**NATIONAL CENTER FOR
EDUCATIONAL QUALITY
ENHANCEMENT**

Accreditation Expert Group Report on Higher Education Programme

Choreographer of Georgian Folk Dances/Choreographer of World Folk Dance, BA Programme

LLC – University of Georgia

Evaluation Date(s)
13 December, 2024

Report Submission Date
4 February, 2025

Tbilisi

Contents

Information about a Higher Education Institution [1]

Name of Institution Indicating its Organizational Legal Form	University of Georgia Limited Liability Company
Identification Code of Institution	205037137
Type of the Institution	University

Expert Panel Members

Chair (Name, Surname, HEI/Organisation, Country)	Ramune Baleviciute – Lithuanian Academy of Music and Theatre, Lithuania
Member (Name, Surname, HEI/Organisation, Country)	Ekaterine Geliashvili – Shota Rustaveli Theatre and Film Georgia State University, Georgia
Member (Name, Surname, HEI/Organisation, Country)	Tamta Lekishvili – East European University, Georgia
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[1] In the case of joint education programme: Please indicate the HEIs that carry out the programme. The indication of an identification code and type of institution is not obligatory if a HEI is recognised in accordance with the legislation of a foreign country.

I.   Information on the education programme

Name of Higher Education Programme (in Georgian)	ქართული ცეკვის ან მსოფლიო ხალხთა ცეკვის დამდგმელი ქორეოგრაფი
Name of Higher Education Programme (in English)	Choreographer of Georgian Folk Dances / Choreographer of World Folk Dances
Level of Higher Education	Undergraduate Programme
Qualification to be Awarded[2]	Level 6
Name and Code of the Detailed Field	0215 - Music and Performing Art
Indication of the right to provide the teaching of subject/subjects/group of subjects of the relevant cycle of the general education[3]	-
Language of Instruction	Georgian
Number of ECTS credits	180
Programme Status (Accredited/ Non-accredited/ Conditionally accredited/new/International accreditation) Indicating Relevant Decision (number, date)	New
Additional requirements for the programme admission (in the case of an art-creative and/or sports educational programme, passing a creative tour/internal competition, or in the case of another programme, specific requirements for admission to the programme/implementation of the programme)	The student is enrolled in the university's Creative Tours program, which aims to foster unity and help overcome challenges. These tours, held in two stages, will take place nationwide before the national exams and will be based on the exam results.

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[2] In case of implementing a joint higher education programme with a higher education institution recognized in accordance with the legislation of a foreign country, if the title of the qualification to be awarded differs, it shall be indicated separately for each institution.

[3] 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 Education Programme[4]**

The proposed bachelor's programme at the University of Georgia "Choreographer of Georgian Folk Dances / Choreographer of World Folk Dances" is expected to meet the increasing demand for qualified choreographers in both local and international job markets, establishing the University as a pioneer in providing specialized academic education for choreographers of world folk dance. Spanning a duration of three years, the Programme comprises compulsory core courses alongside elective options tailored to students' interests. The Programme emphasizes hands-on learning, enabling students to engage in practical assignments, performances, and research expeditions. It is projected that each cohort will enroll approximately 30 students annually. It is expected that the graduates of the Programme will be well-equipped to pursue careers in cultural institutions, educational organizations, and various choreographic settings, thereby contributing meaningfully to the cultural landscape.

- **Overview of the Accreditation Site Visit**

The site visit took place on December 13, 2024. During the visit, the experts met and conducted interviews with the following target groups: (1) Administration, (2) Self-Evaluation Team, (3) Heads of the Programme, (4) Representatives of the QA Service, (5) Academic and Invited Staff, (6) Employers, and (7) Students and Alumni of the related programs. Observations of the facilities in the main building as well as the rented premises were conducted. The site visit was well organized, and all representatives of the University expressed their willingness to collaborate.

It should be noted that the text of the Self-Evaluation Report is quite concise, and additional information was necessary. Discrepancies between different documents were sometimes observed, and the data in the provided documents did not always align with the information presented during the meetings. This suggests a potential lack of consensus or communication between the University administration and the implementers of the proposed Programme.

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

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

The Programme partially complies with requirements.

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

The Programme substantially complies with requirements.

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[4] When providing general information related to the programme, it is appropriate to also present the quantitative data analysis of the educational programme.

3. Student Achievements, Individual Work with Them

The Programme complies with requirements.

4. Providing Teaching Resources

The Programme partially complies with requirements.

5. Teaching Quality Enhancement Opportunities

The Programme complies with requirements.

- **Recommendations**

1.1. It is recommended to reveal the consideration of local labor market demands when establishing Programme Objectives.

It is recommended to demonstrate the knowledge of national and international educational context in order to formulate specific Program Objectives and emphasize the uniqueness of the Programme.

1.2. The learning outcomes of the programme should clearly reflect the connection between the knowledge acquired through the learning process and the aims of the educational programme.

The programme learning outcomes should be written more concisely and in a more structured manner.

The programme learning outcomes should be consistently reflected across all presented documents.

The programme learning outcomes should include all essential outcomes, including those of university-mandatory courses.

1.3. It is recommended to revise the Curriculum Map to ensure all learning outcomes are developed progressively across the three levels of Introduction, Deepening, and Mastering (I, P, and M), maintaining the logical development chain necessary for coherent student progression.

It is recommended that the University enhances its market research process by improving the clarity and specificity of research instruments, refining qualitative data collection methods, and ensuring that results are systematically analyzed and effectively integrated into programme development and evaluation.

1.4.   Due to the synthetic nature of the field, the programme should ensure a diversity of subjects and offer students a broader range of both discipline-specific and related courses, both in core and supplementary modules.

Programme leaders should reconsider the programme content and the credits assigned to courses, aligning them with the actual volume of study required for achieving the learning outcomes.

Given the specifics of the field, it is essential to implement both the theoretical and practical parts of the final thesis, for which it would be preferable to allocate separate credits.

If the final thesis is determined by the exam in the core professional course "Stage Arts 6," the content and credit distribution for this course should be revised.

The integrated course "Mastery of the Actor and the Basics of Directing" should be divided, and additional time and credits should be allocated specifically for directing.

The programme should place greater emphasis on international experience, the issues of internationalization, and contemporary achievements in the field.

1.5.   On the programme outcomes and course mapping chart, all core mandatory courses should be explicitly outlined, including, where possible, the university-wide mandatory courses.

The content and outcomes of the courses should be thoroughly analyzed and fully aligned with the programme outcomes (mapping/chart).

If the programme does not include a separate qualification thesis, then the course "Choreographic Stage Art VI" should serve as the main indicator of the programme's significant achievements, with its final exam assignment and content. At this stage, however, it does not align with this requirement.

The prerequisite for the elective course "Ballroom Sports Dance" should include "Ballroom Dance-Modern Dance."

The content section of the syllabi should clearly reflect the practical application of methodologies.

The teaching methods used in multi-semester courses should align with the content of the course.

The achievement of each learning outcome in the courses should be clearly assessed, the exam topics should be precisely outlined, and they should be reflected in the assessment criteria.

It is recommended that the learning outcomes of the academic courses include the descriptors of level 6 of the National Qualifications Framework, specifically focusing on responsibility and autonomy.

2.1.   It is recommended to ensure the distribution of scores within the assessment criteria for the programme's admission requirements (in both the first and second rounds). This includes allocating points for each part of the criterion and the components within individual criteria in accordance with the relevant requirements.

It is recommended to Ensure alignment between the self-assessment report and the separately submitted document outlining the programme's creative tours' requirements and evaluation criteria, particularly regarding the inclusion of the "plasticity" criterion in the first round. Additionally, establish coherence with the interview topics referenced as evidence.

In addition to the existing admission prerequisites, the HEI should incorporate examination tasks and requirements that reveal the innate creative abilities and characteristics essential for pursuing education in the profession of a choreographer-director.

In planning the number of students and ensuring the seamless implementation of the educational process, it is essential to consider the specificities of the Programme, the demands of the labor market, and the capacity of the institution's resources to support course delivery.

2.2.   It is recommended to establish agreements with cultural or educational institutions to ensure that students have opportunities to undertake professional practice.

It is recommended to ensure that the practical / creative /performance component of the programme is organised and planned in accordance with the learning outcomes of the programme.

2.3.   The teaching methodology should incorporate more modern approaches (for example, Digital Choreographic Platforms, Personal Narrative and Storytelling, Virtual Masterclasses and Seminars Flipped Classroom Methodology).

2.4.   It is recommended that the components and methods of assessment for each academic course or subject be tailored to the specific nature of the course, aligned with the defined learning outcomes, and designed to effectively measure the achievement of those outcomes;

It is recommended that the evaluation components, methods, and criteria be transparent and clearly communicated to ensure fairness and understanding for all students.

4.1.   It is recommended that the personal records of academic staff are complete and free from discrepancies.

The individual assigned by the HEI for a specific course and the individual listed in the syllabus should correspond to each other.

For the sustainability of the programme, it is essential to announce competitive academic positions in the programme's specific field in the future.

Invited specialists for core, profile-specific methodological and practical courses should regularly engage in artistic-creative work and pursue continuous professional development.

The lead curators for theoretical courses should demonstrate high scientific activity, possess the relevant qualification (Choreologist), and have significant teaching experience in their specific fields.

It is recommended that instructors involved in the teaching of the higher education programme in choreography, especially its leader, actively participate not only in academic and methodological activities but also in scientific and creative endeavors.

The presented programme should be led by a qualified individual holding an academic position, while invited staff can serve as co-leaders of the programme.

4.4. It is recommended to create more suitable conditions for practical classes, particularly for students' independent work.

The university should develop a document outlining the safety and hygiene standards/rules for individuals involved in choreography lessons. The normative document should be attached to the programme, published on the website, and made accessible to all involved staff and students.

It is recommended to create a publicly accessible archive of audiovisual resources relevant to choreographic studies.

- **Suggestions for Programme Development**

1.2. To establish clearly defined learning outcomes, analyze the specificity of the programme, and identify the actual needs of prospective employers, it is advisable to conduct a comprehensive, evidence-based market research study. This research should extend beyond addressing programme demand and be systematically grounded in the development of learning outcomes. It should feature rigorously analyzed questions and actively involve qualified stakeholders engaged in relevant professional activities.

The university should provide additional training for the programme managers on the formulation of outcomes.

1.4.   It is advisable for students to be introduced to the course "Elementary Music Theory and Solfeggio" from the first semester, with the course credits being separated and increased.

1.5.   Potential improvement for several courses lies in strengthening the "required literature" section.

Enhancement of the content of all core courses with a range of electronic resources.

Placement of teachers' personal archives in the university database and reflection of this in the course content.

2.3.   The implementers of the programme should consider adopting some innovative technology-based approaches, such as the flipped classroom method and technology-based teaching strategies.

3.1.   It is suggested to create opportunities for students to access professional and anonymous psychological support.

It is suggested to expand memoranda with potential employers and international universities to broaden opportunities for internships, employment, academic exchanges, joint research initiatives, and access to innovative educational practices.

4.1.   A draft (form) of the CV for the arts field staff should be developed, indicating their creative activities (projects) from the last 10 years, clearly separated from other professional (non-teaching) experience, in accordance with the requirements for scientific work.

It is advisable for invited specialists for core, profile-specific methodological and practical courses to increase their participation in local and international scientific conferences, publish articles in local and international peer-reviewed (refereed or scientific) journals, and write fundamental works in the field.

It would be beneficial for the HEI to additionally involve highly qualified (PhD) choreographers, or MA-qualified choreologists who are not affiliated with other universities, to teach theoretical profile courses. These individuals should have a higher level of scientific work and/or pedagogical activity in the specific course area.

It would be beneficial for the HEI to additionally invite professionals with state or honorary titles from the relevant professional field for practical courses, who demonstrate a high level of creative work.

The autobiographical-professional resume (CV) should not include the individual's personal identification number.

4.3.   To ensure the active participation of new personnel in professional development activities.

4.4.   It is suggested to establish an open stack in the library for programme-related literature.

5.1.   It is suggested that the University strengthens stakeholder awareness and engagement in QA processes through targeted initiatives and provides additional support to ensure the full implementation of the ONLINE UG portal across all programmes.

- **Brief Overview of the Best Practices (if applicable)[5]**

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

After carefully reviewing the detailed argumentative position of the HEI, the experts decided to provide additional commentary on the given recommendations (see the Annex 1). Additionally, the panel of experts made three changes:

1. The recommendation from component 1.2, "The university should provide additional training for the programme managers on the formulation of outcomes," was moved to the suggestions.
2. The recommendation from component 4.1 "The autobiographical-professional resume (CV) should not include the individual's personal identification number," was moved to the suggestions.
The recommendation from component 4.1 "A draft (form) of the CV for the arts field staff should be developed, indicating their creative activities (projects) from the last 10 years, clearly separated from other professional (non-teaching) experience, in accordance with the requirements for scientific work" was moved to the suggestions
3. While experts acknowledge that psychological well-being is a crucial aspect of overall study quality and that students have expressed a need for psychological support, experts agree that it is not stated in the official requirements. Therefore, the recommendation from component 3.1 to "create opportunities for students to access professional and anonymous psychological support" was moved to the suggestions. This way, component 3.1 has achieved full compliance with the requirements, and the whole standard 3, "Student Achievements, Individual Work with Them," is fully compliant.

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

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

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 HEI. 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.

1.1 Programme Objectives

Programme objectives consider the specificity of the field of study, level and 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.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

As stated in the SER, the goal of the programme is "to train highly qualified specialists in the field of choreographic art who possess the qualifications and professional creative/practical skills that meet modern standards and market demands." Additionally, the programme seeks not only to provide students with "the foundations of staging art, dance staging techniques, and methods," but also knowledge of "the national dance culture of Georgian traditional and world folk dances, including their distinctive manner, character, style, musical content, diversity of choreographic vocabulary, and dance terminology." This goal is clearly established, realistic, and achievable, taking into account the specificity of the field of study and the level of the educational programme. It reflects the knowledge, skills, and competencies the programme aims to develop in graduate students and illustrates the contribution to the development of the field and society.

Moreover, the objectives align with the University of Georgia's mission, which focuses on fostering liberal-humanistic values in individuals and contributing to the democratic development of society.

However, although it is claimed that the need for the programme is supported by research into the labor market, the evidence that was provided was not sufficient to validate this claim. Although the HEI presented the document titled "Analysis of the Labor Market and Employer Requirements" it is highly abstract, superficial, and poorly substantiated. The document does not describe the actual needs of potential employers for determining objectives of the programme. Despite the experts' request, the HEI was unable to provide relevant supporting sources upon which the mentioned study was based. The provided documentation makes it difficult to identify the actual level of employer participation and involvement in the programme. However, in the general survey results, the employer is mentioned, but their contribution is not reflected in the recommendations.

During the site visit, it became clear that the main initiative comes from the professional field, which recognizes the need for more advanced education for choreographers of Georgian and

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World Folk dances. Two representatives of potential employers who attended the meeting confirmed their willingness to hire graduates of the programme.

It is noteworthy that the programme creators did not sufficiently consider the national and international educational context. Similar programs are offered at other universities, and examining their objectives and content could help highlight the uniqueness of this programme and allow for more specific objective formulation.

Evidences/Indicators

○   SER;

○   the University website;

○   the interview results.

Recommendations:

○   It is recommended to reveal the consideration of local labor market demands when establishing programme Objectives.

○   It is recommended to demonstrate the knowledge of national and international educational context in order to formulate specific Program Objectives and emphasize the uniqueness of the programme.

Suggestions for the Programme Development

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
1.1 Programme Objectives	☐	X	☐	☐

1.2 Programme Learning Outcomes

➢The learning outcomes of the programme are logically related to the programme objectives and the specifics of the study field.

➢ Programme learning outcomes describe knowledge, skills, and/or the responsibility and autonomy that students gain upon completion of the programme.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

In the SER, several groups of learning outcomes can be identified: 1) knowledge and practical skills necessary for independently implementing an artistic choreographic project; 2) knowledge of Georgian national dance culture, as well as world dance history and various dance forms; and 3) skills related to teamwork, including work safety and injury prevention. However, these learning outcomes are presented fragmentarily and lack a clear structure. They do not align with the framework of typical Generic and Subject-Specific Competences for the Performing Arts field, nor do they identify the knowledge, skills, autonomy, and responsibility that should be developed in the program's graduates.

In general, the learning outcomes of the bachelor's programme largely align with its stated objectives. However, it is important to note that the self-evaluation document provided by the HEI does not offer a comprehensive, interconnected analysis of the programme's aims and outcomes, which would allow for a more precise articulation of their relationship.

In the SER, the presented outcomes are unstructured, excessively lengthy, and overly detailed. Furthermore, they lack alignment with the outcomes specified in the programme itself, which are likewise overly extensive and insufficiently concise.

In the document requested by the experts, which outlines the connection between the course programme outcomes and the target benchmarks, 17 outcomes are identified. This does not align with the self-assessment report of the programme submitted by the university (the number of outcomes is unclear, and their content lacks precision), nor does it correspond to the quantitative indicator of the program outcomes (which lists 12 outcomes in the programme).

The learning outcomes do not account for the transferable skills that students are expected to acquire through the completion of various mandatory theoretical courses. For example, one such skill includes linguistic competencies, such as oral and written communication in a foreign language.

During the interviews conducted as part of the visit, it was revealed that employers express support for the programme and a willingness to hire potential graduates, albeit for short-term projects (such as participation in concert programs or conducting master classes). However, neither party acknowledges the necessity or interrelationship of clearly defined and achieved learning outcomes for the programme. The experts were unable to obtain well-argued responses from them regarding their involvement in the process of developing the programme's outcomes and the specific skills graduates need to secure at least one instance of successful employment.

