includes two components - research itself and a creative-experimental product. Thus, the total volume of the research component corresponds to the real "weight" of these two equally important elements and accurately reflects their content relationship. We believe that the conflicting nature of the recommendations given by the experts regarding the teaching and research components will make their implementation impossible, as we repeat that increasing both components at the same time can only happen if the total number of credits exceeds 180 credits. We consider that the mentioned two recommendations should be changed, and if it is about changing the training components of the doctoral programme to give the graduate student wider opportunities for employment, we can present the arguments of the supervisors of the doctoral programme regarding the selection of existing training courses to the Accreditation Council in the format of an oral hearing.

The panel accepts the position of the institution, however notes that the increase in the teaching component does not necessarily mean decrease in the research component. The research component currently in Georgia's HEI evaluation context is not measured in credits and the workload of the PhD students in regard to the master or the doctoral dissertation would thus not change. (One can increase the teaching component to 30, or 40, or even 60 credits, while same volume as present is still allocated to research, in a way explained in the above response.) The panel agrees that this recommendation is not to be changed, since especially employers as well as the alumni in the interviews agreed that this kind of guidance and concrete (research) upskilling toward employment is important. The panel holds there is no need in this point for an oral hearing, since no further aspects or data on this may be needed.

3.2 "The higher educational institution should monitor the number of supervisors and their master's and doctoral students to ensure the quality of the process and work, as well as the realistic workload of the staff;"

Answer: To present the master's and doctoral recommendation as a single cluster recommendation. It is not clear what the experts mean by monitoring, because the doctoral regulations and the instructions for the development of the master's thesis clearly state how many students the academic staff has the right to monitor. In visual arts, unlike other specialties, one person can supervise several students, since the student's creativity is authorial, he works mostly individually on the diploma project, and the supervisor, as a "master apprentice", offers creative, experimental and research methods. According to our practical experience, the number of diplomas of academic and guest teachers of the faculty is 5-8 students per professor. The doctoral regulations describe in detail the functions of supervisor, co-supervisor and consultant.

The justification for the recommendation is provided within the report, as based on the documentation, namely, the masters' students, their thesis and supervisors, reveal that the vast majority of MA students were supervised so far by one single supervisor. Beyond the regulations that are well in place as such, the actual workload among the supervisors should be equally shared, possibly leaning on a transparent mechanism of monitoring that may be complemented by supervisor training (so that the skills are transferred from the very experienced supervisor, to the novice/s). Therefore, the recommendation is in place, and remains unchanged.

4.1 "The higher educational institution should ensure that all lecturers of practical subjects meet the relevant requirements of the industry (in particular, a theater director who teaches audiovisual directing does not have the relevant knowledge and experience)."

Answer: The subject "Audiovisual Directing" is not taught at all in the Faculty of Media Arts, and even more so, it is not included in the curriculum of the Graphic Design programme. However, we will still try to answer the vague recommendation, since no other example is given. The Bachelor of Media Arts/Digital Media programme is taught in Directing and Dramaturgy and is taught by a theater director with an academic degree and qualification of Doctor of Theater Arts. (Appendix 3) For many years, he has taught the Principles of Directing and Dramaturgy General Course in the Media Arts/Digital Media BA programme, with the goal of providing undergraduate students with an idea of competence in the field's genres. Experts suggest that these disciplines be strengthened with respect to the relevant requirements of the industry professionally in order to meet the demand of the field - that is, to increase the director of the field of audio design. Our

profile is training an advertising designer who will work with a director and dramatist in a group while creating a multimedia design product and will be guided by general competencies. Such a vague recommendation for a Media Arts/Digital Media undergraduate programme is, for example: The "audio design" course covers only the music part and not the whole specialty..." Obviously, taking into account the sectoral characteristics of visual communication/media arts, only the competence of audio design in the field should be considered in the curriculum (theory and practice) and sound engineering, sound directing should not be taught. , voicing and more. Contradictory and vague recommendations, we repeat, are caused by the confusion of the sectoral characteristics. Our focus is on design, visual pictography, graphic design, photography, web multimedia, typography, typeface and ornamentation.

The panel accepts the reasoning and new data within the response of the institution and decides to change this recommendation into a suggestion.

1.5 "It is recommended to change the teaching principle of disciplines - "directing", "dramaturgy" and "sound design", with due consideration to the unique characteristics of audiovisual art.

Answer: It is inaccurate to name the subjects only by content, because there are no training courses under this title in the curriculum, it is a scattered and contradictory recommendation to change the teaching principle, and what do the experts suggest? For example, directing, dramaturgy is a component built on a general principle, while sound design turns out to be the opposite? There we read that - "in the evaluation system, the subject "sound design" is evaluated as a separate subject. Therefore, it is necessary to teach sound design not only in the direction of mastering programmes or musical flow, but also in general (sound, programs: natural sounds, musical leitmotif, etc.). Therefore, the recommendation implies that the subject should meet the principles of the general course. The same can be said about the content of a similar recommendation, where we are talking about the subject "audio design", which has been carried out for many years by an excellent composer, assistant professor of the faculty. This subject is also generally of field purpose, theoretical and practical content, however, it must be said that the programme does not increase sound directors. The academic staff of the Faculty of Media Arts participates in the competition for academic positions every four years, taking into account the practical experience of relevant qualifications in the field (Appendix 4). In the same manner, the competition for the five-year term of scientific employees of the "Visual Communication and Media Arts" Research Center at the Faculty of Media Arts is announced.

The panel accepts the reasoning and new data within the response of the institution and decides to change this recommendation into a suggestion.

3.2 "Monitor the number of supervisors and their master's and doctoral students to ensure the quality of the process and work, as well as the realistic workload of the staff;"

Answer: This recommendation is listed as a recommendation for a Bachelor of Photography programme and is factually inaccurate, as the Photography programme does not have a master's or doctoral degree.

The panel considers that Photography is placed within the three levels of Digital/Media Arts vertical at the same institution and thus may consider this aspect as well; however the panel may also accept this as a misplaced articulation and decides to remove it.

4.1 "If media arts programmes are to be accredited, it is desirable that bachelor's, master's, and doctoral programmes have separate supervisors, and if accreditation is granted to English-language programs, then their supervisors should have the appropriate language skills."

Answer: It is a factual inaccuracy to present this recommendation in a common cluster recommendation, since all three programmes of the bachelor's level have separate supervisors, and accordingly, the main content of the recommendation concerns the Georgian and English-language master's programmes and the Georgian and English-language doctoral programs. We will try to clarify vague and preliminary inaccuracies. The photography programme has not one, but two leaders (Mr. Yuri Mechitov and Ms. Natela Grigalashvili); The graphic design bachelor's programme also has two supervisors (Ms. Mariam Chichinadze and Ms. Ana Tsereteli); The Media Art/Digital Media Bachelor's Programme is headed by Ms. Nana Iashvili, who is co-supervised by the professors of the three different modules in the programme (Ms. Nina Samanishvili, Mr. Zaza Iashvili, Ms. Rusudan Eristavi); Heads of media arts/digital media Georgian and English language master's programmes are Ms. Nana Iashvili, Mr. Sandro Asatiani. Heads of the media arts/digital media Georgian and English doctoral programmes are Ms. Nana Iashvili, Mr. Carl Stoker. Primarily, it should be clearly stated that the programmes of TSCA Faculty of Media Arts include several specific specializations in detailed fields - graphic design and media art / digital media and are focused on educating the graduate in these fields. We removed the subject from this standard curriculum due to its specialized nature. Instead, our undergraduate programmes prioritize providing students with a broad understanding of basic principles and technical features. At the next level, specialization in master's programmes deepens and the programme is structured to give the graduate knowledge and develop practical operation and research skills in specific fields. These fields are: (Photography, graphic design, media art/digital media) and, at the third doctoral level of higher education, the doctoral programme Media Art/Digital Media represents a whole of research and creative output. We think that it is well defined at all three levels of higher education, the so-called Vertical Cluster - Media Arts/Digital Media Specialization Development Monitor the cultivation of an ultimately fully competent creative researcher. The explanation

regarding the "hyperactivity" of the head/co-head of the vertical cluster and the one-man management of the programmes (not to mention ethics) is unarguable. The only possible explanation. It is a high academic responsibility and the right to perform duties/obligations regarding the upbringing of the next generation. The desire to qualify for a Master of Media Arts and a Doctor of Media Arts is, objectively speaking, the ambition of a media arts designer who already has a successful career and wants to transform his experience into new knowledge that he will share with students. Regarding the English language, staff working on English-language master's and doctoral programmes obviously need to have language competence and practical experience. Foreign and Georgian guest teachers and academic staff meet this component.

Having separate supervisors among programmes was recommended by the panel as "desirable," since considering the ambition of the institution to offer such a variety of MA and PhD programmes, and in two languages (English and Georgian, separately) a mere suggestion on this part would have been too weak, and non-binding, since the panel holds that this matter is to be followed up most earnestly. The panel considers that, by and large, the number and actual workload capacity of the staff presented on the lists, in the documentation and within the interviews, does not suffice to cover the numbers of student capacity per programme, especially considering the expertise profiles of individual supervisors on the one hand, and the variety of possible expert (sub)fields and/or thesis topics on the other. In particular, Ms. Nana Iashvili appears to be excellently leading several processes and is acting as the key node of the programmes in question, but on the other hand seems to have no viable and realistic replacement scenario in place for her temporal substitution in case of mid-term absence, or in case of further increase of her teaching and supervision workload. Mr. Karl Stocker as external collaborator to the institution was presented to the panel in remote (audio-video) interview as a future supervisor for several key areas in media art (specifically not covered among the interviewed present fulltime staff), however a present or a realistic near-future engagement of his person at the institution could not be confirmed beyond the oral reassurance of this being the case. Besides the two mentioned interviewed persons, and conditionally two more among all the interviewed, no further staff presented in the interviews has manifested a degree of English language proficiency that would suffice for an autonomous teaching and supervision of an English language programme at MA or especially at PhD levels as put forward for accreditation, even if some language proficiency certification was put forward in document format at the time of the interview. Therefore, this crucial recommendation is considered by the panel to be well in place and substantiated, and thus remains unchanged. The panel notes that further down in the response, the institution puts forward that "a report card has already been submitted to the name of the rector about the appointment of Sandro Asatiani and Karl Stoker as co-heads of the programmes. (Obviously in case of a positive assessment of the accreditation response)."

1.5 "It is recommended that the content, objectives and results of the lecture grid be reviewed in the following syllabi: "Digital printing", "Publishing design", "Composition and advertising in the interior", "Composition and advertising in the exterior".

Answer: This recommendation is given to the undergraduate programme of photography, where the subject - "digital printing" is not included in the curriculum, therefore, it cannot influence the content, goals and results of the lecture grid. We agree with the recommendation regarding the arrangement of the subject "publishing design", since it is technically damaged, therefore it needs to be corrected; two disciplines "composition and advertising in the interior", "Composition and Advertising in Exterior" is common to all three bachelor's programmes and is read in the same way, in the third and fourth semesters, since the purpose and results of these subjects are the compositional creative solution of the first individual project by means of two-dimensional graphics. At the undergraduate level, with this discipline, one first understands the task of composition, for example, a logo for a small bakery delivery service with a character, and so on. This is the first studio assignment for undergraduates by combining the joint competence of the learned software and the general course of photography, which is the specificity of the studio work for the creative fields of visual arts of TSS Academy. These two disciplines belong to the faculty's general course and are common to all three bachelor's programs. Routine repetition of a creative task in a variety of ways and means develops the student's creative skills.

The panel considers that the elucidation of the knowledge and skills as put forward in the syllabi on directing and drama remains ambiguous. The educational curriculum predominantly emphasizes the domain of employment within the film and television industry. Additionally, the program delineates student involvement in the creation of animated stories, advertising capsules, and video clips. The culmination of the master's work encompasses animated story creation, advertising capsule development, and clip production — all situated within the realm of audiovisual art. Consequently, a shift from the current focus on directing and dramaturgy courses to a more comprehensive exploration of audiovisual directing would present a much better match to the programme objectives. This would afford students' exposure not only to the fundamental tenets of dramaturgy and narrative construction but also cultivate a skill set conducive to facile adaptation in both film and television industries. Media art, in the understanding of the institution as put forward in the interviews, constitutes a distinct field intricately interwoven with audiovisual art, thereby necessitating a reconsideration of the incumbent qualification criteria for instructors in performing arts. The extant qualifications may prove insufficient for dispensing requisite knowledge in the domain of audiovisual and media art. A parallel concern manifests in the audio design projects as articulated in the curriculum. Recognizing that audio design transcends mere musical accompaniment, possessing expansive potential in visual constructions across diverse mediums such as

film, music videos, and installations, underscores the inadequacy of relegating its scope merely to the creation of musical leitmotifs. While the extant curriculum imparts technological proficiency in sound editing, it neglects a comprehensive exploration of the myriad applications and challenges inherent to sound design. Consequently, a proposition to augment this segment within the theoretical framework emerges as a pertinent and imperative consideration. Therefore the panel agrees to keep this recommendation unchanged.

1.4 "It should be specified that the name of the programme "Media Arts" is actually related to "creative industries" in the Georgian employment reality, at least as it is reflected in the introductory parts of the programme (especially in public information)".

Answer: The name of the programme - "Media Art" is inaccurate. The name of the programme is "Media Arts/Digital Media". A group of experts strangely asked a question about the name of the programme. In our opinion, the name should reflect the scope of the field. Media art is presented not only in the creative industries, but also directly in the field. In 2018-2022, the British Council's grant competition "Creative Spark: Entrepreneurial education programme for higher educational institutions "winning project UP-Start". The partners of the project are the angel investor company Creative Advantage (Great Britain) and LLP Creative Georgia. Within the framework of the project, a business incubator model and an entrepreneurial module were developed, the main concept of which is to unite creative and innovative entrepreneurship in one educational network. The module consists of 10 subjects. Among them, 3 are studied at the media faculty at both undergraduate and graduate levels (innovative entrepreneurship, media management, cultural marketing). Within the framework of the project, a business incubator functioned in a test mode at TSS Academy, among its beneficiaries were bachelor's and master's students of the Faculty of Media Arts. Among them, two startups of media faculty students achieved international success:

1. Film Community Platform (Elena Glazova) - the startup was incubated in the TSS Academy business incubator, and in 2021, on behalf of the TSS Academy, it registered for the international competition Big Idea Challenge, was included in the list of international finalists (<https://creativespark-bigidea.uk/finalists-2021/vote-for-idea-26/>). The accelerator of the London Metropolitan University was interested in the startup, which funded Elena Glazova to participate in the workshops planned in London and for further acceleration.
2. Pharaoh (Givi Gamkrelidze, Mariam Gojiashvili) - a startup that creates a library of 3D avatars of real people, which it sells to digital industries such as metaverses, games, movies, digital fashion, etc. The startup underwent initial incubation in TSS Academy's business incubator,

worked on prototyping in TSS Academy's fablab, later TSS Academy presented team "Pharaoh" to the first national startup competition organized by Ilya University and Cleveland University, where TSS Academy's startup won first place and Cleveland State The university took Team USA for further acceleration of the startup.

The panel wishes to state that the issue is not in the name of the programme as such, but in the way it is "reflected in the introductory parts of the programme (especially in public information)" that thus should be clarified accordingly in order to reflect the predominant understanding and employment reality of the creative industries sector of Georgia that is by and large the actual context, for which the graduates of these programmes are to be qualified, and will most probably work in. The "cultural" sector, which would more closely substantiate the word "art" in the programmes' names, was found – throughout the interviews, and in the further background research by the panel – to be only very small in Georgia and does not represent the actual employment reality or a vector of future ambition for a vast majority of graduates of these programmes, which is not least also reflected in their programme objectives. Therefore the panel agrees to keep this recommendation unchanged, since it merely refers to the way the programmes are summarised and presented to the public, and the candidates.

Below we present TSCA's arguments regarding the recommendations issued in relation to the general and specific programmes of the cluster.

General recommendations of the cluster:

1.3 "The higher educational institution should ensure the involvement of programme staff in the development of methods for learning outcomes of the programme and the evaluation of outcomes; to support them in developing the skills and knowledge necessary for the process."

Answer: The involvement of the staff of the presented cluster programmes in the process of developing the learning outcomes is reflected in the self-evaluation report and in the relevant minutes of the working group meetings, where the evaluation of the results of the current programmes is provided; The issue of skills and knowledge necessary for the process is provided, which is based on and fully reflects the sectoral characteristic of higher education - "Visual Communication/Media Arts", in the development of which the academic staff of the Faculty of Media Arts were involved. (Annex 5).

The expert panel agrees that the involvement of the academic staff of the program in the development of the programme curriculum maps is reflected in the SER, as well as the minutes and it is also acknowledged within the report. However, the recommendation stems from the interview results, which is also an evidence for the experts and during the interviews, and did not support the involvement of the staff, as well as the knowledge on the regulations in place for evaluation of program learning outcomes, the methods, thresholds, etc. Therefore, a higher degree of involvement of staff and their support is needed. Thus the expert panel does not share the argumentative position of the institution and the recommendation remains unchanged.

1.3 "Review the curriculum maps of the programs; Based on the maps, a plan for evaluating the learning outcomes of the programme should be developed, indicating specific direct and indirect methods of evaluation, which should be specified for each programme, taking into account the specifics of the specialty and their target marks. Ensure the evaluation of programme learning outcomes. In this process, terminology should be better defined and regulated; The terminology specific to the audiovisual arts should be used, as it is now too general;"

Answer: At the Faculty of Media Arts, the document "Methodology for evaluating the learning outcomes of the program" was developed and approved. Target marks" (October 15, 2021. Protocol N44), which describes the plan for evaluating the learning outcomes of the programme. At the Faculty of Media Arts, a report on the evaluation of learning outcomes for each programme is systematically prepared, discussed at the meeting of the faculty council, and relevant recommendations are issued. Depending on the specifics of the field, due to the small number of students in the group at the bachelor's and master's programs, the high/low grade of even 1 or 2 students significantly changes the percentages, and this circumstance is taken into account in the process of evaluating the results. Student and teacher surveys are conducted every semester. (Appendix 6)

The programme learning outcomes assessment is carried out by the institution indeed and the overall methodology and approaches are commended within the report, as well as the work and effort of the institution is well acknowledged. However, the expert panel believes that this recommendation will bring the institution to further improve the methodology of the programme learning outcomes assessment and define the concrete evaluation methods, instead of using the overall learning course assessment, which will help the institution in the process of continuous development, and in fact closing of the quality loop. This is also a requirement from the accreditation standards, therefore, the recommendation remains unchanged.

2.2 "It is recommended to conduct a thorough empirical analysis of the labor market, which aims to accurately determine the requisites that employers need for the additional training mentioned by graduates. After this empirical study, training courses should be adjusted according to the identified requirements. This effort will ensure a comprehensive coverage of the areas of knowledge necessary for the graduates of the cluster, in accordance with the specific requirements expressed by the labor market and employers;

Answer: Media art is a relatively new field of art. The development of educational programmes in this field at the State Art Academy began in 1997, even at a time when the market or a particular employer did not even have a clear understanding of their own requirements. But the development of the programmes and their gradual development are based on the employer's studies and the permanent research of the rapidly changing requirements of the labor market. We are glad that respected experts, as well as TSSA, consider the survey of employers' requirements as an important source of information. In the accreditation application, we presented the results of an interview with a group of employers, and based on these results, numerous decisions were made regarding the modification of the current bachelor's and master's programs. Through employer interviews, we maintain close and ongoing connection with them. We regularly gather their feedback through both formal questionnaires and informal surveys. The same goal is served by the survey of graduates, which also provides very important information about specific competencies that make the graduate competitive and help him to be properly employed. As we mentioned above, our field is one of the fastest developing, so the variety of training courses that make up the curriculum and their deliberate selection are aimed at developing the competencies of graduates that are particularly relevant in today's labor market. As a result of interviews with potential employers, it was determined that they are mostly satisfied with the professional knowledge and developed skills of graduates of the Media Arts Faculty. Moreover, some of them are graduates of the faculty and successful professionals. Each of them expressed the desire to strengthen practical skills in the learning process, which is important for performing a specific job. Agreements were signed (Appendix 7), which aims to organize practice and other related events for the purpose of forming and improving the professional skills of students of the undergraduate course of the media arts faculty of the Academy of Arts. According to the document, under the agreed conditions, undergraduate students of the media arts faculty of the Academy of Arts will undergo internships at the end of each academic year, and each contract specifies the number of students who must undergo internships in the respective organization. On the recommendation of employers, a subject - typography was added to the undergraduate and graduate programmes of media arts/digital media, as well as graphic design and photography. The student will get to know how the font

works in communication design, what is its weight and what should be taken into account when choosing a font or using it in different spaces, students will get to know the stages of typography development from hieroglyphs to the present day, the history of Georgian typography and will be able to create a digital version of the font set. The programmes included in the cluster are practically new/modified, but they are based on currently running programs. A fairly high rate of employment of graduates and students of the mentioned programmes (practically 100% of employees are employed according to their qualifications), in our opinion, it indirectly indicates that the media arts faculty of TSSA correctly implements periodic monitoring of educational programmes and takes into account the modern requirements of the labor market in the curricula of different levels of education.

The panel thankfully received the clarification of the institution, however agreed on not changing this recommendation. It was positively noted that some employers felt a very close relationship to some courses or programs, and were aware of their suggestions being considered, while the vast majority of them still did not confirm a closed feedback loop in this respect. In the same way, the programme coordinators and teachers were not aware of the needs and suggestions coming from the alumni or the employers. This realm should be systematically covered through a thoroughly implemented system of employer (and possibly alumni) feedback that has a clear link to the way curricula are (re)designed in terms of teaching methods, training tools, topics and competencies, which usually includes action plans and following up of these changes, and their success in actually making the graduates' competencies relevant for the employment.

3.1 "International mobility should become more recognized and more systematic (especially with Erasmus support) for students;"

Answer: Initiation, formation and expansion of institutional cooperation with the international community is a living developing process. In this regard, the Faculty of Media Arts is maximally involved in the agenda of educational internationalization, in the deepening and development of which a growing dynamic is observed. Bachelor's and Master's students of the Faculty of Media Arts, from the 2019 academic year until now, participate in the ERASMUS+ mobility exchange programmes of the fall and spring semesters in various European partner universities. Since 2018, the academic staff of the Faculty of Media Arts has been participating in ERASMUS+ mobility exchange programs. From 2018 to the present, the list of partner universities grows every year and looks like this: FH JOANNEUM University of Applied Sciences, Graz, Austria - FH Joanneum University of Applied Sciences - Graz, Austria; Superior School of Art of the Balearic Islands, Palma de Mallorca, Spain - Escola d'Art i Superior de Disseny de les Illes Balears, Palma de Mallorca, Spain; Academy of Fine Arts in Gdańsk, Poland - Academy of Fine Arts in Gdańsk, Poland; Danube University Krems, Austria; FH Joanneum University of Applied Sciences - Salzburg, Austria; Spain,

Castellón High School of Art - Escuela de Arte y Superior de Diseño de Castellón; Del Bianco Foundation, Florence, Italy - Romualdo Del Bianco Foundation, Florence, Italy. Azerbaijan Academy of Fine Art, Baku; University of Florence, Italy - Florence University, Italy; University of Ostrava, Czech Republic - University of Ostrava, Czech Republic, Academy of Performing Arts in Prague (AMU), Czech Republic; Our goal is that the graduates of the Faculty of Media Arts can live and work in the conditions of world globalization.

The Academy did not manage to present, neither in the documents nor in the interviews, how the E+ program and the culture of academic mobility is to be made more attractive for students, and realistic to implement. The documentation featured a list of partner universities, while the interviews showed a very low awareness of the importance of int. mobility among the students, and no incentives or let alone strategies put forward by the management or the administration. While the mobility culture seems to be present at some individuals among the staff, it is far from being recognizable at the institution as such, or within the evaluated programs. The recommendation thus remains unchanged.

3.1 "The higher educational institution to make Career Services/Center an entity of familiarity and practical value to students."

Answer: The career development service has been operating in the Academy of Arts since 2014. During this time, this service held several forums related to employment issues, meeting academy students with potential employers. In order to increase the importance and awareness of the service, at the beginning of each academic year, an informational meeting is held with students, during which students are introduced to the whole range of services necessary for career development, for example, potential employment bases, employers/A list of typical requirements of the labor market, taking into account the peculiarities of each faculty/specialty, a package of consulting services, which includes writing a cover letter, interview techniques, etc. The purpose of the service is to hold several meetings of graduates of all five faculties of TSSA with students in the 2023-2024 academic year, where they will talk about the experience gained in the employment process and students will receive practical advice from graduates employed in several areas of the artistic labor market. The frequency of such meetings and the advice received from directly employed graduates will enable students to properly plan their career advancement and effectively use the TSSA career development service for this purpose. After the experts' visit, the career development service introduced the following innovation: Within the framework of the memorandum signed between the leading company of employment in Georgia - HR.GE and TSSA, to promote the employment of students, the following was placed on the student portal of the Academy:

- Active vacancies suitable for students available on the HR.GE website (systematically updated).

Active CV boxes.

The student receives the following benefits:

- the possibility to keep track of suitable vacancies for students;
- Ability to create a CV on the HR.GE site to make your profile available to interested companies;
- Ability to easily leave a CV to the desired company in the CV box, even if the company has no current active vacancies.

(Annex 8). Together with the career development service, the administration of the Faculty of Media Arts systematically receives requests from various corporations and individuals to provide information to the student and/or a graduate who has the relevant competencies for employment as a graphic designer, web designer, communication and advertising designer, 3D artist.

It appears commendable that the institution has undertaken so much effort in this realm, and the panel takes notice of all the additionally placed information and summarized arguments above. However the recommendation refers to the way career services are actually visible and made accessible to all students, and what strategies are in place to promote them equally. Thus the recommendation remains unchanged, since this important aspect in the realm of arts education needs to be consistently addressed and proactively developed, and a mere suggestion would probably not support this improvement accordingly.

3.2 "Balance the management workload between invited and employed staff and introduce appropriate incentive mechanisms for both parties."

Answer: The workload of the supervisor and co-supervisor is described in the regulations of the doctoral programme, in the instructions for the development of the master's thesis and in the instructions for the development of the bachelor's thesis. Different salary rates are provided for English-language master's and doctoral programs.

The panel based this recommendation on the interviews, where staff entrusted with management by and large stated issues on uneven distribution of workload and missing incentives. This is why the recommendation remains unchanged.

2.4 "Introduce transparent and equally respected criteria for the evaluation of the final paper in the examinations, but especially the final paper, which applies to a small extent to master's theses, but to a large and significant extent to doctoral theses."

Answer: The procedure and criteria for the evaluation of the defense of the final thesis are described in the master's and doctoral programmes in Georgian and English, as well as in the relevant

regulations. During the interviews, the minutes of the meeting of the qualification commission were requested, which were delivered immediately. There are many visual materials depicting the procedures on the TSA web page. Both the procedure of protecting the qualification papers and the display of the course projects are carried out in live mode (introduced during the pandemic and can be considered the best finding. Student's individual coursework each semester forms his educational portfolio, accessible to any viewer, copyright protected https://drive.google.com/drive/folders/1msoLt3qL6q_VGHMC4fjE8ATyURhPFtqZ)

This recommendation remains, as it is based on the interviews with students and alumni who felt by and large that these criteria were not transparent and equally respected, which is the issue at stake – even though they may be formally in place. Some felt that oral exams and viva examinations did not follow the criteria equally for all students.

2.4 "It is recommended to revise and change the evaluation forms so that they correspond to the specifics of the subjects;"

Answer: The evaluation forms provide for the specifics of the curriculum subjects of each programme presented in the cluster based on the field characteristic of visual communication/media arts.

The QA system was found not to be sensitive enough on course level. Thus the recommendation remains unchanged, since this is a key way to improve and make relevant the actual academic content of the courses and the way they are being implemented.

2.4 "In general, it is recommended that the programmes of the discussed cluster (eg, undergraduate but also graduate) reduce the total number and proportion of written tests that depend on discursive methods and tools, and pay more attention to the assessment of practical knowledge and competences, which are key to creative academic for disciplines;

Answer: In the Faculty of Media Arts programmes, in several mandatory subjects of specialization (2D raster graphics, 2D vector graphics, audio design...) and in some optional disciplines (Blender 3D modeling...) 30-50% of the assessment criteria is the test, the rest is the assessment of the practical task. Only the theoretical optional discipline evaluation criteria include a written test. The share of the total number is small, therefore, we believe that the determination of the study courses of the programme is the right of the University within the autonomy and academic freedom of the university, which creates the uniqueness of the educational programme, of course, taking into account the necessary condition that the programme passes the qualification corresponding to a specific level of education.

The panel accepts the reasoning and some new data within the response of the institution and decides to change this recommendation into a suggestion.

