

REPORT

D9.6 Handbook future approach to FilmEU QA

WP 9 Quality assurance

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1. Introduction

This handbook is meant to inspire and to offer concrete help in quality enhancement within FilmEU. The user will find examples of sensible things to do when thinking about how to gather feedback in order to improve certain aspects in the macro-areas of education, research education and services. It is not meant to be prescriptive, and its aim is not to evaluate teachers and other staff members personally. Its purpose is to help improve the quality of what we do inspired by a shared awareness and a sense of responsibility. In the quality culture of FilmEU findings based on tools designed by quality assurance are always considered in terms of enhancement, and not to criticize individuals. To help establish this quality culture the quality assurance team is here to help and advice.

Since quality assurance concerns a process of continuous improvement, this handbook will function as a living document. This means that the handbook and the body of knowledge concerning QA will grow and adjust based upon the experiences of FilmEU and its partners.

1.1 Background

This handbook aligns with the toolkit of FilmEU, as stated in the Grant Agreement:

9.5 Quality Assurance in Film and Media Arts -Future Approach Handbook

In the final stage of the WP we will produce a handbook containing a clear definition of the policy, processes and resources needed in order to guarantee Quality Assurance and Accreditation across all member institutions and the implementation of the framework designed and tested during this WP to the future European University. The results of the WP compiled in this handbook will be included in the Toolkit and also info the governance model defined in WP7. The European Associated partners that have participated in the WP will collaborate in this task via the evaluation of the proposed framework and the assessment of the risks and opportunities it entails.

Attached to the handbook are the other relevant documents provided by the quality assurance work package of FilmEU, for example the **implementation** of quality processes designed for the framework as tested during this WP. Quality Assurance is defined as: "all the planned and systematic activities implemented within the quality system that can be demonstrated to provide confidence that a product or service will fulfil requirements for quality".

In the context of higher education, quality assurance can be considered as 'an all-embracing term referring to an ongoing, continuous process of evaluating (assessing, monitoring, guaranteeing, maintaining, and improving) the quality of a higher education system, institutions, or programs' breaking it down into these components:

- a set of measures taken to systematically determine, check, and improve the quality of your services;
- management policy for quality assurance: goals, method, follow-up;
- agreeing upon standards within your institution: common goals;
- ongoing attention for quality in/of everything you do: establishing a quality culture within the organisation with all people working in this organisation together with stakeholders.

In our research of the FilmEU partner institutions, we discovered that there is no common set of set of standards yet, but nevertheless all HEI rather hold shared perspectives on qualitative education. All partners obviously aim to deliver students with all the necessary competencies to be able to find their own place in society. The accents we put differ according to our organisational cultures and national legislation.

Furthermore, our research showed that the three (3) main objectives for Quality Assurance are common for every institution but each with a different mix and levels of importance.

1. Quality, at compliance with (inter)national regulations.

For obvious reasons we always must comply to these.

2. Quality as a ranking tool.

Over recent decades, there has been increasing use of market mechanisms as instruments of public policy (Dill et al. 2004), which went along with an increasing level of autonomy awarded to higher education institutions if they were compliant with local national and later supra-national standards. This leads to the next possible objective for QA, aimed at ranking. *What can we do to end as high as possible in rankings?* The problem according to Massy (2004) is that autonomous institutions competing in a market may follow strategies that are not always in the best public interest¹. However, for a market to be efficient it is necessary that both consumers (students) and producers (HEI) share information about price, quality, and other relevant characteristics of the goods and services being traded.

3. Quality aimed at enhancement.

Intrinsic enhancement resulting from the participation of all stakeholders can only be obtained when the organisation has a wide-spread and shared belief of quality and what is needed to further work on the quality of its own processes and deliverables. This strongly relates to the quality culture of the organisation. An early paper on Understanding Quality culture² (Ehlers, 2009) shows that communication, participation, and the combination of top-down and bottom-up interaction is of key importance to a successful development of quality culture.

¹ Massy, FILMEU.F. 2004. "Markets in Higher Education: Do They Promote Internal Efficiency?", in *Markets in Higher Education: Rhetoric or Reality ?*,

² Ehlers, Ulf. (2009). Understanding quality culture. *Quality Assurance in Education*. 17. 343-363. 10.1108/09684880910992322.