Moreover, during other interviews, the expert group engaged with students and graduates from other humanities disciplines, who indicated that they had no involvement in the development of the programme under review. While it is acknowledged that the programme currently does not have its own cohort of students, it would have been more appropriate for the experts to interview students from related fields within the same school (Arts), rather than those specializing in Oriental Studies.

Evidences/Indicators

○ Analysis of the labor market and employer requirements;

○ Interviews;

○ Programme;

○ SER;

○ Curriculum;

○ Syllabi;

○ Connection between course programs and the programme's learning outcomes.

Recommendations:

○ The learning outcomes of the programme should clearly reflect the connection between the knowledge acquired through the learning process and the aims of the educational programme.

○ The programme learning outcomes should be written more concisely and in a more structured manner.

○ The programme learning outcomes should be consistently reflected across all presented documents.

○ The programme learning outcomes should include all essential outcomes, including those of university-mandatory courses.

Suggestions for Programme Development

○ To establish clearly defined learning outcomes, analyze the specificity of the programme, and identify the actual needs of prospective employers, it is advisable to conduct a comprehensive, evidence-based market research study. This research should extend beyond addressing programme demand and be systematically grounded in the development of learning outcomes. It should feature rigorously analyzed questions and actively involve qualified stakeholders engaged in relevant professional activities.

o   The university should provide additional training for the programme managers on the formulation of outcomes.

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
1.2 Programme Learning Outcomes	☐	☐	X	☐

1.3 Evaluation Mechanism of the Programme Learning Outcomes

➢   Evaluation mechanisms of the programme learning outcomes are defined; the programme learning outcomes evaluation cycle 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.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The University of Georgia has implemented a comprehensive and structured mechanism to evaluate programme learning outcomes, ensuring consistency, transparency, and responsiveness to the specific needs of the field. Central to this mechanism is the Programme Development Council (PDC), which oversees the design, evaluation, and refinement of programmes. The council's approach is deeply rooted in stakeholder engagement, data-driven decision-making, and an adaptive evaluation system.

The learning outcomes of programmes are developed and evaluated with clear consideration of the peculiarities of the field and education level. This is evident in the case of the choreography programme, where the council employed a systematic process that included market research, employer consultations, potential student surveys, and benchmarking with similar programmes both locally and internationally. These efforts ensured that the learning outcomes align with industry demands and the evolving needs of the field. While direct assessment methods such as exams and theses provide measurable insights into student achievement, indirect methods, including employer and alumni surveys, capture broader stakeholder perspectives, creating a holistic evaluation process.

In the presented Curriculum Map for the programme's learning outcomes assessment, not all learning outcomes are developed across the three levels of Introduction, Deepening, and Mastering (expressed as I, P, and M, respectively). This inconsistency disrupts the logical development chain of programme learning outcomes, which is essential for ensuring progressive and coherent student development throughout the programme. Without this logical sequence, the curriculum may fail to provide students with the necessary foundation to achieve mastery in key competencies.

Additionally, a notable issue has been identified in the market research methodology. The research conducted for the choreography programme was found to be limited in scope and insufficiently informative. The questions posed in the research were often inadequately structured, limiting the validity of the responses. In some instances, questions were double-barreled, allowing respondents to address only one part of the question, while in other cases, the general nature of the questions left room for multiple interpretations. This lack of clarity in the research design hindered the ability to conduct meaningful analysis. Furthermore, the qualitative data gathered through focus groups lacked proper interpretation, discourse analysis, and actionable outcomes, further diminishing the research's utility in shaping the programme.

Despite these shortcomings, the university ensures that external stakeholders, including employers and alumni, are actively engaged in evaluating learning outcomes. Their involvement adds depth to the evaluation process and aligns programmes with labor market needs. However, improving the quality of market research and integrating its findings more effectively into programme design and evaluation would enhance this engagement.

The university also ensures that academic and visiting staff are well-versed in the methods of evaluating learning outcomes. Regular consultations between the PDC and implementing staff ensure alignment and understanding of the evaluation processes. Moreover, the university supports staff development by providing assistance in enhancing skills related to the elaboration, measurement, and analysis of learning outcomes. This support system is crucial for maintaining the reliability and effectiveness of the evaluation process.

Importantly, the evaluation results are actively utilized for programme improvement. The choreography programme, for instance, demonstrates how learning outcomes are not static but are regularly reviewed and refined to ensure they remain relevant and competitive. The iterative nature of this process ensures that programmes are continuously aligned with stakeholder expectations and modern academic and professional standards. Nevertheless, the university could strengthen its approach by formalizing international benchmarking processes, maintaining detailed documentation, and systematically integrating these comparisons into programme development (see the suggestion regarding this issue in the 5.3. sub-standard).

The university's commitment to transparency is further reinforced by its efforts to communicate evaluation results to stakeholders. Ensuring that students, employers, and staff are familiar with the outcomes of these evaluations fosters a sense of ownership and accountability, which contributes to the programme's overall quality culture.

Evidences/Indicators

- SER;
- Programmes and Syllabi;
- Educational Programme Regulations;
- Market Research Document;
- Curriculum Map;
- Interview results.

Recommendations:

- It is recommended to revise the Curriculum Map to ensure all learning outcomes are developed progressively across the three levels of Introduction, Deepening, and Mastering (I, P, and M), maintaining the logical development chain necessary for coherent student progression.
- It is recommended that the University enhances its market research process by improving the clarity and specificity of research instruments, refining qualitative data collection methods, and ensuring that results are systematically analyzed and effectively integrated into programme development and evaluation.

Suggestions for the Programme Development

- Non-binding suggestions for programme development

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
1.3 Evaluation Mechanism of the Programme Learning Outcomes	☐	X	☐	☐

1.4. Structure and Content of Education Programme

➢　　The Programme is designed according to HEI's methodology for planning, designing and developing of education programmes.

➢　　The Programme structure is consistent and logical. The content and structure of the programme ensure the achievement of programme learning outcomes. The qualification to be granted is consistent with the content and learning outcomes of the programme.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The University of Georgia has established the mechanism that ensures the creation and evaluation of both new and existing programmes. The internal mechanisms are outlined in the regulations of the educational programmes at the University of Georgia. According to the regulations, in the case of both creating a new programme and evaluating the existing one, there is a special council, called the Programme Development Council. The Programme Development Council includes the programme leader(s), quality assurance representatives, a student or potential student, an employer or potential employer, and invited and academic personnel. The Programme Development Council determines how and by what instruments the programme should be evaluated. The Council conducts research and analyzes the results, formulating what changes should be made to the programme and why.

The assessment of the program's learning outcomes is fully digitized at the University of Georgia. The university has an LMS system in which the learning outcomes and assessment issues of the courses are linked to the programme learning outcomes. During each assessment, students are assigned one or more topics. When preparing the topics, the course implementer determines their connection to the learning outcome, specifically indicating which component of the learning outcomes is being measured. The LMS system shows, both for individual students and for the group, how the learning outcomes have been achieved.

The bachelor's programme in the staging choreographer of Georgian or world peoples' dance is a consistently and logically structured plan, based on the principle of gradual acquisition of diverse competencies. The programme comprises 180 ECTS, combining core and elective courses: 120 ECTS in the core courses of the program, 24 ECTS in one of the modules (staging choreographer of Georgian dance/world peoples' dance), 24 ECTS in elective courses of the program, 12 ECTS in university mandatory– elective block courses (6 ECTS from the social/humanities block and 6 ECTS from the STEAM block).

The curriculum, learning outcomes, and awarded qualifications are aligned. Upon completion of the program, the student will be granted the degree of Bachelor of Arts in Choreography.

The programme has been designed in accordance with the methodology for planning, developing, and advancing educational programmes in compliance with the regulations of the

educational institution. The content, scope, and complexity of the programme align with the respective level of study. The programme is structured in accordance with the legislation of Georgia and conforms to the European Credit Transfer and Accumulation System (ECTS). Programme is designed according to HEI's methodology for planning, designing and developing educational programmes. The content, volume and complexity of the programme corresponds to the learning cycle. The programme is designed in accordance with the legislation of Georgia and ECTS - European Credit Transfer and Accumulation System.

The description highlights the LMS digital system introduced during a visit to the HEI, which is undoubtedly a modern and effective practice. It facilitates the implementation of programme modifications based on evidence with relative ease.

The educational programme profile is structured into educational components and is based on the modular principle. It consists of core and elective components, divided into Humanities-Social Sciences and STEM blocks. The programme includes a total of 180 ECTS.

The core courses of the programme (120 ECTS), combined with one of the subject-specific modules—either Georgian Dance or World Folk Dance Choreography (24 ECTS)—constitute a total of 144 ECTS. Proper allocation of course volume and content within this structure is designed to ensure the achievement of the programme's learning outcomes and compliance with the qualification requirements.

The learning outcomes of the core field of study or module are consistent with the programme's overall learning outcomes. The HEI ensures the transparency and accessibility of information about the programme. The programme structure is primarily sequential. Although the programme claims exclusivity within the Georgian educational landscape and its structure indeed allows for the implementation of two directions in choreography—Georgian Dance and World Folk Dance—its volume and content do not adequately ensure distinctiveness in achieving the intended outcomes. To achieve this, it is essential to provide comprehensive foundational courses with diverse content in both directions, accompanied by the gradual reinforcement of material. This requires a programme that is precisely outlined in real-time, serving as a future guarantee of the appropriate quality.

The educational programme structure is indeed flexible, as it allows students the opportunity to tailor their individual learning paths and engage in elective activities. However, its content remains incomplete. Given the specific nature of the field, the programme should offer students a broader selection of subject-specific and related courses.

The curriculum lacks several critical courses essential for the field, both in core and elective offerings. Courses such as Inclusive Dance, Movement Anatomy, Costume History, Scenography, Choreography in Cinema, Choreography in Theater, Preparation for Casting, Performing Arts Management, Symbols in Art, History of world and Georgian theater, and similar subjects are absent. These are mainly the courses whose outcomes directly contribute

to the outcomes of the choreographer programme, yet we do not see them included in the programme at all. It is also important to note that the program, at this stage, does not include the various courses that are necessary to achieve the result indicated in the curriculum results diagram – "o". A course such as "Artistic Stage Design and Creative Collaboration with Stage Personnel" (lighting, sound, decoration) can be added to the program. The above-mentioned result cannot be provided by any specialized course of the program at this stage, except for "Choreographic Stage Art", where the student is only introduced to this knowledge. This is insufficient to achieve the result in the final. As their absence in the program may be due to the program's small volume (180 credits) and also their incorrect distribution across the courses. Almost every course is assigned 6 credits, despite the fact that this volume may be excessive for some courses, while others may require additional hours. During interviews with the programme leaders, it was revealed that the desire to assign such credit values originated from the Quality Assurance Department, which also stated that leaders have the flexibility to determine a different credit allocation for each course. It is important that the leaders review the programme's content and the assigned credits, ensuring they align with the actual amount of time required for effective learning.

Additionally, the diversity of content in the module "Dance of the Peoples of the World" (Dance of the Peoples of the World I-VI) and its distribution across the duration of the programme do not appear to be realistic for achieving the desired outcomes (Considering the module's content, a large number of dances need to be mastered).

The form of the qualification paper is not explicitly integrated into the programme's structure, as it does not clearly intersect with the self-assessment report or the programme itself. However, experts were provided with a separate document outlining the technical formatting and evaluation criteria for the qualification paper. It was also confirmed during interviews that the implied credits for the paper are embedded in the final course of the core module "Staging Arts," which is designed to define the achievement of the programme's main learning outcomes. The student assessment forms described in this qualification norm are not structurally well analyzed, as Component B (theoretical thesis) study, analysis, and conclusions form the basis for Component A (practical work).

Therefore, until the student has presented the theoretical material, the staging concept cannot be based on sources. Consequently, the completion of the theoretical thesis is essential for carrying out the practical work. Without this, the assessment components cannot properly reflect the correct evaluation of the programme's outcomes, the defined goals, and the qualification requirements. Moreover, if the theoretical paper component is not included as a means to evaluate the student's knowledge and the program's final outcomes, the existence of such analytical courses loses its significance, as does their practical application. These courses serve as a prerequisite for the second, Master's level in the same field, where further deepening

of learning and research takes place. In order to measure the achievement of the programme's final outcomes, it is necessary to implement both the theoretical and practical parts of the final thesis, and it would be advisable to allocate separate credits for this.

It is not relevant for a course like "Elementary Music Theory and Solfeggio" to be taught only in the third semester, especially considering that various practical courses outlined in the programme require students to complete tasks that demand an analytical approach to rhythm, tempo, and the elements of music, as well as the students' aural skills. These are necessary not only for the performance of various movements, combinations, dance fragments, etudes, and small form dances but also for their creation. Additionally, the volume of this specific course and the frequency of contact hours are insufficient, which cannot guarantee the acquisition of the knowledge and skills outlined in the learning outcomes (Curriculum table N3). It would be preferable for students to be introduced to this music course from the first semester and with a higher frequency.

The course in directing, integrated with the Mastery of the Actor and the Basics of Directing, is crucial for the competence of a choreographer. However, the limited time allocated for this course (3 credits) does not allow for the achievement of the intended outcomes. It is necessary to separate this combined course and allocate additional time and credits specifically for directing.

The HEI has presented a curriculum table aligned with the outcomes; however, due to the absence of complete information about the courses, it becomes difficult to determine from which semester the student can begin taking elective courses that will deepen and/or strengthen their competencies in various subject areas.

The content of the elective course "Basics of Artistic Analysis of Artifacts," which focuses on the artistic analysis of visual arts artifacts and specific disciplinary methods, does not align with the knowledge required for the competence of a choreographer. It would be more appropriate to replace this course with a more general historical or disciplinary art history course. This was clearly confirmed during the interview with the course instructor.

The programme includes the use of foreign literature, scientific articles, and foreign language teaching, which partially supports the activities required for the programme's internationalization. However, the HEI has not presented a comparative analysis of the programme's structure and content against similar programmes abroad for comparison purposes. There is no evidence of the involvement of foreign professors in the implementation and development of the programme, nor of other similar activities. Additionally, the programme content does not reflect modern advancements in the field, such as dance inclusion for people with disabilities. The theoretical and practical components needed to raise student awareness in the direction of contemporary dance are also limited, which is essential for specialists in the modern era.

The HEI presented documents related to the development and design of the programme, as well as a record showing that all interested parties were involved in the programme's creation. However, during the interviews conducted on the visit, this involvement was not evident. It became clear during the interview process that employers expressed their support for the programme, but the experts were unable to obtain reasoned answers regarding how they were specifically involved in the programme's development. During the on-site interviews, the expert group met with students and alumni from other humanitarian fields, who stated that they had not been involved in any way in the development of this programme.

Evidences/Indicators

○ Methodology and/or rule for planning, designing and developing educational programmes;

○ Educational programme with the enclosed syllabi;

○ Curriculum map;

○ Evidence of participation of stakeholders in the development of the programme;

○ Foreign language literature, scientific articles;

○ Website;

○ Interview results.

Recommendations:

○ Due to the synthetic nature of the field, the programme should ensure a diversity of subjects and offer students a broader range of both discipline-specific and related courses, both in core and supplementary modules.

○ Programme leaders should reconsider the programme content and the credits assigned to courses, aligning them with the actual volume of study required for achieving the learning outcomes.

○ Given the specifics of the field, it is essential to implement both the theoretical and practical parts of the final thesis, for which it would be preferable to allocate separate credits.

○ If the final thesis is determined by the exam in the core professional course "Stage Arts 6," the content and credit distribution for this course should be revised.

o   The integrated course "Mastery of the Actor and the Basics of Directing" should be divided, and additional time and credits should be allocated specifically for directing.

o   The programme should place greater emphasis on international experience, the issues of internationalization, and contemporary achievements in the field.

Suggestions for the programme development

o   It is advisable for students to be introduced to the course "Elementary Music Theory and Solfeggio" from the first semester, with the course credits being separated and increased.

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
1.4 Structure and Content of Educational Programme	☐	☐	X	☐

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.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The Bachelor's Programme in Choreography of Georgian Dance or World Dance at the University of Georgia combines theoretical-methodological and practical-creative components.

In the I and II semesters, students of both specialties equally master the mandatory core courses provided for in the curriculum. In the courses "Georgian Folk Dance" and "World Peoples' Dance", the student initially acquires simple exercise/dance choreographic vocabulary, based on which the choreographic lesson is built. As the course progresses, the choreographic lesson gradually becomes more technically complex through the use of relatively more difficult dance

vocabulary, musical tempo, and complex combined movements. In the course "Choreographic Staging Art", the student acquires the basic knowledge of staging the creative production of the choreographer - the creation of a dance (choreographic composition). The curriculum requires the student to carry out the staging process twice per semester: 1. Staging a choreographic etude. 2. Staging a choreographic performance. The student studies and acquires the skills of planning and implementing staging, rehearsal, and concert creative processes.

The objectives of the academic program's courses are generally clearly defined. The content is closely aligned with the goals outlined in the program and partially supports the achievement of the program's learning outcomes. The learning outcomes of individual courses/subjects within the primary field of study largely correspond to the program's overall learning outcomes. The self-assessment information is presented visually in the program map. However, the map does not adequately indicate the significance of each core course in relation to the program's learning outcomes. Consequently, the analysis conducted by the HEI fails to reflect the specific contribution of individual courses to the achievement of the program's learning outcomes. The learning outcomes of most courses are not formulated in alignment with the Level 6 descriptors of the National Qualifications Framework. They do not adequately address the expected values or the corresponding degree of independence of the students. The content of the syllabi does not clearly reflect the practical application of methodologies or contemporary approaches.

The prerequisites for the academic courses are well-defined. However, the distribution of credits among the program's courses needs to be revisited, as it often fails to account for the distinct characteristics and roles of individual courses within the curriculum framework. While contact and independent study hours are specified across all syllabi, the balance between these hours needs reconsideration for some courses, reflecting their unique features.