4.1 "Reduce the risk of single-mindedness in programme management and relieve the position of the Dean of the Faculty (who also acts as the head of the master's and doctoral programmes and in fact is also involved in the management of the other programmes discussed here). This issue needs to be urgently addressed so that programme leaders who are currently nominated but do not actually have the authority (or knowledge, process competence, student selection, programme renewal, contact with employers, etc.) to really care about their programs."

Answer: It is not clear what the sole personality of the dean of the faculty, who is a professor, is expressed, which is a direct duty according to the law of Georgia. In order to hold the position of professor (affiliate), it is necessary to have a vision of the field and to prepare a study program/programmes (bachelor's, master's, doctoral). The faculty's academic staff elects the faculty's dean, who heads the faculty's council (defined by law). The rules and conditions of the competition for holding academic positions of TSCA professor are determined in accordance with the Law of Georgia "On Higher Education" and TSCA statutes. The purpose of the competition to fill a vacant academic position is to identify the best of the applicants registered for the corresponding vacant position and to select him for the academic position in an open and fair competition. The candidate for the professorship must present the concept of the development of the relevant field, specialty and direction, program/programs, the vision of the direction in relation to the priorities of the field/disciplines) (Appendix 4, Appendix 16).

The panel concludes, according to the response, this crucial recommendation to have been misinterpreted, thus it remains unchanged. The panel's constructive criticism was aimed to mitigate the potential for an undue singular focus in program management and alleviate the responsibilities borne by the Dean of the Faculty, who concurrently serves as the head of the master's and doctoral programs, and is actively engaged in overseeing the other programs under consideration. Added to this, the Dean covers large shares of teaching and supervision, which is an obvious overload in work and overconvergence of responsibilities. It is imperative that this matter be promptly attended to, as it pertains to program leaders presently designated that were found to be, by and large, lacking the requisite authority, knowledge, procedural expertise, involvement in student selection, program renewal, and mostly also liaison with employers. Addressing this issue is crucial to ensure that program management in the field at this institution gets properly distributed, and the leaders eventually possess the necessary capabilities and responsibilities to effectively steward their respective programs.

4.1 "Teachers, both employed and invited, should explain the professional/academic qualification requirements for habilitation, and the higher educational institution should offer them assistance in developing their career profile in accordance with these requirements;"

Answer: Academic and visiting staff are likely to be included in this recommendation. Every four years, the academic staff participates in the competition announced to fill vacant academic positions. The course is conducted in accordance with the qualification requirements detailed by the faculty (Appendix 4). Thus, the "Professional/Academic Qualification Requirements" are equally known to academic staff. The work load of the invited staff is also detailed in the employment contract. In general, the survey of the satisfaction of the teaching staff is conducted systematically. On the basis of this study, the Higher Educational Institution determines their needs and plans relevant activities (Annex 9). According to the results of the research conducted in the summer of 2023, several trainings are already planned, including: Training of office computer programmes - MS Word, MS Excel, English language training course (two levels), etc. The trainings will be held on the basis of the TSSA Continuing Education Center.

The recommendation was put forward due to several teachers not showing an awareness of this aspect of their employment in the interview, or did not manifest knowledge of the pertinent legal frameworks and protocols in a sufficient manner. However the panel accepts this further explanations of the institution, and decides to change this recommendation into a suggestion.

4.3 "Invest in continuous professional development of teachers." Provide them with up-to-date information on the latest research and best practices in education."

Answer: It was not requested at the time of the interview, and now I present to you as an attachment a document confirming the course of training of academic staff in English by the higher educational institution, which is planned by the higher educational institution this time as well (to be completed in January) (Appendix 10).

The argument presented by the institution is not related to the recommendation. The recommendation remains in place.

4.3 "Introduce an incentive mechanism to reward the currently unpaid work of invited staff, especially in their administrative and leadership activities."

Answer: The invited personnel are involved in the implementation of the programmes and their remuneration is done according to the hourly output, however, as for the foreign colleagues, we do not have a legal form of the mechanism of advance encouragement from the state higher educational institution, during the implementation of the programme a contract with salary payment will be signed.

The argument presented by the institution does not explain the tackling of the problem of the ample unpaid work, as noted in the interviews, on behalf of the external staff from Georgia (not from abroad). The recommendation thus remains in place.

4.4 "It is necessary to strengthen the technical base, which is directly related to fundraising."

Answer: The technical base is in the process of being updated, the gradual purchase of equipment is in progress, although this recommendation is always relevant, taking into account the rapid changes in equipment/technology (Annex 11).

The expert panel evaluates the existing technical base as presented at the time of the visit, this recommendation is thus in place and remains unchanged. The panel deems it paramount to have an auditorium equipped with modern technology, as a commencement of the spring semester in 2024, and even more so lantern on the programmes considered at present for accreditation, without this enhancement may adversely impact the quality of the educational process. During the visit, it was observed by the panel that the practical classes necessitate rooms equipped with suitable software and hardware, including relevant technical support. The absence of such support is anticipated to have a detrimental impact on the learning process when all the programs (here under review) would be running fully. Specifically, in the auditorium housing seven computers, practical lessons were conducted for fifteen students, which is not sufficient esp. for practice-based BA programs and parts of the MA programs. The computer equipment designated for students failed to meet the requirements of contemporary, employment-relevant (professional) software, thereby posing an obstacle to a smooth execution of the educational process and impeding the attainment of the program's objectives.

4.4 "The higher educational institution should be ambitious in completing study spaces and providing student work-only space (studio) for at least master's and doctoral students."

Answer: The Faculty of Media Arts has an ambitious approach to equipping its own studios, rooms and classrooms with material equipment, studios for both master's, bachelor's and doctoral levels. The space of the Faculty of Media Arts has been completely renovated, equipped with the necessary inventory for classrooms, sanitary spaces for students and academic staff, permanent Internet access, traditional creative workshops (drawing, painting, plastic) and exhibition space with special lighting. As for the material and technical base, impressive purchases are made gradually, although we share this recommendation (Appendix 11, Appendix 12).

The expert panel evaluates the situation presented at the time of the visit, and no such spaces dedicated exclusively for the programs evaluated (The Digital/Media Arts students need specific spaces and equipment, that may only in small parts be shared with other programs' students) could be confirmed; this recommendation is thus in place and remains unchanged, and in deed may be used by the institution as a leverage to acquire additional spaces and/or funds.

4.5 "All programme budget lines should be reviewed to ensure that the budget includes the costs necessary for the development of research activities and the overall development of programs, but especially the costs for equipment." A strategic approach is needed."

Answer: We share the recommendation, see the "Strategic Development Plan" of the Faculty of Media Arts (Appendix 12).

Thus this recommendation remains unchanged.

4.5 "The higher educational institution's management and especially programme leaders should present a more proactive approach to obtaining funds both for the purchase of equipment and for the renovation of individual student spaces; They must gradually move away from reliance on government funding and irregular one-off grants from the US Embassy (or rare EU projects) and more strategically address the pressing issue of under-equipment."

Answer: In our opinion, this component is of the advisory category, since TSSA is a state art university, which is provided financially by two higher bodies - the Ministry of Education and the Ministry of Culture, including through competitions. However, we also contribute to the Rustaveli Foundation for research, for example, a doctoral student's research grant is funded, which is a topical issue, the 3D virtual reconstruction project of Kalaubani - "Digital restoration and reconstruction of the historical face of ancient Tbilisi in a virtual reality system". It was funded with the latest drone, virtual glasses, computer equipment (Appendix 13).

The panel accepts this further explanation of the institution, and decides to change this recommendation into a suggestion.

5.1 "Increase the level of equal involvement of programme staff in quality assurance processes and their cooperation with the office of quality assurance, as young staff can be seen to be informed and motivated to do so."

Answer: The involvement of faculty academic staff, as well as students, graduates and numerous employers in the process of modifying educational programmes and developing new programs, as well as self-evaluation of the Faculty of Media Arts was significantly high (Appendix 5). The basis for the changes to be implemented in the programmes is the current surveys, familiarization and analysis of the results. Participating in this continuous quality assurance process has provided academic staff with a better understanding of the cause-and-effect relationship between various quality assurance mechanisms and practical decisions that focus on programme development. Three young associate professors and two full professors of this cluster, respectively, of the Faculty of Media Arts, were actively involved in the development groups of the sectoral feature of the standard (Appendix 1) for both sectoral standards of the detailed field of "Audiovisual

methods and media production". Many young employees of the faculty, who were graduates of the same programmes in the past, are accreditation experts in their respective fields.

We are pleased that their interest and competence, as well as their active and effective participation in the development of programmes, were also noted by the experts. The TSSA quality assurance service will continue its efforts to actively involve academic and guest personnel, which, in general, creates a strong foundation for enhancing the culture of quality.

The expert panel commends the efforts of the QA service and the work they have carried out, including the big efforts in relation to involvement of the staff in the process and increasing of the quality culture at the institution. However, as the institution agrees as well, the process is continuous and needs further improvement, as well as consistent (external) evaluation. Therefore, the recommendation remains in place.

5.3 A thorough systematization and IT-support of survey questionnaires is recommended, in terms of user experience and functionality, as well as consistent promotion among students, in order to make this data (that the QA system so strongly depends upon) relevant and consistent.

No response received, thus this recommendation remains unchanged

5.3 A thorough and systematic analysis of the results of implementation of QA mechanisms on an individual programme and learning course level is recommended. The findings need to be cyclically implemented to improve the QA system onto a fully closed quality loop.

Answer: The staff and student survey system is fully electronic from the spring semester of the 2019-2020 academic year. Questionnaires are placed in Tbilisi State Academy of Arts electronic database, the survey is anonymous. The student survey is mandatory. Otherwise, the student cannot log in to his profile. This decision is made in order to include the maximum number of students in the survey. Typically, the quality assurance service of the faculty, the academic staff and the administrative staff of the dean's office are involved in the analysis of the results of the student survey. Survey result analysis and the developed recommendations are discussed at the faculty council. The board consists of students. The recommendations discussed and approved by the faculty council are introduced to the students of all programmes of the faculty by the student members of the council. This process allows students to provide feedback and assess the effectiveness of the recommendations developed to address the challenges they have identified at any time. In the accreditation application and the materials requested during the visit, we

presented, for example, a sample of surveys conducted on each study course after the end of each semester. This gives us important information about the content of the training course, the volume, the lecturer's pedagogical approaches, the objectivity of the evaluation, the organization of the educational process and other aspects (Annexe 14). During the academic year, a student survey is conducted regarding the learning environment, material base, technical equipment, availability of learning resources, international mobility, career development service, student support services and other issues. For example, experts recommended that HEI take care of updating the material base, computer equipment based on interviews with students. During the visit, we presented the tender documentation and computer hardware specification announced by the university administration, which was made based on the survey results of the faculty academic staff and students (Annexe 11). Tbilisi State Academy of Arts Quality Service systematically conducts a survey of academic and visiting staff in order to determine their satisfaction and professional development needs (Annexe 9). Based on such studies, university quality service plans the desired training schedule for teachers on the basis of Tbilisi State Academy of Arts Lifelong Learning Centre. For example, Microsoft Office training and a short-term training course in English are currently planned for teachers. Thus, the work of the university quality assurance service is based on the principle that the dear experts have formulated in the above recommendation. The main principles, system, and mechanisms of the institution's QA are outlined in the document "Tbilisi State Academy of Arts Quality Policy" (Appendix 15). Quality assurance is an ever-evolving process that is constantly being improved and aims to involve a wider range of academic staff, students and other stakeholders in the process. Currently, according to our assessment, the direct participation of employers in the development of programmes has deepened and diversified, which, to our delight, is also mentioned in the draft report. Tbilisi State Academy of Arts QA service will use all accumulated experience to ensure the monitoring and development of educational programmes included in this cluster in the future, too.

The expert panel, once again, takes note of and in principle agrees with all the information provided in the argumentative position of the institution, including the fact the surveys are systematic and the results of the surveys are discussed and used for continuous improvement of the programmes. However, even though the learning courses are evaluated within the surveys, the analysis of surveys presented to the panel were implemented on the faculty or programme level. Therefore, the expert panel still believes that deeper analysis, on the level of individual learning courses will improve the existing practice and further develop the quality. Thus this recommendation remains unchanged.

Programme 1 BA Programme in Photography:

1.1 The objectives of the photography programme should be more clearly defined, as to link into the individual courses objectives and outcomes – as well as to correspond with what the employers actually need;

Answer: The main direction of the programme is the perspective of educating a bachelor's photo artist from an individual creative point of view, to teach and clarify photo genres, considering the specifics of Tbilisi State Academy of Arts, which, of course, does not prevent him/her from being employed in the advertising industry. Employer always desires a photo artist with advanced creative skills.

The panel found the employment reality of the photographers educated at the programme to greatly correspond to the creative industries sectors, among which the advertising industry seems to be the most dominant. Furthermore this recommendation also remains unchanged due to the need for individual courses' objectives and outcomes be better integrated with those of the programme, and vice versa – if this might clarify this recommendation.

1.1 The internal congruency and the actual reference to technologies and techniques should be clarified (see analysis);

Answer: The structure of the photography programme is consistent with the curriculum structure of the programmes presented in the cluster and shares the field descriptor given in the visual communication/media arts field specification, namely that photography as creativity is the practice of using visual techniques to communicate information and ideas through traditional and new media.

This recommendation remains unchanged since the response does not refer to its actual link to the analysis provided in referring to individual technologies and techniques.

1.4 The history and theory of photography needs to be added to the programme;

Answer: We will define the basis of the recommendation from the analysis part. A mandatory module of academic disciplines, which is common to all students of all faculties, cannot be based only on the specific assessment of students. Such kinds of courses are "History of Georgian Art" and "History of World Art", which amount to 12 credits. Theoretical disciplines are chosen by both the student and the programme manager from the menu presented by many disciplines of the Faculty of

Theory and History, which makes it easier to choose subjects. Currently, the mandatory subject of the programme "History of Cinema" is also chosen by the majority of students, although it is possible to modify the course (we talked to the leading teacher) by strengthening the history of photography. For the diverse areas of specialization, a wide range of optional disciplines offer the student to obtain the desired knowledge. In addition, multiple workshops and studio education provide the Bachelor of Photography with a good opportunity for discussion and analysis and to study history.

This specific recommendation remains unchanged: if an art academy (and especially the central national one) claims to train a generalist photographer on BA level, such a student should know the history of photography - its key personalities, trends, ways of development, directions etc. Photography, cinema and fine arts are different, featuring different histories and theories underlying their (esp. academic) contexts, so they must be taught in a field-specific way.

1.4 It is recommended to revise and make amendments to the subject grid of the programme taking into account the objectives and the learning outcomes of the programme.

Answer: The vision of the programme implementers was based on two main issues - in BA programmes, this is a general, broad knowledge of basic principles and technical characteristics, and in arts, the study of genre diversity along with the development of individual talents, author's ideas, to plan a future career. Changes in the subject grid, goals and objectives are results-oriented.

As this is a rather generic recommendation that should be kept up during the entire QA-based cycle of programme review and renewal, and considering the complexity of the field represented in the programmes under review, the panel holds that the recommendation stays unchanged.

1.4 It is recommended to revise and specify the goals and learning outcomes, as well as the content of the subject: "Free project", "Free project/thematic";

Answer: Free project is crucial to develop students' individual artistic and creative skills. The free project means the freedom of the photo genre (e.g. documentary photo, artistic photography, studio/staged photography, advertising photography, etc.). Also, freedom of choice of device and equipment, creative freedom. It is desirable that the recommendation specify which components of the curriculum are not in compliance, for example, the content and the learning outcome do not correspond to the goal, or the content does not ensure the achievement of the learning outcomes. In such a case, it would be much more constructive to compare these components, reanalyze them and make a specific decision. Currently existing training courses "free project" and "free project/thematic" are creative.

The panel agrees with the explanation and would recommend that this be implemented in the goaas and outcomes that pertain to the responsibility of the learner on the one hand, and the teacher on

the other, which springs from the facts that the tools and methods are freely to be chosen. The panel decides that this be changed into a suggestion.

1.4 It is recommended that employers be informed accordingly and participate in the development of the programme;

Answer: Photography programme employers were informed and participated in the development of the programme. The programme is undergoing re-accreditation, and the actual results are known. It should be noted that the most successful photo artists in this field in our country are usually amateurs since this field emerged in Georgia only during the educational reform (2005, Tbilisi State Academy of Arts) and the opinion of experts about the great importance of knowledge of fine disciplines in this field is completely relevant.

The panel take note of the response, however wishes to stress that in the interviews the presented employers did not give an impression of relevant and significant involvement in the programme renewal. The recommendation remains unchanged.

1.4 It is recommended to move the following subjects to the optional section: "Publishing Design", "Introduction to Advertology", "Fundamentals of Advertology", "Composition and Advertising in Exterior", "Composition and Advertising in Interior".

Answer: We believe that, within the autonomy and academic freedom, the determination of the study courses of the programme is the right of the University, which creates/represents the uniqueness of the educational programme, taking into account the necessary condition that the programme corresponds to the qualification of a specific level of education, in this case, a bachelor's degree.

The panel agrees and decides that this be changed into a suggestion.

1.5 "Coursework" and "Portfolio" syllabus should be revised, as they are partly incoherent in terms of objectives and the methods of work;

Answer: We would like to clarify that the name of the training course indicated in the recommendation is "Coursework (project 1)" and "Coursework (project 2)". The contents of the syllabus clearly indicate the tasks that will contribute to achieving the learning outcome. In the case of the subject "portfolio", taking into account the specifics of the field, the student chooses the desired platform for posting the works, through which s/he shares his portfolio in front of a broader audience, obviously along with the teacher in a studio. As a result, s/he understands which platform is best for him, learns how to choose content, realises how to develop a narrative and describes a concept.

The panel take note of the response, however wishes to stress that these two crucial courses must be thoroughly revised to be consistent, within themselves, to each other, and within the

curriculum. They are courses that bring the key competences to an autonomous creative profile.
The recommendation remains unchanged.

1.5 It is recommended to provide the syllabi, which cannot have been found in the documentation: "Coursework (project 1)", "Coursework (project 2)", "Practice, practice (internship)";

Answer: The title of the training courses is incorrectly indicated. Actually, their titles are: "Coursework (project 1)", "Practice", "Practice (internship)", "Coursework (project 2)". During the experts' visit, due to a technical error, several syllabi were requested as additional materials, as the syllabi in the accreditation material were not found. Additionally requested documentation was immediately provided to the experts. The syllabi specified in the recommendation were not requested (Annexe 17).

The panel thanks for the explanation and withdraws this recommendation from the report.

1.5 It is recommended to revise the objectives and content of the syllabi and change the evaluation forms so that they correspond to the specifics of the subjects;

Answer: It would be good to specify which training courses are discussed in the recommendation and, accordingly, in which of them are necessary to change the content, objectives and evaluation forms, taking into account the specifics of the same training courses. This kind of recommendation is too general and does not allow us to understand it in depth. Similar recommendations occur often.

The panel reconsidered this data incl. the analysis and agreed to withdraw this recommendation from the report.

1.5 It is recommended that the prerequisites in the syllabi are consistent with the objectives and learning outcomes of the course;

Answer: Prerequisites for admission are stipulated in certain syllabi by the head of the programme and the teachers of the training courses. Unfortunately, the recommendation does not specifically indicate which training courses need to be revised in terms of adding prerequisites. We are not opposed to revising and correcting the syllabi.

The panel reconsidered this data incl. its analysis and agreed to withdraw this recommendation from the report.

1.5 It is recommended to replace the outdated mandatory literature with new ones;

Answer: Updating educational resources is a continuous process and of course, Tbilisi State Academy of Arts takes care of acquiring new scientific literature and diversifying resources. However, we would like to point out that photography, as a part of visual arts and the chrestomatic patterns

included in it, does not become old in relation to time. The use of this visual material is inevitable in the training courses of educational programmes in the artistic field. In this way, the recommendation is very general and also has the feature of advice for the development of the programme.

As this is a rather generic recommendation that is vital for the entire arrangement of the courses, the panel holds that the recommendation stays unchanged.

1.5 It is recommended to include Georgian-language sources in mandatory literature;

Answer: The implementers of the photo art course are also authors of Georgian literature, during the visit four books by Mr. Yuri Mechitov were presented, which are a mandatory resource for the training courses.

The panel admits that Mr. Yuri Mechitov (in this review featuring 1 textbook and 3 book-albums about Georgian photography), the author of the program and the book, is a great artist, and also the program lead; but not the only one referential in Georgian cultural space, and especially internationally. The field of photography is developing rapidly, there are many authors, both photographers and cameramen or D.O.P.s, who write (either in original, or are translated into Georgian) about the history of world photography, its specifics and trends; thus a plurality in resources should be assured. Furthermore, to enable a study vertical in photography also on MA and PhD levels, materials in both Georgian and English should be supplied in relevant variety, and quantity. The recommendation thus remains unchanged.

1.5 It is recommended to indicate foreign language sources in supporting literature;

Answer: It is desirable to clarify which syllabus is meant by the dear experts because, in this form, the recommendation is very general and also has the feature of advice.

As this is a rather generic recommendation that is vital for the entire arrangement of the courses, and the literature references of all syllabi should be revised for this aspect at the next proper occasion, the panel holds that the recommendation stays unchanged.

1.5 It is recommended to specify English language knowledge as a prerequisite for those subjects that do not have Georgian-language sources, in order to ensure the achievement of the learning outcomes of the programme;

Answer: In the national exams, the entrant takes the exam in a foreign language, which allows him to familiarize himself with similar literature without prerequisites. In addition, 12 credits of English are mandatory in the programmes. Obviously, the student has the opportunity to raise his/her

level of language competency through the Lifelong Learning Center of Tbilisi State Academy of Arts. Moreover, in order to increase the diversity and accessibility of educational resources, the policy of Tbilisi State Academy of Arts includes creating original, author's Georgian language textbooks and supporting the financial needs of the publication, as well as the development of Georgian-language readers, which will be available for students in Tbilisi State Academy of Arts library.

The recommendation stays unchanged since the panel holds that no new data was presented in order to change it. The English language courses cannot be dependent on Georgian-language only literature. This is a most earnest matter to be considered since any possible foreign, non-Georgian students would thus easily be deprived.

1.5 It is recommended that the content of the lecture grid are revised in the syllabi: "Free Project", "Free Project/Thematic", "Advertising and Image Photography" to avoid content repetitions and overlaps;

Answer: Using tasks with the same content in different ways for different genres to develop fine skills is a creative exercise that develops and elevates the creative horizon of the photographer.

The panel agrees that this is a correct direction of improvement, and thus the suggestion stays in order for the improvement to take place ASAP.

1.5 It is recommended that the content, objectives and outcomes of the lecture grid are revised in the following syllabi: "Digital publication", "Publishing design", "Composition and advertising in the interior", "Composition and advertising in the exterior";

Answer: "Composition and advertising in the interior" and "Composition and advertising in the exterior" are compulsory disciplines of the creative-basic direction of the bachelor's level and represent general faculty subjects. In addition, the training course "Digital publication" is not taught in this programme. Both the learning method and the learning outcome of each discipline correspond to the specifics of the preparation of individual projects.

The panel reconsidered this data incl. its analysis and agreed to withdraw this recommendation from the report.

1.5 It is recommended, the learning outcomes be specified in the following syllabi: "Lighting in indoor and outdoor space" and "staged photography";

Answer: The aforementioned training courses are based on the basic concept of the "Photography" bachelor's programme and aim to raise not only a technically qualified photographer but also a photo artist. Thus, at the bachelor's level, the learning outcomes of the training courses, as well

as the syllabi themselves, consistently expand the competencies that can be achieved as a result of passing experimental disciplines.

The panel reconsidered this data incl. its analysis and agreed to **withdraw this recommendation from the report**.

Programme 2. BA in Graphic Design:

4.4 Updating the technical base or provide external studio support / involvement to gain real practical experience;

Answer: The technical base is in the process of being updated, and the gradual purchase of equipment is in progress. As for studio support, we have signed memorandums with various design studios, and advertising agencies and we intend to closely cooperate with them.

The evaluation of the "Graphic Design" bachelor's programme is as follows: Standard 1- Substantially complies with requirements, standard 2 - Substantially complies with requirements, standard 3 - Substantially complies with requirements, standard 4- Substantially complies with requirements, standard 5 - Substantially complies with requirements. **If you share the above-mentioned arguments regarding the cluster recommendations, evaluation of the "graphic design programme" concerning standards 1, 3 and 4 should be "complies with requirements".**

Since this recommendation refers to the situation found at the visit, it remains unchanged. The requirements can only be met with a consistent strategic investment.

Programme 3. BA in Media arts/Digital Media:

1.4 There should be a clear distinction between the competences in the field of media art, e.g. the possibilities of using animation in media art and directing animation. These are two completely different professions and different competences;

Answer: Categorical recommendations and vague needs make it difficult to understand the essence of this recommendation. We fully agree with the first part of the issue, as the Media Arts/Digital Media BA programme module was created with the same categoricalness and thoughtfulness. We understand the competencies of two completely different professions and the focus of our module is the use of animation in multimedia fields. If we follow this reasoning, it appears that both the expert panel and the programme implementers similarly understand the difference between awarding qualification of media arts according to the sector benchmark. The question remains, what kind of recommendation is this? What do the experts suggest? For us, the use of the animation opportunity is done by taking into account the sector benchmark of "visual communication/media arts" and we repeat that the priority is to educate a bachelor equipped with advanced artistic and technological skills in different genres (2D, or 3D). The animation

module is completely focused on multimedia, for example, digital infographics, minimalist animation of a historical photo, bringing an artist's painting to life with minimal animation, or presenting an abstract composition in motion, and in 3D it is possible to tell a virtual story, design a game, or create any advertising spatial web multimedia product.

The panel may accept these further clarifications relevant, and their own initial findings as incomplete, thus it **decides to remove this recommendation.**

1.5 Revise relevant courses as to accommodate in them the practical learning (outcomes) component that would bring students outside of school, such as e.g. placement, studio/workplace visits, job shadowing etc. – or bring into class real-life projects. This may also bring students in touch with the real clients already before graduation;

Answer: As a result of interviews with potential employers, the desire to strengthen practical skills in the learning process, which is important for performing a specific job, was revealed. Agreements were signed with advertising agencies, which aim to organize practical and other related events for the purpose of forming and improving the professional skills of the BA-level students of the Faculty of Media Arts at Tbilisi State Academy of Arts. (Annexe 7) According to the document, under the agreed conditions, undergraduate students of the Faculty of Media Arts at Tbilisi State Academy of Arts will undergo internships at the end of each academic year, and each contract specifies the number of students who must undergo internships in the respective organization. Also, within the framework of the implementation of this programme, we plan workshops and master classes, where invited leading specialists in the field will share their knowledge and experience with students. Most of the teachers working in the main specialties of the programme are practicing designers employed in the industry, therefore, with their help, students have access to the latest information and challenges of the field. We are sending you the order of the Minister of Culture and Sports N02/201 as an attachment, where 76 articles and animated infographics of the international project - "A Year of Cultural Heritage 2018" of "Tbilisi State Academy of Arts named after Apollon Kutateladze" were completed within one year - the winning project from Georgia became a master's student of this programme (Annexe 20).

The panel agrees that this explanation shows a positive direction of improvement, and thus the suggestion stays in order for the improvement to take place ASAP and be followed up consistently.

4.4 For the students involved in the programme, there is a need for technical retraining and updating, esp. on using newer equipment.

Answer: It is a vague recommendation of what technical training of students means. In the digital technology field, as well as in the visual arts in general, practical and creative training takes place

simultaneously in the studio teaching process, several lessons, maybe hours, are needed to learn, for example, how to change the interface of any software. If it is meant, for example, to buy a new generation vacuum tablet or a photo camera, there is no need for special training. In the process of studio teaching, this is meant itself.