Thus, it is equally important to hold informal meetings amongst colleagues to establish a common way of working, discuss a shared approach of constructive feedback and create a shared awareness of the enhancement actions and best practices, already in place and occurring, to construct a real organizational culture of quality, currently within the separate HEI's and encompassing FilmEU in the future. The effort described above should not be considered as a burden but as a part of the intrinsic quality culture. Academic and non-academic staff have thus a pivotal role in higher education and need to be actively involved in assuring quality. Under this perspective, quality is a responsibility of all the staff, meaning that all must contribute to ensuring that 'the right things are done 'right'. For that purpose, we need to define values, beliefs, and expectations within an organizational culture of quality and an embedded commitment towards quality improvement, shared by all stakeholders within FilmEU.

1.2 Different QA-contexts for each partner

QA includes **internal** and **external** quality assurance and depends on the existence of the necessary institutional mechanisms preferably sustained by a solid quality culture. In theory internal quality assurance is responsible for ensuring assessments and that they are conducted fairly within an organisation. External quality assurance is in its turn responsible for ensuring that the IQA is acting responsibly and fairly in their role. External quality assurance is carried out by the quality assurer of the awarding body.

The reality is that the division between internal QA and external QA is far from obvious. Nearly all the national legal systems have different boundaries between the two. Internal QA can be considered as an internal improvement, internal control of the HEI's QA policy, but also as a way for HEI's to achieve self-accreditation.

In some cases – like in the US or Australia – internal QA involves accreditation in different ways. In Australia for instance, there is self-accreditation of programmes and courses, since there is no need to make them recognised by an external agency or governmental body. In the US, the programmes and courses can be introduced even without accreditation, but afterwards, the internal QA reports, plans, and peer-reviews become parts of the programmatic accreditation process.

Sometimes internal QA regulations can be subjected to regulation by an external body (e.g. in Portugal). The documentation of internal QA (at least partially) can also be a base for the cyclical external re-accreditation process. However, the results of the internal QA can be used for the external accreditation process in the USA, since several accreditation agencies exist with various requirements, and some of them are extended on some internal QA surveys and results.

These examples illustrate the distinction between internal and external quality assurance varies from country to country. External elements in one country can be integrated as internal

ones in another and vice versa. This means that internal QA can be considered neither as a totally different field from the external one, nor the external accreditation itself.

The QA-handbook of FilmEU aims for **internal** quality assurance which also provides sufficient space for the HEI's involved to comply with external quality assurance contexts in the different countries of all partners.

1.3 Purpose of the QA-handbook

This Quality Assurance Handbook is meant for the different stakeholders e.g., teaching, and non-teaching staff across all member institutions as a practical tool, providing all the key elements and procedures necessary for effective Quality Assurance as an ongoing, continuous process of evaluating (assessing, monitoring, guaranteeing, maintaining, and improving) the quality of a higher education system, institutions, or programmes by all stakeholders in a shared quality culture.

The user will find tools and step-by-step-plans to be used on one's own or with the help of a QA-colleague. Based on these user-experiences the handbook can be improved continuously.

2. What is FilmEU QA policy?

2.1 Main principles

The purpose of our policy is to articulate the commitment of all FilmEU alliance partners to an integrated approach to quality assurance and enhancement in compliance with the expectations of the European framework documents and that fulfils the **mission, vision, education principles** and **core values** of FilmEU. The main principles are based on ESG regulations and is intended to outline the key elements necessary to formulate a framework that is in accordance with ESG standards³:

Standard: Institutions should have a policy for quality assurance that is made public and forms part of their strategic management. Internal stakeholders should develop and implement this policy through appropriate structures and processes, while involving external stakeholders.

For QA this implies offering a joint QA-handbook, designed with respect to the different national contexts and different organizational cultures.

What do we define as main principles for QA within FilmEU:

- focus on internal Quality Assurance;
- room for different approaches in different institutions within our common framework, translated into different levels (see 2.2);

³ Standards and Guidelines for Quality Assurance in the European Higher Education Area
https://www.enqa.eu/wp-content/uploads/2015/11/ESG_2015.pdf

- KISS: keep it short and simple;
- involvement of all stakeholders in QA;
- QA is based on a clear structure with clear responsibilities for involved bodies;
- a quality culture that inspires, enhances and is based on trust;
- respect for informal QA integrated in formal QA;
- alignment with the core values and principles of FilmEU in formulating indicators for quality.