Of particular note are the courses that have a practical focus. They are mainly based on the pedagogical approach of "learning by doing" under the supervision of a teacher. These courses are assessed mainly on the knowledge and skills acquired by students during interactive seminars and, as a rule, do not require many independent study hours.

The experts have identified the following issues related to the syllabi that require further consideration:

According to the program's self-analysis presented by the HEI regarding the "Connection of Courses to Learning Outcomes" (table/map), it was identified that certain courses do not contribute to achieving any learning outcomes at any level (the connection has not been analyzed at all). For example: Choreographic Performance Art (3, 4, 5), Georgian Dance (3, 4, 5), World Folk Dance (4), Classical Dance (1), and The History of World and Georgian Choreographic Art. The table does not include (or analyze) the connection of a key program

course, such as "Acting Skills and Fundamentals of Directing", to the program's learning outcomes. Additionally, the program's learning outcomes do not account for the results of the courses that are mandatory university requirements, which would be beneficial for analyzing the application of transferable skills. According to the same table, only one course (Production Art VI) contributes to achieving a program outcome (0), while no other course is linked to the outcomes, which is insufficient. In reality, many courses do align with these outcomes based on their content. This issue appears to stem from the fact that most field-specific courses do not include the responsibility-autonomy component in their stated outcomes, an issue that will be addressed in detail below. Courses listed in the table fail to align with the program's learning outcomes based on their content, e.g., 0/16, 0/20, 0/21, 0/22, 0/24. On the other hand, some courses do have content that could partially address certain outcomes but are not connected to these outcomes in the schema. For example: E/6, E/7, E/8, E/11, E/12, E/13, E/14, E/19, E/23, and others. According to the provided table, only one course—

Staging Art VI—contributes to the achievement of outcome F/9, marked directly at the *p* (practical) and *m* (mastery) levels, without specifying when students are first introduced to this outcome at a foundational, exploratory level. Upon reviewing the content of vertically aligned courses for the mentioned course, it is confirmed that students are introduced to these topics in Staging Art IV, which is not indicated in the table.

Due to the synthetic nature of the field, the program's specification includes adjacent creative and supporting disciplines, including foreign language proficiency. However, the learning outcomes for foreign language courses are not described in the program's learning outcomes, which would have been preferable since it is a core module course. It is important that both the program's outcomes and, consequently, the table include the outcomes of all core courses, and ideally, those of mandatory university courses as well. We believe that the program's leadership should further analyze the connection of each course to the individual learning outcomes of the program. During an interview with the program leader, it was confirmed, and as noted in the 1.4 analysis, that the structure, content, and form of the final creative product implied for the qualification thesis are embedded in the final course of the core module titled "Staging Art VI," which determines the achievement of the program's primary learning outcomes (instead of a qualification thesis). However, upon analyzing the content of this course, it became apparent that the course description does not align with either the document provided for the qualification thesis or the goal of achieving the program's final outcomes. The course description states: "In the current course, the student will explore the dance notation systems developed in different countries and eras (brief historical excursion). They will study the dance notation systems created in Georgia by D. Javrishvili and A. Tataradze. The student will familiarize themselves with various contemporary methods for recording and fixing choreographic works using digital technology. They will practically master the methods of

recording dance using graphic symbols (schematic) and commentaries. The student will also study the importance of contemporary themes in choreography and the creative stages of working on them. Modern choreographer's working methods in staging musical performances, flash mobs, and theatrical shows. From various literature, the student will decode, "restore"/choreograph, and present mid-semester a dance piece staged and documented in a schematic-commentary format by renowned choreographers.

It is clear that, with these objectives and the described content, a student cannot achieve the outcome of a qualification thesis. The course content should include and present the step-by-step process leading to the final work, which is not supported by the current description. After fully reviewing the syllabus, it became evident that students begin working on the choreographic composition for the final exam only in week six. It is impossible for a student to complete such a final qualification thesis (a large-scale dance) within such a limited timeframe and achieve the intended outcomes. This syllabus clearly targets a different goal. Dance production requires preparatory "desk work" before staging, which includes studying materials, analyzing them, drawing conclusions, and then composing and starting the choreography. Therefore, the content as presented in this syllabus does not allow for the accomplishment of the qualification thesis within the specified time frame. This further emphasizes the need for an additional course and credits to properly allocate time for the final work, so that the competencies acquired throughout the program can be unified and assessed. If the program does not have a qualification thesis as a separate requirement, then this course ("Staging Art VI"), with its final exam assignment, should serve as the main indicator of the program's significant achievements.

It is important that the learning outcomes of courses reflect thematic connections based on their objectives, ensuring that the outcomes of one course are not copied onto the outcomes of another. The elective course "Ballroom and Sports Dance" repeats all six outcomes related to knowledge and skills outlined in the main course "Ballroom and Contemporary Dance", which, as confirmed by the syllabus, should already have been acquired by the student in the main course. It is crucial to reflect the distinction between the goals of these courses in their learning outcomes.

According to the Level 6 descriptors of the National Qualifications Framework, it is important that the learning outcomes of certain courses include a component on student responsibility and autonomy. It is advisable that this component be highlighted separately to clearly demonstrate the application of the knowledge and skills acquired through the course, as well as the corresponding degree of responsibility, values, and independence, and how they align with the program's outcomes. For instance, courses such as: Choreographic Stage Art I-VI, Dance of the Peoples of the World I-VI, Classical Dance I-II, Classical Dance III and Historical Dance,

History of Ballet, Ballroom Dance-Modern Dance, Elementary Music Theory and Solfeggio, English Language VI, Dance Recording, Analysis of the Creative Heritage of Outstanding Choreographers of the 20th Century, The Art of Theatrical Makeup, Ballroom Sports Dance, Dance of the Peoples of the World (Elective), Office Computer Programs, Georgian Musical Folklore, and Introduction to Psychology.

During an interview, a representative from the quality assurance service, who was involved in the development process of the program, mentioned that due to the specific nature of the field, it was challenging for them to describe this component. However, during the interview, through the well-formulated questions asked by the experts, one of the lecturers was able to establish the learning outcomes related to this component based on the specific content of their course. It would be helpful if the Quality Assurance Department trained program leaders in accordance with the descriptive standards of the National Qualifications Framework.

Additionally, it is advisable that listed skills and the learning outcomes of the course "Office Computer Programs" be grouped together more concisely, as they are currently overly detailed. During the interview, the program managers stated that they received significant support from the university's quality assurance department during the development of the program, including in the process of formulating and measuring learning outcomes. They followed Bloom's Taxonomy as a guideline. However, the core staff of the field, who hold a guest lecturer status, did not have an answer when asked by the experts during the interview about which document or format they had used in the process of formulating and measuring outcomes. One of them mentioned that they had guided their work based on another course syllabus.

It is important to note that all academic personnel involved in the implementation of the program, including guest lecturers, should be well-acquainted not only with the university's established procedures for evaluating learning outcomes, but also with the descriptors of the 6th level of the national qualifications framework. They must properly analyze the mechanisms of formulating and measuring learning outcomes to clearly define and assess the students' learning outcomes, especially considering the specificity of the core field of study.

The prerequisites are generally well defined. However, in the elective course "Ballroom Sports Dance", English language proficiency at the B2.2 level is listed. This prerequisite is reasonable since the required literature is in English. However, we believe that, alongside this requirement, there should also be a second prerequisite—most likely the completion of the core course "Ballroom Dance-Modern Dance" This is because the course objectives clearly state that one of the goals is "to deepen the knowledge acquired in the core course".

The content of the syllabi should clearly reflect the practical application of methodologies. In the integrated course "Ballroom Dance-Modern Dance" ,as evident from the course content

and confirmed during the interview, many more teaching methods are actually used than are indicated in the syllabus, such as online lectures and audio-visual methods. Additionally, in the course "History of World and Georgian Choreographic Art" the teaching methods section lists "the use of video-audio instructional materials" yet this is not supported either in the course content or in the supplementary materials.

While the program already includes an elective course in "Human anatomy, physiology" the course content is primarily medical. To better align the course with the program's goals, it would be beneficial to include specific tasks or assessment methods that link medical knowledge to students' understanding of their main discipline.

Although most syllabi thoroughly outline the criteria for assessing interim and final exams, they often fail to clearly highlight the evaluation of each learning outcome.

"Georgian Dance 3"

" Upon completion of the course, the student will be able to:

1.   An exercise of medium complexity in Georgian dance, created by the teachers and students, performed at the barre and in the center of the room.

2.   Performs/executes folk dances from Racha-Lechkhumi, Imereti, Tao, and Klarjeti regions; preserves their traditional performance rules; knows the basic movements and positions of the upper limbs for both male and female dancers, the complex of footwork movements, dance vocabulary, combinations, and dance fragments choreographed by the teachers.

3.   Independently selects and determines the methods and peculiarities of working with choreographic groups, studios, and ensembles, composed of students of various genders and ages.

4.   Before starting the creative/staging process, ensure the preparation of the rehearsal space in advance, including ventilation.

5.   Adheres to hygiene standards.

Skills

Upon completion of the course, the student:

1.   Based on the acquired vocabulary of Georgian dances, with the help of instructors, selects and performs medium-difficulty combined exercises and dance movements in a group.

2.   Methodically identifies choreographic combinations and purposefully applies them in staging/rehearsal practice.

3.   Performs traditional dance pieces such "Maghla mtas modga", "Raevo", "Qristes ferkhuli", "Qalsa visme", "Osie", "Zhuzhuna", "Tamar kali", "Madli makharobelsa", "Ori da ovdelia", "Thithrama", "Qobaqi", "Chakare", "Duz khorumi", "Deli khorumi", "Zhuzhunela", "Thirini thirilama", "Salia basma khorumi", "Vo ho hoi", "Narino" – round dances; "Ranina", "Oghro-choghro", "Berqaluri", "Rashovda", "Imeruli satsekvao" - basic dance movements/steps, combinations, and fragments for male/female dancers. During staging/rehearsal processes, uses dance terminology in communication with performers.

4.   When working with actor-dancers in an interpretive/practical context, will be able to correctly demonstrate and convey the character, manner, and style of the studied folk dance motifs.

Responsibility and Autonomy

Upon completing the course, the student will understand:

1.	The importance of continually updating theoretical and practical knowledge about studied Georgian folk dances and striving to improve professional competencies.

2.	How to organize creative activities and effectively manage work time."

As you are aware, all these outcomes must be measurable in order to assess the level of student achievement upon completion of the course. The achievement of each learning outcome is evaluated through well-defined assessment criteria (specific forms, components, and clearly outlined criteria).

Based on the outcomes outlined in the syllabus, it is evident that the forms and components for assessment should be designed to evaluate students according to the following criteria:

1.	To what extent does the student demonstrate knowledge of the Georgian dance exercise of intermediate difficulty, composed by both educators and students, performed with the pole and in the center of the room?

2.	Does the student know and is capable of performing the folkloric dance patterns from Racha-Lechkhumi, Imereti, Tao, and Klarjeti; how well does the student adhere to the traditional performance practices of these dances; how proficient is the student in executing the fundamental upper limb movements and positions for both women and men, the complex of round dance movements, dance vocabulary, combinations, and the dance fragments choreographed by the instructors?

3.	How well does the student know and demonstrate the ability to select and define the methods and characteristics of working in a choreographic circle, studio, and ensemble, with students of different genders and ages?

4.	Does the student ensure the prior preparation and ventilation of the rehearsal space before the commencement of the creative/choreographic process?

5.	Does the student adhere to hygienic standards?

6.	How does the student determine and execute intermediate-level combined exercise and dance movements?

7.	Does the student methodically construct choreographic combinations and use them purposefully in staging/rehearsal practice?

8.	How does the student perform traditional dance pieces such as "Maghla mtas modga," "Raevo," "Qristes ferkhuli," "Qalsa visme," "Osie," "Zhuzhuna," "Tamar kali," "Madli makharobelsa," "Ori da ovdelia," "Thithrama," "Qobaqi," "Chakare," "Duz khorumi," "Deli khorumi," "Zhuzhunela," "Thirini thirilama," "Salia basma khorumi," "Vo ho hoi," "Narino" – round dances, as well as "Ranina," "Oghro-choghro," "Berqaluri," "Rashovda," and "Imeruli satsekvao" – the basic dance movements/steps, combinations, and fragments for

male/female dancers? How does the student use dance terminology during staging/rehearsal processes in communication with performers?

9.	How well is the student able to properly convey and present the character, manner, and style of the studied folkloric patterns when working with actor-dancers during performance practice?

10.	Does the student continuously enhance their theoretical and practical knowledge of the studied Georgian folk dances through constant updates, and does the student strive to improve their professional competencies?

11.	How does the student organize their creative activities, and how effectively do they manage their work time?

The assessment outlined in the syllabus is presented. The presentation topic is not specified.

"Presentation 10 points

Presentation

·	The feedback with the target audience is completely violated – 0%

·	The presentation is flawed, the performance technique, style and musicality are broken and inappropriate. Feedback with the target audience is only – 25%

·	There are flaws in performance technique, style and manner. The lack of musicality and artistry is revealed. feedback with the target audience is incomplete – 50%

·	The presentation is mostly presented with performance techniques, appropriate manner and expressiveness, although the feedback with the target audience is fragmented. Dance combinations are performed musically – 75%

·	The presentation is presented by following the performance techniques, appropriate dance manners, style, and shows artistry and individualism. Dance combinations are presented musically, in accordance with tempo and rhythm, with sophisticated and fluent performance vocabulary, expressiveness. feedback with the target audience is incomplete – 100%

Report

·	Student does not know the issue – 0%

·	Student's information on a given issue is scarce, the reasoning is inconsistent and less logical, the conclusions are not substantiated – 25%

·	The student partially possesses the necessary information, the text is more or less coherent and logical, the accuracy of the terminology is disturbed. The structure of the report only partially corresponds to the task – 50%

·	The student possesses a significant part of the necessary information, the text is sufficiently fluent, coherent and logical, with appropriate use of terminology, although with minor inaccuracies – 75%

·	The student fully possesses the necessary information, the text is clear, coherent and logical, observing the accuracy of terminology and choreographic vocabulary, the structure of the report corresponds to the task. The information is complete and interesting – 100%

Final examination – 40 points

Exam topic (from the passed material)

The format of the exam is oral

Exam components and evaluation criteria   Sum of points

Theoretical knowledge – 15

- The answer is accurate and exhaustive Methodical issues are presented with accurate knowledge of terminology, knowledge of the theory of folk choreography. The information found in parallel with the material studied by the educational programme is in accordance with the task, understood and processed. The narration is smooth, coherent and logical, the feedback to the audience is complete – 100%

- The answer is correct, the theoretical issues of execution of movements are conveyed with the knowledge of terminology, the theoretical and methodical issues are mostly accurate. The feedback to the audience is periodically fragmented, but the meaning is coherent and understandable – 75%

- The answer is not comprehensive, the terminology is inaccurate. The theme is only partially relevant to the task, the narrative sequence and the feedback to the audience are mostly broken – 50%

- There are significant errors in the answer, the theoretical–methodical issues are wrong, the text is disorganized and unclear. – 25%

- The answer is wrong – 0%

Exam components and evaluation criteria   Sum of points

practical performance – 25

- The exam task is performed without errors, with technical mastery of the skills provided by the curriculum, musically and creatively. Performance manner, character and style are presented considering the peculiarities of the movement. Stage culture is preserved, individualism is visible. Content and character are clearly perceived in plastic, performance rhythm and dynamics. feedback with the target audience is incomplete – 100%

- The exam task is performed with technical mastery of the skills provided by the programme. The ability to convey/express individual tricks and the content, character of the choreographic work is highlighted, small mistakes are made in the rhythm and dynamics of the performance – 75%

- In performing the exam task, insufficient mastery of technical skills, musical inaccuracy and gaps in dance vocabulary can be seen –50%

- The exam task is performed with significant errors, the technical accuracy of the tricks, musicality, style, stage culture and expressiveness are violated – 25%

- The task could not be completed – 0% . "

As evident, the tasks and topics for the final exam are not outlined, and it is readily apparent that the provided assessment criteria do not adequately fulfill the requirements for evaluating the achievement of each learning outcome.

This is only one example of the course syllabus, yet most syllabi are structured in this manner, where only one or two components of the outcomes are considered, rather than all of them. In most cases, program syllabi mechanically follow the general framework of university-level assessment without taking into account their distinct objectives and outcomes.

It seems unrealistic for every type and format of course, including practical specialization courses (as confirmed by the goals and content outlined in the course syllabi), to require the same standard amount of time for mastery. The course "Ballroom Dance-Modern Dance" is both theoretical-methodological and practical, where ballroom dance is integrated with other dance forms, namely modern dance. Upon reviewing the requirements, it becomes clear that the allocated time may be inadequate. The course content includes quite significant and extensive methodological-practical material (for example, 10 quite challenging dances must be mastered in the ballroom dance direction alone). In addition to practical assignments, this course employs methods such as reading, research, and written assignments through both question-based and electronic resources, including the written presentation of thematic reports, as well as presentations of learned dances for exams, oral and written assessments. Each type of dance in this course holds significant value within the program, as it aligns with contemporary expectations in the field of arts. To achieve genuinely high-quality outcomes in the teaching of the course, it is recommended to reassess the distribution of credits. Additionally, it is crucial to divide the course into two parts, which would entail developing separate courses for the two distinct types of dance. The course "Elementary music theory and solfeggio" which is also crucial for the development of the musical knowledge and skills of a choreographer, should be taught at the early stages of the program. It is preferable to offer it as a series of courses in order to expand the course content with its diversity, allowing students not only to become familiar with the material but also to apply it in their choreographic practice—something that is required by the activities of several performance courses from the very first semester. It is also recommended to reconsider (reduce) the number of credits in the presented syllabus, as we believe it may be inadequate in relation to the balance between assigned tasks and independent study hours. The course "History of World and Georgian Choreographic Art" carries a vast amount of information based on its title, yet we do not see this reflected in the material presented within this single course. It is advisable for the course to be split, and the information on key topics should be thoroughly distributed across the content. The course "The Art of Theatrical Makeup" is allocated 6 credits, with 23 hours of lectures and seminars (2 hours per week), 91 hours of independent study, and 30 hours for preparing a report. It should be noted that the ratio of independent work to the required course material is inconsistent. This course is primarily practical, where students mostly work on-site under the supervision of the instructor. The form of assessment is also largely practical, with minimal need for preparation outside of class. The course does not specify any assignments, and each lecture is limited to a one-page reading material. Therefore, it is recommended to review the credits for this course and reduce them in favor of independent work. The course "Acting Mastery and Fundamentals of Directing" should be of primary importance for the

professionalism of the choreographer. Although the course is included in the program's core block, it is taught for only 22 hours (lectures and seminars), which is insufficient for students in this field, especially since it is integrated with other courses. It is crucial to separate this combined course and allocate additional time and credits specifically for directing.