The panel may accept these further clarifications relevant, and their own initial findings as incomplete, thus it **decides to remove this recommendation.**

Programme 4. MA in Media arts/Digital Media:

1.2 Add relevant knowledge-related areas of outcomes within audiovisual arts, as the student will have to interact with specialists in this field in the future. They range from audiovisual theory to history, that could be more evenly distributed and more profound in certain, esp. contemporary topics;

Answer: The National Center for Educational Quality Enhancement has developed two sector benchmarks of the field 0211 Audio-Visual Techniques and Media Production due to its multidisciplinary: Audio-visual art" ("audio-visual art", "film-television art" and "audio-visual directing (feature film, documentary, clip, animated film, sound, TV)") - this vector does not correspond to the traditional niche of Tbilisi State Academy of Arts, since it is defined by a hundred years of history, although it is possible to develop in this direction in the future. This time, the presented cluster programmes are based on the second vector of the sector- the sector benchmark of higher education "Visual Communication / Media Arts" ("Visual Communication", "Media Arts / Digital Media", "Multimedia Design", "Graphic Design" and "Print Media" /typography"), and the strategy of the faculty of media arts in relation to the historical mission and profile of Tbilisi State Academy of Arts, relies on the digital/technological conveying of artistic creativity through visual means, including for the creative industry. It is our choice of academic freedom.
<https://eqe.ge/ka/page/static/1026/khelovneba-humanitaruli-mecnierebebi>

According to the institution's response, the panel decided to reformulate the recommendation in the following way: ***"Since the educational program specifies that the field of employment of graduates encompasses theater, cinema, television industry, it is necessary to expand the study of the specifics of audiovisual spheres in parallel with the study of fine arts."*** Additionally, the panel wishes to state that as expert examiners, its members must work in accordance with the standards for accreditation of higher education programs; all of the substandards of Standard 1 have items related to content review and assessment of programs of study and curricula, and there are program maps to assess and determine which course gives a student a particular level of knowledge according to Bloom's taxonomy. However the panel agrees that the academic

freedom to determine what and how to teach should not be put in question – similarly as the experts' freedom to decide, if the outcomes are achievable with a given program of study.

1.4 In the master's programme, the basics of audiovisual directing and the basic principles of editing should be studied so that the student can get the desired result and develop the desired skills;

Answer: The MA programme fully corresponds to the sector benchmark of "Visual Communication/Media Arts". The curriculum of the programme nurtures a media artist with high authorial creative credentials through digital media tools. The specialization in the master's programmes deepens and the programme is structured to provide the graduate with knowledge and develop practical implementation and research skills in the field of visual communication/media arts. As we mentioned, the study format is studio, and as for the subject "Basics of Audiovisual Directing", if you mean the theoretical course, we teach "Modern Arts Course", however, if you mean the practical basics of directing (not for the film industry), optional computer programmes (Blender, Adobe Animate, Adobe Premier, Adobe After Effects,) it is not a study of the interface, it is a design with a computer programme, the purpose and result of which is visual creation - for example, event branding or Web multimedia, or museum virtual content. The entrant master's student passes the exam, where s/he creates visuals in his "favourite" computer programme.

The panel stays with the recommendation as is, and offers the following explanation in reply: When considering the imperative to incorporate instruction on directing and editing audiovisual works, our reliance rests on the stipulations outlined in the program of study. It is noteworthy that the Industry Specificity document, while encompassing a broad overview of outcomes, does not delineate the specific subjects required to attain the stated outcomes. With regard to the postgraduate training program at the Academy, students are tasked with creating a thesis, which may take the form of an animated story, video, promotional material, or commercial. Notably, if a student collaborates with a director in crafting a commercial, the necessity of explicitly indicating the director's involvement arises. Moreover, it is essential for students to possess foundational knowledge in audiovisual directing to proficiently engage in the creation of such varied forms, underscoring the broader context of audiovisual art. Considering the curriculum structure, we note as follows: while the basics of directing and video editing are covered at the bachelor's level, these subjects are omitted at the master's level. This raises a pertinent query—why is this the case? Notably, there are no constraints specified in the mandatory admission requirements for the program. Consequently, any candidate holding a bachelor's degree from any university and having successfully completed language and specialty exams is eligible to apply for participation in the program. However, this inclusivity introduces a challenge; for instance, a student lacking proficiency in directing and video editing, yet possessing knowledge in other areas, may encounter difficulties in constructing a

visual plot. This brings to the fore the need for foundational training in directing and video editing at the master's level. In further response to the suggestion of incorporating a modern art course, it is essential to clarify that this course does not currently form part of the curriculum and, moreover, cannot serve as a substitute for instruction in directing and video editing. Thus, a careful reassessment of the curriculum is warranted to address these nuanced concerns and foster a more comprehensive and coherent educational framework.

1.5 Already at the syllabus level, it is recommended to strengthen the theoretical part and pay more attention to the research component;

It would be good to clarify which syllabus is necessary to strengthen, is it a theoretical part or a research component, since such a recommendation, taking into account the sector benchmarks and reflecting the curriculum disciplines of the seven features programme, we have already discussed as the possibility of presenting both the beginnings of pedagogical research and creative practice to the audience of the master's students.

The panel finds that they already gave a generic recommendation of this aspect in the programmes, however they may accept these further clarifications relevant, thus it **decides to remove this recommendation.**

4.2 to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

Answer: Master thesis topic and supervisor: At the beginning of the fourth semester, the student must present the topic of the master's thesis, which is approved by the faculty council, and the supervisor will be assigned to the student at the same council. The master's thesis is supervised by a full professor of the faculty or an associate professor. The supervisor is obliged to supervise the master's student's working process and provide him/her with appropriate consultations. One person can supervise up to five students (in the future, the council is authorized to change and determine the number of students by order). In addition to the supervisor, the student can have consultants who advise the master's student in their field while working on the master's thesis (psychology, advertising, pedagogy, business and marketing, photography, audio-visualization, video editing, etc.). Excerpt from the regulations of the Doctoral Programme and Dissertation Council of the Faculty of Media Arts of the Apollon Kutateladze Tbilisi State Academy of Arts: The doctoral student must have a co-supervisor, who can be a professor of a partner university or a scientist of a scientific institution, or a creator with whom Tbilisi State Academy of Arts has or will have a cooperation agreement. 6.12. A scientific supervisor and a co-supervisor are assigned to the doctoral candidate. The competencies of the scientific supervisor and co-supervisor of the doctoral student's research topic may be different, depending on the specificity of the field of

media art (multidisciplinary). For example, digital media and architecture, visual communication and creative psychology, art history, museology and virtual reality design, etc.

The panel decides to keep the recommendation unchanged, since the response given is about the qualifications of the program director and not about his/her roles/responsibilities. The panel believes that a co-director is required due to the planned complexity and size of the graduate programs, and the challenges they are to be faced with, not least in response to the present review: a co-director with practical experience in the field of media arts, according to the standard for the last 5 years, and with references in both pedagogical work and educational management, inc. quality assurance.

Programme 5. MA in Media arts/Digital Media (ENG):

1.2 Add relevant knowledge-related areas of outcomes within audiovisual arts, as the student will have to interact with specialists in this field in the future. They range from audiovisual theory to history, that could be more evenly distributed and more profound in certain, esp. contemporary topics;

Answer: We do not agree with the recommendation. The National Center for Educational Quality Enhancement has developed two sector benchmarks of the field 0211 Audio-Visual Techniques and Media Production due to its multidisciplinary: "Audio-visual Arts" ("Audio-visual Arts", "Cinema-Television Arts" and "Audio-visual Directing (Feature Film, Documentary, Clip, Animated Film, Sound, TV)") Higher Education Sector Benchmark of "Visual Communication/Media Arts" ("Visual communication", "Media art/digital media", "Multimedia design", "Graphic design" and "Print media/typography") Sector Benchmarks of higher education, the current cluster, the programmes included in the cluster and the strategy of the Faculty of Media Arts of Tbilisi State Academy of Arts in relation to its' historical mission and profile, rely on the traditional and modern directions of artistic creativity with visual techniques. Inspiration for the creation of English-language educational programmes comes from Mr. Carl Stoker and my master's student Anna Dietrich's inspiration, who spent one semester at Tbilisi State Academy of Arts for her diploma research work at the Faculty of Media Arts with the Erasmus + exchange programme. The title of the topic is "How do you see Tbilisi" and it refers to an interesting interpretation regarding the arrangement of the exhibition space, in particular the creation of a digital and real intermedia project, obviously, it is desirable to research this topic already at the doctoral level. The exhibition design content includes the revival of the tradition of the Tbilisi yard in terms of visual media art for the interdisciplinary presentation of various artistic fields. See Annexe 16 for

Carl Stoker's letter at Nana Iashvili's scientific conference and Anna Dietrich's concept. Unfortunately, the PDF file of the presentation is only in Georgian.

The sector benchmark of "Visual Communication/Media Arts" reflects the cluster profile of Media Arts faculty at the BA and MA levels.

<https://ege.ge/ka/page/static/1026/khelovneba-humanitaruli-mecnierebebi>

The panel finds that the answer has clarified this aspect well, and **decides to remove this recommendation.**

1.4 More attention should be paid to the history of modern art and learning about the latest trends and technology;

Answer: Specialization in master's programmes is deepened and the programme is structured to provide the graduate with knowledge and develop practical implementation and research skills in specific fields. In the process of preparing the responses to the recommendation, we received a new and interesting proposal from the "Climate Education and Research Alliance Georgia (CERA)", where we are offered to prepare a workshop on this topic together with the master's students of the media arts/digital media programme at the master's level in the methods of visual communication and media art in the spring semester, in order to create a general educational-cognitive short course on climate change awareness. Invited faculty member, Michael Luken, is involved in the programme which is an example of interdisciplinary research and teaching. In 2018, a similar project "Creative Europe 2018" was implemented at the Faculty of Media Arts in terms of raising awareness of cultural heritage.

<https://www.facebook.com/profile.php?id=100066565963740&mibextid=LQJ4d>

The panel finds this response not to refer to the recommendation and its analysis, and thus stays with the recommendation.

1.4 The research element in this programme needs to be increased as it currently lacks the knowledge sets of the specifics of the audiovisual art fields that a student needs, considering their specialization;

Answer: Individual creativity on the projects itself includes a research component (the master's student must select a topic/problem of interest, which s/he will carry out individually together with supervisors and co-supervisors. From the sector benchmark: "The research work in the MA thesis is based on "Creation and Creativity". According to the modern trend, it develops in terms of "Common dimensions and shared values" and includes seven common features:

- Conceptual thinking, idea formation, implementation and presentation;
- History, theory and culture;
- Rethinking/revaluing creative processes, interpretation;

- Experimental, innovative approaches and thematic studies;
- Digital and technological tools/software;
- Communication, collaboration and interdisciplinary operation;
- Creative entrepreneurship."

As for the strong theoretical block for research, this cutting-edge field approach is a British project prepared in a three-year fellowship format. University theoretical disciplines were created and we strengthened the following subjects with specially developed syllabi for these programmes: "Media Art Management and Development", "Art Marketing", "Creative Entrepreneurship" and "Advertising Psychology" (Annexe 18).

The panel finds that the answer has clarified this aspect well, and **decides to remove this recommendation.**

4.2 to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

Answer: We agree with the dear experts, it was already taken into account. The head of the MA and PhD programmes in Media Arts is an education expert in this field and the Chair of the Visual Communication/Media Arts Group of the sector benchmark (Annexe 1).

The person admittedly is an expert, but in terms of the academic track record, they only published articles in the field and have no author project in the field of media arts, that is, the person has practical experience in the field of architecture, which is confirmed by their resume. Thus the recommendation remains unchanged.

Programme 6. PhD in Media arts/Digital Media (GEO):

1.2 Extend the outcomes more clearly toward contemporary art or new / inter- media realms, which would be expected by a Media Arts programme;

Answer: The recommendation is vague and general, what does "extend the outcomes more clearly" mean or how does a narrow approach intersect to realms? Because the programmes are new, we do not consider it relevant to discuss the results at this stage. The specificity of the first two higher education levels of "Visual Communication/Media Arts" obviously extends to the doctoral level in the vertical cluster, namely, we mean the individuality of creativity and the creation of new knowledge as a result of creativity-based experimentation, the unity of the research and creative product at the doctoral level. These components are called "Creation and Creativity". According to the modern trend, it is called practice-based research in terms of "Common

dimensions and shared values". Research work develops and is based on and includes seven general characteristics:

- Conceptual thinking, idea formation, implementation and presentation;
- History, theory and culture;
- Rethinking/revaluing creative processes, interpretation;
- Experimental, innovative approaches and thematic studies;
- Digital and technological tools/software;
- Communication, collaboration and interdisciplinary operation;
- Creative entrepreneurship.

The doctoral student will be able to understand and evaluate the current processes, events and probability research in a new way in the context of media art in order to create a highly qualified multimedia product, on the basis of the acquired knowledge; As a result of mastering the educational programme, the doctoral student will be able to creatively solve the tasks of media art using innovative methods based on modern, international achievements; As a result of mastering the educational programme, the doctoral student will be able to plan a creative experiment, both for a specific field and for an interdisciplinary task, taking into account generally recognized principles; With the help of new technologies, the doctoral student will be able to practically plan, implement and research creative experiments in such areas as teaching and learning at any level of education and the multimedia industry; on the basis of the acquired knowledge, the combination of pedagogical activities, research works and practical activities; The graduate knows the main processes taking place in the European educational area, the essence of the ongoing reform in the higher education system of Georgia, the main principles of the development of the university curriculum, possesses the basics of teaching methods in the high school, understands its goals and results.

The panel admits the answer to be competent and pertinent, however stays with the recommendation since in this case the highest academic level of attainment is in question – a doctorate in the field must clearly consider and the outcomes must reflect the trends of the contemporary art or new / inter- media realms. These profiles will become academic or cultural figures of the highest rank and great visibility, and must master competencies at both national and international cutting edge of the field.

4.1 Even if by and large the staff capacity and quantity appears minimally sufficient for the programme as such – if the programmes in GEO and ENG are to be run together, there should be a raise in staff capacity in terms of overall numbers, as well as in terms of their proficiency and profile to supervise in English language, and across possible fields of research;

Answer: This issue is regulated by the BA, MA and PhD regulations and is written both in the programme and in the self-evaluation report. Strict adherence to faculty policies is critical to the sustainability of our programmes. The appointment of the programme head, co-head and consultants is determined according to the procedure for the completion of diploma projects. See, for example, the Doctoral Regulations, where the procedures are described in detail.

Human resources necessary for the implementation of the English-language doctoral programme: Programme heads- Prof. Nana Iashvili, Professor, Doctor of Architecture and Karl Stoker, Professor, Culture and Design Consultant (Austria, University of Graz), as well as Luka Mikeladze, Doctor of Media Arts, head of the "Visual Communication and Media Arts" Research Center of the Faculty of Media Arts; Ketevan Kvirikadze, Associate Professor, Doctor of Media Arts; Due to the interdisciplinary nature of doctoral theses, faculty colleagues (future invited professors), scientists and artists will co-supervise doctoral students depending on their specialty. Co-supervisors of doctoral theses: Paola Puma, Professor University of Florence; Malgozata Wrzesznik, Ph.D., Invited Professor, Cardinal Wyszyński University of Warsaw; Michael Luken PhD, Invited Professor (Germany). We would like to add that we have already had such experience with, for example, the University of Florence. (Joint Master's Degree). A copy of the personal invitation letter from the head of the master's and doctoral programmes from the University of Warsaw is attached, confirming his experience as an invited professor with a field profile (obviously with English language experience) (Annexe 19).

Agreements with foreign professors will be signed as soon as foreign language programmes are accredited and implemented.

Level I-II of the English language training courses are permanently held at the Tbilisi State Academy of Arts Lifelong Learning Center for the faculty's academic and administrative staff. English language training (Elementary and Intermediate levels) is planned again in December 2023.

A response to the topic was already given above. The lists of personnel presented, their CVs and other proofs of language competence, and especially the interviews have shown (to the impression of the panel) that at the entire institution (department considered with the field) there are 4 or maximally 5 people able to teach and/or supervise in English language at a required level. If the agreements and promises for the future, as presented in the answer, should suffice in this procedure, then the panel's opinion on this is irrelevant, since it is based on the point of review (visit), and the documentation presented therein. The recommendation stays.

4.2 The supervisors must be leveraged to control the bibliography of the doctoral thesis and to promote the correct use of research tools;

Answer: We agree, however, the PhD programme is not implemented in any language yet.

The recommendation stays, since the review process considered the programme as-if to be implemented. At the interviews, there was no impression of such control.

4.2 to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

Answer: We have already partially answered this and such recommendations. In the presented PhD and MA regulations, according to which: "The supervisor of the master's thesis is obliged to supervise the working process of the master's student and provide him/her with appropriate consultations. One person can supervise five students (in the future, the council is authorized to change and determine the number of students by order)." and/or "In addition to the supervisor, the student may have consultants who advise the master's student in his/her field while working on the master's thesis."

Also, from the regulation of the Dissertation Council:

6.11. The doctoral student must have a co-supervisor, who can be a professor of a partner university or a scientist of a scientific institution, or a creator with whom Tbilisi State Academy of Arts has or will have a cooperation agreement.

6.12. A scientific supervisor and a co-supervisor are assigned to the doctoral candidate. The competencies of the scientific supervisor and co-supervisor of the doctoral student's research topic may be different, depending on the specificity of the field of media art (multidisciplinary).

The scientific research center - "Institute of Visual Communication and Media Arts", which has been operating since 2014 (see self-evaluation document) at the Faculty of Media Arts, and which is led by Associate Professor Luka Mikeladze, left beyond the attention of experts (even during interviews). (see the regulation of the institute as an attachment) It was not taken into account neither in the recommendations nor during the interview. The experts themselves note that the academic staff implementing the media art cluster meets the qualification component, namely - 6 professors and 5 associate professors, scientific employees of the scientific research unit of the faculty of media arts - 5 staff. In 2014-2018, the institute was led by Professor N. Iashvili. It was during this period that 4 "Practice Based" dissertation studies took place, and the fifth - a doctoral student sponsored by the Shota Rustaveli National Science Foundation - Mikheil Darjanja. In the annexe, see "Evaluation of the doctoral student on the work performed by the grantee" (Annexe 13).

The panel has considered Mr. Mikeladze's capacity already, but still maintains that such a supervisor capacity should be added to the overall staff. The recommendation thus remains.

Programme 7. PhD in Media arts/Digital Media (ENG):

1.2 Extend the outcomes more clearly toward contemporary art or new / inter- media realms, which would be expected by a Media Arts programme;

Answer: We cannot share this recommendation. It is possible that this issue could have been discussed even during the visit. It remains to be clarified which specific component needs to be more clearly extended in relation to contemporary art or new/intermedia fields.

In the current II.1/Result 2 "tasks of media art (virtual, augmented, and mixed reality, game design, video design, animation, cinema, photo, audio-visual reconstruction of cultural heritage, application, infographics, ..." should be expanded by the contemporary trends and advances in this artistic field, such as bioart, robotics, AI, big-data, tactical tech, eco&community art etc. Furthermore, the results would need to more clearly reflect the established and upcoming trends within critical media (art) studies such as (post)colonial studies, biopolitics, feminist/gender studies, ecocriticism, media politics and economy etc. The recommendation thus remains.

4.1 Even if by and large the staff capacity and quantity appears minimally sufficient for the programme as such – if the programmes in GEO and ENG are to be run together, there should be a raise in staff capacity in terms of overall numbers, as well as in terms of their proficiency and profile to supervise in English language, and across possible fields of research;

Answer: If, according to the experts, the academic and invited personnel implementing the programme are minimally sufficient in terms of quantity and capacity, then this recommendation is equivalent to advice. Staff growth is possible only after the number of students in the already announced programme is determined, which is impossible at this stage (the programme is new and has no students). The human resources necessary for the implementation of the English-language doctoral programme include foreign professors. The experts also noted that the qualifications and number of invited (young) professors meet the requirements.

The issue of staffing at the combined programmes at MA and PhD for both ENG and GEO programmes is a very serious one, and has been thoroughly considered by the panel. If all student places get filled, and all the supervising and teaching capacities are thus in demand, the current sum of

staff (also engaged at BA levels) does not suffice to run the programmes in a good quality way. The recommendation thus remains.

4.2 The supervisors must be leveraged to control the bibliography of the doctoral thesis and to promote the correct use of research tools;

Answer: The programme has no students, it is new. Obviously, we share the recommendation.

The recommendation stays, since the review process considered the programme as-if to be implemented. At the interviews, there was no impression of such control.

4.2 to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

Answer: What do the experts mean by "active professional experience in media arts within the last 5 years"? If this applies to the MA and PhD levels then: This is primarily an artist in the field of visual communication/media arts, with at least ten years of work experience, who creates a modern high-value product with a digital tool. Thoroughly knows the issues of propaedeutics, has the ability to work in the pedagogical direction in accordance with the sector benchmarks. At the doctoral level, be able to be competent to create a new programme and/or work in an existing programme with knowledge of field research methods and transform own (original) experience into new knowledge. The research and implementation of these problems is performed in the "Visual Communication and Media Art Research Center". The issue of the co-head is also important for us (we have already confirmed it many times) and we took care of it in advance during the process of developing the programme and the work of the self-evaluation group. A report card has already been submitted to the name of the rector about the appointment of Sandro Asatiani and Karl Stoker as co-heads of the programmes. (Obviously in case of a positive assessment of the accreditation response). Regarding the competence of the heads of master's and doctoral programmes, I am sending you a letter describing his work in the World Encyclopedia group as an attachment, which describes the process of working on the encyclopedic annotation of Georgian folk architecture (obviously in English!) (Annexe 16); He is the author of the digitization of the intangible heritage monument of the country, the sketch of Sergo Kobuladze and the new curtain of the Tbilisi Opera Theater; He is the head of the "European Year of Cultural Heritage 2018" infographic projects by the BA and MA students of Media Arts;

<https://www.facebook.com/profile.php?id=100066565963740&mibextid=LQQJ4d> **European Year of Cultural Heritage**

He is the head of the group of sectoral benchmarks, which includes the academic staff, and professors of both state art universities and private universities of Georgia.

The panel has considered all the provided capacities of staff, per person, already – and according to the requested student capacities for the programmes. It still maintains that such a further supervisor capacity should be added to the overall staff. One such well placed may cover both MA and PhD programmes, but must present a versatile enough profile – be it artistic or from the creative industries (better both), and feature both academic research as well as pedagogical references of the highest rank. The recommendation thus remains.

- **In case of re-accreditation, it is important to provide a brief overview of the achievements and/or the progress (if applicable)**

The panel cannot confirm that the PhD program so far managed to address “the problem of a **shortage of specialized academic personnel** with research degrees in Georgia.” (external eval., Professor Nino Gedevanishvili, GIPA) for the realm of media arts successfully, even if the ambition for the PhD holders “to hold academic positions and improve educational programs and teaching” (ibid.) is obvious, not least through the introduction of a 5-credit special pedagogy course. Since 2014 the program has managed to produce 4 PhD graduates, of which 3 are involved now in the HEI itself as pedagogues and supervisors.

It may be confirmed that in all the key components the TSAA Quality Assurance Service has established the **process of developing new programs**, according to standards: curriculum evaluation form, educational program evaluation form, faculty affiliation rules, questionnaires for all stakeholders (students, graduates, employers), etc. However several aspects still may be improved, as explained further below – these pertain to a closed circle of curriculum development that centrally includes also the employers, as well as graduates.

The **progress and development of all the reviewed programmes** in the cluster seems to be steady and positive, however certain developments are either lagging in focus and speed, or in resources and also in the dedication of the management, either on institutional or programme levels. They are explained and solutions suggested in the appropriate sections, incl. recommendations.

Evaluation approaches for the accreditation experts:

The components of the accreditation standards are evaluated using the following two approaches:

1. Cluster and individual evaluation⁴
2. Cluster evaluation⁵

⁴ **Evaluation Approaches:** Describe, analyse, and evaluate the compliance of each educational programme grouped in the cluster with the requirements of the corresponding component of the standard. Also, you can specify information about an educational programme that is different from the common and basic characteristics of educational programmes grouped in the cluster.

⁵ **Assessment approaches: In case of necessity,** describe, analyse and evaluate compliance of each education programme in the cluster with the requirements of this component of the standard. Also, you can indicate the information on the education programme, distinguished from the general and major characteristics of the education programmes in a cluster.

Standard/Component	Assessment approaches:
1. Educational Programme Objectives, Learning Outcomes and their Compliance with the Programme	
1.1. Programme Objectives	Cluster and individual
1.2 Programme Learning Outcomes	Cluster and individual
1.3. Evaluation Mechanism of the Programme Learning Outcomes	Cluster
1.4 Structure and Content of Educational Programme	Cluster and individual
1.5 Academic Course/Subject	Cluster and individual
2. Methodology and Organisation of Teaching, Adequacy of Evaluation of Programme Mastering	
2.1. Programme Admission Preconditions	Cluster and individual
2.2. The Development of Practical, Scientific/Research/Creative/Performing and Transferable Skills	Cluster
2.3. Teaching and Learning Methods	Cluster
2.4. Student Evaluation	Cluster
3. Student Achievements, Individual Work with them	
3.1. Student Consulting and Support Services	Cluster
3.2. Master's and Doctoral Student Supervision	Cluster
4. Providing Teaching Resources	
4.1. Human Resources	Cluster and individual
4.2. Qualification of Supervisors of Master's and Doctoral Students	Cluster and individual
4.3. Professional Development of Academic, Scientific and Invited Staff	Cluster
4.4. Material Resources	Cluster and individual
4.5. Programme/Faculty/School Budget and Programme Financial Sustainability	Cluster and individual

5. Teaching Quality Enhancement Opportunities	
5.1. Internal Quality Evaluation	Cluster
5.2. External Quality Evaluation	Cluster
5.3. Programme Monitoring and Periodic Review	Cluster

III. Compliance of the Programme with Accreditation Standards

1. Educational Programme Objectives, Learning Outcomes and their Compliance with the Programme

A programme has clearly established objectives and learning outcomes, which are logically connected to each other. Programme objectives are consistent with the mission, objectives and strategic plan of the institution. Programme learning outcomes are assessed on a regular basis to improve the programme. The content and consistent structure of the programme ensure the achievement of the set goals and expected learning outcomes.

Educational programmes grouped in a cluster are logically interrelated to each other in line with the study fields and evolve according to the respective levels of higher education.

1.1 Programme Objectives

Programme objectives consider the specificity of the field of study, level and an educational programme, and define the set of knowledge, skills and competences a programme aims to develop in graduate students. They also illustrate the contribution of the programme to the development of the field and society.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

In the **current development process both students** and teachers claimed to have informally consulted the QA department that has reasonably communicated to them the "**Subject Benchmark Statement of Higher Education Programme in „Audiovisual Arts“ („Audiovisual Arts“, „Film-TV Arts“ and „Directing (fictional film, documentary film, video clip, animated film, sound, TV)“** and some courses were improved according to student's input, however this input is informal (mostly face to face), similar to the inputs from the labour markets -- also largely informal, as teachers were not aware of the survey.

The programmes are public (published) and accessible as such. The invited lecturers agreed that "Media Arts" as a name in fact relates to "**Creative Industries**" in the Georgian employment reality, because there is no realistic production opportunities for the MA and PhD graduates to work in the realm of arts (as cultural industries). This ought to be better reflected in the introductory parts (eps. the public ones) of the program.

Description and Analysis - Programme 1 (Photography (BA)):

In formulating the objectives of the programme of study, the specifics of the field are taken into account, but the emphasis is on advertising photography and, consequently, on the role of digital technology in the creation of

advertising photography. The aims of the programme are more or less clearly stated, realistic and achievable, although at some points require clarification, for example: to integrate the student into the field of contemporary art, such as video. It is unclear what is meant, as video is not an audiovisual art but a technology. The objectives of the programme are in line with the mission, goals and strategy of the Academy of Arts; they are public and accessible. There is a set of clarifications needed: The syllabus documents show that the aim of the program is to teach the student how to use classic and digital cameras of various formats. Their purpose and button functions, create printed and digital products, freehand and documentary photo collages, synthesize different types of photography and create a basis for independent work in the future in such fields of art as advertising, design and others. Utilize photography in conjunction with other areas of the visual arts. This wording requires clarification, for example, what is meant by synthesizing different types of photography? What is meant by print and digital production? Is it photography? Or is it advertising photography? Advertising photography can be either print or digital. If the student is learning the specifics of the camera, why are the function buttons displayed separately? These issues need to be cleared, and the objectives revised accordingly.

Description and Analysis - Programme 2 (Graphic Design (BA))

Graphic design is separated as an independent art from media art and actually represents a micro-speciality, and here an important place is occupied by the study of traditional forms of advertising. The specificity of graphic design as a field, its importance in society and the everyday life of the individual are taken into account in the formation of the objectives of the educational programme. The objectives of the programme are clearly defined, realistic and achievable. The objectives of the programme are in line with the mission, goals and strategy of the Academy of Arts; Both employers and alumni stressed that there should be a better balance the curriculum in a way to be less overstressing the packaging design part of GD, as (paper) packaging is expected to not be that much dominant in the future of GD.

Description and Analysis - Programme 3 (Media arts/Digital Media (BA));

Media art encompasses various formats and technologies: digital art, computer graphics, animation, immersive installations, video games and much more. The curriculum focuses on all formats, but preference can be given to the advertising industry. The specifics of the industry are taken into account when formulating the objectives, and the aims of the programme are clearly defined, realistic and achievable. The requirements of the labour market are taken into account to a greater or lesser extent. The programme objectives are in line with the mission, goals and strategy of the Academy of Arts.