2.2 Levels in Quality assurance

We elaborate on the principle concerning using different levels in our QA-approach. As pointed out earlier, it is recognised that different countries have different processes and regulations. There can be special legal circumstances that form obstacles to performing the “usual” internal evaluation in HEIs or making personalised files. A personalised database about students and teachers can be forbidden according to the stricter legal frames in the European Union, while other parts of the world (USA, China, Far-East States, Australia) keep their flexible privacy policy to increase their competitiveness.

Since our transnational joint handbook embraces all members, we want to ensure that the handbook is adopted to the different needs and rules of the local context(s). Therefore, in the processes, procedures and tools we are designing, we keep in mind that we operate on three (3) levels to move from the local national to the transnational level:

Level 1 = common tools and processes on agreed topics: the policies and procedures that are required in the QAF for each partner and should be addressed in the same way in each institution (as far as programmes of FilmEU are concerned): same content, same procedures, same stakeholders involved.

Level 2 = different tools and processes on agreed topics: every partner provides the evidence (all quantitative and qualitative gathered data and information), but procedures can differ, depending upon the institution's quality and campus-, institutional and/or national context and regulations: e.g. the topic of measuring student satisfaction.

Level 3 = unique tools, processes and topics with a decremental level of possible generic use, to be discussed in section 5 e.g. the ‘**special level**’: those policies and processes that can be added by each partner depending upon the specifics of the partner, policy of their institution and specifics of their own Quality culture. Other partner institutions or FilmEU can be inspired by these tools or processes, and we can decide to transfer them to level 1 or 2.

The methods and tools, to be discussed in section 4 for collecting certain data and documentation also differ very much. The mechanisms can include:

- self-evaluation reports,
- questionnaires,
- focus groups,
- checklists,

- observing / job shadowing
- students' voting,
- ranking,
- international benchmarking,
- making QA and implementation reports,
- providing tests, or performing surveys within certain groups of stakeholders,

The rules, methods, guidelines, and standards are worked on level 1 are worked out within FilmEU. On the other levels this is done by the HEI itself, based on the ESG2015 in most European countries.

3. What is our QA structure?

It is crucial in QA to identify the main stakeholders and the bodies and decision makers that must be involved in different stadia.

It is also crucial to identify the overall areas to which QA is applied within FilmEU. As stated in the policy, we distinguish: **1. education, 2. research-education, 3. services, 4. joint strategy and implementation.** These areas relate to the joint areas of intervention of the toolkit. Our transversal or core values form the underlying base from which we work in our macro areas. Then processes involved can be identified and designed.

3.1 Stakeholders

FilmEU considers its students, teachers and supporting staff as the primary stakeholders. Secondary group of stakeholders is the entire field of film and media: future employers within the specific industry and alumni.

The last group of stakeholders are the national and international governments, policy makers to which we are accountable in the process of accreditation. All groups are represented in the governance structure *see 3.2.*

3.2 Governance structure for supporting QA

As we expand to an alliance of eight (8) partners and from a **project basis** to a **programmatic pathway**, we are revising our structures to better suit our plans and ambitions. The following structures will develop and be codified as FilmEU+ evolves into a fully-fledged institution. A full SOP for the operational and management structures will be developed and implemented as part of the first year of FilmEUplus.