The potential improvement of several courses lies in strengthening the "required literature" section. This could involve adding contemporary, up-to-date textbooks and scientific articles. By supplementing the core foundational texts with these modern resources, students will be exposed to a broader and more comprehensive range of perspectives. Such a strategic combination of traditional and contemporary sources will facilitate students' transition from traditional approaches to the advancement of modern practices. Additionally, the inclusion of a diverse range of audio-visual resources in the course materials could further enrich the learning experience.

The curriculum for "Classical Dance I–III" is focused on a single mandatory textbook throughout all three semesters: "The Foundations of Classical Dance" by A.I. Vaganova, translated by Lili Gvaramadze in 1940. While maintaining the practical emphasis, the classical dance course could benefit from the addition of contemporary textbooks alongside the existing core material. The foreign-language textbook "Ballet Music," added for the second semester, is intended for musicians rather than dancers and is not relevant to be included in the core material.

It is also recommended to enhance the content of this and other core courses with a variety of electronic resources, such as excerpts from famous ballet performances, concerts, online masterclasses led by successful choreographers and dancers, as well as excerpts from relevant videos and films. This combination of modern resources and electronic materials can significantly enrich the learning experience for students. This should be reflected both in the course content and the teaching materials used.

It is important that the personal archives of the instructors, indicated in the syllabi, be placed in the university database and made easily accessible to students. This should be reflected both in the course content and in the teaching materials with specific references.

The course "History of World and Georgian Choreographic Art" primarily uses Lili Gvaramadze's "Georgian Folk Dance" as the core teaching material, which is less aligned with the content of this course. It is recommended that the course be based on Avtandil Tataradze's fundamental work "Issues of the History of Georgian Folk Choreography" (Tbilisi, 1999), even though it is not the most recent literature. Additionally, the course should include Dimitri Janelidze's "History of Georgian Theater: Folk Origins" (Tbilisi, 2018) as a key resource. It is also suggested that the course curator familiarize themselves with and incorporate Khatuna

Mzareluas's contemporary research "At Café Muller" — Essays on Dance, into the course materials.

It is preferable to implement collaboration between Dance and Science, which can lead to an interdisciplinary approach to teaching choreography. Concepts from fields like biomechanics, neuroscience, and physics can be integrated to enhance dancers' movement techniques and understanding of artistic expression.

Other core courses offer a In the syllabus for "Analysis of the Creative Heritage of Outstanding Choreographers of the 20th Century" there seems to be a technical error, as R. Chanishvili's work is repeated in both the primary and supplementary literature sections.diverse selection of literature, including both fundamental and recent works.

Evidences/Indicators

○ Educational programme, teaching materials/resources, databases of international electronic library indicated in the attached syllabi;

○ Curriculum map (connection of courses with learning outcomes);

○ Results of interviews.

Recommendations:

○ On the programme outcomes and course mapping chart, all core mandatory courses should be explicitly outlined, including, where possible, the university-wide mandatory courses.

○ The content and outcomes of the courses should be thoroughly analyzed and fully aligned with the programme outcomes (mapping/chart).

○ If the programme does not include a separate qualification thesis, then the course "Choreographic Stage Art VI" should serve as the main indicator of the programme's significant achievements, with its final exam assignment and content. At this stage, however, it does not align with this requirement.

○ The prerequisite for the elective course "Ballroom Sports Dance" should include "Ballroom Dance-Modern Dance."

○ The content section of the syllabi should clearly reflect the practical application of methodologies.

○ The teaching methods used in multi-semester courses should align with the content of the course.

o   The achievement of each learning outcome in the courses should be clearly assessed, the exam topics should be precisely outlined, and they should be reflected in the assessment criteria.

o   It is recommended that the learning outcomes of the academic courses include the descriptors of level 6 of the National Qualifications Framework, specifically focusing on responsibility and autonomy.

Suggestions for the programme development

o   Potential improvement for several courses lies in strengthening the "required literature" section.

o   Enhancement of the content of all core courses with a range of electronic resources.

o   Placement of teachers' personal archives in the university database and reflection of this in the course content.

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
1.5. Academic Course/Subject	☐	☐	X	☐

Compliance of the Programme with the Standard

1. **Educational programme objectives, learning outcomes and their compliance with the programme**	Complies with requirements	☐
	Substantially complies with requirements	☐
	Partially complies with requirements	X
	Does not comply with requirements	☐

2. Methodology and Organisation of Teaching, Adecuacy 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 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.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

Undergraduate Program, Level six. Language of Instruction - Georgian. Qualification to be awarded - Bachelor of Art in Choreography.

The programme admission prerequisites take into account the program's specifics and ensure the enrollment of individuals possessing the necessary skills to successfully complete the programme. The admission prerequisites are logically connected to the programme content, learning outcomes, and the qualification to be awarded.

Students are enrolled in the educational programme based on passing the university creative tours and the results of the Unified National Examinations, or by passing the university creative tours and in accordance with

Order №224/ნ (dated December 29, 2011) of the Minister of Education and Science of Georgia.

The university creative tours are held before the Unified National Examinations. The applicants participating in the tours are evaluated by an examination commission. In case of an unsatisfactory assessment or non- appearance, the applicant is not allowed to proceed to the next stage. Before the second tour, there are consultations which the applicants are obliged to attend. The tours are held in two stages:

The first is a selection tour. In the first tour, the applicant must overcome a minimum barrier. The tour is in an oral form and is used to determine the applicant's musical abilities (musical hearing, sense of rhythm, musical memory).

In the second tour, the applicant must present: 1. A choreographic lesson prepared by the teacher during the consultations. The groups for the consultations are formed considering the applicants' preliminary choices, and include both Georgian and world folk dances. 2. A pre- selected and prepared dance combination (24- 32 musical bars) by the applicant. 3. A dance

combination (16- 24 musical bars) composed impromptu based on the instructions of the examination commission during the tour.

The admission prerequisites for the programme are transparent, and complete information about them is available on the university website (www.ug.edu.ge), as well as through personal consultations with the programme manager.

The requirements and evaluation criteria for creative auditions are outlined as follows:

In the first round, the applicant's musical abilities are assessed, including musical hearing, sense of rhythm, musical memory, and plasticity.

The components evaluated in the first round are scored on a 10-point scale:

1. Unsatisfactory - 0 to 3 points.

2. Partially Satisfactory - 4 to 5 points.

3. Good - 6 to 8 points.

4. Excellent - 9 to 10 points.

In the second tour, the applicant must present: 1. A choreographic lesson prepared by the teacher during the consultations. The groups for the consultations are formed considering the applicants' preliminary choices, and include both Georgian and world folk dances. 2. A pre-selected and prepared dance combination (24- 32 musical bars) by the applicant. 3. A dance combination (16- 24 musical bars) composed impromptu based on the instructions of the examination commission during the tour.

Assessment Criteria (100-point System):

·   100%: The choreographic lesson and the presented dance elements are performed musically, with technical precision and adherence to performance culture.

·   75%: The task is completed without major errors, but there are minor technical or musical inaccuracies in the demonstration of individual movements or elements.

·   50%: The examination task contains evident errors.

·   25%: The examination task contains significant errors.

·   0%: The task was not completed.

The HEI provided documentation where the prerequisites for admission to the bachelor's program are logically aligned with the level of study and the language of instruction. In addition

to the Unified National Examinations (in accordance with applicable legislation), university creative tours are required, which comply with the field characteristics document. However, the tasks outlined in these tours primarily showcase the choreographic performance skills of the applicants rather than foundational creative and staging competencies.

In the presented program, during the first round, only the applicant's musical abilities are assessed. In the second round, the following aspects are evaluated: 1.Through the first task – the applicant's memory, ability to learn movements, and various **dance performance competencies** outlined in the document (such as musical hearing, sense of rhythm, and musical memory). 2. Through the second component – the applicant's individual **dance and musical skills**. 3. Through the third part – the applicant's innate musical and dance improvisation abilities, as well as their potential for creating **dance movements**.

All these **dance performance competencies** and foundational skills are undoubtedly essential for the subsequent education of a choreographer. However, they do not address the most critical aspect: the evaluation of foundational creative skills specific to the art of choreography. These include spatial perception, artistic vision and thinking, analytical ability, and the applicant's knowledge and interest in general issues of art. Such skills are crucial for the teaching and learning process in the profession of a choreographer.

The admission prerequisites for the program, as defined by the HEI, are structured in a way that supports achieving the intended outcomes for training and qualifying actor-dancers or teacher-choreographers. However, these prerequisites are not adequately aligned with the requirements necessary for the education and development of a choreographer specializing in staging performances.

The HEI should incorporate additional examination tasks and requirements into the admission prerequisites for the program. These should aim to assess applicants' innate abilities and traits essential for the education and practice of a choreographer specializing in staging performances. Such attributes include creativity, organizational skills, spatial awareness, artistic vision, critical thinking, and basic creative analytical skills. Once admitted to the program, these capabilities can be further developed and refined to ensure the achievement of the program's objectives.

In the evidence section of Section 2.1 of the self-evaluation report, the thematic content of interviews is cited as one of the sources (N3). This evidence is unclear to the experts, as interviews are neither required as part of the admission criteria (although their inclusion is recommended) nor is any supporting document regarding such interviews provided.

In the document presented by the HEI regarding the creative tours' requirements and evaluation for the Choreographer of Georgian Folk Dances/Choreographer of World Folk Dance BA, although criteria are outlined, the evaluation process appears abstract. The allocation of scores based on the criteria lacks clarity and detail. **For instance, it is unclear:** How many tasks or requirements are included in each criterion? How many points are assigned to each criterion and to the tasks within those criteria? What happens in cases where an applicant surpasses the threshold through positive evaluations in rhythm sense and musical memory skills but completely fails to meet the musical hearing criterion, or vice versa?

In the criteria outlined for the first tour, the component "Plasticity" is not mentioned in the self-assessment report provided by the HEI. Experts only became aware of this requirement during discussions with program leaders. Furthermore, the exam format—oral, as indicated in the provided documents—does not correspond to this specific component, "Plasticity."

A similar issue exists in the requirements for the second tour (refer to the description). The final cumulative assessment, expressed in percentages within the creative tour requirements and evaluations, does not provide a clear understanding and fails to ensure a fair and transparent evaluation process. **It is necessary to distribute the points for each part of the assessment criteria and the components within each criterion. This would, in turn, clarify the cumulative percentage results and enhance the overall fairness and transparency of the evaluation process.**

According to the provisions of the educational program presented by the HEI (19.3), the annually possible intake of students is planned based on the program's tuition fees, demand, and academic and material resources. It was known to the experts that the program planned to admit 30 students, but during the interview process, the program leader stated that this number would likely change to 20 students. Given this, the experts believe that for a small country like Georgia, the labor market, both commercial and state, would not be able to accommodate such a number of choreographers annually. This is particularly true if we consider that other universities in the country are also training specialists with the same qualifications.

It is also important to consider that although the University of Georgia is equipped with a state-of-the-art technological and material-technical infrastructure and has very pleasant, well-equipped facilities with various buildings, it currently cannot effectively support the implementation of the choreography program even with 20 or 40 students over 2 years. The space where the main practical subjects should be conducted throughout the day (at least three times a week) was visited by the experts (Art-Hall). This space is very far from the University of Georgia, the conditions of the dance hall are not desirable, there is only one hall of the required size (it is already rented by many different organizations).

Evidences/Indicators

○   Creative Tour Requirements and Assessment Criteria;

○   SER;

○   Educational Programme;

○   Sectoral Characteristics of Higher Education in Choreography;

○   Interview results;

○   Website and other means of communication.

Recommendations:

○   Ensure the distribution of scores within the assessment criteria for the programme's admission requirements (in both the first and second rounds). This includes allocating points for each part of the criterion and the components within individual criteria in accordance with the relevant requirements.
○   Ensure alignment between the self-assessment report and the separately submitted document outlining the programme's creative tours' requirements and evaluation criteria, particularly regarding the inclusion of the "plasticity" criterion in the first round. Additionally, establish coherence with the interview topics referenced as evidence.
○   In addition to the existing admission prerequisites, the HEI should incorporate examination tasks and requirements that reveal the innate creative abilities and characteristics essential for pursuing education in the profession of a choreographer-director.

○   In planning the number of students and ensuring the seamless implementation of the educational process, it is essential to consider the specificities of the programme, the demands of the labor market, and the capacity of the institution's resources to support course delivery.

Suggestions for the programme development

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
2.1 Programme Admission Preconditions	☐	☐	X	☐

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

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.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

According to the SER, students in the programme will intensively master the fundamental elements of the choreographer's profession by developing relevant professional and creative skills and competencies. However, due to the vague definition of the programme's learning outcomes, it is difficult to evaluate how the practical, creative, and performance components align with these outcomes. Generally, the amount of credits allocated to practical activities is sufficient for acquiring the fundamentals of folk choreography. However, it is crucial to provide students with opportunities to carry out professional practice outside the university. Although the SER states that students will be able to work "with various private or state choreographic ensembles, companies, studios, and circles" (p. 4), no evidence has been provided to confirm that students will be able to undertake their practice in any of these institutions.

Evidences/Indicators

○ SER;

○ Interview results;

○ Curriculum;

○ Syllabi.

Recommendations:

○ It is recommended to establish agreements with cultural or educational institutions to ensure that students have opportunities to undertake professional practice.

○ It is recommended to ensure that the practical / creative /performance component of the programme is organised and planned in accordance with the learning outcomes of the programme.

Suggestions for the programme development

○ Non-binding suggestions for the programme development

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with	Partially complies with	Does not comply with

	requirements	requirements	requirements
2.2.The Development of practical, scientific/research/creative/performing and transferable skills	☐	X	☐	☐

2.3. Teaching and Learning Methods

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

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The programme ensures a balanced delivery of practical and theoretical/methodological knowledge to the student: as a rule, a specific course presents several components (practical/creative and theoretical/methodological). Accordingly, the implementation of the curricular component is carried out considering the specifics of the particular course or component, using various teaching methods and activities.

While compiling the curriculum, relevant teaching methods and activities were selected to achieve the set goals and desired outcomes:

Verbal teaching methods (explanation, narration, discussion, lecture, etc.)

· Practical methods (visualization method, systematic conscious exercises and actions)

· Audio and visual method

· Teamwork

· Written assignment

· Explanatory method

· Method of working on a book

· Reproducibility and systematic method;

· Demonstration method

· Improvisation

· Action - oriented teaching

· Giving a presentation

· Cooperative teaching.

· Group work combined with individualization

· Teaching by doing

· Finding the relevant material in electronic format or library;

· Problem-solving exercises

· Active teaching method (problematic lecture; heuristic conversation, research laboratory work; independent work, etc.)

Most core courses are developed based on several foundational principles: Gradual progression of material — from simple to complex, from familiar to unfamiliar; Multi-component training (in most specialized courses, this involves: Practical activities, Provision of theoretical and methodological information, Recording dances by students, Preparing a presentation).

The teaching methodology mostly aligns with the specifics of the field. The HEI ensures electronic/remote learning when necessary. However, it is unclear to what extent relevant teaching methods and innovative technological approaches are incorporated into the programme.

Along with traditional teaching methods, the programme should adopt innovative approaches, such as the flipped classroom method and technology-based teaching strategies. In performance/choreographic courses, the flipped classroom approach would enable students to take control of their learning, promote active engagement, and maximize time spent on practical application and collaborative learning. Integrating technology-based methods allows educators to embrace innovation, adapt to evolving educational environments, and prepare students for the increasing demands of their profession. This offers a unique opportunity to connect dance and choreographic arts with the multifaceted potential and effectiveness of modern technologies.

The methodology should encompass more contemporary approaches. For example, the following methods could be integrated into the choreography programme: a) Digital Choreographic Platforms: Online platforms created for choreographic collaboration and sharing, which can connect dancers from different locations. Students can create choreography virtually and engage in cultural exchanges; b) Personal Narratives and Storytelling: Encouraging students to use their personal experiences and emotions to create choreography can lead to deeply meaningful and authentic dance works. Storytelling through movement strengthens the emotional resonance of choreography; c) Virtual Masterclasses and Workshops: Incorporating virtual masterclasses and seminars with famous dancers and choreographers worldwide can introduce students to different perspectives and styles, enhancing the internationalization of the program.

These methods would provide opportunities for students to deepen their understanding and gain skills that are both relevant to their practice and applicable in broader interdisciplinary contexts.

https://www.masterclass.com/classes/misty-copeland-teaches-ballet-technique-and-artistry https://www.masterclass.com/classes/parris-goebel-teaches-creativity-in-choreography https://www.dance-masterclass.com/

https://www.youtube.com/watch?v=2vlN8DiJvpw

Evidences/Indicators

o   Educational programme - Teaching - learning methods;

o   Interview results;

o   Electronic resources utilized to implement the programme in the HEI.