Description and Analysis - Programme 4, 5 (Media arts/Digital Media (MA) (GEO); (ENG);

The presented programmes are similar to each other, the formation of the objectives of the study programme takes into account the specifics of the direction, it differs from the Bachelor's programme in that it is strengthened by increasing the research component and is focused on the study of modern approaches in the field. The programme objectives are clearly defined, realistic and achievable. The requirements of the labour market are taken into account to a greater or lesser extent. The programme objectives are in line with the mission, goals and strategy of the Academy of Arts.

Description and Analysis - Programme 6 (Media arts/Digital Media (PhD) (GEO);

The presented programmes are similar to each other. The formation of the objectives of the training programmes takes into account the specificity of the direction, it differs from the two previous levels by the synthesis of theoretical, practical and pedagogical components. The objectives of the programmes are clearly defined, realistic and achievable. To a

greater or lesser extent, the requirements of the labour market are taken into account. The objectives of the programmes correspond to the mission, goals and strategy of the Academy of Arts;

Description and Analysis - Programme 7 (Media arts/Digital Media (PhD) (ENG).

The English programme is very similar to the Georgian programme, as far as the translations could have been proven it is the same. However, the implementation capacity of the PhD programme is questioned further below.

Evidences/Indicators

- Syllabi and other programme documents;
- Interviews with stakeholders (all).

General recommendations of the cluster:

General suggestions of the cluster:

Since "Media Arts" as a name in fact relates to "Creative Industries" in the Georgian employment reality, because there are no realistic production opportunities for the MA and PhD graduates to work in the realm of arts (as cultural industries), insider to better reflect this in the introductory parts (eps. the public ones) of the program articulation.

Recommendations and Suggestions according to the programmes:

Programme 1 Photography (BA)

Recommendation(s):

The objectives of the photography programme should be more clearly defined, as to link into the individual courses objectives and outcomes – as well as to correspond with what the employers actually need.

The internal congruency and the actual reference to technologies and techniques should be clarified (see analysis).

Suggestion(s):

Programme 2 Graphic Design (BA)

Recommendation(s):

Suggestion(s):

Programme 3 Media arts/Digital Media (BA)

Recommendation(s):

Suggestion(s):

Programme 4 Media arts/Digital Media (MA) (GEO)

Recommendation(s):

Suggestion(s):

Programme 5 Media arts/Digital Media (MA) (ENG)

Recommendation(s):

Suggestion(s):

Programme 6 Media arts/Digital Media (PhD) (GEO)

Recommendation(s):

Suggestion(s):

Programme 7 Media arts/Digital Media (PhD) (ENG)

Recommendation(s):

Suggestion(s):

Evaluation ⁶

Please, evaluate the compliance of the programme with the component

Component 1.1 - Programme Objectives	Complies with requirements	Substantially complies the requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Graphic Design (BA)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

⁶ Evaluation is performed for each programme separately.

Media arts/Digital Media (PhD) (GEO)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

1.2 Programme Learning Outcomes

- The learning outcomes of the programme are logically related to the programme objectives and the specificity of the field of study.
- Programme learning outcomes describe knowledge, skills, and/or sense of responsibility and autonomy which students gain upon completion of the programme.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

In the documents, by and large and across programmes, it could be confirmed that the learning outcomes of the programme are logically related to the programme objectives and the specificity of the field of study – with the slight exception of Photography. Programme learning outcomes describe knowledge, skills, and/or sense of responsibility and autonomy which students gain upon completion of the programme.

By and large, the learning outcomes of educational programmes of different levels grouped in a cluster here are consistent in terms of content, complexity and difficulty and are developing considering the relevant cycles. In particular it needs to be noted that:

Alumni and many students agreed that **learning of the techniques** in terms of basic software skills should be kept to a minimum (since this can be obtained online) and largely developed onto academic and creative levels, with stressing the **individual creative potential and competence** of a student -- since, "after all, it's the state academy of arts." Many students reported that course-wise this was happening (e.g. the Project course or the 3D course on MA level), but on programme level this should be improved.

As the below analysis related to the Learning outcomes of the programme show, the programmes all by and large correspond to their aims and cover the main knowledge, skills or/and responsibility and autonomy envisaged by the content; they are mainly are consistent with employment demands of programme graduates and enable graduates to continue their education onto the next level of education; are consistent with the specifics of the field of study and labour market demands.

Description and Analysis - Programme 1 (Photography (BA)):

Industry terminology should be used more and better in the outcomes. Since the program is now quite saturated with the study of fine arts in parallel with the photography part, therefore, the outcome is consistent with the program objectives and includes the basic knowledge, skills and/or responsibility and autonomy provided in the content; However, it is less industry specific. Since the target grades only specify the subjects for which the student passes the outcome, there is no limitation in mastering the subject, i.e. at what level (what grade should be) the student must master the subject in order to achieve

the outcome, it is questionable, how measurable, achievable and realistic this outcome is. It should be said that it corresponds to the appropriate level of qualification and the qualification awarded; Labor market requirements. The program does not provide a proper opportunity to continue at the next level of education, at least not within the same HEI.

Description and Analysis - Programme 2 (Graphic Design (BA):

The graphic design programme outcomes are consistent with the objectives, realistic and achievable, but here we would like to emphasize that in order to assess the outcomes it is necessary to refer to the curriculum indicators that determine the competence and knowledge of the students. student in this direction. That is, what level of knowledge is sufficient to obtain the result, corresponds to the objectives of the programme and includes the basic knowledge, skills, responsibility and autonomy provided in its content; achievable and realistic; corresponds to the appropriate level of qualification, detailed description of the field and the qualification awarded; gives the opportunity to continue learning at the next level of education; corresponds to the specifics of the direction of study and the requirements of the labour market. The learning outcomes of educational programmes of different levels grouped in the cluster are aligned in terms of complexity and content of the learning area and are designed with the respective levels in mind.

Description and Analysis - Programme 3 (Media arts/Digital Media (BA);

The media arts programme outcomes do not include knowledge of the specific areas within audiovisual arts, as the student will have to interact with specialists in this field in the future. Thus we believe it is necessary to add this segment. Especially since the curriculum includes directing and drama courses. The advertising segment has a large place in the media arts program, so we believe the outcome is Consistent with the program objectives and includes the core knowledge, skills, responsibility and autonomy required by the content; Measurable, achievable and realistic; Appropriate to the level of qualification, detailed description of the field and the qualification awarded; Based on industry characteristics developed from the qualification framework, partially meets the requirements of the professional employment areas of the program graduates and provides the opportunity to continue at the next level of study

Description and Analysis - Programme 4 (Media arts/Digital Media (MA) (GEO);

The Master's educational programme highlights the research component of learning objectives, the assessment system evaluates essays, there is pedagogical practice, although not all of this is manifested in the results. Panel finds there is a slight necessity of highlighting the research and pedagogical component in the results. The outcomes are consistent with the programme objectives and include core knowledge, skills, responsibility and independence in content; achievable and realistic; appropriate to the relevant qualification level, detailed description of the field and the qualification awarded; enables further study at the next level of education; relevant to the specifics of the field of study and labour market requirements;

Description and Analysis - Programme 5 (Media arts/Digital Media (MA) (ENG);

The Master's educational programme highlights the research component of learning objectives, the assessment system evaluates essays, there is pedagogical practice, although not all of this is manifested in the results. Let's consider the necessity of highlighting the research and pedagogical component in the results The outcomes are consistent with the programme objectives and include core knowledge, skills, responsibility and independence in content; achievable and realistic; appropriate to the relevant qualification level, detailed description of the field and the qualification awarded; enables further study at the next level of education; relevant to the specifics of the field of study and labour market requirements; The English programme is identical to the Georgian programme. The specifics of the field are observed.

Description and Analysis - Programme 6 (Media arts/Digital Media (PhD) (GEO);

The learning outcomes for PhD programs are measurable, achievable and realistic; mostly they correspond to the appropriate level of qualification. they correspond to the objectives of the program and include the basic knowledge, skills, responsibility and autonomy stipulated in its content. In most part (when not lowering onto MA levels for particular reasons of prerequisite compatibility,) they

LOs meet the appropriate qualification level, detailed description of the field and the qualification awarded. The English programme is identical to the Georgian programme. The specifics of the field are observed.

Description and Analysis - Programme 7 (Media arts/Digital Media (PhD) (ENG).

The learning program outcomes are consistent with the program objectives and include the basic knowledge, skills, responsibility and autonomy required by the content; they are measurable, achievable and realistic; In most part (when not lowering onto MA levels for particular reasons of prerequisite compatibility,) they meet the appropriate qualification level, detailed description of the field and the qualification awarded. The English programme is identical to the Georgian programme. The specifics of the field are observed.

Evidences/Indicators

- All documents;
- syllabi;
- All interviews.

General recommendations of the cluster: Please, write the developed recommendations that apply equally to the educational programmes grouped in the cluster (if any)

General suggestions of the cluster: Please, write the developed suggestions that apply equally to the educational programmes grouped in the cluster (if any)

Recommendations and suggestions according to the programmes: Please, write the developed recommendations and suggestions according to the individual programmes (if any)

Programme 1: Photography (BA)

Recommendation(s):

- It is recommended to modify the learning outcomes of the program with the active involvement of academic and invited staff to fully comply with the specification of the field and include the knowledge, skills, responsibility and autonomy necessary for the field, as well as to make them internally coherent.

Suggestion(s):

Programme 2: Graphic Design (BA)

Recommendation(s):

Suggestion(s):

Programme 3: Media arts/Digital Media (BA)

Recommendation(s):

Suggestion(s):

Programme 4: Media arts/Digital Media (MA) (GEO)

Recommendation(s):

Since the educational program specifies that the field of employment of graduates encompasses theater, cinema, television industry, it is necessary to expand the study of the specifics of audiovisual spheres in parallel with the study of fine arts. Already at the syllabus level, it is recommended to strengthen the theoretical part and pay more attention to the research component;

Suggestion(s):

Programme 5: Media arts/Digital Media (MA) (ENG)

Recommendation(s):

Since the educational program specifies that the field of employment of graduates encompasses theater, cinema, television industry, it is necessary to expand the study of the specifics of audiovisual spheres in parallel with the study of fine arts. More attention should be paid to the history of modern art and learning about the latest trends and technology;

Suggestion(s):

More clearly highlight the research and pedagogical component in the learning outcomes.

Programme 6: Media arts/Digital Media (PhD) (GEO)

Recommendation(s):

Extend the outcomes more clearly toward contemporary art or new / inter- media realms, which would be expected by a Media Arts programme.

Suggestion(s):

Programme 7: Media arts/Digital Media (PhD) (ENG)

Recommendation(s):

Extend the outcomes more clearly toward contemporary art or new / inter- media realms, which would be expected by a Media Arts programme.

Suggestion(s):

Evaluation

Please, evaluate the compliance of the programme with the component

Component 1.2 Programme Learning Outcomes	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>

1.3 Evaluation Mechanism of the Programme Learning Outcomes

- Evaluation mechanisms of the programme learning outcomes are defined. The programme learning outcomes assessment process consists of defining, collecting and analyzing data necessary to measure learning outcomes.
- Programme learning outcomes assessment results are utilized for the improvement of the programme.

Cluster

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

Tbilisi State Academy of Arts has developed a methodology for evaluating programme learning outcomes and the process envisages using direct and indirect methods of assessing programme learning outcomes. Periodicity of evaluation is yearly, so it can be said that the periodicity of evaluation corresponds to the level of the studies and field. According to the self-evaluation report, the programme learning outcomes assessment process involves programme heads, faculty QA service, and academic staff of the programme. Based on the SER, all of the academic

and invited staff are well acquainted with the programme learning outcomes assessment methodology and process, however, the results of the interviews revealed that more effort should be made to fully involve the programme staff in the process and support them in development of the skills to evaluate the programme learning outcomes, the issue will be addressed later in the report as well.

Three programmes in the cluster are new and therefore, the programme learning outcomes of the newly developed programmes could not have been carried out, however, the results of the evaluation of the existing programme's learning learning outcomes were requested additionally, as well as the information on using the evaluation results. The results of the student academic performance monitoring was provided, which is also labeled as the "learning outcomes assessment". As the document provides information on the evaluation of the learning courses, as mentioned, it is more a report on student academic performance monitoring, rather than an evaluation of the programme learning outcomes. Also, the topic was addressed during interviews with the programme heads and based on the interviews, the evaluation has not been carried out yet.

The curriculum maps are developed for the programmes grouped in a cluster, however, with the only indication of which programme learning outcomes' attainment is supported via which specific learning courses and there is no indication of the level of attainment. Also, in some cases the design is not consistent within the cluster. E.g. the photography BA programme does not include the curriculum map, other programmes, except for the PhD programmes, has the curriculum map with the learning courses and programme learning outcomes linkage, without the indication of the level of attainment of the outcomes. Lastly, the PhD programmes' programme's curriculum map is different, indicating only the "knowledge, skills and autonomy and responsibility", not the concrete learning outcomes. Also, the benchmarks for the PhD programmes' learning outcomes are not indicated in the programme.

The described discrepancies between BFA, MFA and PhD programmes' was addressed during interview with the staff implementing all three levels of the programmes and the interview once again supported the finding that the staff is not well aware of the methodology of assessment of the programme learning outcomes and moreover, sees it as the function of QA office only.

The benchmarks for the programme learning outcomes are described within the educational programmes. However, the benchmarks are not expressed in the percentage or other measurable indicator. The learning courses of the programmes are provided in the benchmarks and after discussing the issue with the QA office, it was clarified that the normal distribution of the evaluation of the learning courses is used as the benchmark. However, while discussing the logic behind the development of the benchmarks for programme learning outcomes and the process of assessment, the programme staff did not have clear vision, supporting the impression that the level of engagement of the staff and their skills and knowledge in the process should be supported and expanded.

As the final note, for the future development of the programme learning outcomes assessment system and together with reviewing and renewing curriculum maps, identify concrete methods of direct and indirect assessment and their benchmarks (it can still be the normal distribution of assessment).

The methodological guidelines of all educational programmes represented in the cluster are a list of subjects, the result of mastering which is expected when the minimum threshold is passed and the subject is confirmed by the last final examination.

For the programmes represented in the cluster, the same system of assessment of an individual subject, the final paper (100 points) is developed, and the assessment of the diploma paper is broken down into stages. Photo(s) are taken and in the end 20%(presumably digital processing of these photos.).

As with the aims and outcomes of the programme, there is also the problem of misuse of terms in the assessment system - for example, the learner's 'technical skills', their ability to know the perspectives and technicalities of using these and to be able to use them in the process of realising an artistic idea. These are two very different things.

At Masters level both practical and theoretical work is assessed. Practical work is dominant, for which the student is assessed within 60 points, and a minimum limit is set which the student must overcome. and theoretical, scoring only 20 points. In the Master's programme, in the panel's opinion, more importance should be given to the research component.

Evaluation of subjects of separate educational process in doctoral studies and criteria for evaluation of the final qualification work.

We believe that the procedure for awarding the degree of Doctor of Sciences in doctoral studies is quite simple. Before defending the dissertation, it is necessary to pass various procedures, including in terms of evaluation.

In general, the system and periodicity of assessment of learning outcomes takes into account the specifics of the speciality and level of study, includes adequate forms and methods of assessment (direct and indirect methods of assessment) that allow to determine whether students achieve the learning outcomes of the educational programme; whether the programme has target marks for each learning outcome;

Evidences/Indicators

- Self-evaluation report;
- Interview results;
- Photography (BFA) programme;
- Graphic Design (BFA) programme;
- Media arts/Digital Media (MFA) (GEO) programme;
- Media arts/Digital Media (MFA) (ENG) programme;
- Media arts/Digital Media (PhD) (GEO) programme;

- Media arts/Digital Media (PhD) (ENG) programme.

General recommendations of the cluster:

Ensure involvement of the programme staff in the development of the methods of programme learning outcomes and the assessment of the outcomes, support them in developing skills and knowledge necessary for the process.

Review the curriculum maps of the programmes and based on maps, develop a programme learning outcomes assessment plan, indicating concrete direct and indirect methods of assessment, which should be specified for each programme, taking into account the specificity of the specialty, and their benchmarks. Ensure evaluation of the programme learning outcomes. In this process, terminology should be better accorded and regulated and terminology specific to the audiovisual arts should be used, since now it is overly generic.

General suggestions of the cluster:

Artistic doctorates/research is now formally recognized in Georgia, however the actual recognition in all aspects of academic life and cultural realms still remains to be strived for, which the institution is aware of and tries to contribute to. For this the panel suggests a more strategic and energetic approach, since TSAA is the main national art academy, and thus responsible for such progression and recognition.

Evaluation

Please, evaluate the compliance of the programme with the component

Component 1.3 Evaluation Mechanism of the Programme Learning Outcomes	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>

1.4. Structure and Content of Educational Programme

➤ The programme is designed according to HEI's methodology for planning, designing and developing of educational programmes.

➤ The programme structure is consistent and logical. The content and structure ensure the achievement of the programme learning outcomes. The qualification to be awarded is corresponding to the programme content and learning outcomes.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

Georgian/World Art history was found problematic as a course by many students, and across programs, since "*they mainly teach architecture history*" that is not relevant for the Media Arts fields.

JOINT Description and Analysis Programme 1, 2 and 3: Photography (BA); Graphic Design (BA); Media arts/Digital Media (BA):

The structure of educational programs is the same for all bachelor's degree programs. We see the problem in the fact that undergraduate students, whose field of activity is designated film and television, have no idea about its specifics, the main place in the curriculum is occupied by fine arts, which is basic, and advertising photography, media art and graphic design are specialties that are predominantly worked in the creative group. Without knowing the specifics of modern audiovisual art, students, in the panel's opinion, will not be able to quickly orient themselves in the labor market. the self-evaluation report (SER), the enclosed documents and site-visit.

The Bachelor's program at this HEI is designed typically for 240 ECTS, of which the disciplines of the program specialization are 150 ECTS, and the Media Arts/Digital Media specialization, consisting of three different modules, is also 120+30=150 ECTS. The program consists of a basic 18 ECTS. ECTS (of which 12 elective core subjects) university 36 ECTS (of which 24 ECTS elective core subjects) and elective 24 ECTS (of which 12 ECTS are devoted to English language studies) for the disciplines.

Description and Analysis Programme 1 Photography (BA):

The first point of the results of mastering this educational program states that the student should study the history of photography and its basics, this result is to be achieved by referring to the program of practice. practical subjects, which involves the study of photographic equipment and methods of shooting, organization of space. and other methods of reflection, but not the history of photography. Also, when we (the panel, in discussions) pointed out that it is necessary to study the laws of color, line, composition and perspective of the image, the following problem came up: as photography is a branch of audiovisual art, in the formation of which technical progress and the development of physics, chemistry and optics played an important role, it borrowed a lot from the fine arts, although not unlike the fine arts, photography creates its own samples from reality. It is one thing to create a three-dimensional space on a flat space; while the second is to organize three-dimensional space in such a way that volume is not lost. Visual art being the ancestor of audiovisual art, the technique of which has changed significantly under the influence of technology, which should be reflected in the programme.

The Bachelor's programme in Photography does not cover all the subjects and directions, the content of which is very important for the mentioned field and at the same time will help the programme to achieve the goals and the learning outcomes. e.g.: Adobe Camera Raw, Portrait Retouching, Product Retouching, Fashion Retouching, Color Correction, Photomanipulation, Adobe Lightroom, Adobe Bridge and others. The aim of the course "2D raster graphics", included in the programme, is "to Introduce the raster graphic programme AdobePhotoshop" to students. According to the syllabus, it is very superficial and does not provide an opportunity to teach the student the tools necessary for a photo artist. Regardless of the above, the specialty disciplines of the programme include such subjects, the existence of which are not reflected in learning outcomes. e.g. video editing, audio design, plot research of moving images, qualifying sound design, typography, Georgian alphabet in an urban environment.

It is important to note that the employers made it clear that none of them were informed about the existence or non-existence of these subjects. That is, they did not participate in the elaboration of the final version of the programme, which we consider a very big disadvantage. In addition, the employers, including the head of the Photography programme agreed that the synthesis of computer and practical skills is very important for the programme, and the subjects offered are really needed to achieve the goals set by the programme. It is also very vague and unclear what is the difference between the subjects in the specialty disciplines, the contents of which often overlap each other and are repeated in the syllabi, e.g. Free project, free project/thematic, the same content is written in the syllabi, both in the objectives and results, as well as in the subject content grid. Other subjects in the programme, which also more or less correspond to the disciplines of the specialty, should be moved at least to the section of optional subjects. Publication Design, Introduction to Advertology, Fundamentals of Advertology, Composition and Advertising in Exterior, Composition and Advertising in Interior.

Description and Analysis Programme 2 Graphic Design (BA):

The Graphic Design (BA) has a logical cover of disciplines and the study syllabi in them are adequate to the content of the program. The main problem where the course of the program can be complicated is the technical base, which implies the purchase and possession of appropriate equipment. However, in connection with the mentioned issue, during the interview, it was said that the inventory update is a started process and the purchase is being made gradually. As for the graduates of the program, they have already adapted well to the market and their knowledge turned out to be satisfactory. It should be assumed that the Academy of Arts has a team of theoreticians and practitioners involved in the development of the program and its relevance to today. However, it is significant that there are spaces in the program, HEI, which help you to have real field meetings and a correct perception of the field. For the students involved in the program, there is a need for technical retraining and updating. And the most important thing is the implementation of students' practice with different organizations in accordance with the field, which in a way will allow the student to realize the acquired knowledge. Such collaborations with potential employers will make it easier for students to find employment, and at the same time will give them an in-depth insight into the learning process.

Description and Analysis Programme 4, 5 Media arts/Digital Media (MA) (GEO)(ENG):

The Media Arts master's program consists mainly of practical subjects and a dedicated pedagogy segment. The courses are divided into four blocks: core, undergraduate, specialization and elective, within which students study core - specialized programs in their specialization. The program has targeted assessments. In targeted assessments, as in other programs, there is no limit on the grade a student must pass. The panel holds that only the essay and pedagogy for the master's level is not quite enough, i.e. the research element needs to be increased, and here, similarly as in the bachelor's program, it lacks the knowledge sets of the specifics of the audiovisual art fields that a student needs. The content, scope and complexity of the program largely correspond to the level of education; The program is built according to the rules established by the Georgian legislation and in accordance with ECTS - European Credit Transfer

and Accumulation System; The content and structure of the program largely correspond to the awarded qualifications and ensure the achievement of learning outcomes of the program,

Description and Analysis Programme 6: Media arts/Digital Media (PhD) (GEO);

The discussions did **not sufficiently clear why only 7 UK programs**, and none from the EU or USA, or elsewhere, were used when developing the PhD program structure; it appears the PhD program since 2019 saw several developments, after yielding only 4 PhD awards since its establishment (with 15 ECTS in teaching and 5 elective credits the program might be having a featuring a lack of focus in relevant competencies). The program heads claimed that this rather open structure with low taught program content was better for the actual needs of the students to the PhD program – however this could not be confirmed among the employers.

The 15+5 ECTS formula for the taught courses in the PhD program seems to be kept at the minimum of what is allowed even after the program renewal, and it might be sensible to consider a gradual increase in this respect, perhaps in terms of making "colloquium" a formally obligatory course in two parts, or otherwise formalize some key steps in the mentoring and supervision of doctoral works, or otherwise provide expert knowledge in the research fields selected.

The employers claimed that the high level knowledge is needed esp. in the face of new technologies taking over the field of media arts, and that such a PhD program should support or at least well orientate the students in this realm, possibly with shorter formats alike lectures and workshops.) Employers believe these graduates should be placed on top managerial positions in a broad section of the media arts.

Doctoral studies occupy an important place in the scientific and pedagogical component as well as practical teaching. The listed research topics include cinema and television mostly and do not extend so much toward contemporary art or new / inter- media realms, which would be expected by a Media Arts programme. It is not clear to the panel how a student can research these areas if he/she has not acquired knowledge in these areas. How much will the scattered knowledge acquired in this area at the undergraduate level suffice? In general, when the programme is aimed at training a research scientist, the research component should be 30% as a result of percentage calculation, the panel holds this is too little. At the same time, 50% of the programme is intended for practical work and experiments. This calculation raises the question of educating a high-level researcher, whose research in doctoral studies should be dominant.

Description and Analysis Programme 7: Media arts/Digital Media (PhD) (ENG).

The discussions did **not sufficiently clear why only 7 UK programs**, and none from the EU or USA, or elsewhere, were used when developing the PhD program structure; it appears the PhD program since 2019 saw several developments, after yielding only 4 PhD awards since its establishment (with 15 ECTS in teaching and 5 elective credits the program might be having a featuring a lack of focus in relevant competencies). The program heads claimed that this rather open structure with low taught program content was better for the actual needs of the students to the PhD program – however this could not be confirmed among the employers.

The 15+5 ECTS formula for the taught courses in the PhD program seems to be kept at the minimum of what is allowed even after the program renewal, and it might be sensible to consider a gradual increase in this respect,

perhaps in terms of making "colloquium" a formally obligatory course in two parts, or otherwise formalize some key steps in the mentoring and supervision of doctoral works, or otherwise provide expert knowledge in the research fields selected. (The employers claimed that the high level knowledge is needed esp. in the face of new technologies taking over the field of media arts, and that such a PhD program should support or at least well orientate the students in this realm, possibly with shorter formats like lectures and workshops.) Employers believe these graduates should be placed on top managerial positions in a broad section of the media arts.

Doctoral studies occupy an important place in the scientific and pedagogical component, as well as practical teaching. The listed research topics include cinema and television mostly and do not extend so much toward contemporary art or new / inter- media realms, which would be expected by a Media Arts programme. It is not clear to the panel how a student can research these areas if he/she The structure of educational programs is the same for all bachelor's degree programs. We see the problem in the fact that undergraduate students, whose field of activity is designated film and television, have no idea about its specifics, the main place in the curriculum is occupied by fine arts, which is basic, and advertising photography, media art and graphic design are specialties that are predominantly worked in the creative group. Without knowing the specifics of modern audiovisual art, students, in the panel's opinion, will not be able to quickly orient themselves in the labor market.the self-evaluation report (SER), the enclosed documents and site-visit. Will the scattered knowledge acquired in this area at the undergraduate level suffice for entering the doctorate? In general, when the programme is aimed at training a research scientist, the research component should be 30% as a result of percentage calculation, the panel holds this is too little. At the same time, 50% of the programme is intended for practical work and experiments. This calculation raises the question of educating a high-level researcher, whose research in doctoral studies should be dominant.

Evidences/Indicators

- Interviews;
- Syllabi and prog. documents.

General recommendations of the cluster:

Increase the importance of research work in Master's programmes.

General suggestion of the cluster:

Revise the theoretical and historical courses, across programs and curricula, in a way that they actually reflect the reality and relevance of the Media Arts Field.

Introduce a processually structured approach to curriculum design (building of syllabi) that also includes methodological/didactical support. Formalize and make completely transparent (as well as fully understandable to the stakeholders, esp. students and employers) the data inputs, upon which the program is designed, and/or is being changed;

Learning of the techniques in terms of basic software skills should be kept to a minimum (since this can be obtained online) and largely developed onto academic and creative levels, with stressing the individual creative potential and competence of a student.

Recommendations and suggestions according to the programmes:

Programme 1: Photography (BA)

Recommendation(s):

- The history and theory of photography needs to be added to the program;
- It is recommended to revise and make amendments to the subject grid of the programme taking into account the objectives and the learning outcomes of the programme.
- it is recommended that employers be informed accordingly and participate in the development of the programme;

Suggestion(s):

It is recommended to revise and specify the goals and learning outcomes, as well as the content of the subject: "Free project", "Free project/thematic";

It is recommended to move the following subjects to the optional section: "Publishing Design", "Introduction to Advertology", "Fundamentals of Advertology", "Composition and Advertising in Exterior", "Composition and Advertising in Interior".

Programme 2: Graphic Design (BA)

Recommendation(s):

Suggestion(s): Balance the curriculum in a way to be less overstressing the packaging design part of GD, as (paper) packaging is expected to not be that much dominant in the future of GD.

Programme 3: Media arts/Digital Media (BA)

Recommendation(s):

- It is necessary to reduce the part of visual art history in the program and replace it with the history of audiovisual art.
- Consider to clarify the programme name "Media Arts" actually relating to "Creative Industries" in the Georgian employment reality, at least as reflected in the introductory parts (eps. the public info) of the program.

Suggestion(s):

Programme 4: Media arts/Digital Media (MA) (GEO)

Recommendation(s):

In the master's program, the basics of audiovisual directing and the basic principles of editing should be studied so that the student can get the desired result and develop the desired skills.

Suggestion(s):

Consider to clarify the programme name "Media Arts" actually relating to "Creative Industries" in the Georgian employment reality, at least as reflected in the introductory parts (eps. the public info) of the program. .