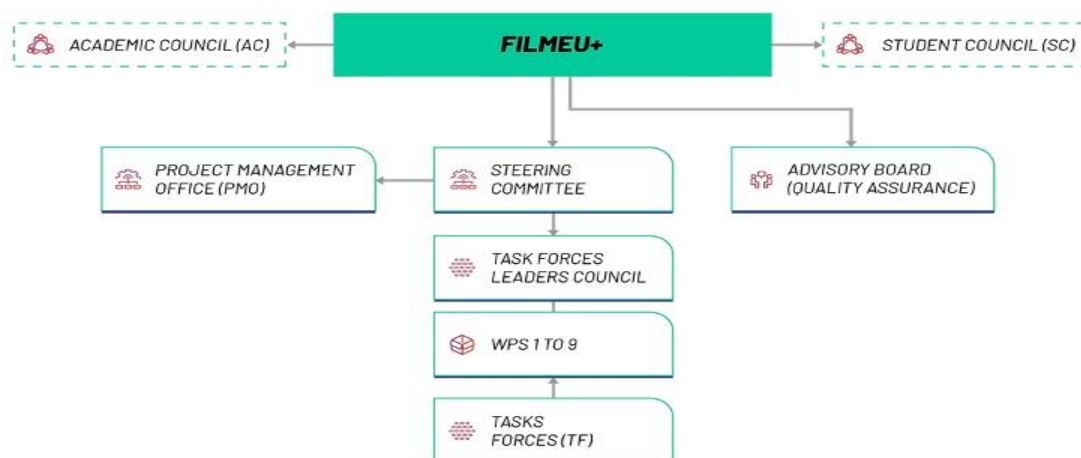


Fig1. FilmEUplus Project Management and decision-making tree

The Steering Committee

As illustrated above the Steering Committee (SC), which replaces the project management board will be the primary management and strategic body during the funded period and ensures the decision-making, reporting, and communication between partners. Responsibilities of the SC include risk management by monitoring timelines, activities, indicators, budgets, progress reports, *quality assurance*, plus working with the Academic Council, the Advisory Board, and the project office to ensure efficient delivery of the proposal. Specifically for QA:

- Instigates the periodical and cyclical QA
- Based on the findings of internal and external quality assessments, the Management Board may decide to adapt the curriculum, the selection process of students or other aspects of the programme.
- Communicates to all stakeholders in collaboration with QA-office & Communication office.

Project Management Office (PMO)

The Project Management Office (PMO) is a unified structure integrating staff from each partner. Its role is operational, supporting the steering committee by orchestrating and facilitating the project work, and liaise closely and regularly with every partner. The staff are involved in the routine management, progress monitoring, partner liaison, and technology and content oversight.

Oversight

A Student Council will sit twice a year to discuss student perspectives on the Alliance and its activities. Students will have the capacity to propose resolutions that will be considered by the steering committee subject to FilmEU regulations.

Specifically for QA:

- Gives feedback on the topics, processes and tools, e.g., questions asked in questionnaire
- Can provide feedback on any results and input for follow-up in PDCA-cycle

Academic Council

This council is the highest decision-making and oversight structure, the one who will ultimately approve all decisions taken by the task forces (TF) and steering committee (SC). It will have financial oversight approving yearly accounts and all significant academic decisions. These ultimate decisions will take the form of approval of the yearly WP reports of all FilmEU+ activities. The governing policy, protocols and legal frameworks of the AC and its areas of competence will be codified as part of FilmEU's evolving governance structures.

Specifically for QA:

- Receives the report from QA office and provides feedback on results.
- Provides input for quality enhancement.

Advisory Board

The Advisory Board (AB) is composed of six representatives from the associated partners. This board meets at least once a year for progress presentations and quality assurance feedback. Associated partners also engage with individual WP task forces as indicated.

Specifically for QA:

- Provides feedback on the QA in general

The Team

Task Forces (TF), one per project work package (WP), are responsible for all technical and scientific decisions made within their WP. They establish mechanisms for the WPs that ensure the quality of deliverables and other outcomes that are needed for other WPs and present all deliverables to the SC.

Task Forces Leaders Council (TFLC) will ensure transversal communication across all Task Forces, making sure that the work plan is implemented with a general vision of all tasks and activities.

Specifically for the QA-team:

- Quality experts carrying out a monitoring process by adopting several mechanisms (questionnaires, regular monitoring meetings), involving, students, student representatives, teaching staff and external advisors.
- Executing the defined and agreed processes QA on levels 1, 2, 3
- Data gathering and info collection by survey-officer
- Data analysis producing a readable short report with advice and suggestions
- Internal communication on results within AC, SC and PMB

Communications and Process

FilmEU+ will be built upon the existing Microsoft Teams platform prepared for the first phase of FilmEU. Each location will assign a communication officer from the PMO who is responsible for guaranteeing the distribution of relevant project information to each team member and across the Alliance. Awareness of cultural diversity, different decision-making styles, and ways to accomplish tasks must be fostered as part of the inherent institutional culture of the University. In addition, a dedicated online intranet will be made available to all partners throughout the project for internal communication and information dissemination, with a dedicated online forum available for any student or teacher inside the Alliance to access, facilitating ease of communication.

3.3 Macro areas and transversal values

In our QA handbook we make a distinction between four domains or macro areas:

- 1. education**
- 2. research-education**
- 3. service to society,**
- 4. joint strategy and implementation.**

Our transversal or core values form the underlying base from which we work in our macro areas. Then processes involved can be identified and designed. The macro-areas are intertwined with the transversal values non-inclusive but relevant for all with the specifics described in the values-matrix below.