Recommendations:

o   The teaching methodology should incorporate more modern approaches (for example, Digital Choreographic Platforms, Personal Narrative and Storytelling, Virtual Masterclasses and Seminars Flipped Classroom Methodology).

Suggestions for the programme development

o   The implementers of the programme should consider adopting some innovative technology-based approaches, such as the flipped classroom method and technology-based teaching strategies.

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
2.3. Teaching and learning methods	☐	X	☐	☐

2.4. Student Evaluation

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

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The evaluation of Standard 2.4 highlights a combination of strengths and areas for improvement, reflecting the institution's efforts to ensure quality education and student development. The program demonstrates several positive aspects. Students have the opportunity to engage with academic staff to discuss their performance and seek clarity on evaluations. Additionally, they are entitled to appeal their grades in accordance with the university's established regulations.

The university's online system plays a pivotal role in managing evaluations, providing students with timely access to their results, and facilitating effective communication. Tools like Turnitin are employed to uphold academic integrity and prevent plagiarism, reinforcing the institution's commitment to high academic standards.

Although most syllabi meticulously reflect the assessment criteria for mid-term and final exams, they often fail to clearly highlight essential details. These details include the scope of the content to be assessed, the variety of topics that students are expected to convey. Frequently, these syllabi mechanically follow the general framework of university assessments without considering their distinct content and objectives.

The main marker of a course's final achievements is its assessment system. Unfortunately, several syllabi lack precise and well-defined information regarding this.

In the analysis of the course "Elementary music theory and solfeggio" (which is a key determinant of one of the program's outcomes), it was found that there is no indication of homework assignments in the course content, although this component, as observed, is evaluated during the exam. Consequently, it is unclear which or how many assignments are required for the exam. The criteria for assessing this component are also not clearly outlined, and the evaluation seems rather abstract.

The course "History of World and Georgian Choreographic Art" has a title that encompasses a vast amount of information, which the thematic material of this single course does not fully cover. It would be beneficial to expand on the diversity of topics in the syllabus. In terms of assessment, the course mainly uses written surveys (only one component of the exam includes a presentation), which is unfavorable in terms of strengthening oral communication skills. It is important for students to demonstrate their knowledge in various forms and be assessed on different components. Additionally, it should be noted that no assignments other than the required reading are specified within the content of the course.

The course "The Art of Theatrical Makeup" does not outline the evaluation criteria and the distribution of points for the practical component of the final exam.

In the course "Choreographic Stage Art VI" students are assigned a task in the first week: "Choose from various choreographic literature the dance patterns choreographed by prominent choreographers, which are recorded in a schematic-verbal/commentary format." However, during the midterm exam (V week), the choreographic etude is used as an evaluation component, and its evaluation criteria are presented, which is not acceptable. It is unclear when the students were assigned to work on the etude. The content only highlights the staging of a "read" dance, which is required during the presentation in the 6th week (it appears to be a technical error that its evaluation is shown in the 5th week). However, the fundamental issue lies in the specifics of the evaluation criteria for both the etude and the staging of the "read" dance. This assignment is very specific and completely different not only from the etude but also from the dance assessment criteria. Here, the student's ability to correctly "read" the graphic signs with comments should be evaluated, how they understood and how accurately they translated the dance written on paper into space. Therefore, this form of intermediate assessment and its criteria do not align with the course content. A similar issue is observed in the midterm examination scheduled for the 9th week. In practice, it involves staging a fragment of an exam choreographic composition. The student's assessment, however, is conducted using the criteria for a choreographic etude, which is also inappropriate. In the 13th week, a theoretical (presumably oral) and written presentation is indicated. However, it remains unclear when students were assigned the topic or task for the theoretical (oral) presentation.

In the same module, "Choreographic Stage Art" I, II, and III courses, the student is assessed in a presentation, one of the criteria for which is the presentation of a logically coherent libretto. Upon reviewing the content of the module, we noticed that this component is taught only starting from the IV course of the same module. Therefore, requesting it from students before that point is not acceptable.

The course "Ballroom Sports Dance" is aimed at covering methodological and practical issues. However, the lecture format and its content do not reflect a theoretical-methodological approach. Only practical working forms and relevant names are listed. Moreover, the theoretical-methodological material required for the exam, which has quite a high evaluation score, is not explained during the lectures at all. It is only specified as an assignment, stating that students should familiarize themselves with the indicated paper. There is no mention of theoretical-methodological seminars in the content, and assignments in quizzes are of a practical nature. The chosen assessment methods, their scores, and criteria should align with the learning outcomes defined for this course and the conducted educational activities.

To meet the requirements of Standard 2.4, it is essential to ensure that assessment components, methods, and criteria reflect the unique characteristics of each course and correspond to their defined learning outcomes. Transparent and well-defined evaluation criteria must be established to accurately measure students' achievements and support their academic development.

Evidences/Indicators

o   Educational programme;
o   Syllabi;
o   SER;
o   Interview results.

Recommendations:

o   It is recommended that the components and methods of assessment for each academic course or subject be tailored to the specific nature of the course, aligned with the defined learning outcomes, and designed to effectively measure the achievement of those outcomes;

o   It is recommended that the evaluation components, methods, and criteria be transparent and clearly communicated to ensure fairness and understanding for all students.

Suggestions for the programme development: N/A

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
2.4. Student evaluation	☐	X	☐	☐

Compliance with the programme standards

	Complies with requirements	☐
2. Methodology and Organisation of Teaching, Adequacy of Evaluation of Programme Mastering	Substantially complies with requirements	X
	Partly complies with requirements	☐
	Does not comply with requirements	☐

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 involvement in local and/or international projects; proper quality of scientific guidance is provided for master's and doctoral students.

3.1 Student Consulting and Support Services

Students receive consultation and support regarding the 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.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The programme demonstrates a commitment to fostering a student-centered environment by providing students with relevant services and promoting maximum student awareness. The programme implements a variety of activities to facilitate student involvement in local and international projects, aligning with the accreditation standards.

The University of Georgia distinguishes itself through comprehensive consultation and support services, which guide students in planning their learning processes, improving academic achievements, and developing their careers. Orientation days and training sessions help integrate students into the university environment, while consultation hours provide opportunities for individualized academic support and problem-solving.

The online platform, My UG, enhances accessibility by enabling students to access course syllabi, communicate with administration and academic personnel, and submit applications or queries. This system ensures efficient issue resolution and supports student needs effectively.

Active student life is promoted through the Student Clubs and Services Center, which provides financial and academic resources for student-led initiatives. The Career Development Office organizes training sessions per semester, equipping students with essential skills for job applications and interviews, while employment forums foster connections with potential employers.

During the site visit, it was observed that scholarships for successful students foster motivation and recognition. The faculty includes experienced practitioners, though stakeholders expressed a preference for programme leaders with academic degrees alongside practical expertise. Students reported effective communication channels with academic and administrative staff

and access to comprehensive support services. Evaluation and feedback mechanisms ensure continuous improvement, with students regularly assessing academic activities and services.

However, during the interviews, students confirmed that the university does not offer any psychological support, despite mental well-being being one of the most crucial factors for successful and sustainable studying. It is important to provide professional psychological support services to students while ensuring their anonymity. Additionally, it is suggested to consider incorporating the teaching of stress management techniques into the curriculum.

While the programme has already established partnerships with two prominent employers and has active agreements with multiple international universities, these efforts, though commendable, are not sufficient to meet the growing demands of the global academic and professional landscape. Expanding memoranda with potential employers and international universities is essential for broadening opportunities for students and faculty.

Strengthening ties with a broader range of employers can create additional pathways for internships and employment, equipping students with practical skills and real-world experience. Similarly, expanding collaborations with international universities can unlock new opportunities for exchange programs, joint research initiatives, and access to innovative educational practices.

The programme demonstrates compliance with accreditation standards and offers strong support for student achievement and development. While the current initiatives provide a solid foundation, there is a need for a more extensive network of partnerships to fully unlock the potential benefits for students, faculty, and the institution as a whole. Implementing the suggestions outlined above will further enhance the programme's quality and student satisfaction.

Evidences/Indicators

- University website;
- SER;
- My UG;
- Statutes of Student Clubs and Service Centers;
- Statutes of Employment Support Service;
- Statutes of Personnel;
- Interview results.

Recommendations:

Suggestions for Programme Development

o   It is suggested to create opportunities for students to access professional and anonymous psychological support.

o   It is suggested to expand memoranda with potential employers and international universities to broaden opportunities for internships, employment, academic exchanges, joint research initiatives, and access to innovative educational practices.

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
3.1 Student Consulting and Support Services	X	☐	☐	☐

3.2. Master's and Doctoral Student Supervision

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

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

Describe, analyse and evaluate the compliance of the education programme with the requirements of the component of the standard, based on the information collected through the self-evaluation report (SER), the enclosed documents and site-visit.

Data related to the supervision of master's/ doctoral students	
Quantity of master/PhD theses	
Number of master's/doctoral students	
Ratio	

Evidences/Indicators

○ Component evidences/indicators, including the relevant documents and interview results

Recommendations:

○ Proposal (s), which should be considered by the HEI, the programme to meet the requirements of the standard

Suggestions for the programme development

○ Non-binding suggestions for the programme development

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
3.2. Master's and Doctoral Students Supervision	☐	☐	☐	☐

Compliance with the programme standards

	Complies with requirements	X
3. Students Achievements, Individual Work with them	Substantially complies with requirements	☐
	Partly complies with requirements	☐
	Does not comply with requirements	☐

4. Providing Teaching Resources

Human, material, information and financial resources of educational programme ensure 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 of appropriate competence.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The staff of the University of Georgia represents significant intellectual and labor capital through their knowledge, experience, and competencies, all dedicated to achieving the university's mission and strategic goals, as well as promoting its development and effective operation. The personnel management policy of the University of Georgia is based on the values and principles enshrined in the University's Strategic Plan and Mission.

The University of Georgia manages its staff mostly in accordance with international management standards - ISO 9001: 2015. This means that the identification, selection, admission, orientation, professional development, risk assessment and the evaluation procedures of the staff performance at the University of Georgia are in line with international management standards.

The University of Georgia is staffed with an optimal number of personnel. Each employee is acquainted with the rights, duties, and responsibilities outlined in the statutes of their structural unit and job descriptions. In accordance with their professional duties and competencies, university staff members participate in educational, research, and administrative matters and take part in the activities of collegial bodies.

Overall, 34 people are involved in carrying out the programme. The invited lecturers have been selected according to the university's personnel statute.

Depending on the complexity of specific activities and the staff workload at other HEIs, at the beginning of each semester, the university adjusts staff workloads based on agreements with the staff to ensure they can fulfill their obligations effectively. Full-time academic staff work 40 hours per week (8 hours per day), while part-time staff work based on hourly workload and remuneration principles. The individual workload of academic and research staff is determined by an annual workload scheme.

The persons implementing the programme are engaged in the programme in accordance with the legislation and internal regulations of the HEI. Qualification of personnel is in compliance with their qualification requirements, functions and current legislation.

The personal files of the invited staff presented by the HEI (CV, documents confirming relevant educational qualifications, teaching experience, and a list of scientific publications and creative activities over the last 10 years) partially confirm the qualifications of the invited staff and teachers, the majority of whom are specialists in the arts field. Accordingly, along with the documents confirming their qualifications, a list of the individuals' teaching and creative experience (projects) over the past 10 years (and, in many cases, even longer periods) is provided.

Upon reviewing the materials, it became evident that neither the academic staff nor the invited staff involved in the program holds a higher academic degree (PhD) in the field of Choreography-Choreology, which would be desirable for the program's implementation at an even higher quality. It is well known to us that there is a shortage of highly qualified (PhD) specialists in this field (there are a few, though), as it has only been about a decade since choreography-choreology has been taught at the doctoral level in the country. However, this does not pose a problem, as it is possible to attract specialists who are not yet affiliated with other universities.

During the analysis of the materials, an inconsistency was noted where the name on the outside of the organized folder differs from the personal information inside. Specifically, the CV of G.T. is presented in the folder belonging to R.T.

There is a case where the quality certification document is not presented in the personnel file, for example: S.M.'s file – "The Art of Theatrical Makeup." Similarly, M.G.'s file – scientific and pedagogical work is not verified ("Basics of Cyber Hygiene"); D.Z.'s file – scientific work is not verified ("Citizenship in the Modern World"); L.K.'s file – teaching experience is not verified ("Mastery of the Actor and the Basics of Directing"). In the case of academic personnel involved in the program, I.N.'s file does not verify scientific and pedagogical work (the subjects – "The Greatest Discoveries of the World"; Human Biology and Health; Analytical and Quantitative Thinking).

It should also be noted that inconsistencies have been identified between the list of personnel provided by the HEI, their personal files, and the course supervisors mentioned in the syllabi. For example: In the course "Debates and Critical Thinking", A.Z. is listed as the supervisor in the syllabus, but the personal records and the personnel list indicate N.B. For the course "Office Computer Programs", the syllabus lists E.A., whereas other documentation lists T.T. In the syllabus for "History of World Art", no lecturer is mentioned at all. In "Georgian Mythology and Folklore", E.I. is listed, but M.T. is teaching the course. In "Introduction to Psychology", N.B. is listed as the course instructor in the syllabus, but the course is actually taught by T.S.

It is commendable when master's and doctoral students are involved in the implementation of the program. However, it is not advisable for a master's student (T.T.) to independently conduct even a practical course such as „Office Computer Programs". This is particularly concerning

given that, based on the provided documentation, there is no evidence of the student's self-development activities.

It is noteworthy that the majority of invited personnel actively participate in the teaching and pedagogical process. However, they are minimally involved in scientific and methodological research activities. It is recommended that invited specialists, particularly those responsible for core, theoretical-practical profile courses, engage more actively in research within their field. This increased involvement would enhance their ability to impart the high-quality knowledge, experience, and competencies essential for achieving the learning outcomes envisioned by the program, thus enriching students with knowledge of substantial quality and value.

Such scientific activities are particularly crucial for theoretical profile courses, such as „History of World and Georgian Choreographic Art" and „History of Ballet". However, based on the personal files of the course curators, there is no evidence of engagement in these activities. Furthermore, the curators of these courses do not hold relevant qualifications in the specific field, such as choreology, nor do they possess prior pedagogical experience.

In the CV of the modern dance course curator (N.Ch.), the bachelor's degree is listed next to the name of the Vakhtang Chabukiani School, which does not confer the mentioned qualification. However, the individual has provided a professional dancer's diploma from the Cannes Dance School, which corresponds to the European 180-credit qualification. This inconsistency may be a technical error, but it would be better if the CV clearly indicated the correct information in the relevant section.

It should also be noted that, according to the provided documentation, some of the invited instructors for the program's core practical-theoretical courses have very low levels of scientific and even creative activity. These courses include "Dance of the Peoples of the World I-VI," "Classical Dance I-II," "Classical Dance III and Historical-Ethnographic Dance," and "Mastery of the Actor and the Basics of Directing."

Additionally, along with the quality certification documents for the arts staff, a complete list of creative experience (projects) is provided, which is not recommended. For the arts field, it is advisable that the list of creative projects be limited to the last ten years and be separated from other non-teaching (professional) experience, similar to the requirements for an individual's scientific work.

Furthermore, some personal files contain the individual's personal identification number, which is not permissible from a personal data protection perspective.

The HEI has presented a semesterly updated workload scheme for academic/scientific and invited staff involved in the implementation of the program. Additionally, the institution has outlined staff regulations, according to Article 14.1 of Chapter IV, which stipulate that full-time academic staff are employed at the university for no more than 40 hours per week (8 hours per day). Furthermore, holding an additional academic or other professional position at another

higher education institution is prohibited. The workload scheme specifies that the maximum number of hours assigned to an individual staff member is 32 hours, aligning with the established standard.

The workload for educational programs ensures the smooth implementation of the program and the proper performance of the functions assigned to the staff responsible for its execution. Additionally, the workload of academic/scientific/invited personnel includes hours specifically allocated for student consultations.

We cannot maintain accuracy in the staff-to-student ratio because, initially, experts were informed about an intake of 30 students, but this number was later revised to 20 during the interview process. If we assume that the program will ultimately enroll 20 students, it results in a ratio of 1.7 academic/invited staff members per student.

According to the Bachelor's program self-evaluation report and Annex 1, a total of 34 individuals are involved in the program, including 15 academic staff members and 19 invited lecturers.

Out of 11 professors, 9 are affiliated with the university, and all 4 associate professors are also affiliated. Consequently, 13 out of the 15 academic staff members are affiliated with the institution; however, none of them specialize in the respective field.

While the apparent balance between academic and invited personnel is maintained, this ratio does not reflect the distribution of staff within the core discipline. Notably, the majority of educators responsible for key subject areas are part of the invited personnel (also the program leaders) and do not hold academic positions, which is considered detrimental to the program's long-term sustainability.

In the event of program implementation, it is expected that the university will allocate the necessary academic positions to ensure the stability of staff involved in core discipline instruction. Strengthening employment conditions for key personnel is crucial to prevent rapid turnover and maintain program continuity.

According to the university's educational program regulations, each program is overseen by a Program Development Council. Under these same regulations, the Program Head (Academic Dean) is responsible for the program's leadership and development.

"12.1. The academic dean of the program is a person with an academic position in the university who appoints the head of the department and the curator of the component.

12.2. Based on the needs of the program, along with the program leader provided for in paragraph 1 of this article, invited personnel with relevant competence may be determined as co-leaders of the program. All Program Co-leaders shall, for this provision, equate to the Academic Dean of the Program.