Programme 5: Media arts/Digital Media (MA) (ENG)

Recommendation(s):

More attention should be paid to the history of modern art and learning about the latest trends and technology.

Suggestion(s):

Consider to clarify the programme name "Media Arts" actually relating to "Creative Industries" in the Georgian employment reality, at least as reflected in the introductory parts (eps. the public info) of the program. This might avoid confusions – esp. for international entrants to the program.

Programme 6: Media arts/Digital Media (PhD) (GEO)

Recommendation(s):

Increase and make more employment-relevant the taught part of the PhD programme, vehicle consolidating and making more clearly transparent the supervised part of it;

The research component of the program needs to be increased.

Suggestion(s):

Consider a gradual increase in taught courses, perhaps in terms of making "colloquium" a formally obligatory course in two parts, or otherwise formalize some key steps in the mentoring and supervision of doctoral works, or otherwise provide expert knowledge in the research fields selected.

Consider to clarify the programme name "Media Arts" actually relating to "Creative Industries" in the Georgian employment reality, at least as reflected in the introductory parts (eps. the public info) of the program.

Programme 7: Media arts/Digital Media (PhD) (ENG)

Recommendation(s):

Increase and make more employment-relevant the taught part of the PhD programme, vehicle consolidating and making more clearly transparent the supervised part of it.

The research component of the program needs to be increased

Suggestion(s):

Consider a gradual increase in taught courses, perhaps in terms of making "colloquium" a formally obligatory course in two parts, or otherwise formalize some key steps in the mentoring and supervision of doctoral works, or otherwise provide expert knowledge in the research fields selected.

Consider to clarify the programme name "Media Arts" actually relating to "Creative Industries" in the Georgian employment reality, at least as reflected in the introductory parts (esp. the public info) of the program. This might avoid confusions – esp. for international entrants to the program.

Evaluation

Please, evaluate the compliance of the programme with the component

Component 1.4 Structure and Content of Educational Programme	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>

1.5. Academic Course/Subject

- The content of the academic course / subject and the number of credits ensure the achievement of the learning outcomes defined by this course / subject.
- The content and the learning outcomes of the academic course/subject of the main field of study ensure the achievement of the learning outcomes of the programme.
- The study materials indicated in the syllabus ensure the achievement of the learning outcomes of the programme.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

By and large, across the cluster, several courses **feature English-only study materials** and references, while there is no prerequisite of mastering English (at this certain expert level).

Description and Analysis Programme 1: Photography (BA):

The curricula presented in the photography programme are divided into three blocks - in the basic Rimmel is also divided into optional and compulsory blocks, higher education subjects are divided into optional and compulsory blocks and speciality subjects. The subjects in the basic block are mainly oriented towards the study of drawing and fine arts. The assessment criteria are described in detail in the programmes, but the results are not formulated in terms of knowledge and understanding, skills, independence and responsibility, in some programmes they are not divided at all, and in most programmes independence and responsibility are absent at all. For example, creative drawing. Of all university subjects, this subject also consists mainly of the history of fine arts, and only the history of cinema is included in the optional block, the results for this block are more orderly, the assessment system is clearly and in detail prescribed in all curricula, but, for example, the content of the subject on European art of the XVII-XIX centuries should be detailed by weeks, which is described by the teacher in this or that lecture. It is unclear to me Why the inclusion of a "sound engineer diploma" in relation to the photography programme, we find this subject unpromising for students in this specialisation. The learning outcomes for the main topic of the training course correspond to the learning outcomes of the programme; the content of each training topic corresponds to the learning outcomes of the training course; the number of credits allocated to each training course corresponds to the content and learning outcomes of the training course; the ratio of contact and independent study hours is adequate and takes into account the specifics of the training course; The number of contact hours corresponds to the content and learning outcomes of the course, and the achievement of each learning outcome of the course is assessed. Most of the compulsory literature specified in the study programmes and most of the other study materials correspond to the study material. course outcomes and ensure the achievement of the programme learning outcomes;

the "Portfolio" course syllabus mentions "to acquire knowledge on how to present his works in front of a wide audience" as being one of the two objectives, but in the skills/knowledge and assessment section this cannot be found clearly, while the other outcome "technique and theory of creating a portfolio" is well backed. The program head of Photography claims this is a key competence, also the employers agreed that this is a highly important skill, and a product to be focused on in the study process.

The "Coursework" syllabus is partly incoherent in terms of objectives and the methods of work: it is unclear how these objectives will be obtained and what knowledge will be developed by the student in this course.

Graphic Design (BFA)

the "Portfolio" course syllabus mentions "to acquire knowledge on how to present his works in front of a wide audience" as being one of the two objectives, but in the skills/knowledge and assessment section this cannot be found clearly, while the other outcome "technique and theory of creating a portfolio" is well backed.

In the syllabi of different subjects, the content of the lecture grid is repeated from lecture to lecture: e.g.: "Free project", "Free project/thematic"; Advertising and Image Photography. There are also subjects, syllabi of which were not found at all, e.g. There is a vague syllabus "Course Work", however the syllabi of "Course work (project 1)", "Course work (project 2)", "Practice, practice (internship)",

In the syllabi of different subjects, the content of the lecture grid intersects and covers the same topics, e.g. Digital publication, Publishing Design.

Composition and Advertising in the Interior, Composition and Advertising in the Exterior; both courses have exactly the same goals, both courses have the same outcomes. "Upon completion of the course, the student possesses the basics of compositional thinking" - this outcome also applies to the subjects which are prerequisites for both of these subjects, which appears not needed.

Composition and advertising in the interior - the main topic of the very first lecture is: "Giving explanations around the topic of the basics of composition" - This subject has "Basics of Composition" as a prerequisite, which is a paradox and needs to be cleared, corrected.

Composition and Advertising in the Exterior - the very first lecture begins with the task of creating a business card. The second lecture is again on creating a business card, and the third lecture is on creating a logo - Apart from the fact that creating a logo and a business card has nothing to do with the exterior, all these components are already taught in other subjects.

Today, the rate of development and refinement of graphic programmes is very high. In view of this, in the syllabi you often find outdated information, the relevance of which does not correspond to today's requirements. It is necessary to revise the syllabi and make all the necessary changes for the development of the field and improvement of the software, as follows:

In the syllabus of "Video Editing" we read - "Title window interface and its tools" - There has been no Title window for two years now and it is clear that it cannot be learned.

Study course - literature written in a foreign language is used as mandatory material, however the English language is not a prerequisite for these subjects, nor is there an English language test for admission to the Bachelor's level. Therefore, it cannot be guaranteed that the student will use the learning material appropriately. Taking into account the specifics of the subjects, the scarcity of the literature in the

Georgian language is understandable, and therefore books or materials written in English can still be considered as auxiliary literature, but not necessarily as mandatory literature.

In addition, there are books so old that it is simply impossible to learn with the help of those books today. Mandatory literature includes Google image search, <https://www.pinterest.com/> <https://www.logodesignlove.com/> and similar Internet resources, general character and non-academic appearance of which should not be used as mandatory material. Prerequisites for studying the course: According to the syllabi of the subjects, practical works must be performed, for which it is necessary to know some graphic tool, however, the subjects do not have any tools as a prerequisite.

Description and Analysis Programme 2: Graphic Design (BA):

In the past three years, all students in the bachelor's course for graphic design have achieved top grades. This may be attributed to the grading system outlined in the syllabus, which assigns 30 points to each of two midterms and 40 points to the final exam. To enhance the evaluation system and achieve more diverse outcomes, we thus suggest consolidating the second midterm's 30 points into ten separate three-point assignments. This adjustment would result in a total of 10 three-point assignments or classwork, one 30-point midterm, and a 40-point final exam. The proposed change would not only improve the evaluation system but also introduce greater grading diversity, allowing for students to achieve B and C scores in addition to A grades. It will also serve as an additional motivator for students to attend lectures.

There is a technical error. The summary of credits should be 12, not 18. Please see the screenshot below.

30.04.2023- გრაფიკული...pdf										
გეომეტრიული მოდელირება - ორთოგონალური გეომეტრია, აქსონომეტრია		3								12
არჩევითი დისციპლინები										18
პლასტიკა/კორომ										
სივრცითი კომპოზიცია/კორომ										
შესავალი სინთეზურ ფერწერაში		3	3	3	3					12
სინთეზური ფერწერა										
კრეატიული ფერწერის შესავალი										
კრეატიული ფერწერა										
ECTS:	12	12	3	3						

The subject 'Brand Identity' is listed as 3 credits in the syllabus, but the program indicates it as 6 credits. This discrepancy suggests that the total number of credits for the fifth semester is 27, not 30 credits.

Please see the screenshots below.

1	სასწავლო კურსის სახელწოდება	ბრენდის იდენტობა
2	სასწავლო კურსის საფეხური	ბაკალავრიატი
3	სემესტრი	მეხუთე
4	სრული ინფორმაცია ლექტორის/ ლექტორების შესახებ	მარიამ ჭიჭინაძე, თსსა მედიახელოვნების ფაკულტეტის პროფესორი M.: +995 577 44 60 36; E-Mail: maka.chichinadze@gmail.com საკონსულტაციო საათები: თსსა, მედიახელოვნების ფაკულტეტი, სემესტრულად, ცხრილთან მიმნართებით - კვირაში 1 აკად/სთ. დამატებითი კონსულტაციის მიღება შესაძლებელია ელფოსტით
5	სასწავლო კურსის მიზნები	გრაფიკული დიზაინი ერთ-ერთი ყველაზე პერსპექტიული დარგია. ბრენდის ვიზუალური იდენტობა სიმბოლური გამოხატულება ყველა იმ ინფორმაციისა, რაც უკავშირდება კომპანიას თუ პროდუქტს. ის მიზნად ისახავს ხაზი გაუსვას კომპანიის ინდივიდუალურ იმიჯს, წარმოაჩინოს მისი კონკურენტული უპირატესობები და გამოხატოს მისი ძირითადი ფასეულობები გრაფიკულ ენაზე. კურსის მიზანია: სტუდენტი სწავლობს კონცეპტუალური აზროვნებას და ახდენს კლასიფიცირებას ინდივიდუალური შემოქმედებითი უნარის, განსაზღვრავს, ამუშავებს და პრაქტიკაში ახორციელებს თეორიულ ცოდნას.
6	კრედიტების რაოდენობა, მათ შორის საათების განაწილება სტუდენტის დატვირთვის შესაბამისად	3 კრედიტი. 75 სთ. აქედან: 48 საკონტაქტო და 27 არასაკონტაქტო სთ. 48 საკონტაქტო საათიდან: 43 სთ - ლექცია-პრაქტიკუმი; 2 სთ - შუალედური გამოკითხვა; 3 სთ - დასკვნითი გამოცდა არასაკონტაქტო 27 სთ-დან: სტუდენტი ემზადება ორი შუალედური გამოკითხვისთვის; ასრულებს ინდივიდუალურ დავალებას, ფიქრობს პროექტის კონცეფციაზე, ასრულებს ესკიზებს, სწავლობს ზაზარს, იკვლევს კონკურენტებს; ინტერნეტის საშუალებით იძიებს და ეცნობა სხვადასხვა ავტორთა მიერ შესრულებულ საინჟინერო მასალას

კომპოზიცია და რეკლამა ექსტერიერში					3		
					3		
შეფუთვის დიზაინის ვიზუალური კომუნიკაცია					3		
ბრენდის იდენტობა					6		
პოლიგრაფიული მაკეტი					3		
წიგნის გრაფიკული რეპროდუქცია					3		
ქართული ანბანი ურბანულ გარემოში					3		
ფერთა აღქმის ფსიქოლოგიური საფუძვლები გრაფიკული დიზაინისთვის					3		

The syllabus for the subject provides general and vague lecture topics for **Studio work**, without specifying particular textbook chapters and pages. Furthermore, it doesn't differentiate between primary and secondary literature. The list of resources in the mentioned graph consists only of web links, such as:

<https://www.pinterest.com/>

<https://www.logodesignlove.com/>

<https://www.logolounge.com/>

<https://www.pinterest.com/danielchoy/title-design/>

<https://www.artofthetitle.com/feature/top-five-chloe-okuno/>

<https://dribbble.com/tags/title%20design>

These online resources are insufficient to meet the objectives of the training course. It's important to note that the course's objectives are quite general and require more specificity.

In summary, it's evident that there is a need for improvement in the syllabi. This improvement should include clearer regulation of the course objectives, the replacement of outdated textbooks in the basic literature with more modern ones, and the inclusion of specific chapters and page references in the reading materials. Additionally, the presence of detailed curricula for each subject would greatly assist in planning and organizing the lecture process more effectively.

Description and Analysis Programme 3: Media arts/Digital Media (BA);

With the courses of directing and dramaturgy, it is not clear from the syllabi what knowledge is given on the basics of film and television directing, more or less it is clear the direction of the study of dramaturgy, although there is a problem here too. The fundamentals of film dramaturgy are different from theater dramaturgy. Here the question arises as to how much this knowledge is necessary for a person of this speciality. The instructor's qualifications and professional experience in the direction of theater directing are suspect. Theater directing and audio-visual directing are very different from each other.

Moreover, these two subjects are combined into one direction when it comes to the audio design course. On the one hand, the history and specificity of music, on the other hand, technology. This is an audio design course that includes only the music part, not the whole speciality. In the final qualification work there is a separate assessment on the direction of "Sound", we believe that this subject should be studied professionally. Like the photography programme, these two programmes consist of a core, university and special subject block. Within the core and university classes, they are divided into dormitory and elective blocks. The assessment of curriculum outcomes in some cases is done in such a way that there is no separation of knowledge, understanding, skills and independence, responsibility.

In general, each syllabus is consistent with the content of the curriculum. It is desirable to update the literature, especially in technology courses, since the audiovisual arts are dependent on technological progress, which is presenting its new achievements at an ever faster rate.

Description and Analysis Programme 4, 5: Media arts/Digital Media (MFA) (GEO);(ENG);

The programs presented at the Master's level are predominantly practical in nature, and since the Master's level implies an increase in the research component, the programs should reflect

this segment accordingly, which is not reflected in almost any curriculum. We consider this to be a lack of research components - topics or courses. In the master's program, where he or she creates an animated movie. we believe that in the subjects studied in the master's program, it is impossible to achieve the result. Animation sketch, movement, the element of animation katori also uses in media arts, not in film, to create a film you need directing, which is not in this program. In addition, it takes a lot of time to create a 15-minute animated movie, and in such a requirement makes the result unattainable in a master's program.

Generally, the learning outcomes of the course of study correspond to the learning outcomes of the program; The content of the training course for most majors corresponds to the learning outcomes of the course of study, the number of credits allocated to each course of study corresponds to the content and learning outcomes of the course; The number of contact hours corresponds to the content and learning outcomes of the course/subject. of each learning outcome of the course/subject. each learning outcome of the course/subject

The required literature and other learning materials specified in the curriculum correspond to the learning outcomes of the course/subject and ensure the achievement of the program learning outcomes;

Description and Analysis Programme 6: Media arts/Digital Media (PhD) (GEO):

The PhD course "Trends in modern digital technologies" should in "32 academic hours" -- make the student "acquire knowledge of the full spectrum of digital technologies available in media art to use them effectively;" (objective) which is unfeasible even if considering the additionally mentioned active methods of learning; this needs to be clarified and corrected as to make this course really suitable for the PhD programme and relevant for all students. In the text of the program of practice and thesis the term of study is indicated as 4 years. What should be corrected, and the panel holds that for Bachelor's and Master's programs the same document is prepared, which is not correct.

Description and Analysis Programme 7: Media arts/Digital Media (PhD) (ENG):

The PhD course "Trends in modern digital technologies" should in "32 academic hours" -- make the student "acquire knowledge of the full spectrum of digital technologies available in media art to use them effectively;" (objective) which is unfeasible even if considering the additionally mentioned active methods of learning; this needs to be clarified and corrected as to make this course really suitable for all students.

Evidences/Indicators

- Educational programmes grouped in a cluster;
- Learning courses' syllabi;
- Self-evaluation report.

General recommendations of the cluster:

General suggestions of the cluster:

Georgian/World Art history should be revamped as to become a subject relevant for the Media Arts fields that hold this course.

Recommendations and suggestions according to the programmes: Please, write the developed recommendations and suggestions according to the individual programmes (if any)

Programme 1: Photography (BA)

Recommendation(s):

- "Coursework" and "Portfolio" syllabus should be revised, as they are partly incoherent in terms of objectives and the methods of work;
- It is recommended to revise the syllabus "2D raster Graphics", which is very superficial and does not provide an opportunity to teach the student the tools necessary for a photo artist;
- It is recommended to replace the outdated mandatory literature with new ones;
- It is recommended to include Georgian-language sources in mandatory literature;
- It is recommended to indicate foreign language sources in supporting literature;
- It is recommended to specify English language knowledge as a prerequisite for those subjects that do not have Georgian-language sources, in order to ensure the achievement of the learning outcomes of the programme;
- It is recommended that the content of the lecture grid are revised in the syllabi: "Free Project", "Free Project/Thematic", "Advertising and Image Photography" to avoid content repetitions and overlaps;

Suggestion(s):

Programme 2: Graphic Design (BA)

Recommendation(s):

Suggestion(s):

Consolidate the second midterm's 30 points into ten separate three-point assignments. This adjustment would result in a total of 10 three-point assignments or classwork, one 30-point midterm, and a 40-point final exam.

Programme 3: Media arts/Digital Media (BA)

Recommendation(s):

Sound design is evaluated in the grading system as a separate subject. Therefore, it is necessary to teach sound design not only in the direction of mastering programs or musical flow, but also in general (sound, programs: natural noises, musical leitmotif, etc.);

Revise relevant courses as to accommodate in them the practical learning (outcomes) component that would bring students outside of school, such as e.g. placement,

studio/workplace visits, job shadowing etc. – or bring into class real-life projects. This may also bring students in touch with the real clients already before graduation.

Suggestion(s):

It is recommended to change the principle of teaching the disciplines "Directing", "Dramaturgy", "Sound Design" taking into account the specifics of audiovisual art.

Programme 4: Media arts/Digital Media (MA) (GEO)

Recommendation(s):

Suggestion(s):

It is necessary to prescribe the rule of the diploma work preparation separately for both levels, MA and PhD.

Programme 5: Media arts/Digital Media (MA) (ENG)

Recommendation(s):

Suggestion(s):

It is necessary to prescribe the rule of the diploma work preparation separately for both levels, MA and PhD.

Programme 6: Media arts/Digital Media (PhD) (GEO)

Recommendation(s):

Suggestion(s):

The PhD course "Trends in modern digital technologies" should be clarified and corrected in terms of outcomes as well as the teaching&learning structure, as to make this course really suitable for the PhD programme and relevant for all students;

It is necessary to prescribe the rule of the diploma work preparation separately for both levels, MA and PhD.

Programme 7: Media arts/Digital Media (PhD) (ENG)

Recommendation(s):

Suggestion(s):

The PhD course "Trends in modern digital technologies" should be clarified and corrected in terms of outcomes as well as the teaching&learning structure, as to make this course really suitable for the PhD programme and relevant for all students;

It is necessary to prescribe the rule of the diploma work preparation separately for both levels, MA and PhD.

Evaluation

Please, evaluate the compliance of the programme with the component

Component 1.5 Academic Course/Subject	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Graphic Design (BA)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Compliance of the programmes with the standards

1. Educational Programme Objectives, Learning Outcomes and their Compliance with the Programme	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 (Photography (BA))	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Programme 2 (Graphic Design (BA))	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Programme 3 (Media arts/Digital Media (BA))	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Programme 4 (Media arts/Digital Media (MA) (GEO))	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Programme 5 (Media arts/Digital Media (MA) (ENG))	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>

Programme 6 (Media arts/Digital Media (PhD) (GEO))	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Programme 7 (Media arts/Digital Media (PhD) (ENG))	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>

2. Methodology and Organisation of Teaching, Adequacy of Evaluation of Programme Mastering

Prerequisites for admission to the programme, teaching-learning methods and student assessment consider the specificity of the study field, level requirements, student needs, and ensure the engagement achievement of the objectives and expected learning outcomes of the programme.

2.1 Programme Admission Preconditions

The HEI has relevant, transparent, fair, public and accessible programme admission preconditions and procedures that ensure the engagement of individuals with relevant knowledge and skills in the programme to achieve learning outcomes.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The Tbilisi State Academy of Arts has defined relevant, transparent, fair, public and accessible programme admission preconditions and procedures that ensure the engagement of individuals with relevant knowledge and skills in the programmes grouped in the cluster to achieve learning outcomes. The admission preconditions for the programmes grouped in the cluster are logical and relevant to the programme learning outcomes, aims, specificities of the fields and the level of higher education.

As the programme admission preconditions are similar on the same level of higher education, analysis and description is provided for the group of programmes of the same level.

Description and Analysis Programme 1, 2, 3: Photography (BA), Graphic Design (BA), Media arts/Digital Media (BA):

For the **BA programmes** grouped in a cluster, a person with the secondary school diploma or equivalent can be admitted, based on the results of the unified national exams and the internal creative tour of the academy. The subjects to be passed by the prospective students on the national examinations are: Georgian language and literature, foreign language.

TSAA has developed the provision of the creative tour, which is available through the webpage of the institution. The information regarding the creative tour is available for the applicants 2 months prior to the exam. The process of administration of the creative tour was discussed with the students during interviews. The students are satisfied with the evaluation of the creative and the process of administration. Students also stated that the criteria for evaluation of the creative tour was known to them prior to the tour, and that they had the possibility to appeal for the evaluation. One of the students who was present at the interview, stated that they have used the possibility. They also wished to have a more clear criteria for the results -

i.e. the ranges of assessment. It can serve as the suggestion for the institution, as the criteria are provided and known to the students in advance, there is no ground for thinking that the admission preconditions, including creative tour's assessment need modification.

The applicants can also be admitted without passing national unified exams, as in accordance with the law. Information provided is transparent and easily accessible. The option of enrolling to the BA programmes of the cluster is also available, and in accordance with the law.

Description and Analysis Programme 4, 5: Media arts/Digital Media (MFA) (GEO), Media arts/Digital Media (MFA) (ENG):

For the MA programmes grouped in a cluster, the precondition for admission is the bachelor's diploma. The applicants can be admitted through or without passing the unified master's examination. The applicant must undergo the English language proficiency test of TSAA and the examination in specialty. The required level of English is B2, which can be proven either through TSAA exam or by providing internationally recognized certificate proving the language proficiency.

The information on programmes' admissions is transparent and accessible.

Description and Analysis Programme 6, 7: Media arts/Digital Media (PhD) (GEO), Media arts/Digital Media (PhD) (ENG):

In order to be admitted to the PhD programmes grouped in a cluster, a person must be holding a master's degree in any field. In order to make sure that the applicant has the relevant knowledge and skills adequate to the programme learning outcomes, 3 years of work experience in relevant field is required. The applicant must also have the consent of the potential supervisor and is required to present one's research plan, problems, etc.

Evidences/Indicators

- Self-evaluation report;
- Programme description of the programmes grouped in a cluster;
- Interview results.

General recommendations of the cluster: N/A

General suggestions of the cluster: N/A

Recommendations and suggestions according to the programmes: N/A

Evaluation

Please, evaluate the compliance of the programme with the component

Component 2.1 Programme admission preconditions	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	•	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	•	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	•	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO)	•	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG)	•	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	•	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	•	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2.2. The Development of Practical, Scientific/Research/Creative/Performing and Transferable Skills Cluster Only

Programme ensures the development of students' practical, scientific/research/creative/performing and transferable skills and/or their involvement in research projects, in accordance with the programme learning outcomes.

Cluster

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

Plagiarism in the new era of ChatGPT seems to be a seriously covered topic in these programs, they are trying to counter it at many levels (even plagiarism in visual arts), soon having a seminar on AI provided by the state. All this is considered good practice by the panel, and should be fostered further.

The alumni were also unanimous on the **need for real practical experience, outside of school, or if inside then in real-life projects; they would also prefer to visit real workplaces** during the study - this was also largely confirmed by the students. They missed getting in touch with the actual employment reality, and "real clients".

For the programs within the cluster, deepening cooperation with advertising agencies, television stations, and publishing houses is strategically important. These sectors of the job market are well-versed in modern technologies and approaches, and they have a keen understanding of customer trends and daily demands.

Incorporating their experience into training programs will enhance the alignment of students' education quality with specific employer requirements for vacant positions. Considering this, graduates will no longer need to undergo additional qualification courses to address knowledge gaps resulting from insufficient attention to labor market trends.

Frequent joint scientific conferences, involving students from all programs within the cluster, along with professors, will enable students at various levels and across different programs to exchange academic insights on current issues. This collaboration will contribute to the advancement of scientific research. As a result, industry-specific concerns will be identified promptly, leading to the discovery of optimal solutions for pressing issues. Graduates with this experience become valuable assets for employers, as organizations staffed with such individuals can gain a competitive edge over their peers.

To enhance students' practical skill development, it requires a laboratory equipped with technical equipment that aligns with the industry's demands. This facility will provide students with the opportunity to apply their theoretical knowledge in practical settings. On the other hand, professors will have the opportunity to analyze the advantages of technological progress through practical observations and experiments, which can be seen as a prerequisite for creating new works with high scientific value.

Taking all of the above into consideration, the faculty has a clearly defined direction for the development of the mentioned cluster. If these initiatives are implemented, it will result in an enhanced quality of education and research, leading to increased demand for graduates from this faculty in the labor market. Furthermore, high-value scientific research conducted by the faculty members will serve as the foundation for increased citations of their work in high-impact factor journals.

In the course of the employers interview, it was discerned that a distinct need exists for imparting specialized training to students in areas where their current knowledge is lacking. Collaborative endeavors with employers present a valuable avenue for uncovering critical insights that can prove advantageous to the student body. This acquired knowledge serves as a basis for the refinement and optimization of cluster programs, with the ultimate goal of furnishing students, upon graduation, with a well-rounded knowledge base that seamlessly aligns with the expectations and demands of employers and the broader marketplace.

If necessary, description and analysis according to the education programmes

Description and Analysis

-

Evidences/Indicators

- Program documents;
- Interview results.

General recommendations of the cluster:

It is recommended to conduct a thorough empirical analysis of the labor market, aiming to precisely ascertain the requisites that necessitate supplementary training for graduates, as stipulated by employers. Following this empirical inquiry, curricular adjustments should be made to the training courses in correspondence with the emergent requirements. This endeavor ensures the comprehensive coverage of knowledge domains essential for graduates within the cluster, as per the specific demands articulated by the labor market and employers.

General suggestions of the cluster:

It is desirable to introduce the practice of working with the actual customer and the market through memorandums or other collaborative forms. And for research programs, it is necessary to control the relevance of the chosen topic.

Evaluation

Please, evaluate the compliance of the programmes with the component

Component 2.2. The Development of practical, scientific/research/creative/performing and transferable Skills	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2.3. Teaching and Learning Methods

The programme is implemented by using student-centered teaching and learning methods. Teaching and learning methods correspond to the level of education, course/subject content, learning outcomes and ensure their achievement.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The programmes grouped in a cluster are implemented by using student-centered teaching and learning methods. Based on the analysis of the programmes and respective syllabi, it can be concluded that the teaching and learning methods correspond to the level of education, as the methods used throughout the programmes of the different levels of higher education correspond to the level. Different methods, like lectures, practical work, studio work, group, etc. is used in the programmes and the methods ensure the achievement of the learning outcomes, however, with the TSAA has plans to implement the new vision and approaches in the arts education, some suggestions can be made that will support the academy in the process.

The rector and the program heads team are aware of the big challenge of the new vision of the faculty with an important barrier of mentality that needs to be shifted, however the teachers claimed to be prepared for introducing new and progressive methods of study, increasing their English proficiency and the mastering of new digital tools that will correspond to the students' needs in the 21st century. Teachers of the faculty are being offered

a smaller range of training as regards new methods and English language proficiency, which is yet to be systematized.

As the two programmes of the cluster are English-language, the topic of international students and their needs were addressed. Implementation of the English-language programmes will be the first experience for the faculty, as they did not host international students yet. The learning and teaching methods, as well as evaluation methods used throughout MA and PhD programmes in both languages are the same, however, it is not possible to say whether the teaching and learning or evaluation methods would need modifications based on the needs of the international students.

As for the existing students of the TSAA, they are active participants of the teaching and learning process, and based on interviews, they find more hands-on, real-life and practical experience in process more useful for their development, rather than lectures. Ensuring the positive and supportive classroom environment is also crucial for the success of the programmes and students., which is evident and should be further encouraged.

The HEI still needs to do more to create a truly positive and supportive classroom environment that includes setting clear expectations, maintaining a safe space for expression, and building positive teacher-student relationships. A positive classroom atmosphere enhances students' willingness to engage and learn, leading to improved academic outcomes. Students who feel safe and valued are more likely to have positive emotional experiences in school, which can contribute to their overall well-being. Clear expectations and a safe space contribute to better classroom management, reducing disruptions and maintaining a conducive learning environment.