12.3. The candidacy of the academic dean of the program on the recommendation of the head

the department (if the program does not belong to any department - on the recommendation of the school director) is approved by the school board (in the case of IEP, which is not administered by the school/department, the head of the program is appointed by the PG)."

During the interview, it was confirmed that the Program Heads are directly involved in the development of the program in collaboration with the Program Development Council. Additionally, through the interview process and analysis of the submitted scientific/creative résumés, it was revealed that the Program Heads possess partial knowledge necessary for program development but lack experience in this regard. However, this deficiency was somewhat mitigated by the active involvement of the members of the Program Development Council in the program development process.

The provided documentation partially confirms that the program leaders possess the necessary competence in the field of the program's study. However, it should be noted that, for the Dance of the Peoples of the World course, the supporting document confirming the assistantship or internship program indicated in the CV of the leader was not found in the personal file. Additionally, apart from practical teaching experience, the leader does not have any scientific activities (such as participation in conferences, publications, articles, peer reviews, etc.), nor any sector-specific creative activities (e.g., participation in grant projects, conducting masterclasses, performing in concert programs as an artist in professional ensembles, or other performance activities).

It is important that the teaching staff, particularly the program leaders, regularly engage in artistic-creative and methodological work, while also enhancing their qualifications.

It is recommended that educators involved in the teaching of the higher education program in Choreography, particularly the Program leader, actively engage not only in educational and methodological activities but also in scientific and creative endeavors.

As for the second program leader in the field of Georgian dance and stage arts, their qualification is supported by a Master's degree in the relevant field. They possess both teaching experience and high-profile creative activity, as well as practical involvement in scientific work.

It should also be noted that the status of both program leaders is in conflict with the requirements outlined in the document developed by the HEI for program leaders—the *Regulation of the Educational Program* (Article 12, see description). In the Self- Evaluation Report on Accreditation of Higher Education Programme "Choreographer of Georgian Folk Dances/Choreographer of World Folk Dance BA", as well as in the program itself, two invited specialists are listed as program leaders. However, according to the regulation, the program leader must be academic staff, while invited specialists are only designated as co-leaders alongside an academic staff member in a leadership position.

Number of the staff involved in the programme (including academic, scientific, and invited staff)	Number of Programme Staff	Including the staff with sectoral expertise[6]	Including the staff holding PhD degree in the sectoral direction[7]	Among them, the affiliated staff
Total number of academic staff	15	0	0	13
– Professor	11	0	0	9
– Associate Professor	4	0	0	4
– Assistant-Professor	0	0	0	0
– Assistant	0	0	0	0
Visiting Staff	19	7	0	—
Scientific Staff				—

Evidences/Indicators

○ Regulations of the Educational Programme;

○ Functions of the Head of the Programme;

○ Personal Files;

○ Interview results;

○ List of personnel involved in the programme implementation;

○ SER;

○ Information on publications in refereed journals, including international refereed journals;

○ Creative/performance projects.

Recommendations:

○ It is recommended that the personal records of academic staff are complete and free from discrepancies.

○ The individual assigned by the HEI for a specific course and the individual listed in the syllabus should correspond to each other.

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[6] Staff implementing the relevant components of the main field of study
[7] Staff with relevant doctoral degrees implementing the components of the main field of study

o   For the sustainability of the programme, it is essential to announce competitive academic positions in the programme's specific field in the future.

o   Invited specialists for core, profile-specific methodological and practical courses should regularly engage in artistic-creative work and pursue continuous professional development.

o   The lead curators for theoretical courses should demonstrate high scientific activity, possess the relevant qualification (Choreologist), and have significant teaching experience in their specific fields.

o   It is recommended that instructors involved in the teaching of the higher education programme in choreography, especially its leader, actively participate not only in academic and methodological activities but also in scientific and creative endeavors.

o   The presented programme should be led by a qualified individual holding an academic position, while invited staff can serve as co-leaders of the programme.

Suggestions for Programme Development

o   A draft (form) of the CV for the arts field staff should be developed, indicating their creative activities (projects) from the last 10 years, clearly separated from other professional (non-teaching) experience, in accordance with the requirements for scientific work.

o   It is advisable for invited specialists for core, profile-specific methodological and practical courses to increase their participation in local and international scientific conferences, publish articles in local and international peer-reviewed (refereed or scientific) journals, and write fundamental works in the field.

o   It would be beneficial for the HEI to additionally involve highly qualified (PhD) choreographers, or MA-qualified choreologists who are not affiliated with other universities, to teach theoretical profile courses. These individuals should have a higher level of scientific work and/or pedagogical activity in the specific course area.

o   It would be beneficial for the HEI to additionally invite professionals with state or honorary titles from the relevant professional field for practical courses, who demonstrate a high level of creative work.

o   The autobiographical-professional resume (CV) should not include the individual's personal identification number.

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements

4.1 Human Resources	☐	☐	X	☐

4.2 Qualification of Supervisors of Master's and Doctoral Students

The 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.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

Describe, analyse and evaluate the compliance of the education programme with the requirements of the component of the standard, based on the information collected through the self-evaluation report (SER), the enclosed documents and site-visit.

Number of supervisors of Master's/Doctoral theses	Thesis supervisors	Including the supervisors holding PhD degree in the sectoral direction	Among them, the affiliated staff
Number of supervisors of Master's/Doctoral thesis			
– Professor			
– Associate Professor			
– Assistant-Professor			
Visiting personnel			—
Scientific Staff			—

Evidences/Indicators

o   Component evidences/indicators, including the relevant documents and interview results

Recommendations:

o   Proposal (s), which should be considered by the HEI, the programme to meet the requirements of the standard

Suggestions for the programme development

o   Non-binding suggestions for programme development

Evaluation

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
4.2 Qualification of Supervisors of Master's and Doctoral Students	☐	☐	☐	☐

4.3 Professional Development of Academic, Scientific and Invited Staff

➢ 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.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

According to the SER, the HEI regularly evaluates its academic, scientific, and invited staff and analyzes the results. At the university, staff evaluations are conducted by both the administration and students. The evaluation committee is responsible for the professional development of staff members. As noted in the SER, committee members are authorized to evaluate employees using a pre-established evaluation method and provide feedback. Additionally, the evaluation process includes student surveys, which assess teaching staff during the spring and fall semesters using various criteria. The results of these evaluations are discussed in committee sessions.

The SER states that the evaluation results are utilized to inform the development of individual professional development plans, training programs, promotion/demotion decisions, salary adjustments, motivation initiatives, and other personnel matters.

As demonstrated by the SER, supporting documentation, and interview results, the University of Georgia is committed to the professional development of its academic, scientific, and invited personnel while promoting their research activities. To achieve this, the University has established a Scientific Research Institute, which oversees the coordination of research activities, staff development, and scientific project management.

Key initiatives include the following: 1) Publication Incentives: academic staff receive bonuses for publishing articles in peer-reviewed journals, and the institute finances their participation in conferences and scientific trips; 2) "Scientific Wednesdays": this initiative allows experienced scientists to present their recent publications, facilitating discussions about ongoing research projects and methodologies; 3) Financial Support for Conferences: the Scientific Research Institute fully reimburses costs for academic staff attending significant scientific conferences on behalf of the university; 4) Continuous Education: University staff

regularly participates in international conferences, workshops, and folkloristic expeditions to enhance their qualifications; 5) Modern Competencies in Academic Teaching (MOCAT): The University participates in this project, which fosters collaboration across universities to enhance teaching methodologies. Over 10 online courses covering various teaching techniques are available to academic staff; 6) Artificial Intelligence Training: starting in 2023, mandatory AI training is provided for administrative and academic staff, tailored to their specific needs and designed to ensure comprehensive competence in this area by 2025; 7) UG Center for Professional Development: this center conducts training on student-oriented teaching methods, promoting a shift from teacher-centered to student-centered practices.

Overall, the University of Georgia offers a broad range of professional development opportunities to enhance the skills and competencies of its academic staff, thereby significantly contributing to their professional growth and the quality of education provided to students.

The only challenge that could be anticipated for the newly created programme is the inclusion of new personnel in various academic activities.

Evidences/Indicators

○ SER;

○ University Website;

○ Interview results.

Recommendations:

○ Proposal (s), which should be considered by the HEI, the programme to meet the requirements of the standard

Suggestions for the programme development

○ To ensure the active participation of new personnel in professional development activities.

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
4.3 Professional development of academic,	X	☐	☐	☐

| scientific and invited staff | | |

4.4. Material Resources

Programme is provided by necessary infrastructure, information resources relevant to the field of study and technical equipment required for achieving programme learning outcomes.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The University of Georgia, with its well-established infrastructure, provides a conducive environment for studying theoretical courses. Lectures and seminars will take place in comfortable, technically equipped auditoriums. It is planned that all practical classes will be held in rented premises featuring a choreographic hall of 120 m², which is equipped with sound amplifiers and a music center. The hall includes windows, ventilation, changing rooms, toilets, and shower facilities. This infrastructure provides the minimum conditions necessary for group practical lessons.

However, given that each student will need to prepare their own creative project, spaces for individual practice or small group sessions are essential. This issue is likely to worsen as the number of students increases each year. According to the programme's financial plan, 30 students are expected to enroll annually; however, during meetings, the programme implementers acknowledged that this number is unrealistic and intended to be reduced.

Moreover, according to Article 5.1 of the sectoral characteristics of choreography, the programme implementer is required to present safety and hygiene norms applicable to choreography lessons. Unfortunately, such norms and rules have neither been developed nor submitted for expert review, a shortcoming further confirmed during interviews with the programme management.

The library of the University of Georgia is located in the main University building, where reading materials specified by the programme will be available. All required literature outlined in the syllabi is either already accessible in the electronic catalog or on order. Additionally, students will have access to electronic databases available at the university, such as JSTOR, Hinari, Ebsco, Cochrane Library, Scopus, ScienceDirect, and HEINONLINE, although with limited access. However, none of the programme-related literature is available in the open stacks, and there are no audiovisual resources (such as recordings of dances, performances, interviews, teaching demonstrations etc), which can be considered a significant shortcoming of the programme.

Evidences/Indicators

o   Programme documentation with attached materials;

o   SER;

o   Interview results;

o   Sectoral characteristics of higher education in choreography;

o   Library and database inspection;

o   Site-visit to the premises dedicated to practical classes.

Recommendations:

o   It is recommended to create more suitable conditions for practical classes, particularly for students' independent work.

o   The university should develop a document outlining the safety and hygiene standards/rules for individuals involved in choreography lessons. The normative document should be attached to the programme, published on the website, and made accessible to all involved staff and students.

o   It is recommended to create a publicly accessible archive of audiovisual resources relevant to choreographic studies.

Suggestions for the programme development

o   It is suggested to establish an open stack in the library for programme-related literature.

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
4.4 **Material Resources**	☐	☐	X	☐

4.5 Programme/Faculty/School Budget and Programme Financial Sustainability

The allocation of financial resources stipulated in the programme/faculty/school budget is economically feasible and corresponds to the programme needs.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The budget for the programme demonstrates a well-structured and comprehensive financial planning process that aligns with the strategic goals of the University of Georgia and ensures the programme's sustainability. From the initial stages of planning, the budgeting process was integrated into programme development, reflecting a thorough approach to aligning resources with the programme's academic and operational needs. Programme heads, financial managers, and central administration collaborated to finalize a financial plan that guarantees the necessary infrastructure, teaching materials, and academic staff remuneration to support programme implementation and achieve its learning outcomes.

The financial plan covers the full study cycle of the programme and prioritizes operational needs by allocating 90% of the projected revenue—primarily derived from tuition fees—directly to programme-specific expenses. The tuition fee is set at 4,500 GEL per student per year, with an expected first-year enrollment of 22 students, generating a projected total revenue of 99,000 GEL. The remaining 10% of the revenue is allocated to administrative and institutional costs, such as taxes and office expenses. This distribution underscores the programme's commitment to investing in its core activities while maintaining financial accountability.

A key strength of the programme's budget is its ability to mitigate financial risks. In cases where the programme's revenue falls short, additional support is guaranteed from the school and central university budgets. This layered financial backing ensures that the programme remains sustainable even in the face of enrollment fluctuations or unforeseen challenges, highlighting the institution's prioritization of this field as a strategic focus area. Furthermore, the university has well-established international partnerships, including a membership in ERASMUS+ networks and participation in other grant projects, which provide additional support for the budget and further strengthen the financial foundation of the programme.

The budget planning also reflects transparency and accountability, with explicit provisions for essential expenses such as classroom rental fees and operational costs tied to the academic semester structure. Moreover, the inclusion of a 10% buffer for vacant seats demonstrates a realistic approach to revenue forecasting, aligning financial expectations with actual enrollment patterns.

In conclusion, the programme's budget is well-designed to ensure financial sustainability, with strong institutional support and a clear focus on operational priorities. By integrating a risk mitigation strategy and maintaining financial transparency, the university has created a robust framework to support the programme's implementation. To further strengthen the programme's financial sustainability, the university could consider diversifying income sources and conducting regular reviews to adapt to evolving needs and market conditions. This

approach would ensure the programme remains resilient and aligned with its long-term objectives.

Evidences/Indicators

- SER;
- Budget;
- Interview results;

Recommendations:

- Proposal (s), which should be considered by the HEI, the programme to meet the requirements of the standard

Suggestions for the programme development

- Non-binding suggestions for the programme development

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
4.5. Programme/ Faculty/School Budget and Programme Financial Sustainability	X	☐	☐	☐

Compliance with the programme standard

4. Providing Teaching Resources	Complies with requirements	☐
	Substantially complies with requirements	☐
	Partly complies with requirements	X
	Does not comply with requirements	☐

5. Teaching Quality Enhancement Opportunities

In order to enhance teaching quality, programme utilises 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.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The University of Georgia has implemented a structured approach to quality assurance within its higher educational programs. Collaboration between programme staff and internal quality assurance (QA) services is central to this system. This partnership covers the planning of quality assurance processes, creation of assessment instruments, and analysis of results, ensuring consistent monitoring and refinement of programmes.

Programme staff use quality assurance results to inform decisions related to programme development and modifications. This aligns with the "plan-do-check-act" principle, ensuring that all stages of programme management contribute to improvement. The self-evaluation process involves academic staff, students, alumni, employers, and administrative staff, ensuring a comprehensive evaluation and programme enhancement.

The university has introduced an electronic assessment model through the newly implemented ONLINE UG portal. While this platform does not yet cover all programs, it provides a promising framework for directly measuring learning outcomes at both course and programme levels. Linking outcomes to specific assessment instruments such as quizzes, exams, projects, and theses, this system ensures accurate and efficient evaluation of individual and group performance. Initiating this digital platform can be considered a best practice and deserves further support to achieve full implementation across all programs.

Indirect assessment methods, including employer and graduate surveys, complement direct assessments. These provide insights into stakeholder perceptions and contribute to understanding programme effectiveness. Increasing the frequency of indirect assessments, currently conducted every three years, could provide more timely feedback and allow for quicker responsiveness to trends and needs.

Feedback on programme modifications and decisions is communicated to students and faculty through electronic notifications. While this system is functional, incorporating personalized feedback sessions or workshops could improve stakeholder engagement and understanding.

Based on interview results, it was identified that stakeholders, especially academic personnel, have been formally participating in all stages and procedures for programme quality assurance. However, they lack awareness about the importance and direct responsibility of their roles in the comprehensive QA process. Providing stakeholders with more engaging and practical activities could significantly enhance the quality culture within the university. It is suggested that the university provides targeted training sessions and practical workshops for stakeholders to improve their understanding and engagement in the QA process. Establishing regular forums or discussion panels could also create a platform for ongoing dialogue and shared responsibility. Additionally, implementing incentive mechanisms to recognize and reward active participation in quality assurance activities may further motivate stakeholders and reinforce a culture of quality.

Self-evaluation reports and subsequent actions demonstrate collaborative efforts between programme staff and the QA office to address weaknesses identified during evaluations. This process ensures timely resolution of issues and continuous improvement of programmes.

In conclusion, the University of Georgia's quality assurance framework meets accreditation standards through its systematic processes, stakeholder involvement, and effective assessment tools. Minor areas for improvement include strengthening stakeholder awareness and engagement in QA processes, and fully implementing the ONLINE UG portal.

Evidences/Indicators

o   SER;
o   Programs and Syllabi;
o   QA mechanisms;
o   University Online Platforms;
o   Interview results.

Recommendations:

o   Proposal (s), which should be considered by the HEI, the programme to meet the requirements of the standard

Suggestions for the programme development

o   It is suggested that the University strengthens stakeholder awareness and engagement in QA processes through targeted initiatives and provides additional support to ensure the full implementation of the ONLINE UG portal across all programmes.

Evaluation

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
5.1 Internal quality evaluation	X	☐	☐	☐

5.2 External Quality Evaluation
Programme utilises the results of external quality assurance on a regular basis.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

The University of Georgia incorporates external quality assurance mechanisms to enhance the quality and effectiveness of its educational programs. The institution actively utilizes the results of external evaluations, including recommendations from national and international accreditation and authorization processes, to make informed improvements to its programs.

Recommendations obtained during the university's external quality assurance processes are thoroughly discussed by the Programme Development Council (PDC) and considered when implementing modifications or strategic adjustments. This approach ensures that the program aligns with both national and international standards while meeting the evolving demands of stakeholders.

Evidences/Indicators

- SER;
- Programs and Syllabi;
- QA Mechanisms;
- Interview results.

Recommendations:

Suggestions for the programme development

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
5.2. External Quality Evaluation	X	☐	☐	☐

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.

Summary and Analysis of the Education Programme's Compliance with the Requirements of the Component of the Standard

Periodic programme monitoring and evaluation are conducted systematically, involving a range of stakeholders, including academic, administrative, and invited staff, as well as students, graduates, and employers. Data collected from these processes are analyzed and utilized for decision-making and program improvement. For example, employer and graduate surveys are conducted regularly to gather feedback on program relevance and graduate preparedness for the job market. These surveys are particularly valuable in aligning the program outcomes with industry expectations.