In the interviews, as well as the visit of the premises, it became clear that the HEI needs to leverage modern technology to enhance teaching and learning which is crucial for both teachers and students for a variety of reasons

- For Teachers: 1. Improved Instruction - Technology offers innovative tools and resources that can make lessons more engaging, interactive, and effective, thereby enhancing teachers' ability to convey complex concepts; 2. Personalized Learning: Technology enables teachers to tailor instruction to individual student needs, promoting a more personalized and adaptive approach to education; 3. Professional Growth: Embracing technology fosters teachers' professional development, as they learn new skills and adapt to evolving teaching methods.

For Students:

- 1. Engaging Learning: Technology makes learning more interactive and engaging, increasing student interest and motivation; 2. Digital Literacy: Utilizing technology fosters digital literacy skills, which are essential in today's information-driven world; 3. Preparation for the Future: Students need to be tech-savvy to succeed in the modern workforce, making technology integration in education vital for their future success; 4. Flexibility: Technology allows for flexible learning options, such as online courses and resources, accommodating diverse learning styles and needs.

If necessary, description and analysis according to the education programmes

Description and Analysis

Photography (BA):

The applied methods are by and large compliant with the standard, however new topics such as artificial intelligence, big data, etc. are not covered. The students and employers commented on missing e.g. outdoor workshops for developing their photography skills in different landscape, weather and lighting

conditions. These workshops allow students to apply theoretical photography knowledge in actual, dynamic settings, reinforcing their understanding and boosting practical skills. Outdoor photography encourages creative exploration, enabling students to capture the beauty and uniqueness of different environments, fostering artistic growth. Students encounter real challenges during outdoor shoots, promoting problem-solving skills and enhancing their ability to think on their feet.

workshops about how modern drones work in the photo industry. In the pursuit of academic excellence, modern technologies open doors to enhanced learning opportunities. These innovations redefine the way students study, providing dynamic tools and resources that inspire growth and success. In an evolving job market, learning how to operate drones for photography opens new career avenues, making students more employable. Such workshops provide hands-on experience, fostering a deeper understanding of cutting-edge technology and its real-world applications.

Graphic Design (BA):

The applied methods are by and large compliant with the standard, however new topics such as artificial intelligence, are not covered. The students and employers commented on missing more intensive collaboration and discussions with graphic design agency members to acknowledge modern tendencies and needs in the industry of graphic design. Interacting with professionals keeps students updated on current design trends and the latest industry needs, ensuring that their education remains relevant and practical. Engaging with agency members offers students a glimpse into the real-world challenges and opportunities within the graphic design field, providing a context that goes beyond textbooks. Building connections with professionals can open doors to internships, job opportunities, and mentorship, helping students kickstart their careers. Agency professionals can provide valuable feedback on students' work, aiding in their growth and refinement of design skills. Exposure to industry leaders and their work can inspire students and fuel their creative processes, encouraging innovative thinking. In essence, collaboration and discussions with graphic design agency members bridge the gap between academia and the professional world, empowering students with the knowledge, skills, and connections needed to excel in the graphic design industry.

workshops about how graphic designers work in real projects with employers. The notion of workshops delving into the world of graphic design in real projects, guided by industry professionals, holds immense value for students. This immersive experience offers a unique perspective, bridging the gap between theory and practice, equipping students with practical skills and insights that traditional coursework often lacks. They offer an opportunity to apply theoretical knowledge to actual design projects, developing practical skills and boosting confidence. Working with professionals provides invaluable insights into industry standards, trends, and expectations, giving students a competitive edge.

Teaching and learning methods encompass lectures, practical exercises, and studio work. Adequate hardware equipment is essential for the successful execution of these methods. Unfortunately, during the visit, it was observed that the computer equipment and other auxiliary devices of the audience did

not meet the necessary requirements for the proper functioning of the software provided by the training courses.

Looking at the classrooms, it was found that 15 students were doing practical work in 7 computer classrooms.

There is a clear need for modern software and PCs, given the number of students in the audience.

Media arts/Digital Media (BA):

The applied methods are by and large compliant with the standard, however new topics such as artificial intelligence, big data, robotics, the internet of things, etc. are not covered. The students and employers commented on missing workshops about using augmented reality and virtual reality in the field of digital media. AR and VR are cutting-edge technologies with growing applications in various industries, including digital media. Learning to use these tools equips students with valuable technical skills. AR and VR offer new dimensions for creative expression. Students can explore innovative storytelling methods, enhancing their artistic capabilities. Proficiency in AR and VR can open doors to a wide range of career opportunities in fields such as game design, marketing, and content creation.

Media arts/Digital Media (MA) (GEO):

There was not enough evidence that any support to students in developing relevant research methods and testing of tools was taking place. Engaging in research equips students with in-depth knowledge and critical thinking skills, fostering intellectual growth. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success. The process of research and publication mirrors the expectations and rigors of the professional world, preparing students for their future careers. High-impact factor journals are recognized for their rigor and quality. Publishing in such journals enhances students' credibility as experts in their field.

In the pursuit of academic excellence, modern technologies open doors to enhanced learning opportunities. These innovations redefine the way students study, providing dynamic tools and resources that inspire growth and success. In an era dominated by technology, gaining proficiency in drone cinematography keeps students in tune with the latest advancements, making them tech-savvy and adaptable individuals. Perhaps consider workshops about how modern drones work in cinematography: learning to use drones for cinematography encourages creative exploration, allowing students to visually express themselves in innovative ways, which is a valuable skill in various fields.

Media arts/Digital Media (MA) (ENG):

There was not enough evidence that any support to students in developing relevant research methods and testing of tools was taking place. Engaging in research equips students with in-depth knowledge and critical thinking skills, fostering intellectual growth. Publishing in high-impact journals elevates students'

academic profiles, contributing to their academic and professional success. The process of research and publication mirrors the expectations and rigors of the professional world, preparing students for their future careers. High-impact factor journals are recognized for their rigor and quality. Publishing in such journals enhances students' credibility as experts in their field.

Media arts/Digital Media (PhD) (GEO):

There was not enough evidence that any relevant support of students in research and writing articles in high impact factor journals, or indeed any publications was taking place. Engaging in research equips students with in-depth knowledge and critical thinking skills, fostering intellectual growth. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success. The process of research and publication mirrors the expectations and rigors of the professional world, preparing students for their future careers. High-impact factor journals are recognized for their rigor and quality. Publishing in such journals enhances students' credibility as experts in their field.

Media arts/Digital Media (PhD) (ENG):

There was not enough evidence that any relevant support of students in research and writing articles in high impact factor journals, or indeed any publications was taking place. Engaging in research equips students with in-depth knowledge and critical thinking skills, fostering intellectual growth. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success. The process of research and publication mirrors the expectations and rigors of the professional world, preparing students for their future careers. High-impact factor journals are recognized for their rigor and quality. Publishing in such journals enhances students' credibility as experts in their field.

Evidences/Indicators

- Interviews;
- Site visit;
- Curriculum and syllabuses.

General recommendations of the cluster: Please, write the developed recommendations that apply equally to the educational programmes grouped in the cluster (if any)

General suggestions of the cluster:

Create a truly positive and supportive classroom environment;

Leverage modern technology to enhance teaching and learning, esp. on BA levels (basic usages), as well as in the MA programme (advanced usages).

Recommendations and suggestions according to the programmes: Please, write the developed recommendations and suggestions according to the individual programmes (if any)

Programme 1 (name, level)

Recommendation(s):

Suggestion(s):

- workshops about how modern drones work in the photo industry.

Programme 2 (name, level)

Recommendation(s):

Suggestion(s):

Programme 3 (name, level)

Recommendation(s):

Suggestion(s):

Programme 4 (Media arts/Digital Media (MA) (GEO))

Recommendation(s):

Suggestion(s):

On MA and esp. on Phd levels, support students in research and writing articles in high impact factor journals, or indeed any publications; assure they get in-depth knowledge and critical thinking skills. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success.

Programme 5 Media arts/Digital Media (MA) (ENG)

Recommendation(s):

Suggestion(s):

On MA and esp. on Phd levels, support students in research and writing articles in high impact factor journals, or indeed any publications; assure they get in-depth knowledge and critical thinking skills. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success.

Programme 6 (Media arts/Digital Media (PhD) (GEO))

Recommendation(s):**Suggestion(s):**

On MA and esp. on Phd levels, support students in research and writing articles in high impact factor journals, or indeed any publications; assure they get in-depth knowledge and critical thinking skills. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success.

Programme 7 (Media arts/Digital Media (PhD) (ENG))**Recommendation(s):****Suggestion(s):**

On MA and esp. on Phd levels, support students in research and writing articles in high impact factor journals, or indeed any publications; assure they get in-depth knowledge and critical thinking skills. Publishing in high-impact journals elevates students' academic profiles, contributing to their academic and professional success.

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Evaluation

Please, evaluate the compliance of the programmes with the component

Component 2.3. Teaching and learning methods	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2.4. Student Evaluation

Student evaluation is conducted in accordance with the established procedures. It is transparent, reliable and complies with existing legislation.

Cluster

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The TSSA self-evaluation report states that the Tbilisi State Academy of Arts has developed a student evaluation mechanism for all three levels of education, which is based on the legislation of Georgia and the internal regulations of the Tbilisi State Academy of Arts. As a result of studying the documents, it is confirmed that the student's knowledge assessment system is reflected in the program description, and the specific assessment components and methods are in the syllabi. Although the detailed scheme of evaluation of the doctoral thesis is not reflected in the documents. The latter was also confirmed as a result of the interviews conducted with professors and teachers. The student evaluation system on all three levels is transparent, reliable and complies with existing legislation. Student evaluation is conducted in accordance with the established procedures.

During the interviews, the students (BFA and MA; there are no students enrolled in doctoral programs grouped in a cluster yet) noted that they are knowledgeable about the evaluation criteria especially according to the syllabus. In addition, they confirm that the first meeting of each lecture course is devoted to a syllabi presentation. Also, students expressed satisfaction with the intensity of feedback received from Professors/teachers (oral, written).

According to the regulation of the educational process of TSSA, a student is eligible to appeal the assessment, and the appealing assessment procedure is provided in the same document. During the interviews, it was confirmed that the students were informed about their rights. Furthermore, it is possible to single out a specific case when the student used this right and the result was acceptable to him.

Students are provided feedback on their performance and areas for improvement, however, there are some areas for improvement, based on interview results. Namely, the students miss a more structured and coherent feedback across the programme, among which the theoretical and historical subjects were singled out; as opposed to the more practical/technical subjects where feedback is immediate and ample.

The defence of any degree (BFA, MFA, PhD) at TSSA is public; an applicant is evaluated on a commission basis. The awarding body for bachelor's and master's qualifications is the qualification commission for evaluating bachelor's and master's theses and for the doctor's - thesis council. In evaluating the doctoral thesis, the participation of an external evaluator is envisaged. As for the requirements of the academic style of the work, which should be known to the students in advance, as a result of the interviews, it was revealed that the students learn this information mainly from the supervisors.

TSSA developed "The Rule of Protection against Plagiarism in the Academy" (approved by the TSSA Academic Council), and the "Strike Plagiarism" program is used to detect plagiarism. Regarding the prevention of plagiarism, students are sufficiently informed about plagiarism (The freshmen guide, orientation sessions, a course on academic writing, and interactions with professors/teachers).

In TSSA, the results of student evaluation are analyzed and used to improve the teaching process. Namely, the QA monitors the results of students' academic performance and issues relevant recommendations, which are confirmed based on the submitted document. The student academic performance monitoring has shown that the distribution of the assessment is not normal, but the majority of students receive high marks. Based on the interview results, there was no objective reason found to yield high marks, therefore, no intervention was planned.

As for e-learning, in this case, the methods of student evaluations were determined individually by each lecturer, depending on the specifics of the training courses (Media Arts Faculty Report: Minutes of the Extended Council of

the Faculty N1 - March 23, 2020). However, it is unclear how the TSA as an institution monitors the reliability and validity of student assessments during e-learning.

According to the curriculum and self-evaluation report of the educational programmes reviewed, the level of achievement of the student's learning outcomes is evaluated according to the evaluation system approved by order #3 of the Minister of Education and Science of Georgia dated January 5, 2007 "On the rules for calculating credits for higher education programmes". In the mentioned documents, the evaluation system is described as follows: Receiving/accumulating credits by the student in the relevant learning component envisages active participation of the student in the teaching process and is based on the principle of continuous evaluation of acquired knowledge. In the documents, the components of assessment forms (oral/written exam, test, quiz, seminar/presentation-demonstration, practical/laboratory work, etc.) used in the learning process and measured by the evaluation criteria, are listed. The mentioned evaluation system includes 100 points and includes four types of positive and two types of negative points. Out of a maximum of 100 points, the total score of the midterm evaluation components is 60, and the final evaluation is determined by 40 points.

A student in the reviewed programmes will normally not be allowed to sit the final exam if the number of missed contact hours in a particular subject is 50% or more. At each stage of learning, the student is allowed to retake the final exam only in case the total points accumulated by him/her, including the final exam, are at least 41. In each form of the midterm assessment, the minimum competence threshold is 30% of the maximum score determined for this assessment, and in the final assessment (exam) 50% of the maximum score; In case plagiarism is found in the TSAA student's paper (midterm or final exam assignment/task), it will not be graded. The student is given the opportunity to retake the midterm or final exam (take an additional exam).

When evaluating the knowledge of practical tools, the form of written tests is often used, which does not correspond to the specifics of the subjects; the panel holds that theoretical knowledge is really important in these programmes, but more important is the way, how this knowledge in practice, because the main purpose of the subjects in the cluster is to teach the student how to use the instrument and equip him/her with practical skills, which cannot be evaluated in written form. Despite the fact that this kind of evaluation is accompanied by a practical evaluation component, this does not change the ineffectiveness of the theoretical test esp. in the realm of creative disciplines.

If necessary, description and analysis according to the education programmes

Description and Analysis

Media arts/Digital Media (PhD) (GEO);

Doctoral programs grouped in the cluster are implemented by the regulations of the doctoral program. However, specific criteria and components for the evaluation of the doctoral thesis have not been

developed within the program, which needs to be corrected. There should be established criteria for evaluating the doctoral thesis, which is one of the tools of the commission's objective work. In addition, prior knowledge of the evaluation criteria is a fundamental right of the doctoral student.

Media arts/Digital Media (PhD) (ENG).

Doctoral programs grouped in the cluster are implemented by the regulations of the doctoral program. However, specific criteria and components for the evaluation of the doctoral thesis have not been developed within the program, which needs to be corrected. There should be established criteria for evaluating the doctoral thesis, which is one of the tools of the commission's objective work. In addition, prior knowledge of the evaluation criteria is a fundamental right of the doctoral student.

Evidences/Indicators

- Programme descriptions of the programmes grouped in a cluster;
- Learning courses' syllabi;
- Self-evaluation report;
- Interview results;
- Regulation of the doctoral education of TSAA.

General recommendations of the cluster:

- Introduce transparent and equally observed criteria for evaluating final work, at exams but esp. at final theses, which in a small part hold for the MA theses, but in a big and important part holds for the PhD theses;
- It is recommended to revise and change the evaluation forms so that they correspond to the specifics of the subjects.

General suggestions of the cluster:

- By and large, it is recommended that (esp. the BA, but also the MA) programmes of the reviewed cluster seek to lower total amount and share of written tests that depend on discursive methods and tools, to the favor of assessing practical knowledge and competencies that are key to the creative academic disciplines as such.

Introduce a method for monitoring the reliability and validity of student assessments during e-learning.

Provide for students a more structured and coherent quality feedback across the programme (the theoretical and historical subjects were singled out; as opposed to the more practical/technical subjects where feedback is immediate and ample).

Evaluation

Please, evaluate the compliance of the programmes with the component

Component 2.4 - Student evaluation	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>

Compliance of the programmes with the standards

2. Methodology and Organisation of Teaching, Adequacy Evaluation of Programme Mastering	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>

Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
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3. Student Achievements, Individual Work with Them

The programme ensures the creation of a student-centered environment by providing students with relevant services; promotes maximum student awareness, implements a variety of activities and facilitates student engagement in local and / or international projects; proper quality of scientific guidance and supervision is provided for master's and doctoral students.

3.1 Student Consulting and Support Services

Students receive consultation and support regarding planning of the learning process, improvement of academic achievement, and career development from the people involved in the programme and/or structural units of the HEI. A student has an opportunity to have a diverse learning process and receive relevant information and recommendations from those involved in the programme.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

TSSA's self-evaluation report mentions that taking care of improving student's academic achievements and career development is one of the priorities of the academy. In the interviews, students mentioned that they generally apply to the TSSA administration to plan the educational process, and they expressed their satisfaction with the service provided. Students also indicated that they were informed about orientation sessions in the first year of university enrollment, and most of them confirmed attendance at these meetings. Students also note that they freely receive information about planned events, workshops, competitions, and employment opportunities from various sources (website, Facebook page, e-mail, university intranet - emis.art.edu.ge, announcements posted in the academy building, communication with professors/teachers). Furthermore, panel members found that students often turn to professors and teachers for personal consultation and help and less to the career development center for information on employment opportunities. This circumstance suggests that the career development center should intensify its work with students.

Exchange semesters within the Erasmus+ program are also available for TSSA students. Of the students we interviewed, Master's level students had already benefited from this opportunity, while undergraduate students expressed less interest in the Erasmus+ program. Taking the latter into account, the panel concluded that bachelor-level students do not have a clear understanding of the advantages of the exchange semester. From our perspective, the Department of International Relations has more work to do in raising awareness among undergraduate students about this issue.

The discussions showed that there is a lack of efficient tutoring services and workshops that help students improve their study skills. In the pursuit of academic excellence, modern technologies open doors to enhanced learning opportunities. These innovations redefine the way students study, providing dynamic tools and resources that inspire growth and success.

Students would wish to be assisted in exploring career options, developing resumes and cover letters, preparing for interviews, and connecting with potential employers or internships. Many students enter university with uncertain career goals. Career exploration helps them identify their interests, strengths, and passions, allowing for informed decision-making. In a competitive job market, a well-crafted resume and cover letter are essential. Career assistance ensures that students can present themselves effectively to potential employers, giving them an edge. Building

connections is vital for career growth. Career support facilitates networking opportunities and helps students connect with industry professionals, increasing their chances of securing internships and job opportunities.

The interviews showed there is a need to tackle challenges like time management, stress management, and other life skills that can help students succeed. Effective time management enhances productivity and efficiency in studies, leading to improved academic performance. Stress management equips students with coping mechanisms, reducing anxiety and promoting mental health.

Offer tutoring services and workshops that help students improve their study skills. In the pursuit of academic excellence, modern technologies open doors to enhanced learning opportunities. These innovations redefine the way students study, providing dynamic tools and resources that inspire growth and success.

Assist students in exploring career options, developing resumes and cover letters, preparing for interviews, and connecting with potential employers or internships. Many students enter university with uncertain career goals. Career exploration helps them identify their interests, strengths, and passions, allowing for informed decision-making. In a competitive job market, a well-crafted resume and cover letter are essential. Career assistance ensures that students can present themselves effectively to potential employers, giving them an edge. Building connections is vital for career growth. Career support facilitates networking opportunities and helps students connect with industry professionals, increasing their chances of securing internships and job opportunities.

Organize workshops on time management, stress management, and other life skills that can help students succeed. Effective time management enhances productivity and efficiency in studies, leading to improved academic performance. Stress management equips students with coping mechanisms, reducing anxiety and promoting mental health.

Students should foster stronger partnerships with advertising agencies. It would be beneficial to establish collaborative events and opportunities between the university and advertising agencies in this area.

If necessary, description and analysis according to the education programmes

Description and Analysis

-

Evidences/Indicators

- Erasmus service documentation;
- Career Development center documentation;
- self-evaluation report;
- interview results.

General recommendations of the cluster:

Make recognizable and more systematic international mobility (esp. Erasmus support) to students.

Make the Career Services/Centre a recognized and well-used entity of practical value to the students.

General suggestions of the cluster:

1. **Improve Study Skills:** Offer tutoring services and workshops to enhance students' study skills with the help of modern technologies, fostering academic growth and excellence.
2. **Career Development:** Provide guidance on career exploration, resume and cover letter building, and interview preparation to help students make informed decisions and secure job opportunities.
3. **Life Skills Workshops:** Organize workshops on time management, stress management, and other essential life skills to promote academic success and mental well-being among students.

Recommendations and suggestions according to the programmes: Please, write the developed recommendations and suggestions according to the individual programmes (if any)

Programme 1 (Photography (BA))

Recommendation(s):

Suggestion(s):

Programme 2 (Graphic Design (BA))

Recommendation(s):

Suggestion(s):

Programme 3 (Media arts/Digital Media (BA))

Recommendation(s):

Suggestion(s):

.....

Evaluation

Please, evaluate the compliance of the programmes with the component

Component 3.1 Student consulting and support services	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>

3.2. Master's and Doctoral Student Supervision

- A scientific supervisor provides proper support to master's and doctorate students to perform the scientific-research component successfully.
- Within master's and doctoral programmes, ratio of students and supervisors enables to perform scientific supervision properly.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

TSAA has developed regulations for Master's and Doctoral education, which includes the duties and responsibilities, as well as the processes for appointment, dismissal or change of the supervisor/co-supervisor. The regulation of PhD education includes the mentioned information on the PhD supervisor. The PhD student has the right to choose one's supervisor, who has to have a doctoral degree and research activities/projects in the field of the doctoral thesis. A supervisor has the right to have no more than 4 PhD students under supervision.

As for the MA supervisor, the duties and responsibilities of the supervisor are outlined in the annex of the masteral education statute and according to the document, a supervisor can be either an academic, or invited staff of the faculty, who has relevant experience for supervision, including the relevant publications and scientific activities. One person can supervise no more than 5 master students. However, if necessary, the faculty council reserves the right to revise this number.

Also, TSSA regulations define the right of master's and doctoral students to have a co-supervisor who will advise them on specific issues if necessary.

While observing the MA theses and their supervisor in the previous years, it appears that the MA students had mostly one supervisor, the head of the MA programme, who supervised: 10 out of 11 theses in 2019, 9 out of 10 in 2021, and 7 out of 8 in 2022. This leads to the concern on the numbers of supervisors and students, especially in the face of increasing student numbers, including PhD.

The supervisor has regular consultations with master's/doctorate students. The last, 4th semester of master's studies is dedicated to work on the master's thesis, which allows enough time to be devoted to consulting issues. Panel members did not have a chance to meet master's students of the final semester, however, during the interviews with the alumni, none of them expressed dissatisfaction that they lacked involvement or consultation from the supervisor while working on their master's thesis. As for doctoral studies, the supervisor is obliged to advise the doctoral student at least 5 times per semester.

As for the quality assessment mechanisms of the supervisor/co-supervisor of master's and doctoral theses, TSSA uses different types of questionnaires for students. Also, at the end of each academic year, the supervisor makes a report on the work he has done with the doctoral student.

Students and alumni expressed the wish for more **transparent and equally observed criteria** for evaluating final work, at exams but esp. at final theses; there they did not exactly know what was being assessed and against which criteria. The individual bias of the mentors appeared overly different among cases.

If necessary, description and analysis according to the education programmes

Description and Analysis

Media arts/Digital Media (PhD) (GEO):

The supervision workload among the employed and invited staff is not equal , and is also likely to get into even worse disbalance. The **invited teachers would, next to the program leads, represent the majority of the supervisors of both the PhD programs**, which might pose a risk of their availability and also limited possibilities of awarding their work; in the interviews they were not aware of the contents of the obligatory (taught) part of the PhD course in 20 ECTS:

Media arts/Digital Media (PhD) (ENG):

The supervision workload among the employed and invited staff is not equal , and is also likely to get into even worse disbalance. The **invited teachers would, next to the program leads, represent the majority of the supervisors of both the PhD programs**, which might pose a risk of their availability and also limited possibilities of awarding their work; in the interviews they were not aware of the contents of the obligatory (taught) part of the PhD course in 20 ECTS:

Data related to the supervision of master's/doctoral students Programme 4 (Digital Media, GEO MA)⁷	
Number of master's theses supervisors	2
Number of master's students	8
Ratio - supervisors of master's theses/master's students	2/8

Data related to the supervision of master's/doctoral students Programme 5 (Digital Media, ENG, MA)	
Number of master's theses supervisors	2
Number of master's students	8
Ratio - supervisors of master's theses/master's students	2/8

Data related to the supervision of doctoral students Programme 6 (Digital Media Art, GEO, PHD)	
Number of doctoral thesis supervisors	3
Data related to the supervision of master's/doctoral students Programme 7 (Digital Media Art, ENG, PHD)⁸	
Number of doctoral students	10
Number of doctoral thesis supervisors	3
Ratio - supervisors of doctoral theses/doctoral students	3/10
Number of doctoral students	10
Ratio - supervisors of doctoral theses/doctoral students	3/10

Evidences/Indicators:

- MA education statute;
- PhD Statute;
- Responsibilities of the supervisors;
- Interview results;

⁷ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

⁸ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

- Numerical data on the programmes grouped in a cluster.

General recommendations of the cluster:

Balance out the supervision workload among the invited and employed staff, and introduce proper incentives on both sides.

Introduce **transparent and equal criteria** for evaluating final work, to neutralize bias in individual supervision cases.

Closely monitor the number of supervisors and their MA and PhD students, to ensure the quality of the process and work, as well as realistic workload for staff.

General suggestions of the cluster:

Since **invited teachers would, next to the program leads, represent the majority of the supervisors of both the PhD programs**, this might pose a risk of their availability and also limited possibilities of awarding their work, so not only incentives but also contractual improvements (fees) would need to be considered.

Tune the actual capacity of staff for MA and PhD supervisions (incl. suspended stages) to the intake quotas, and introduce a mechanism of a fair and transparent distribution of supervision work.

Evaluation

Please, evaluate the compliance of the programmes with the component

Component 3.2. Master's and Doctoral Student Supervision	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>

Compliance of the programmes with the standards

3. Student Achievements, Individual Work with them	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>

4. Providing Teaching Resources

Human, material, information and financial resources of educational programme/educational programmes grouped in a cluster ensure the sustainable, stable, efficient and effective functioning of the programme and the achievement of the defined objectives.

4.1 Human Resources

- Programme staff consists of qualified persons who have necessary competences in order to help students to achieve the programme learning outcomes.
- The number and workload of programme academic/scientific and invited staff ensures the sustainable running of the educational process and also, proper execution of their research/creative/performance activities and other assigned duties. Quantitative indicators related to academic/scientific/invited staff ensure programme sustainability.
- The Head of the Programme possesses necessary knowledge and experience required for programme elaboration, and also the appropriate competences in the field of study of the programme. He/she is personally involved in programme implementation.
- Programme students are provided with an adequate number of administrative and support staff with relevant competence.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The organisation and communication on faculty level is overly centralized, as too much depends on one person, the faculty dean, who also acts as head of the MA&PhD programs and is de facto involved deeply also in managing other programs reviewed here. This matter must be urgently addressed in a way that the program heads who are currently nominated but not in real power (or knowledge, competency of processes, selection of students, program renewal, contact with employers etc.) actually take care of their programs. If the Media Arts programs are to be accredited, separate program heads would be advisory for BFA, MFA and PhD levels.

Programme students are provided with an adequate number of administrative and support staff with relevant competence.

The actual capacity of MA and PhD supervisions (incl. suspended stages) within the team that was presented in charge of that, at the interviews and in the documents, is questionable.

Description and Analysis Programme 1 (Photography (BA)):

Programme staff consists of qualified persons who have necessary competences. Their number and workload of programme academic/scientific and invited staff may be said to ensure the sustainable running of the educational process and also, proper execution of their research/creative/performance activities and other assigned duties. Quantitative indicators related to academic/scientific/invited staff ensure programme sustainability. Programme students are provided with an adequate number of administrative and support staff with relevant competence.

The Head of the Programme was new, and invited teachers did at the interviews not yet know the programme well. However, he possesses necessary knowledge and experience required for programme leading and elaboration, and also the appropriate competences in the field of study of the programme, as he is a famous photography practitioner. He/she is yet becoming personally involved in programme implementation.

The Bachelor of Photography program is staffed by exceptionally highly qualified and experienced staff in the field. In addition to specialists in the field, USD has the technical resources to create ideal study spaces for students, plan different (almost complete) types of filming in the internal territory. The contiguous arts disciplines included in the program and communication with them are available based on the profile of the USD and the numerous arts programs included in it. The leading specialists of the program are well-known and accepted by the community in this field. Often, with their involvement, the development of the industry takes place on a national scale. The number of students involved in the program is adequate for the staff of Program.