Programme comparisons with similar offerings at local and foreign universities are another key component of the periodic review process. During accreditation preparation, the university benchmarks its programs against similar offerings at other institutions by analyzing program structures, outcomes, and teaching methodologies, ensuring alignment with best practices and identifying potential areas for improvement. Such benchmarking activities are instrumental in maintaining the program's competitiveness and quality. However, for this particular programme, formal documentation for benchmarking is absent, and comparisons were conducted informally with some field professionals and indirect sources. These comparisons were not systematically analyzed or documented, limiting their potential to inform structured improvements   to   the   programme.

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It is suggested that the university formalizes the benchmarking process for this programme by establishing a clear framework for comparing it with similar offerings at other institutions. This could include forming a benchmarking team, identifying specific comparable programmes, and systematically analyzing findings to identify areas for alignment with global standards. Additionally, maintaining detailed records of these comparisons and integrating the results into the Programme Development Council's review process would ensure that benchmarking contributes effectively to programme modernization and improvement.

The monitoring process also assesses programme efficiency using complex indicators derived from both direct and indirect assessment results. This comprehensive evaluation informs decisions regarding programme modifications. For instance, data from employer and graduate surveys are analyzed to ensure that programme outcomes align with industry expectations and that graduates are equipped with the necessary skills for the job market. Feedback from these evaluations has been instrumental in identifying areas for modernization and adaptation.

The university leverages its electronic assessment model and platforms such as the ONLINE UG portal to enhance the efficiency of data collection and analysis. These tools provide detailed insights into student performance, course outcomes, and stakeholder feedback, which are crucial for informed decision-making. Additionally, semester-based evaluations by students and lecturers further contribute to the periodic review process by providing real-time data on programme performance.

Evidences/Indicators

○ SER;
○ Programmes and Syllabi;
○ QA Mechanisms;
○ Interview results.

Recommendations:

○ Proposal (s), which should be considered by the HEI, the programme to meet the requirements of the standard

Suggestions for the programme development

○ Non-binding suggestions for the programme development

Evaluation

Please, evaluate the compliance of the programme with the component

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
5.3. Programme monitoring and periodic review	X	☐	☐	☐

Compliance with the programme standards

	Complies with requirements	X
5. Teaching Quality Enhancement Opportunities	Substantially complies with requirements	☐
	Partially complies with requirements	☐
	Does not comply with requirements	☐

Attached documentation (if applicable):

Name of the Higher Education Institution: LLC – **University of Georgia**

Name of Higher Education Programme, Level: Choreographer of Georgian Folk Dances/Choreographer of World Folk Dance, BA

Compliance with the Programme Standards

Evaluation Standards	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
1. Education Programme Objectives, Learning Outcomes and their Compliance with the Programme	☐	☐	X	☐
2. Teaching Methodology and Organisation, Adequacy Evaluation of Programme Mastering	☐	X	☐	☐
3. Student Achievements, Individual Work with them	X	☐	☐	☐
4. Providing Teaching Resources	☐	☐	X	☐

5. Teaching Quality Enhancement Opportunities	X	☐	☐	☐

Signatures:

Chair of Accreditation Expert Panel

Full name, signature

Ramunė Balevičiūtė

Accreditation Expert Panel Members

Full name, signature

Ekaterine Geliashvili

Full name, signature

Tamta Lekishvili

Full name, signature

Lika Kvinchia

ANNEX 1

Experts' commentary on the Argumentative Position of the HEI

(Please note that the experts responded only to those points of the Argumentative Position of the HEI that they considered to be reasoned and in need of additional explanation. Accordingly, the experts did not respond to answers where the HEI merely expressed its opinion.)

Argumentative Position of the HEI:

We would like to inform you that we have received the draft report. After analyzing it, we have identified the recommendations with which we agree with the experts and will inform you about the steps that the University of Georgia has taken or plans to take in the future to address the issues outlined in the recommendations. Naturally, we will also inform you about the recommendations with which we disagree, providing our arguments to substantiate our position. It is also worth mentioning our surprise, caused by two factors: Firstly, why does the draft report present certain content as recommendations urging the institution to develop specific steps, procedures, or mechanisms for the program when the institution already has these in place, as evidenced by documents submitted already during the accreditation application. Secondly, why are some recommendations formulated as such instead of suggestions or, when some of them do not even fall under the category of suggestions, according to either the accreditation standards or regulations governing higher education.

 We would like to remind you that accreditation is a legal procedure that must be based on the requirements of standards and legislation.

We hope that the above-mentioned misunderstandings will be resolved after a thorough review of our response.

1.1. It is recommended to reveal the consideration of local labor market demands when establishing Programme Objectives.

It is recommended to demonstrate the knowledge of national and international educational context in order to formulate specific Program Objectives and emphasize the uniqueness of the Programme.

1.3. It is recommended that the University enhances its market research process by improving the clarity and specificity of research instruments, refining qualitative data collection methods, and ensuring that results are systematically analyzed and effectively integrated into programme development and evaluation.

Answer:

We believe that these recommendations carry the same essence, thus we have decided to consolidate them and provide a single response. Considering the lack of a unified standard, the market research data we have conducted can be considered sufficient at this stage. As you are aware, conducting new research within such a short time frame is impossible, but we plan to expand the data in the future. However, it should also be noted that the market is local, the country has a small population, and the scope and informativeness of the conducted research clearly reflect the importance and necessity of the bachelor's programmes.

1.2. The learning outcomes of the programme should clearly reflect the connection between the knowledge acquired through the learning process and the aims of the educational programme.

During the site-visit, when questions were raised regarding the development of the programme and the formation of its outcomes, despite the fact that the processes mentioned above are described and fully structured in accordance with the University of Georgia's programme regulations, we provided additional clarifications and we were under the impression that the responses given to the questions were satisfactory for the experts. Since the recommendation remains, we would like to inform you that the existing programme was developed in accordance with the university's internal mechanisms and the criteria and requirements established by Georgian legislation. First and foremost, it is worth noting the group responsible for the creation of the programme. According to the university's educational programme regulations, this

group is called the Programme Development Council (hereinafter referred to as the PDC). The PDC is established individually for each programme, and its members include the programme head, the faculty quality assurance representative, academic staff, a student (or prospective student), and an employer. The PDC members work on the development of the programme within their respective areas of competence and in accordance with the university's regulations and the normative acts related to accreditation. It is important to note that in the process of programme development, the sector benchmarks were also evaluated. More specifically, the benchmarks were considered the primary document for the formation of learning outcomes, as required by regulation. Consequently, the foundation of competencies is aligned with the requirements of the sector benchmark. What the PDC accomplished was to identify the programme's significant components, particularly its objective. The objective of the programme is: "To introduce students to and teach them the national dance culture of Georgian traditional and the world folk dances." It is evident from the provided statement, that the objective of the programme is to study Georgian traditional and world folk dances. When the experts state that there should be a connection established between the learning outcomes and the programme objective, it is unclear where this connection is deemed missing, especially considering that while there is a mention of the need for such a connection, no explanation is given regarding where this connection is lacking. Meanwhile, the programme structure and the courses it includes directly reflect the spirit of the stated objective. According to the structure, the programme consists of the core courses, electives, the Georgian Dance Choreographer module, and the World Folk Dance Choreographer module. In the core block of the programme, students study choreography, Georgian traditional dance, and world folk dance. Here, students acquire broad competencies, which subsequently allow them to choose the direction in which they wish to specialize further, whether in Georgian traditional dance or world folk dance.

It is also worth considering the description provided by the experts under the narrative of component 1.2, where they note: "However, these learning outcomes are presented fragmentarily and lack a clear structure. They do not align with the general and subject-specific competence frameworks characteristic of the field of arts, nor do they identify the knowledge, skills, autonomy, and responsibility that should be developed in programme graduates." Frankly, we do not understand why this text was formulated in such a way, because, as mentioned above, the foundation of the learning outcomes is the sector benchmark. The sector benchmark defines how and in what form learning outcomes should be formulated in terms of knowledge, skills, autonomy, and responsibility. The programme reflects the requirements of the sector benchmark, so it remains unclear what is considered fragmentary or what does not align with the general and subject-specific competence frameworks characteristic of the field of arts.

Experts' answer: A) Based on the presented documentation, the experts are already aware of the Programme Development Council and its function. Also, PDG relied on sectoral benchmarks to develop this programme, which is typical. We clarify that the

recommendation only applies to clearly, apparently stated outcomes and their connection to goals. The self-assessment report of the HEI presents one principal goal, which is broken down into other sub-goals. It is crucial to demonstrate which outcome covers which goal, which ultimately covers one principal goal.

The National Center for Educational Quality Enhancement has created a document called "Guidelines for the Evaluation of Higher Education Programmes Accreditation Standards", which is easily accessible on the institution's website.

It is clearly defined here - p.4. The programme should have clearly stated learning outcomes consistent with the programme's goals, which will be reflected in the programme's goals and learning outcomes map. It would have been desirable to develop a similar scheme, or in some other form, to show the connection of each outcome to each goal more obviously. In addition, the individual learning outcomes of the programme, when evaluating the end of the programme, will allow the HEI to demonstrate whether students have fully achieved the programme's learning outcomes upon completion of the educational programme. The latter will indicate that the programme's goals have been achieved.

1.2. The programme learning outcomes should be written more concisely and in a more structured manner.

As already mentioned, the University of Georgia relies on its internal standards and normative acts related to accreditation when developing programs. Accordingly, there is no standard that obligates the university to concisely formulate learning outcomes or vice versa. The number of learning outcomes in a program depends on the program's specifics, complexity, the vision of the university, and the program implementers, etc. Given that program development involves highly complex and, at the same time, individualized matters, there are no legal restrictions in this regard. Regarding the structural formulation of learning outcomes, it reflects the structure of the sector benchmark, and we believe that the requirements of the standard are fully met in this aspect as well.

Experts' answer: As noted in the previous comment, experts are guided, among other provisions, by the "Guidelines for the Evaluation of Higher Education Programmes Accreditation Standards," which states (p. 4) that "the number of a programme learning outcomes should not be a lot.

The Golden Rule is to establish up to ten learning outcomes". As for the field document, it includes 13 outcomes.

We would also clarify that it is vague from the self-assessment report how many outcomes there are at all. However, there is no recommendation from experts based solely on outcome numbers.

In all three documents (self-assessment report, programme, curriculum map), the number of outcomes is presented differently. There are so many of them and are broken down into additional sub-outcomes that the clarity is lost. It is easy to merge them and reduce them to an optimal number.

We also disagree that it structurally replicates the field one.

In terms of improving programme outcomes, it would be useful, in addition to field-specific, to consider best practices worldwide and review the learning outcomes of professionally similar programmes.

1.2. The programme learning outcomes should include all essential outcomes, including those of university-mandatory courses.

The programme learning outcomes should include all essential outcomes, including those of university-mandatory courses. The learning outcomes of the program are outlined according to its mandatory courses and the logic of mandatory elective blocks are considered. First and foremost, it is important to emphasize the mandatory components of the program. Specifically, the key learning outcomes of the program's core courses have been consolidated and modified into a more generalized format. This has two explanations: First, the learning outcomes were formulated based on the sector benchmark. As mentioned above, the foundation of the program's learning outcomes is the sector benchmark. Second, the consolidation of outcomes was considered appropriate because the program is designed following a spiral principle. The mandatory components of the program are interconnected, and competencies are developed progressively from simple to complex while adhering to the spiral principle. For example, when a student needs to learn how to stage a dance performance, they study both choreographic aspects of dance and additional related competencies. This same principle is applied to the curriculum courses, as previously mentioned, following the "simple to complex" principle. In the first semester, when a student studies choreographic stage art, they simultaneously study Georgian folk dances and world folk dances. This approach continues within the other additional courses as well, in subsequent semesters. This is the spiral approach, which requires presenting learning outcomes in a unified and broader manner.
Regarding the university-wide mandatory courses, the goal of creating this block was not only to develop professional skills but also to broaden the students' horizons regarding contemporary challenges and to provide them with competencies they can utilize in the future based on their interests. Consequently, no single specific outcome

is defined for such a block; instead, it is reflected in the program in a generalized form. For example, university-wide courses develop competencies such as: adhering to professional standards and ethical norms, being demanding, fair, balanced, and tactful, and possessing a high level of motivation for professional activities.

Regarding English language competence, as mentioned, English is not only a mandatory subject, but also the enrollment through the national exams is possible only through English. Students utilize their competencies in both Georgian and English within the program, and this is reflected as a competency in the program. **Specifically, using library resources, electronic scientific databases, and archival repositories of film-photo documents, student locates relevant sources and, based on their study and analysis, creates (in small format) research-oriented practical projects/papers, around which they express their opinions and engage in argumented discussions.**
Students are able to create and present sources and resources using these two languages. Both languages—Georgian and English—are included in the program's mandatory courses. To clarify, we did not explicitly mention the words "English" or "Georgian"; instead, we emphasized the communicative tasks that can be achieved using the languages that are integrated into the mandatory courses.

Experts' answer: In its argumentation the HEI notes that "a spiral approach requires presenting the outcomes conjunctly, in a more merged version."

This principle of merging is welcome, but if it affected mandatory elective courses, then why didn't it involve the outcomes of the professional core courses (which are so broken down that it prevent concise expression of thought); secondly - if it also affects the outcomes of other mandatory general university courses, then why weren't these courses represented/linked to the corresponding outcomes on the curriculum map?

Perhaps the HEI implies foreign language proficiency competence in the outcomes indicated here, however, it is essential that its connection be analyzed and that it, as a core course, also occupy an appropriate place on the curriculum map.

1.1. The university should provide additional training for the programme managers on the formulation of outcomes.

The Quality Assurance Department of the University of Georgia, in accordance with the program regulation, coordinates the accreditation process of programs. For this purpose, the program regulation outlines how the initiation and subsequent development of a new program are conducted, as well as how the modification and refinement of an existing program take place. In this case, the program is new; therefore, the Quality Assurance Department has actively collaborated with both the program heads and those involved in the program. Program heads and participants

received training on the specifics and nuances of syllabi, programs, and self-assessment. The Quality Assurance Office introduced them to the Online UG system, where programme heads and people involved in the programme had the opportunity to see how syllabi and programs are uploaded online and how they are modified. The training covered teaching methods, requirements surrounding the assessment system, etc.

After reviewing the existing recommendation, we were surprised by the way it was formulated, which prompted us to examine the description. The description does not explain why these recommendations were deemed necessary. This is particularly surprising because, during the interview, when this question was raised, university representatives provided information regarding the training sessions. To substantiate this, we are sending confirmations as attachments; however, we are also curious to understand from the experts what exactly is implied under this recommendation, how it relates to Standard 1.2, and why it was formulated as a recommendation rather than as a suggestion.

Experts' answer: The experts are aware of the university's policy on programme development, which states that the programme and its outcomes are established by the Programme Development Council, which includes the quality service and the program heads. During the interview, the specificity and complexity of the field were repeatedly mentioned, and of course, this service is not obliged to know the specifics of every field thoroughly. Accordingly, it is essential that the supervisors themselves are thoroughly familiar with the various guidelines for developing not only the specialty-specific programme but also the relevant level programmes so that this problem does not arise. During the interview, the programme supervisors also confirmed that the quality service was very helpful in developing the programme. However, it is advisable to hold additional training and meetings to formulate concise and clear learning outcomes for the existing programme.

We consider your argument and move this into our suggestion.

1.3   It is recommended to revise the Curriculum Map to ensure all learning outcomes are developed progressively across the three levels of Introduction, Deepening, and Mastering (I, P, and M), maintaining the logical development chain necessary for coherent student progression.

On the programme outcomes and course mapping chart, all core mandatory courses should be explicitly outlined, including, where possible, the university-wide mandatory courses.

We are combining these two recommendations into a single response.

The recommendation states that not all learning outcomes in the curriculum map presented for outcome evaluation are consistently developed across the three levels—Introduction (I), Practice (P), and Mastery (M). Additionally, the description notes that this inconsistency disrupts the logical progression chain of the program's learning outcomes. During the site-visit, at the interview stage, we repeatedly emphasized that external evaluation, which describes the essence of the recommendation clearly and with examples, is important for the institution because it allows us to better and more thoroughly understand what we have done. Unfortunately, the provided description does not offer sufficient information to clarify what exactly is inconsistent, where the logical progression chain is broken, or what specific reasons or factors led the experts to issue a recommendation rather than a suggestion. Nor does it explain how addressing this recommendation would improve the standard.

The institution presented a curriculum map, defining the complexity of each outcome and marking them with corresponding initials. If the version presented by the program implementers does not align with accuracy, this should be explained and justified, which we could not find in the description. Additionally, the curriculum map is a tool for program heads to better visualize competencies and make them more tangible, but it is not a reason to issue a recommendation. It should also be noted that neither the accreditation standard nor any normative act defines the form of the map or the rules for its development. This document is created by program implementers and largely depends on the program's specifics and individual approaches. Therefore, it is unclear to us how a recommendation can be based on something that falls under the discretion of program implementers. We hope this matter will be reconsidered, as we genuinely believe that this recommendation lacks a legal basis.

Experts' answer: We would like to clarify that the HEI presented courses on the map that were not related to the outcomes at all (they were just listed).

In addition, there was a case where the core course was not included at all. Thus, it is analyzed incompletely. As for the absence of a standard, I would like to remind you that the document "Guidelines for the Evaluation of Accreditation Standards" (p. 16), developed by the National Center for Educational Quality Enhancement, states: "To ensure that the programme content is aligned with the learning outcomes, the

programme should be accompanied by a learning outcomes map, which will describe in detail which course and/or educational and scientific-research component of the programme leads to which learning outcome." The mechanisms for compiling the map are also specified in the same document.