Programme 1 (Photography (BA))⁹				
Number of the staff involved in the programme (including academic, scientific, and invited staff)	Number of Programme Staff	Including the staff with sectoral expertise¹⁰	Including the staff holding PhD degree in the sectoral direction¹¹	Among them, the affiliated academic staff
Total number of academic staff	11	11	1	1
- Professor	2	2	1	1
- Associate Professor	3	3	-	
- Assistant-Professor	6	6	-	

⁹ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

¹⁰ Staff implementing the relevant components of the main field of study

¹¹ Staff with relevant doctoral degrees implementing the components of the main field of study

- Assistant				
Invited Staff	23	8	-	-
Scientific Staff	-			-

- *The table has been filled in with the information available at the point of review, of which some was incomplete, and out of reach for the panel.*

Description and Analysis Programme 2 (Graphic Design (BA):

Programme staff consists of qualified persons who have necessary competences. Their number and workload of programme academic/scientific and invited staff may be said to ensure the sustainable running of the educational process and also, proper execution of their research/creative/performance activities and other assigned duties. Quantitative indicators related to academic/scientific/invited staff ensure programme sustainability. Programme students are provided with an adequate number of administrative and support staff with relevant competence.

The Head of the Programme was well integrated into the community and knowledgeable of the programme, obviously quite well involved in programme implementation.

The staff of the educational program is a team of highly qualified specialists in the field. In addition, USD has a variety of adjacent and elective courses, which is a great resource for the program. The program has experienced specialists and the recognition of their work is high inside and outside the country.

Programme 2 (Graphic Design (BA))¹²				
Number of the staff involved in the programme (including academic, scientific, and invited staff)	Number of Programme Staff	Including the staff with sectoral expertise¹³	Including the staff holding PhD degree in the sectoral direction¹⁴	Among them, the affiliated academic staff
Total number of academic staff	12	12	3	3
- Professor	3	3	1	1
- Associate Professor	4	4	1	1
- Assistant-Professor	3	3	1	1
- Assistant	-			

¹² In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

¹³ Staff implementing the relevant components of the main field of study

¹⁴ Staff with relevant doctoral degrees implementing the components of the main field of study

Invited Staff	23	8	-	-
Scientific Staff				-

- *The table has been filled in with the information available at the point of review, of which some was incomplete, and out of reach for the panel.*

Description and Analysis Programme 3 (Media arts/Digital Media (BA))

The qualification of the staff partially corresponds to their qualification requirements, functions and current legislation. The qualification of only a certain part of scientific-pedagogical staff is confirmed by scientific works written over the last 5 years (monographs, textbooks, scientific articles published in peer-reviewed journals, etc.; in the field of art - creative/creative). performing projects) and/or. practical projects. It can be said that the majority of teachers in this speciality have a qualification in fine arts and are only proficient in modern technology - course level programmes. At the same time, most of them do not have their own experience in this field. However, in their speciality, each teacher is the author of interesting projects

The qualifications of visiting staff or lecturers in predominantly theoretical subjects are supported by relevant knowledge, experience and competencies to help students achieve the programme learning outcomes. However, some lecturers in practical subjects do not meet industry requirements, for example, in directing, the theater director teaching audiovisual directing does not have the appropriate knowledge and experience. This might be seen as unacceptable as the two specialities are distinct. .

Programme 3 (Media arts/Digital Media (BA))¹⁵				
Number of the staff involved in the programme (including academic, scientific, and invited staff)	Number of Programme Staff	Including the staff with sectoral expertise¹⁶	Including the staff holding PhD degree in the sectoral direction¹⁷	Among them, the affiliated academic staff
Total number of academic staff	21	21	3	3
- Professor	5	5	1	1
- Associate Professor	5	5	2	2
- Assistant-Professor	9	9	-	-
- Assistant	-	-	-	-

¹⁵ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

¹⁶ Staff implementing the relevant components of the main field of study

¹⁷ Staff with relevant doctoral degrees implementing the components of the main field of study

Invited Staff	23	9	-	-
Scientific Staff	-			-

- *The table has been filled in with the information available at the point of review, of which some was incomplete, and out of reach for the panel.*

Description and Analysis Programme 4 (Media arts/Digital Media (MA) (GEO):

The actual capacity of MA and PhD supervisions (incl. suspended stages) within the team that was presented in charge of that, at the interviews and in the documents, is questionable. However by and large it appears minimally sufficient for the programme.

The MA program in Media Arts is taught by the same academic/visiting faculty as the undergraduate program. However, there is also a photography faculty member who meets all the requirements with their active practice. It is very good that today the graduates of the Academy already have a degree in Media Arts and are actively working in the field, they are invited for Master's and Bachelor's programs.

The qualifications of a certain part of the staff meet their qualification requirements, functions and current legislation. The qualification of a certain part of scientific and pedagogical staff is confirmed by scientific works written over the last 5 years (monographs, textbooks, scientific articles published in peer-reviewed journals, etc.; in the field of art - creative/creative). implementation of projects and/or practical projects. It can be said that most of the teachers of this specialty are qualified in the field of fine arts and are only proficient in modern technology - course level programs. Most of them do not have their own authoring projects in media art.

Programme 4 (Media arts/Digital Media (MA) (GEO))¹⁸				
Number of the staff involved in the programme (including academic, scientific, and invited staff)	Number of Programme Staff	Including the staff with sectoral expertise¹⁹	Including the staff holding PhD degree in the sectoral direction²⁰	Among them, the affiliated academic staff
Total number of academic staff	11	11	3	3
- Professor	4	4	1	1
- Associate Professor	4	4	2	2
- Assistant-Professor	4	4	-	-

¹⁸ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

¹⁹ Staff implementing the relevant components of the main field of study

²⁰ Staff with relevant doctoral degrees implementing the components of the main field of study

- Assistant	-	-	-	-
Invited Staff	5	5	-	-
Scientific Staff	-			-

- *The table has been filled in with the information available at the point of review, of which some was incomplete, and out of reach for the panel.*

Description and Analysis Programme 5 (Media arts/Digital Media (MA) (ENG):

The actual capacity of MA and PhD supervisions (incl. suspended stages) within the team that was presented in charge of that, at the interviews and in the documents, is questionable, however by and large it appears minimally sufficient for the programme.

The MA program in Media Arts is taught by the same academic/visiting faculty as the undergraduate program. However, there is also a photography faculty member who meets all the requirements with their active practice. It is very good that today the graduates of the Academy already have a degree in Media Arts and are actively working in the field, they are invited for Master's and Bachelor's programs.

The qualifications of a certain part of the staff meet their qualification requirements, functions and current legislation. The qualification of a certain part of scientific and pedagogical staff is confirmed by scientific works written over the last 5 years (monographs, textbooks, scientific articles published in peer-reviewed journals, etc.; in the field of art - creative/creative). implementation of projects and/or practical projects. It can be said that most of the teachers of this specialty are qualified in the field of fine arts and are only proficient in modern technology - course level programs. Most of them do not have their own authoring projects in media art.

Programme 5 (Media arts/Digital Media (MA) (ENG))²¹				
Number of the staff involved in the programme (including academic, scientific, and invited staff)	Number of Programme Staff	Including the staff with sectoral expertise²²	Including the staff holding PhD degree in the sectoral direction²³	Among them, the affiliated academic staff
Total number of academic staff	11	11	3	3
- Professor	4	4	1	1
- Associate Professor	4	4	2	2
- Assistant-Professor	4	4	-	-

²¹ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

²² Staff implementing the relevant components of the main field of study

²³ Staff with relevant doctoral degrees implementing the components of the main field of study

- Assistant	-	-	-	-
Invited Staff	5	5	-	-
Scientific Staff	-	-	-	-

- *The table has been filled in with the information available at the point of review, of which some was incomplete, and out of reach for the panel.*

Description and Analysis Programme 6 (Media arts/Digital Media (PhD) (GEO):

Programme staff consists of qualified persons who have necessary competences, even if some are still relatively junior academics which might pose a challenge in developing a truly propulsive PhD programme soon. Their number and workload of programme academic/scientific and invited staff may be said to ensure the sustainable running of the educational process, however all the areas that the programme is intended to cover are not staffed well, this goes esp for the new media artistic, intermedia and similar practices, where foreign members of staff (obviously remotely affiliated) were introduced at the interviews. Programme students are provided with an adequate number of administrative and support staff with relevant competence.

The Head of the Programme is the central node of the cluster, she is very involved, proactive, but also gets consulted and supported by both internal as well as invited teachers and did at the interviews not yet know the programme well.

The actual capacity of MA and PhD supervisions (incl. suspended stages) within the team that was presented in charge of that, at the interviews and in the documents, is questionable. However by and large it appears minimally sufficient for the programme as such – less so if the programme in GEO and ENG are to be run together (in terms of overall capacity).

Programme 6 (Media arts/Digital Media (PhD) (GEO))²⁴				
Number of the staff involved in the programme (including academic, scientific, and invited staff)	Number of Programme Staff	Including the staff with sectoral expertise²⁵	Including the staff holding PhD degree in the sectoral direction²⁶	Among them, the affiliated academic staff
Total number of academic staff	6	6	3	3
- Professor	4	4	1	1
- Associate Professor	2	2	2	2
- Assistant-Professor	-	-	-	-

²⁴ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

²⁵ Staff implementing the relevant components of the main field of study

²⁶ Staff with relevant doctoral degrees implementing the components of the main field of study

- Assistant	-	-	-	
Invited Staff	5		1	–
Scientific Staff	-	-	-	–

- *The table has been filled in with the information available at the point of review, of which some was incomplete, and out of reach for the panel.*

Description and Analysis Programme 7 (Media arts/Digital Media (PhD) (ENG):

Programme staff consists of qualified persons who have necessary competences, even if some are still relatively junior academics which might pose a challenge in developing a truly propulsive PhD programme soon. Their number and workload of programme academic/scientific and invited staff may be said to ensure the sustainable running of the educational process, however all the areas that the programme is intended to cover are not staffed well, this goes esp for the new media artistic, intermedia and similar practices, where foreign members of staff (obviously remotely affiliated) were introduced at the interviews. Programme students are provided with an adequate number of administrative and support staff with relevant competence.

The Head of the Programme is the central node of the cluster, she is very involved, proactive, but also gets consulted and supported by both internal as well as invited teachers and did at the interviews not yet know the programme well.

The actual capacity of MA and PhD supervisions (incl. suspended stages) within the team that was presented in charge of that, at the interviews and in the documents, is questionable. However by and large it appears minimally sufficient for the programme as such — less so if the programme in GEO and ENG are to be run together (in terms of overall capacity).

Programme 7 (Media arts/Digital Media (PhD) (ENG))²⁷				
Number of the staff involved in the programme (including academic, scientific, and invited staff)	Number of Programme Staff	Including the staff with sectoral expertise²⁸	Including the staff holding PhD degree in the sectoral direction²⁹	Among them, the affiliated academic staff
Total number of academic staff	6	6	3	3
- Professor	4	4	1	1
- Associate Professor	2	2	2	2
- Assistant-Professor	-	-	-	

²⁷ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

²⁸ Staff implementing the relevant components of the main field of study

²⁹ Staff with relevant doctoral degrees implementing the components of the main field of study

- Assistant	-	-	-	
Invited Staff	5		1	-
Scientific Staff	-	-	-	-

- *The table has been filled in with the information available at the point of review, of which some was incomplete, and out of reach for the panel.*

Evidences/Indicators

- Staff related documents;
- Interviews.

General recommendations of the cluster:

Reduce the risk of single-point reference of program management and unburden the faculty dean position (who also acts as head of the MA&PhD programs and is de facto involved deeply also in managing other programs reviewed here). This matter must be urgently addressed in a way that the program heads who are currently nominated but not in real power (or knowledge, competency of processes, selection of students, program renewal, contact with employers etc.) actually take care of their programs.

If the Media Arts programs are to be accredited, **separate program heads would be advisory** for BFA, MFA and PhD levels, and in case of programs being accredited in English as well, these heads need a special proficiency in language.

General suggestions of the cluster:

Clarify to the teachers, both employed and invited, the **professional/academic qualifications demands for habilitations**, and offer them support in developing their career profiles as to these demands.

Recommendations and suggestions according to the programmes: Please, write the developed recommendations and suggestions according to the individual programmes (if any)

Programme 1 Photography (BA):

Recommendation(s):

Suggestion(s):

The head of the programme should be more deeply involved into the actual management of the program.

Programme 2 Graphic Design (BA)

Recommendation(s):

Suggestion(s):

Assure that all lecturers in practical subjects do meet relevant industry requirements (in particular: the theater director teaching audiovisual directing does not have the appropriate knowledge and experience).

Programme 3 Media arts/Digital Media (BA)

Recommendation(s):

Suggestion(s):

When recruiting, consider qualifications and creative experience in the audiovisual arts;

Revise the list of lecturers esp. in practical subjects to confirm they do meet relevant industry requirements across the media/digital arts field.

Programme 4 Media arts/Digital Media (MA) (GEO)

Recommendation(s):

Suggestion(s):

Programme 5 Media arts/Digital Media (MA) (ENG)

Recommendation(s):

Suggestion(s):

Programme 6 Media arts/Digital Media (PhD) (GEO)

Recommendation(s):

Even if by and large the staff capacity and quantity appears minimally sufficient for the programme as such – if the programmes in GEO and ENG are to be run together, there should be a raise in staff capacity in terms of overall numbers, as well as in terms of their proficiency and profile to supervise in English language, and across possible fields of research.

Suggestion(s):

Programme 7 Media arts/Digital Media (PhD) (ENG)

Recommendation(s):

Even if by and large the staff capacity and quantity appears minimally sufficient for the programme as such – if the programmes in GEO and ENG are to be run together, there should be a raise in staff capacity in terms of overall numbers, as well as in terms of their proficiency and profile to supervise in ENglish language, and across possible fields of research.

Suggestion(s):

Evaluation

Please, evaluate the compliance of the programmes with the component

Component 4.1 Human resources	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	x	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	x	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	x	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	x	<input type="checkbox"/>	<input type="checkbox"/>

4.2 Qualification of Supervisors of Master's and Doctoral Students

Master's and Doctoral students have qualified supervisor/supervisors and, if necessary, co-supervisor/co-supervisors who have relevant scientific-research experience in the field of research.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

Faculty are qualified to deliver media arts cluster programs to produce learning outcomes. The heads of the program and the implementing academic staff are selected according to their knowledge, experience and qualifications, in a competitive manner. They have the necessary competence to produce the results envisaged by the program, an academic degree relevant to the program profile, teaching and research experience, which is confirmed in the CV they present. The heads of the programs grouped in the cluster have international contacts and recognition in professional circles, on the basis of which they are actively involved in providing the graduates of the programs with

professional

employment.

The number and workload of the academic/scientific and invited personnel implementing the programs ensures the conduct of the educational process determined by the educational program and also the regular performance of scientific-research, creative, performing activities and other functions assigned to them. A balance between academic and visiting staff ensures the sustainability of the program. Affiliated professor of the faculty - 6, affiliated associate professor of the faculty - 5, affiliated assistant professor of the faculty - 9, chief scientist - 4, senior teacher - 4, guest professor - 2, guest teacher - 9, foreign guest professor - 4;

The academic staff involved in the cluster, in addition to the documentary qualifications in the field, have high awareness in the society and it should be considered that their contribution to the creation and development of successful products of the country is significant and frequent. Thus, their real work is very noteworthy and their experience should be taken into account.

AI trends in plagiarism problematic are being reflected by the staff that is involved in supervising the thesis, they even have a project by the ministry, which is a good practice and should be further evolved and supported.

The head of the master's and doctoral programs has a non-professional education, although he/she has taken programming courses, has academic/scientific qualification, which is confirmed by scientific papers published over the last 5 years, conferences, seminars, although he/she has no practical experience in the field of audiovisual art, media art. There is no information about the author's projects realized by them in the field of media art for the last 5 years and earlier.

Description and Analysis programme 4 (Media arts/Digital Media (MA) (GEO);

Digital media art is a challenge of the modern world and, of course, implies a high-tech base, which during the interview was said by the staff that the gradual purchase of various inventory is in progress, but despite the complete renewal, there is always a danger that the equipment will become obsolete. It should be said here that the USD still has a minimal technical base, although it needs more resources. It is necessary to be constantly exposed to modern technology, and we think that it is necessary for USD to cooperate with different companies, where, due to professional or customer's interests, there is constant technical analysis. In such a case, students will be able to cooperate with potential employers, get in touch with new technologies, and think about new visions. The staff of the mentioned program is distinguished and distinguished by its high qualification and in-depth knowledge of the field.

As a result of familiarization with master's theses, the program requires enrichment of the theoretical part with bibliography and compliance with research standards typical for master's theses.

Description and Analysis - Program 5 (Media Arts / Digital Media ENG / Media arts/Digital Media – MA)

The English version of the MA program is a challenge of the modern world and, of course, implies the highly qualified teachers in the English language and a high-tech base. During the interview, the staff said that the gradual purchase

of various inventory is underway, but despite the complete renewal, there is always a danger that the equipment will become obsolete. It should be said here that the USD still has a minimal technical base, although it needs more resources. It is necessary to be constantly exposed to modern technology, and we think that it is necessary for USD to cooperate with different companies, where, due to professional or customer's interests, there is constant technical analysis. In such a case, students will be able to cooperate with potential employers, get in touch with new technologies, and think about new visions. The staff of the mentioned program is distinguished and distinguished by its high qualification and in-depth knowledge of the field.

As a result of getting to know the completed master's theses, the master's program in the mentioned field requires enrichment of the theoretical part with bibliography and compliance with research standards typical for master's theses. protection. For students, the English version of the program may not be as comfortable as the Georgian version, however, with the participation of invited or foreign staff, the program meets the expectations, especially if the technical inventory will be retooled step by step, as it was said and shown during the interview.

Description and Analysis - Program 6 (Media Arts/Digital Media Media arts/Digital Media - PHD)

The Georgian version of the doctoral program is a challenge for the modern world. The program has goals and objectives, structure and high teaching resources and capacity. The main problem in the educational part is the protection of research methods and the creation of a doctoral degree thesis, as doctoral research in this direction requires quite deep research and protection of research tools. For the ideal functioning of the program, we believe that the technical base of the institution should be improved and the research methods should be protected with full rigor, since there is an incredible pace of development in the mentioned direction, and along with it, it needs to be controlled, so that the doctoral thesis does not lose its relevance over time.

Description and Analysis - Program 7 (Media Arts/ Digital Media / ENG / Media arts/Digital Media - PHD)

The English version of the doctoral program is a challenge of the modern world. The program has goals and objectives, structure and high teaching resources and capacity. The main problem in the educational part is the protection of research methods and the creation of a doctoral degree thesis, as doctoral research in this direction requires quite deep research and protection of research tools. For the ideal functioning of the program, we believe that the technical base of the institution should be improved and the research methods should be protected with full rigor, since there is an incredible pace of development in the mentioned direction, and along with it, it needs to be controlled, so that the doctoral thesis does not lose its relevance over time.

[Programme 4 \(Media arts/Digital Media \(MA\) \(GEO\)\)³⁰](#)

³⁰ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

Number of supervisors of Master's/Doctoral theses	These supervisors	Including the supervisors holding PhD degree in the sectoral direction ³¹	Among them, the affiliated academic staff
Number of supervisors of Master's/Doctoral theses	2	1	1
- Professor	2	1	1
- Associate Professor	-	-	
- Assistant-Professor	-	-	
Invited Staff	-		–
Scientific Staff	-		–

- *The table has been filled in with the information available at the point of review, of which some was incomplete, and out of reach for the panel.*

Programme 5 (Media arts/Digital Media (MA) (ENG)) ³²			
Number of supervisors of Master's/Doctoral theses	These supervisors	Including the supervisors holding PhD degree in the sectoral direction ³³	Among them, the affiliated academic staff
Number of supervisors of Master's/Doctoral theses	2	2	2
- Professor	2	2	2
- Associate Professor	-	-	-
- Assistant-Professor	-	-	-
Invited Staff	-		–
Scientific Staff	-		–

³¹ Theses supervisors having a PhD degree relevant to the qualification awarded by the educational programme.

³² In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

³³ Theses supervisors having a PhD degree relevant to the qualification awarded by the educational programme.

- *The table has been filled in with the information available at the point of review, of which some was incomplete, and out of reach for the panel.*

Programme 6 (Media arts/Digital Media (PhD) (GEO))³⁴			
Number of supervisors of Master's/Doctoral theses	These supervisors	Including the supervisors holding PhD degree in the sectoral direction³⁵	Among them, the affiliated academic staff
Number of supervisors of Master's/Doctoral theses	3/5	2/4	2/4
- Professor	2/3	2	2
- Associate Professor	1/2	1/2	1/2
- Assistant-Professor	-	-	-
Invited Staff	5	1	-
Scientific Staff			-

- *The quantitative information on supervisors provided in the Annex 1 of the SER differs from the information provided in the programme, both are presented in the table.*

Programme 7 (Media arts/Digital Media (PhD) (ENG))³⁶			
Number of supervisors of Master's/Doctoral theses	These supervisors	Including the supervisors holding PhD degree in the sectoral direction³⁷	Among them, the affiliated academic staff
Number of supervisors of Master's/Doctoral theses	3/5	2/4	2/4
- Professor	2/3	2	2
- Associate Professor	1/2	1/2	1/2
- Assistant-Professor	-	-	-

³⁴ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

³⁵ Theses supervisors having a PhD degree relevant to the qualification awarded by the educational programme.

³⁶ In case of necessity please add the appropriate number of tables for the educational programmes grouped in a cluster.

³⁷ Theses supervisors having a PhD degree relevant to the qualification awarded by the educational programme.

Invited Staff	5	1	–
Scientific Staff			–

- *The quantitative information on supervisors provided in the Annex 1 of the SER differs from the information provided in the programme, both are presented in the table.*

Evidences/Indicators

- Interviews;
- Staff related documents;
- Course lists.

General recommendations of the cluster:

General suggestions of the cluster:

All trends in plagiarism are increasingly problematic and should be even more critically, rigorously reflected by the staff that is involved in supervising the thesis.

Review the professional and academic qualifications of the lead/key staff for all programmes and make sure they are up-to-date and transparently presented, accessible to the public, esp. to students.

Program 1 (Photography - BA)

Recommendation(s):

Suggestion(s):

Program 2 (Media Arts/Digital Media Media arts/Digital Media - BA)

Recommendation(s):

Suggestion(s):

Program 3 (Graphic Design / Graphic Design - BA)

Recommendation(s):

Suggestion(s):

Program 4 (Media arts/Digital Media Media arts/Digital Media – MA)

Recommendation(s):

to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

Suggestion(s):

Even if by and large the qualifications of supervising staff appears minimally sufficient for the programme, it would be advisable to make sure that a quality supervision is provided by profiled staff and in numbers that reflect the foreseen student enrolment numbers.

Program 5 (Media Arts / Digital Media ENG / Media arts/Digital Media – MA)

Recommendation(s):

to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

Suggestion(s):

Even if by and large the qualifications of supervising staff appears minimally sufficient for the programme, it would be advisable to make sure that a quality supervision is provided by profiled staff and in numbers that reflect the foreseen student enrolment numbers.

Program 6 (Media arts/Digital Media Media arts/Digital Media - PHD)

Recommendation(s):

to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

The supervisors must be leveraged to control the bibliography of the doctoral thesis and to promote the correct use of research tools.

Suggestion(s):

It is desirable to control the topicality and actuality of the chosen thesis topic, especially since the rate of technological development is high and doctors in most cases cannot finish their thesis in 3 years.

Program 7 (Media Arts/ Digital Media / ENG / Media arts/Digital Media - PHD)

Recommendation(s):

The supervisors must be leveraged to control the bibliography of the doctoral thesis and to promote the correct use of research tools.

to add an additional supervisor to the Head of the Master's and Doctoral programmes in Media Arts who has a qualification in audiovisual and media arts and active professional experience in media arts within the last 5 years.

Suggestion(s):

It is desirable to control the topicality and actuality of the chosen thesis topic, especially since the rate of technological development is high and doctors in most cases cannot finish their thesis in 3 years.

.....

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 4.2 Qualification of supervisors of master's and doctoral students	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4.3 Professional Development of Academic, Scientific and Invited Staff - Cluster

- The HEI conducts the evaluation of programme staff and analyses evaluation results on a regular basis.
- The HEI fosters professional development of the academic, scientific and invited staff. Moreover, it fosters their scientific and research work.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

Teachers across programs, especially the invited ones, wish for **Georgian-language literature/sources for basic and culture-related courses**, and are ready to collaborate on such materials/translations, which is a positive opportunity for the school to profile itself in the new fields, and support external collaborations.

Teachers expressed in the interviews that they would wish more support with **international mobility**, as it is not recognized by the management enough, and not promoted. They would also wish for **printing support** for their materials used in teaching.

Teachers did not seem to be aware of the **professional/academic qualifications demands for habilitations**, and did not respond to the question about existing support to their professional development; among the staff who teaches it, there is hardly any understanding of the excellency demands for the PhD programme in terms of (artistic) research and related academic outputs.

The IT support for teaching and learning processes is quite fragmented into 2-3 systems and the teachers often improvise and learn from each other (incl. google docs/services, taken care of by the school); however some teachers see it as "one unified website," but could not discern the functions of it.

Some external staff **supervise theses, but they are not paid for this extra work** (same goes for much of the council and curr. development work), which ought to be changed.

TSAA QA department carries out survey to assess the professional development needs of the faculty. Based on the survey analysis, the trainings and professional development activities will be planned.

The performance of staff involved in the programme is evaluated on a regular basis. The student surveys are used to evaluate their teaching, while for the evaluation of the scientific and creative work of the faculty, the special form and tool is used. The information regarding the exhibitions, creative activities, publications, workshops, etc. is collected and analyzed. The results of staff evaluation are discussed on the faculty council.

The interviews showed there is generally a low investment in ongoing professional development for teachers. Such continuous learning enables teachers to refine and expand their teaching techniques, making them more effective in the classroom. The field of education (particularly in this realm) is dynamic, with new research and practices emerging regularly. Ongoing professional development helps educators stay current and adapt to changing educational trends. Teachers who are well-informed and skilled tend to have a positive impact on student performance, fostering a more productive learning environment. Professional development opportunities can boost teacher morale and job satisfaction, as they feel supported and empowered to excel in their roles.

If necessary, description and analysis according to the education programmes

Description and Analysis

Evidences/Indicators

- Programme documents;
- SERs;
- Interviews with teachers and heads;
- Results of the staff performance evaluation.

General recommendations of the cluster:

Invest in ongoing professional development for teachers. Keep them updated on the latest research and best practices in education.

Introduce incentives to award currently unpaid work by invited staff, esp. in their curr. development, admin and supervision work.

General suggestions of the cluster:

Introduce support with international mobility for teachers, and make it recognized by the management, promote it consistently;

Offer teachers printing support for their materials used in teaching;

More support and incentives for the affiliated professors should be provided, such as financing their research, articles in high impact factor journals etc.

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 4.3 Professional development of academic, scientific and invited staff	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>

4.4. Material Resources

Programme is provided with necessary infrastructure, information resources relevant to the field of study and technical equipment required for achieving programme learning outcomes.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

"Finding funds for the modernization of equipment." (SER, p.91) remains one of the main challenges of the institution; these are now mostly ministry funds, complemented by the Funds of the US Embassy or some Erasmus+ project related funds, but the latter are only for mobility and collaboration projects. incl. internationalisation. The management is aware of the need to more ambitiously approach this challenge in the future.

Students felt that the equipment they would actually need for professional work (**such as tablets, hi-capacity computers, cameras..**) are not accessible to them, esp. not in their own time (outside taught class). The **technical equipment** of the faculty on the levels of computers and cameras is fairly outdated, the hardware capacities are largely below the software minimum requirements (e.g. 2 GB RAM for a 16GB-RAM demanding Adobe package), there are not enough screens or projectors for working in the mentioned programmes. According to the students, the computer pool should also be better differentiated to cover both PC and Apple demands and specifics.

Spaces seem to be sufficient, as the faculty is situated on one whole floor of the main building, however with the increase of the student intake they might soon not be sufficient. On several occasions students and alumni expressed the need for own studio space where they could develop their projects, co-work and build community, which is essential for these kind of programmes, this is particularly vital for MFA and PhD students. Several students expressed a continuous wish for a cafeteria that has so far not been met.

The studio is still under construction, no equipment was yet provided at the time of the visit (which shows the HEI did not follow the recommendation of the previous report yet). A list of the ordered equipment was provided by the end of the meetings, however it was considered insufficient for the planned cohorts of students; at the time of visit there was not enough equipment presented to cover the programme needs.

The library is very modestly equipped with paper book resources related to the program, and only 3 major databases that could be relevant for the specific field are accessible, which might not suffice for the seminar and thesis works as foreseen, with a broad theoretic appeal. The e-databases in the library were not recognized by the interviewed students as an option to support their studies.

Necessary resources for the implementation of the programs are: material and technical base of the faculty of media arts, computer classes of the faculty of media arts, auditoriums equipped with inventory, photo laboratory, projection auditorium, audiovisual studio, 3D rendering studio, animation studio, graphic design studio, drawing and painting studio, creative workshop mock-up class, Book fund of the faculty. Also material resource of TSSA: Space provided for by legislation (educational and auxiliary) designed for persons with disabilities; TSSA conference and exhibition halls, academic staff and administration work rooms, bathrooms; natural lighting; heating means; fire safety mechanisms and fire safety inventory; evacuation plan; Medical assistance mechanisms (medical office); mechanisms for ensuring order protection (university protection); the number of computers and the possibility of using the Internet; A library equipped with textbooks and information-communication tools relevant to the educational program; Faculty of media arts of TSSA is located on the 5th floor of TSSA high-rise building, Zubalashvili st.

N47.

It should be noted that students and academic staff have access to the electronic resource of the TSSA library, where the academy currently has access to the following databases: 1. Elsevier - Scopus

(<https://www.scopus.com/home.uri>) 2. Elsevier - ScienceDirect (<https://www.sciencedirect.com/>) 3. Education Resources Information Center (<https://eric.ed.gov/>) 4. Social Science Research Network (<https://www.ssrn.com/index.cfm/en/>) 5. Bielefeld Academic Search Engine (<https://www.base-search.net/>) 6. Jstor (<https://www.jstor.org/>) 7. EIFL ([https://eifl.remotexs.xyz/ user/login](https://eifl.remotexs.xyz/user/login)) (Note: We do not have a separate contract with this database, unlimited access is provided by the contract between us and the consortium of the integrated network of libraries, within the framework of which the consortium gives us access to everything that is provided for higher education, within the scope of the consortium's capabilities). 8. JURN (<http://www.jurn.org>) 9. Academic Research Sharing Platform ACADEMIA (<https://www.academia.edu/>) 10. Perlego (www.perlego.com) An agreement has been signed with all these organizations for all employees of TSS Academy, as well as for students of all levels, ELSEVIER databases can be accessed both from the organization and from any place outside the organization. Academy representatives can access the databases remotely through their institutional e-mail, for this each user specifies the institutional e-mail with which the Elsevier account was created and a link to access the databases is sent to the e-mail.

However, despite the real resource given in the self-assessment, the mentioned technical base is insufficient for the corresponding number of students. A special problem is not the directions of the spaces but of the techniques. We got acquainted with the documents where it is stated and shown that the inventory purchased for enrichment by the USD is not enough, and therefore, it is necessary to gradually update it - purchase.

Description and Analysis - Program 1 (Photography – BA)

For the mentioned program, there is a minimum technical resource to complete the educational program. However, it is logical that in many cases the students have their own personal inventory, and along with that, the USD has provided documentation showing the purchased equipment. In addition to the mentioned inventory, during the interviews, the group of experts believed that the University needs more resources to fully equip the program. Or the program should be connected with different studios where students will be trained to work with a real client and the said external studio will have a material base.

Along with the problem, it should be said that USD has sufficient spaces for filming and diversity of student tasks.

The program has a weak technical base, but it is in compliance with the requirements.

Description and Analysis - Program 2 (Media Arts/Digital Media Media arts/Digital Media - BA)

For the mentioned program, there is a minimum of technical resources available to complete the educational program. However, it is logical that in many cases the students have their own personal inventory, and along with that, the USD has provided documentation showing the purchased equipment. In addition to the mentioned inventory, during the interviews, the group of experts believed that the University needs more resources to fully equip the program. Or the program should be connected with different studios where students will be trained to work with a real client and the said external studio will have a material base.

Along with the problem, it should be said that USD has a favorable environment and adjacent fields for the variety of tasks and tasks.

The program has a weak technical base, but it is in compliance with the requirements.

The suggestions to introduce Unreal Engine as a distinct subject in the curriculum, particularly focusing on its application in augmented reality, suggests an awareness of the growing relevance of this technology. Unreal Engine is a widely used platform for developing augmented reality applications, making it a valuable addition to the educational program.

Description and Analysis - Program 3 (Graphic Design / Graphic Design - BA)

For the mentioned program, there is a minimum technical resource to complete the educational program. However, it is logical that in many cases the students have their own personal inventory, and along with that, the HEI has provided documentation showing the purchased equipment. In addition to the mentioned inventory, during the interviews, the group of experts believed that the University needs more resources to fully equip the program. Or the program should be connected with different studios where students will be trained to work with a real client and the said external studio will have a material base. Along with the problem, it should be said that USD has a wonderful environment, has rare lecturers and in the academy there is a limitless resource of imagination and ideas for diverse visions of the student.

The program has a weak technical base, but it is in compliance with the requirements.

The current situation in the classroom reveals a significant gap in terms of computer availability for students. With only 7 PCs available but a class size of 15 students, there is an evident shortage of resources. This deficiency hinders the effectiveness of the learning environment, particularly for courses that require extensive computer usage, such as 3D graphics and design.

To ensure an optimal learning experience, it is imperative to provide enough computers for each student in these classes. This not only addresses the current problem of undercapacity but also paves the way for larger classes in the future. With the rapid advancements in technology and the increasing demand for digital skills, accommodating more students with adequate resources is a proactive and necessary step to enhance the quality of education.

The Suggestions outlined here reflect a critical evaluation of the resources and tools necessary to enhance the quality of education and creative work within the classroom and library. The analysis encompasses various aspects:

1. Computer Performance: The suggestion to equip classroom computers with DDR5 RAM and powerful video cards demonstrates a recognition of the resource-intensive demands of 3D programs and rendering. This indicates an

understanding of the need for hardware that can meet the demands of modern software, ensuring optimal performance.

2. Software Considerations: Mentioning the preference for Redshift software for 3D graphics rendering highlights an awareness of software options that can optimize hardware resources, resulting in faster rendering times, which is crucial for productivity.

3. Input Devices: The flexibility regarding input devices for Photoshop reflects a consideration of students' diverse needs. While a mouse is preferred for some tasks, the mention of screen tablets with digitizers acknowledges that different lectures or projects may require specialized tools for precision and creative expression.

4. Display and Color Accuracy: Recommending larger monitors with Adobe RGB 100% compatibility emphasizes the importance of accurate color representation in graphic design, acknowledging the significance of the visual aspects of creative work.

5. Inkjet Printer: The call for a color inkjet printer in the computer classroom recognizes the practical necessity for graphic design classes, ensuring students can produce high-quality print materials.

6. Encouraging Creativity: Suggesting the availability of a 3D scanner and 3D printer for students aligns with a commitment to fostering creativity and innovation, providing students with tools to bring their ideas to life.

7. Library Enhancement: The focus on updating the library with new books reveals a dedication to staying current and relevant in academia. This move ensures that students have access to the latest and most pertinent resources, thereby enhancing the quality of research and learning.

Description and Analysis - Program 4 (Media Arts/Digital Media Media arts/Digital Media – MA)

For the mentioned program, there is a minimum technical resource to complete the educational program. However, it is logical that in many cases the students have their own personal inventory, and along with that, the HEI has provided documentation showing the purchased equipment. In addition to the mentioned inventory, during the interviews, the group of experts believed that the University needs more resources to fully equip the program. Or the program should be connected with different studios where students will be trained to work with a real client and the said external studio will have a material base. Along with the problem, it should be said that USD has a favorable environment and adjacent fields for the variety of tasks and tasks.

The program has a weak technical base, but it is in compliance with the requirements.

Description and Analysis - Program 5 (Media Arts / Digital Media ENG / Media arts/Digital Media – MA)

For the mentioned program, there is a minimum technical resource to complete the educational program. However, it is logical that in many cases the students have their own personal inventory, and along with that, the HEI has provided documentation showing the purchased equipment. In addition to the mentioned inventory, during the interviews, the group of experts believed that the University needs more resources to fully equip the program. Or the program should be connected with different studios where students will be trained to work with a real client and the said external studio will have a material base.

Along with the problem, it should be said that HEI has a favorable environment and adjacent fields for the variety of tasks and tasks.

The program has a weak technical base, but it is in compliance with the requirements.

Description and Analysis - Program 6 (Media Arts/Digital Media Media arts/Digital Media - PHD)

For the mentioned program, there is a minimum technical resource to complete the educational program. However, it is logical that in many cases the students have their own personal inventory, and along with that, the HEI has provided documentation showing the purchased equipment. In addition to the mentioned inventory, during the interviews, the group of experts believed that the University needs more resources to fully equip the program.

There is an urgent need to organize the library, which is still an ongoing process.

Description and Analysis - Program 7 (Media Arts/ Digital Media / ENG / Media arts/Digital Media - PHD)

For the mentioned program, there is a minimum technical resource to complete the educational program. However, it is logical that in many cases the students have their own personal inventory, and along with that, the HEI has provided documentation showing the purchased equipment. In addition to the mentioned inventory, during the interviews, the group of experts believed that the University needs more resources to fully equip the program.

There is an urgent need to organize the library, which is still an ongoing process.

Evidences/Indicators

- Component evidence/indicators including relevant documents and interview results;
- Information received during the interview;
- Self-assessment document;
- Information received during the visit.

General recommendations of the cluster:

It is necessary to strengthen the technical base, which is directly related to raising funds.

Provide a strategic and efficient approach to acquiring new equipment across programs. Feedback this to students, so they will know what is being done, what is soon to be acquired.

Ambitiously approach the finalisation of study spaces and provide a student-only workspace (studio) at least for MFA and PhD.

General suggestions of the cluster:

Accelerate the solving of the cafeteria issue;

The school needs to gradually develop a coworking space where there will be collaborative meetings with employers and scientists from local and partner universities, a project space or a demonstration lab, perhaps an art+sci gallery.

Unify and streamline the IT support to teaching; consider connecting different platforms.

Programme 1: Photography (BA)

Recommendation(s):

Suggestion(s):

The program that requires and enables students to work in collaboration with various companies and thus to actually experience work with a customer, should provide up-to-date and enough hardware and software to do so.

Programme 2: Graphic Design (BA)

Recommendation(s):

Updating the technical base or provide external studio support / involvement to gain real practical experience.

Suggestion(s):

It is desirable for HEI to cooperate with different companies where technical analysis is constantly taking place due to professional or customer interests; and to provide the hardware and software that support this.

Programme 3: Media arts/Digital Media (BA)

Recommendation(s):

Suggestion(s):

Programme 4: Media arts/Digital Media (MA) (GEO)

Recommendation(s):

Suggestion(s):

It is advisable to enrich the practical work with relevant equipment access, so that the theoretical part of master's theses could be well supported.

Programme 5: Media arts/Digital Media (MA) (ENG)

Recommendation(s):

Suggestion(s):

It is advisable to enrich the practical work with relevant equipment access, so that the theoretical part of master's theses could be well supported.

Programme 6: Media arts/Digital Media (PhD) (GEO)

Recommendation(s):

Programme 7: Media arts/Digital Media (PhD) (ENG)

Recommendation(s):

Suggestion(s):

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 4.4 Material resources	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>

4.5. Programme/Faculty/School Budget and Programme Financial Sustainability Cluster and individual

The allocation of financial resources stipulated in programme/faculty/school budget is economically feasible and corresponds to the programme needs.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The financial resources stipulated in programme/faculty/school budget are mostly economically feasible and may mostly corresponds to the programme needs, however, the HEI is faced with a strong pressure on several lines on investing into hardware for digital (media) arts, as well as refurbishing spaces for student individual work, where the government funds seem to be coming in quite slowly.

The document "Strategic development plan and program manager analysis for 2022.-26" of the HEI recognizes that the media arts/digital media program "can be relatively expensive, requiring constant updates and improvements to the material and technical resources," which was confirmed in the interviews with all relevant

While the Media Arts BA, MA and PHD programme heads are aware of this risk, the Graphic Design and Photography BA program heads appear to be less concerned – possibly since they do not belong to the core staff and are not involved in the financial planning. Nevertheless it is exactly the two latter mentioned programmes that may require the most investments in hardware and workspace refurbishment, as per strategic document

Furthermore, the document recognizes that low international mobility activity is also linked to financial constraints, however in the interviews the lead staff did not respond with any solutions to this obvious problem. The absence of a more coherent "campus hinders mobility processes in the case of existing international contacts," which was in the interviews seen as hard to change in the near future.

The budget of the research activities are quite low in the programmes grouped in a cluster and even in case of English-language and PhD programmes, where the salary of invited staff is the highest cost-driver. Other costs, like teaching resources or practice are also not included. Therefore, the budget of the programmes need to be revised to meet the goals of the programme development, including aspirations to develop the research activities.

Description and Analysis Programme 1 (Photography (BA):

The budget of the Photography BA programme is based on student fees, the income of the 2022-2023 academic year was calculated for 44 students. The expenditures of the programme budget include salaries of academic and invited staff, with the latter being higher. The indirect costs of the programme implementation are covered through the academy's central budget, as stated in the programme budget. There are no funds allocated, based on programme budget, on teaching resources, student practice, or research activities. Even if the mentioned costs are allocated through the academy budget, the financial support allocated to the development of the programme is not clear.

While the Media Arts BA, MA and PHD programme heads are aware of the risk of too low and slowly incoming funds, the Photography BA program heads appear to be less concerned – possibly since they do not belong to the core staff and are not involved in the financial planning.

Description and Analysis Programme 2 (Graphic Design (BA);

While the Media Arts BA, MA and PHD programme heads are aware of the risk of too low and slowly incoming funds, the GD BA program heads appear to be less concerned – possibly since they do not belong to the core staff and are not involved in the financial planning.

The only income source of the Graphic Design bachelor programme, similarly to the Photography BA programme, is the student fees, which was calculated for 61 students. The Graphic Design programme has the budget allocated for research activities, which is equal to 45 360 GEL.

In summary, the analysis reflects a holistic approach to improving the educational environment, considering both hardware and software needs, students' creative tools, and the ongoing development of the library's resources to support the academic community effectively.

Description and Analysis Programme 3 (Media arts/Digital Media (BFA));

The Media Arts / Digital Media BA, MA and PHD programme heads appear to be aware of the risk of too low and slow incoming funds, and seem to also be more proactive on this line. However, apart from the governmental funds and a one-time grant from the US Embassy there is little ambition to tackle the burning issue of underequipment more strategically. Similarly to the budget of the BA programme in Graphic Design, the research budget for the Media arts/Digital Media programme is 45 360. The budget is calculated for 155 students and the highest share of costs is for the academic staff's salary - 78 118 GEL.

Description and Analysis Programme 4 (Media arts/Digital Media (MFA) (GEO));

The Media Arts / Digital Media BA, MA and PHD programme heads appear to be aware of the risk of too low and slow incoming funds, and seem to also be more proactive on this line. However, apart from the governmental funds and a one-time grant from the US Embassy there is little ambition to tackle the burning issue of underequipment more strategically. Even though there is a budget for research activities in the Media arts BFA programme, there are no funds allocated to research in the MA programme budget, including student conferences.

Description and Analysis Programme 5 (Media arts/Digital Media (MFA) (ENG));

The Media Arts / Digital Media BA, MA and PHD programme heads appear to be aware of the risk of too low and slow incoming funds, and seem to also be more proactive on this line. However, apart from the governmental funds and a one-time grant from the US Embassy there is little ambition to tackle the burning issue of underequipment more strategically.

With the budget of the English-language MFA programme being highest, the research budget is equal to 22 500 GEL, while the remaining budget is allocated to the salary of invited staff. With the aspirations of the faculty to develop the research activities, the budget planning should be revised to meet the goals of the faculty.

Description and Analysis Programme 6 (Media arts/Digital Media (PhD) (GEO));

The Media Arts / Digital Media BA, MA and PHD programme heads appear to be aware of the risk of too low and slow incoming funds, and seem to also be more proactive on this line. However, apart from the governmental funds and a one-time grant from the US Embassy there is little ambition to tackle the burning issue of underequipment more strategically.

The only cost driver included in the Georgian PhD programme is the salary of the invited staff (7500 GEL), while the surplus (3750 GEL) is left on balance.

Description and Analysis Programme 7 (Media arts/Digital Media (PhD) (ENG)).

The Media Arts / Digital Media BA, MA and PHD programme heads appear to be aware of the risk of too low and slow incoming funds, and seem to also be more proactive on this line. However, apart from the governmental funds and a one-time grant from the US Embassy there is little ambition to tackle the burning issue of underequipment more strategically.

English language programmes of the cluster are developed to attract international students, as well as additional income. However, as in the case of the MA programme, the highest share of the income is allocated to the salary of the invited staff, with the research budget (20 000 GEL) being less than twice.

Evidences/Indicators

- Budget documents;
 - Strategic development plan and program manager analysis for 2022.-26”
-
- Interviews;
 - Other indicators, such as governmental policies.

General recommendations of the cluster:

The budget lines of all the programmes should be revised, to ensure that the budget includes expenses needed for the development of research activities and overall development of the programmes, but esp. the equipment. A strategic approach is needed.

General suggestions of the cluster:

- The management of the HEI and esp. the programme heads need to present a more proactive stance toward acquiring funds for equipment, and also for refurbishment of students’ individual spaces; they should gradually surpass the dependency on the governmental funds and unregular one-time grants from the US Embassy (or rare EU project) and tackle the burning issue of underequipment more strategically.

Recommendations and Suggestions according to the programmes: Please, write the developed recommendations and suggestions according to the individual programmes (if any)

Programme 1 - Photography (BA):

Recommendation(s):

Suggestion(s): The heads of programme should become more proactive in tackling the underequipment issue by getting in touch and working together with the SAA core management team. The equipment financing question must be addressed with high priority.

Programme 2 Graphic Design (BA):

Recommendation(s):

Suggestion(s): The heads of programme should become more proactive in tackling the underequipment issue by getting in touch and working together with the SAA core management team. The equipment financing question must be addressed with high priority.

Programme 3 Media arts/Digital Media (BA):

Recommendation(s):

Suggestion(s):

The heads of programme should become more proactive in tackling the underequipment issue by getting in touch and working together with the SAA core management team. The equipment financing question must be addressed with high priority.

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 4.5 Programme/faculty/school budget and programme financial sustainability	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>

Compliance of the programmes with the standards

4. Providing Teaching Resources	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>

Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>

5. Teaching Quality Enhancement Opportunities

In order to enhance teaching quality, programme utilizes internal and external quality assurance services and also periodically conducts programme monitoring and programme review. Relevant data is collected, analysed and utilized for informed decision making and programme development.

5.1. Internal Quality Evaluation

Programme staff collaborates with internal quality assurance department(s)/staff available at the HEI when planning the process of programme quality assurance, developing assessment instruments, and implementing assessment process. Programme staff utilizes quality assurance results for programme improvement.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

For ensuring a collaborative work on the self-evaluation report, a self-evaluation group for the cluster was approved by the decree of rector of TSA, on January 31, 2023. The group was composed of 15 members and covered the following internal and external stakeholders: academic staff, invited lecturer, students, graduates, employers and library representative, as well as the QA of the faculty. The minutes of the faculty council and the group confirm that the improvement and development of the programmes grouped in a cluster was a continuous process. Therefore, work on the SER was a collaborative process that involved all the relevant stakeholders. It could be said that the group together with QA office work towards improving weaknesses of the programmes grouped in a cluster, however, the overall level of involvement of the programme staff in the QA processes and their knowledge on the processes needs improvement. Based on the interview results, the QA mechanisms are not well known to the programme staff.

When asked about the SER findings that are hardest (a big challenge) and most urgent to implement, according to the status / circumstances at present, the students as well as graduates held that the most URGENT was the lack of technology/equipment (computers), while the HARDEST to establish might be the long-wished cafeteria or cantina. However they are happy with being able to stay at school's premises freely, without a booking system, even if they would wish for their own studio spaces. Establishing robust international cooperation was another need that was discussed during the interview. Employers would URGENTly wish to see better technological equipment (computers and 3D printers) and would like to see more established agreements with the companies for practical work of students (now there are 10 agreements for these programs). Teachers found it URGENT to be provided with English-language trainings as well as special didactic trainings and basic working equipment (laptops), however they do feel to be able to express that through the "Academic Staff Training Needs Questionnaire" and are also satisfied with

the recent 40 percent pay rise this year). The youngest academic staff appear less satisfied, but are not voicing their will so clearly, and it appears that they are more concerned about their job positions – while being more willing to take up additional work. For the external staff this is less problematic, then for the employed. However the younger staff are quite well aware of the importance of closing the QA loop and setting up an efficient monitoring system – this might also be since 4 of them come from their PhD students (alumni). All key stakeholders felt that the too high employability of students before exiting the university, i.e. their need to work is an obstacle for academic quality.

The quality assurance process of the programmes is based on the Plan-Do-Check-Act continuous cycle. The relevant tools for the programme quality assurance are at place and implemented, the details on the quality assurance of the programmes grouped in a cluster is presented in the standard component 5.3 description and analysis.

TSA has developed internal quality assurance mechanisms and tools for evaluating electronic/distance learning. The distance learning process was evaluated by TSA, through student surveys and relevant recommendations were provided to improve the quality of the process.

Evidences/Indicators

- The decree of rector on approving the self-evaluation group for the cluster;
- Self-evaluation report;
- Interview results;
- Minutes of the faculty council and the self-evaluation group;
- Information on using the internal QA mechanisms for the programme development.

General recommendations of the cluster:

Increase the level of involvement of the programme staff equally in the QA processes and their collaboration with the QA office, since especially the younger staff seem to be well aware and motivated for this.

General suggestions of the cluster:

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 5.1 Internal Quality Evaluation	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>

Media arts/Digital Media (BA)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Programme 8 (name, level)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>

5.2. External Quality Evaluation

Programme utilizes the results of external quality assurance on a regular basis.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The programmes grouped in a cluster utilize the results of external quality assurance on a regular basis. Higher education programme's accreditation process is used as the tool for external quality assurance, however, peer evaluation process is also utilized for the development of the quality of the programmes – TSAA reaches out to the representatives of the creative sphere, professional unions for the evaluation and modification of the educational programmes – however there is still improvement possible in a way of making this contact with the employers more intensive, more dense and more clearly mapped to individual programmes and individual employment profiles.

Three programmes grouped in a cluster are new and are submitted for accreditation, the existing programmes were accredited in 2011, before the introduction of existing, renewed accreditation standards. However, the programmes were updated regularly to ensure their compliance with the existing regulations. The programme staff, as well as QA and administrative staff during the interviews expressed their openness and readiness to fulfill recommendations and see the external evaluation process as the tool for continuous development of the programmes.

External evaluation was considered, the opinions were given by three external experts, however their recommendations were rather unspecific. The PhD programmes were evaluated by the Georgian peer, professor at the GIPA university, who addresses the problem of shortage of the persons with doctoral qualification in the field. The implementation of the PhD programmes of the cluster aim to solve the issue. The external peer evaluation was carried out by one more Georgian and one international professor.

As mentioned, even though the evaluations were carried out, the faculty as a whole and programs individually could benefit from a more differentiated, field-specific and especially overtly critical external evaluation that would bring about concrete suggestions (and a follow up) for improvements on several lines.

Evidences/Indicators

- External peer evaluation;
- Self-evaluation report;
- Interview results.

General recommendations of the cluster: N/A

General suggestions of the cluster:

The faculty as a whole and programs individually could benefit from a more differentiated, field-specific and especially overly critical external evaluation that would bring about concrete suggestions (and a follow up) for improvements on several lines.

Furthermore the contact with the employers may be more intensive, more dense and more clearly mapped to individual programmes and individual employment profiles.

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 5.2 External Quality Evaluation	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	●	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	●	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	●	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	●	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	●	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	●	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	●	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Programme 8 (name, level)	●	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5.3. Programme Monitoring and Periodic Review

Programme monitoring and periodic evaluation is conducted with the involvement of academic, scientific, invited, administrative, supporting staff, students, graduates, employers and other stakeholders through systematic data collection, study and analysis. Evaluation results are applied for the programme improvement.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

TSAA has developed necessary tools and mechanisms for monitoring and periodic evaluation of the programmes grouped in a cluster with the involvement of relevant stakeholders, including programme staff, administrative and support staff, graduates, employers and representatives of the industry. The tools are implemented, the evidence shows that the cycle of the quality assurance is continuous, being closed after implementation of the recommendations and re-evaluating the processes, however, some improvements can be made to the implementation process of the tools.

Student surveys are one of the tools for QA and the surveys were recently moved to an online platform. As mentioned earlier, some students named technical difficulties were present while filling out the questionnaires. Participation in surveys of students, based on interviews, is not consistent.

BA students claimed to have had technical difficulties in filling out the online surveys, neither of the 6 interviewed students could confirm more than one single survey successfully filled in. The responses of MA students on the questionnaires was fairly inconsistent, ranging from a couple of written forms on paper (both on programme and on course level, also about lecturers) to zero. As a result of the interview, the inconsistency of filling out the questionnaires was revealed. It seems that this aspect needs a thorough systematization and IT-support in terms of user experience and functionality, as well as consistent promotion among students, in order to make this data (that the QA system so strongly depends upon, as understood from documentation and the interviews with QA and prog. head staff) relevant and consistent. The informal, qualitative amendment of this data seems to function well across programs, students report a good feedback contact and openness of academic staff towards their suggestions, however these meetings remain largely informal and irregular, occurring only upon student or staff initiatives as such. Based on the interviews with the employers, informal communication and exchange of ideas is their preferred way of exchanging ideas as well.

TSAA has also developed a separate form for evaluation of the MA and PhD supervision process, and the process of quality assurance of the MA and PhD supervision is implemented at TSAA. The practice of hosting “round tables” with MA and PhD students is also established.

The survey of the students is analyzed/reported on the faculty level, the analysis of results on the individual programme and learning courses level was requested but it is evident that the results are analyzed for the faculty overall.

Benchmark/analogue programmes from foreign universities are provided, however, benchmarking does not include information and analysis about the programmes' similarities, differences or the practice to share/shared.

Evidences/Indicators

- QA tools and mechanisms;
- Results of implementation of internal QA mechanisms and information on their usage;
- Self-evaluation report;
- Interview results.

General recommendations of the cluster:

A thorough systematization and IT-support of survey questionnaires is recommended, in terms of user experience and functionality, as well as consistent promotion among students, in order to make this data (that the QA system so strongly depends upon) relevant and consistent.

A thorough and systematic analysis of the results of implementation of QA mechanisms on an individual programme and learning course level is recommended. The findings need to be cyclically implemented to improve the QA system onto a fully closed quality loop.

General suggestions of the cluster: N/A

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 5.3. Programme Monitoring and Periodic Review	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	●	<input type="checkbox"/>	<input type="checkbox"/>

Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Programme 8 (name, level)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>

Compliance of the programmes with the standards

5. Teaching Quality Enhancement Opportunities	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Photography (BA)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Graphic Design (BA)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (BA)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (GEO);	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (MA) (ENG);	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (GEO)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>
Media arts/Digital Media (PhD) (ENG)	<input type="checkbox"/>	•	<input type="checkbox"/>	<input type="checkbox"/>

Attached documentation (if applicable):

Name of the higher education institution:

LEPL - Tbilisi State Academy of Arts

Name of Higher Educational Programmes, Levels:

Photography (BA);
 Media arts/Digital Media (BA);
 Graphic Design (BA);
 Media arts/Digital Media (MA);
 Media arts/Digital Media (MA)(ENG);
 Media arts/Digital Media (PhD);
 Media arts/Digital Media (PhD) (ENG).

Compliance of the programmes with the standards

Contents Standard	1. Educational Programme Objectives, Learning Outcomes and their Compliance with the Programme	2. Methodology and Organisation of Teaching, Adequacy Evaluation of Programme Mastering	3. Student Achievements, Individual Work with them	4. Providing Teaching Resources	5. Teaching Quality Enhancement Opportunities
Photography (BA)	Partially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Graphic Design (BA)	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Media arts/Digital Media (BA)	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Media arts/Digital Media (MA) (GEO);	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Media arts/Digital Media (MA) (ENG);	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Media arts/Digital Media (PhD) (GEO)	Partially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Media arts/Digital Media (PhD) (ENG)	Partially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements	Substantially complies with requirements

Signatures

Chair of Accreditation Experts Panel

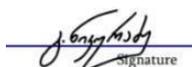
Peter Purg

Peter Purg

Digitally signed by Peter Purg
DN: c=SI, st=Slovenija, ou=Individuals,
sn=Purg, givenName=Peter, cn=Peter Purg,
serialNumber=2492803512024

Of the member(s) of the Accreditation Experts Panel

Giorgi Nikuradze


Signature

Maia Levanidze



Mirian Kenia

Davit Tsintsadze

Tinatin Gabrichidze

Nino Bokuchava