1.3.   Due to the synthetic nature of the field, the programme should ensure a diversity of subjects and offer students a broader range of both discipline-specific and related courses, both in core and supplementary modules.

Answer:

We partially agree with the recommendation. From the outset of developing the bachelor's program, we aimed to include courses such as the History of Costume, Psychology of Art, Dance Anatomy-Biomechanics, Philosophy of Art, Pilates, etc. In the near future, we plan to incorporate the courses suggested by the experts, as well as those listed here, into the bachelor's program once we identify the appropriate implementers.

As for inclusive dancing, during the experts' visit, we mentioned that topics such as student diversity, learning needs, and inclusive education are covered in the Pedagogical Psychology course at our request. Additionally, it should be noted that invited faculty member Bakar Khintibidze, who holds a master's degree in Choreographic Arts, is a certified special needs teacher of dancing. With his and other specialists' involvement, we plan to introduce a course on inclusive dance into the program in the future.

Given the specifics of the field, it is essential to implement both the theoretical and practical parts of the final thesis, for which it would be preferable to allocate separate credits.

If the final thesis is determined by the exam in the core professional course "Stage Arts 6," the content and credit distribution for this course should be revised.

Answer:

The Program Development Council has discussed this issue and ultimately decided that the core course "Choreographic Stage Art VI" will conclude with a final examination. We have taken into account the experts' recommendation. During the final exam, the student will present a creative project (a dance) and a theoretical (written) work. The course's credits have been increased to 9 ECTS. Accordingly, the course content and assessment criteria have been revised (see attached syllabi). 1. Creative Project: The duration of the choreographed dance performance, based on folk dance, must not be less than 3.5 minutes. 2. Theoretical (Written) Work: The paper must be between 6 – 18 pages (excluding appendices). The content of the practical and theoretical works must be substantially aligned. The main section of the written work must include an appendix with the libretto of the dance in creative project, the program, a detailed description of the stage costume esquisse, and a graphical sketches of the dance.

The integrated course "Mastery of the Actor and the Basics of Directing" should be divided, and additional time and credits should be allocated specifically for directing.

Answer:

During the development of the program, we actively collaborated with prominent figures in theatrical arts (directors and actors). Based on consultations with them, we made decisions regarding the integration of courses. Despite this, the Program Development Council has taken the experts' recommendation into account, and "Fundamentals of Directing" 6 ECTS will remain a core cours, while "Acting Skills"6 ECTS will be moved to the list of elective courses. Work on the corresponding syllabus is already underway (see (see attached syllabus).

The programme should place greater emphasis on international experience, the issues of internationalization, and contemporary achievements in the field.

Answer:

After the program's launch, we plan to collaborate with universities in various countries. In this regard, the University of Georgia has considerable experience. We believe this foundation will facilitate active cooperation in the future between our university and international higher education institutions with a focus on artistic education.

1.4. On the programme outcomes and course mapping chart, all core mandatory courses should be explicitly outlined, including, where possible, the university-wide mandatory courses.

If the programme does not include a separate qualification thesis, then the course "Choreographic Stage Art VI" should serve as the main indicator of the programme's significant achievements, with its final exam assignment and content. At this stage, however, it does not align with this requirement.

Answer:

We have taken into account the experts' recommendation. This issue has been addressed under component 1.4, Structure and Content of the Educational Program (see attached syllabi).

The prerequisite for the elective course "Ballroom Sports Dance" should include "Ballroom Dance-Modern Dance."

Answer:

Recommendations for the courses "Ballroom Sports Dance" and "Ballroom Sports and Modern Dances" have been partially addressed.** This includes adjustments to the number of ballroom dances in the core course, and the revised syllabi have been attached to the documents (see attached syllabi). (see attached syllabi).

The content section of the syllabi should clearly reflect the practical application of methodologies.

The teaching methods used in multi-semester courses should align with the content of the course.

Answer:

The recommendation is vague as the method is not specified. If clarified, we will strive to implement the specific instructions.

Each learning outcome of the courses must be clearly assessed, the examination topics precisely defined, and reflected in the assessment criteria.

It is recommended that the learning outcomes of academic courses align with the descriptions of Level 6 in the National Qualifications Framework, focusing specifically on responsibility and autonomy.

Experts' answer: This refers to methods already presented by the curator in the syllabus, the use of which is necessary to be reflected in the content of the syllabus.

1.5   It is recommended that the learning outcomes of academic courses align with the descriptions of Level 6 in the National Qualifications Framework, focusing specifically on responsibility and autonomy.

In the descriptive part of the recommendation, the experts note that the learning outcomes of academic courses should align with the 6th level of the National Qualifications Framework. We reviewed the description and found no explanation for why this recommendation was deemed necessary. The only information discernible is that the experts highlight responsibility and autonomy and reference the syllabi. First and foremost, we must refer to normative acts and emphasize that responsibility and autonomy are not mandatory components according to the National Qualifications Framework. Moreover, it is possible for programmes to receive accreditation based on these competencies. The exception lies in sector-specific requirements. In this particular programme, the presence of responsibility and autonomy in the learning outcomes is supported by the sector benchmark, which we have also reflected in the programme accordingly. The competencies defined by the sector benchmark have been integrated into the relevant syllabi. For the purposes of external evaluation, it must be clearly and comprehensibly explained why additional responsibility and autonomy components should be included in other courses and why their presence only in the syllabus of Georgian Dance is insufficient. In our view, the external evaluation should clearly indicate what is currently at risk

due to the existing situation and, for the purpose of addressing these risks, what specific steps the university should take. The obligation of external evaluation is to serve a developmental function, and if this is not evident in the descriptive part of the component, certain issues become unclear to the programme implementers.

Experts' answer: As you know, any artistic course of study is mostly related to the emotions, moods, and values of the person/student, which should be included in the responsibility and autonomy part of the outcomes. The evaluation of various training course outcomes (and not just "Georgian Dance"), starting from the formation of students' emotional attitudes and ending with the acquisition of values, should ultimately be unified and merged in the programme outcomes section.

Along with knowledge and ability, employees with high emotional intelligence, equipped with a system of responsibility, independence, and values, are a guarantee of advantage in a competitive environment of the employment market.

Thus, for courses in the arts programme, analyzing and evaluating the outcomes of the syllabus becomes even more crucial.

2.1. To ensure the distribution of scores within the assessment criteria for the programme's admission requirements (in both the first and second rounds). This includes allocating points for each part of the criterion and the components within individual criteria in accordance with the relevant requirements.

To Ensure alignment between the self-assessment report and the separately submitted document outlining the programme's creative tours' requirements and evaluation criteria, particularly regarding the inclusion of the "plasticity" criterion in the first round. Additionally, establish coherence with the interview topics referenced as evidence.

In addition to the existing admission prerequisites, the HEI should incorporate examination tasks and requirements that reveal the innate creative abilities and

characteristics essential for pursuing education in the profession of a choreographer-director.

Answer:

We take into account the experts' recommendations: 1.In the admission preconditions for the bachelor's programme (creative tours), we ensure compliance with the requirements for the distribution of scores for each part and the individual criteria of the components. 2.Regarding the recommendation to incorporate examination tasks and requirements, we are introducing a third creative tour where applicants must present a small-scale folk dance they choreographed during the consultation period and provide a brief analysis of it (see Annex.)

In planning the number of students and ensuring the seamless implementation of the educational process, it is essential to consider the specificities of the Programme, the demands of the labor market, and the capacity of the institution's resources to support course delivery.

Answer:

During the meeting with experts, the programme heads proposed an initiative to reduce the number of admitted students in the bachelor's programme from 30 to 20 per year. Considering labor market demands and material resources, and in agreement with the Programme Development Council and the administration of the University of Georgia, it was ultimately decided to set the number of admitted students at 20.

We do not share the experts' opinion that the Georgian labor market cannot accommodate this number of choreographers annually. In fact, Georgia has a large number of state/municipal ensembles of Georgian dance, as well as independent professional and amateur choreographic troupes, studios, and circles. However, according to our information, most of their leaders either have only practical experience or informal education as choreographers (certification). The situation is drastically different in the field of World Folk Dance. We can hardly recall any creative troupe that operates exclusively within this profile. As for qualified choreographers (or teachers) in the field of World Folk Dance (or Character Dance), Georgia's labor market is entirely barren. Across the country, there are only a handful of retirement-age choreographer-teachers (not stager) who hold degrees obtained abroad, mainly in the post-Soviet space.

Experts' answer: Unfortunately, this does not prevent them from finding employment in the market, either in private or state organizations.

2.2. It is recommended to establish agreements with cultural or educational institutions to ensure that students have opportunities to undertake professional practice.

To ensure that the practical / creative /performance component of the programme is organised and planned in accordance with the learning outcomes of the programme.

Answer:

When designing the programme, this issue was taken into account, and we accept the recommendation accordingly. Negotiations are ongoing with various educational and cultural institutions to ensure professional practice opportunities for students.

2.3. The teaching methodology should incorporate more modern approaches (for example, Digital Choreographic Platforms, Personal Narrative and Storytelling, Virtual Masterclasses and Seminars Flipped Classroom Methodology).

4.4. It is recommended to create a publicly accessible archive of audiovisual resources relevant to choreographic studies

Answer:

During the meeting with the experts, the programme leaders and university administration expressed readiness to create and manage a photo, audio-video archive, YouTube channel, and an appropriate online platform. These will host both personal archives of instructors and essential and useful photo-video materials accessible to students. Additionally, the "audio-video teaching materials" outlined in the syllabi, which will provide theoretical and practical explanations along with relevant and useful information for students, will be available on the ONLINE UG portal.

Efforts to mobilize and allocate the necessary resources for the creation of this platform have already begun. However, it will take some time to finalize and will be developed concurrently with the programme's accreditation process.

2.4. It is recommended that the components and methods of assessment for each academic course or subject be tailored to the specific nature of the course, aligned with the defined learning outcomes, and designed to effectively measure the achievement of those outcomes;

It is recommended that the evaluation components, methods, and criteria be transparent and clearly communicated to ensure fairness and understanding for all students.

Answer

We have partially addressed the experts' recommendation in specific courses, such as "Choreographic Stage Art 6." Significant changes have been made to the assessment criteria, and we will take the recommendation into account for other courses as well (see annex: "Choreographic Stage Art 6").

3.1. It is recommended to create opportunities for students to access professional and anonymous psychological support.

Answer

We would like to inform you that this question was raised during the interview with the quality assurance representatives, and they provided an explanation of how the institution and the programme meet the relevant standard. It is entirely unclear why full compliance with the component was not established due to a single recommendation and why a recommendation was made for something that is not defined by the accreditation standard. As mentioned earlier, and to reiterate, accreditation is a legal process that, in addition to logical and substantive explanations, must primarily comply with normative requirements. Accordingly, the given standard refers to student consultation and support services, not the establishment of a psychological assistance center or the provision of such services in any form. Representatives of the institution noted that there is a psychology programme with its own psychological center, but we would not have expected the

experts would impose on us the obligation of mandatory and anonymous psychological support services. We repeat, this is not required by the standard, and moreover, the purpose of the given standard is entirely different from what was reflected in the recommendation. We believe that the recommendation in this part should be completely removed, as the evidence provided in relation to component 3.1, which was submitted as part of the accreditation application, deserves full compliance. As an annex, we are once again sending the supporting documents for component 3.1.

Experts' answer: While experts acknowledge that psychological well-being is a crucial aspect of overall study quality and that students have expressed a need for psychological support, experts agree that it is not stated in the official requirements. Therefore, the recommendation from component 3.1 to "create opportunities for students to access professional and anonymous psychological support" was moved to the suggestions. This way, component 3.1 has achieved full compliance with the requirements, and the whole standard 3, "Student Achievements, Individual Work with Them," is fully compliant.

4.1. The individual assigned by the HEI for a specific course and the individual listed in the syllabus should correspond to each other.

We have reviewed the draft report prepared by the experts, which mentions discrepancies regarding course curators and lecturers. Specifically, it should be noted that at the University of Georgia, the curator is responsible for the content of the syllabus, and it is possible for one curator to be listed on the syllabus while the course is taught by a different lecturer. We would like to inform you that the course "Debates and Critical Thinking" has undergone a curator change and should now list N.B. as the curator, whose personal file was included in the staff folder (please refer to the updated syllabus for the respective course). The curator for "Georgian Mythology and Folklore" is M.T., who is also listed among the implementing staff. It seems there may have been some misunderstanding, as the staff member I.E. is not included in the list. As for "Computer Office Systems" and "Introduction to Psychology," the curators are E.A. and N.B., while the lecturers are T.T. and T.S. Accordingly, only the personal files of the lecturers were initially submitted. We are now additionally providing the personal files of N.B. and E.A. as well.

For the sustainability of the programme, it is essential to announce competitive academic positions in the programme's specific field in the future.

Answer

We acknowledge the experts' recommendation and would like to inform you that the University of Georgia has announced a competition for academic positions, through which suitable candidates in the specific field of the programme will be selected. https://www.jobs.ge/ge/?view=jobs&id=609825

It is advisable for specialists in the arts field to present, in their CVs, a list of their creative experience (projects) from the last 10 years, separated from other professional (non-teaching) experience, in accordance with the requirements for scientific work.

Invited specialists for core, profile-specific methodological and practical courses should regularly engage in artistic-creative work and pursue continuous professional development.

Answer:

We believe that the submitted documentation contains comprehensive information regarding the creative experience of the teaching staff.

Experts' answer: To avoid any misunderstanding, it was desirable to indicate both the curator and the course lecturer in the syllabi, since only the personal files of lecturers are sent to experts, not course curators.

In the syllabus of the mentioned course "Georgian Mythology and Folklore", Eter I. is indicated. In addition to this particular one, other inaccuracies were also noted in the analysis of this recommendation.

Yes, it is complete and not for the last 10 years. Accordingly, he seems to be active (because it is designed for the entire period of activity), but he has not been actively

engaged in the recent period. Separating creative projects and listing them over the last 10 years makes the staff's most recent creative activity apparent to both experts and the hiring organization (just as it is required for scientific activities - the last 10 years).

4.1. The autobiographical-professional resume (CV) should not include the individual's personal identification number.

The inclusion of personal identification numbers in CVs is part of a standard template developed by the university's Human Capital Department, which has been used for accreditation purposes for years. Since this practice is unrelated to accreditation standards and we have never received a similar recommendation before, we do not agree with this recommendation.

Experts' answer: In Georgia, according to the Law on Personal Data Protection adopted on 14/06/2023, such information will no longer be disclosed to a third party without their consent. However, we think moving this recommendation into the advice section and the HEI itself should decide whether to protect it or not.

4.1. The presented programme should be led by a qualified individual holding an academic position, while invited staff can serve as co-leaders of the programme.

We agree with experts when they point out that program heads do not hold academic positions, but being in an academic position does not necessarily equate to being competent in all cases. Qualification is not the primary requirement for program heads. What is important is competence, which is defined by the standards. According to the accreditation standard, The programme director possesses necessary knowledge and experience required for programme elaboration. He/she is personally involved in the programme implementation. Moreover, the assessment criterion emphasizes competence even further. Specifically, according to the standard's assessment criteria, program heads must have knowledge, experience, and qualifications that are validated by relevant education in the field. Additionally, the standard stipulates that they must have practical experience. It is sincerely unclear why there has arisen a demand for program heads to hold academic positions when the standard does not require this, nor have the experts clarified what requirement beyond the standard justifies the necessity for program heads to hold academic positions in this particular programme and why is the competence of the existing program heads deemed insufficient? As for the program heads, both are highly qualified specialists with extensive knowledge in their respective fields, as

confirmed by supporting documentation of their qualifications and years of ongoing practical experience. They have substantial teaching experience and are actively engaged in their field. Their competence and the fulfillment of the criteria outlined in the accreditation standard are substantiated by their personal files, which are available to the experts. Once again, we express our surprise as to why this recommendation was made and in such a form. When we refer to the form, we wish to highlight the way the recommendation is formulated. Specifically, the recommendation states that the program must be led by qualified individuals. Which program leader is not qualified, and on what basis is their lack of qualification justified? According to the university's position, the recommendation exceeds the scope of the standard being assessed.

Experts' answer: This is not a solid argument. Because as mentioned in the description, it contradicts the university's "Educational Programme Provision", Article 12. Then why is there a need to create a regulation at all if it is not defining for the university, and we will not rely on it? We also cannot agree that "not in all cases does the holder of an academic position mean he/she is competent." Academic staff should truly mean competent because it is included in the competition requirements for holding an academic position (or should be in any case), which are evaluated and should be evaluated fairly and unbiasedly by the commission.

I would like to tell you that, unfortunately, this form was adopted in the translation process, which led to misunderstandings.

Let us clarify that when we were talking about the HEI Provision, such a recommendation was created, based on it, which in Georgian sounded like this: "The proposed programme must have a person with appropriate qualifications and academic position as the programme supervisor, and invited staff as his co-supervisor." Which, in terms of content, only repeats the articles established by the HEI Provision.

4.4. It is recommended to create more suitable conditions for practical classes, particularly for students' independent work.

Answer

In general, the university has a strategy to establish an educational center for the field of folklore, which will ensure its comprehensive functioning.

During the program accreditation process, negotiations were held regarding additional space. We take your recommendation into account and will also present new supporting documentation.

The university should develop a document outlining the safety and hygiene standards/rules for individuals involved in choreography lessons. The normative document should be attached to the programme, published on the website, and made accessible to all involved staff and students.

Answer:

The given recommendation has been considered, and the corresponding document has been developed (see Annex.)

Experts' answer: According to the accreditation provision, documentation developed/corrected during the accreditation process cannot be considered in the report. Reasoned answers are only clarifying.