Transversal values:

1. Sustainability (industrial, economical)
2. Diversity, equality, and inclusion
3. Internationalisation
4. Integrity
5. Digitalisation and innovation
6. SDG's (ecological transformation green transition)
7. Openness
8. Entrepreneurship

	sustainability	diversity, equality, inclusion	internationalisation	integrity	Digitalization and innovation	SDGs	openness	entrepreneurship
Education	X	X	X	X	X	X	X	X
Research-education	X	X	X	X	X	X	X	X
Services	X	X	X	X	X	X	X	X
<i>Joint strategy & implementation</i>	X	X	X	X	X	X	X	X

Fig2. Matrix macro-area vs core values

Macro-area	Core value: Sustainability (industrial, economical)
Education	<p>FilmEU as an alliance is committed to making a significant contribution to promoting, developing, and implementing sustainable practices in artistic higher education and research and in the cultural and creative industries. This includes supporting or participating in initiatives that seek to make the film industry more sustainable, striving for sustainability in our staff and student mobilities and developing and evaluating our use of technology.</p> <p>We also strive to empower our staff and students with the knowledge, skills, values, and attitudes needed to address interconnected social, economic, and environmental challenges that are key to a safe and just future (UNESCO, 2019). In addition to being ethical imperative, sustainable pedagogical approaches have increasingly been found to have a positive effect on collaboration, critical thinking, and problem-solving (ActSHEN, 2015; Young, 2015; Sandoval, 2021).</p> <p>FilmEU is already making change happen towards the digital and green transitions. We focus on sustainable film education in the form of our green production practices across our pedagogical and experimental pilots, and we are already delivering students and professional micro credentials programmes on green sustainable production. Following this, our students are equipped to make better workplaces when they graduate, by e.g., creating better work environments or thinking with green production methods in mind.</p>
Research-education	
Services	
<i>Joint strategy and implementation</i>	

Macro-area	Core value: Diversity, equality, and inclusion

Education	<p>Diversity is defined as the presence of a range of identities in the people working, studying, and collaborating in FilmEU and specifically reflects those aspects of identity that directly impact a person’s access to opportunities, resources, power, and decision making (Thomas, 2020).</p> <p>Equality and Equity FilmEU is committed to creating and fostering a culture of both equality and fairness, one free from discrimination, bias, favouritism, and harassment. Equality and equity are both important, but they are not synonymous (Buchholz, 2020).</p> <p>The distinction between equality and equity in education developed out of a recognition that equality policies in which the same opportunity is made available to all, has failed to solve problems of diversity, inclusion, inequality, equal pay, and representation in marginalized groups (Sen, 1979; Archer, 2007; Unterhaller, 2012; Mintz, 2021).</p> <p>Equity recognizes that some members in society are underserved and do not have the same opportunities as their peers and thus denotes the practice of providing resources and removing barriers to those in need for the purpose of equalizing opportunity and helping students reach goals and expectations. Equity is necessary to reach diversity and inclusion goals and plays a role in assessments, admission, mobility, and staff capacitation.</p>
Research-education	
Services	
Joint strategy and implementation	

Macro-area	Core value: Internationalisation
Education	<p>Internationalisation encompasses cooperation arrangements as an Alliance of like-minded partners who see the European Universities programme as a way of enhancing our existing competencies, integrating European level system changes into our national structures, and advancing our international agendas to a level that would not be possible if we were not part of an EU University. The essential logic of the Alliance is one of mutual interdependence. FilmEU is more than the sum of its parts and we are conceiving of it in a way that allows all the parts to remain independent and interdependent. Each member is helping to shape FilmEU and it in turn informs each institution’s European and international engagement.</p> <p>On the macro-area of Education we broaden and implement the ongoing harmonisation of degree curricula presently offered by the Alliance, which is vital for promoting greater mobility and helping us reach our ambitious 50 percent mobility goal (hybrid, in person, online), in line with the EC goals. Complementarily, we include an ambitious programme that will create, promote, and deliver a suite of quality assured new and current Erasmus Mundus Joint Master degrees as part of the Post-graduate Academy, as well as international Bachelor’s Degrees as part of an Undergraduate Academy. In parallel we embrace extra Erasmus+ mobility with partners outside the consortium thus</p>
Research-education	
Services	
Joint strategy and implementation	

	<p>increasing our international profile via links with top international HEI in our fields outside of Europe. To reinforce our position at the forefront of advances in Artistic Research, FilmEU implements a FilmEU Doctoral School in order to bring together transnational doctoral candidates utilising a range of artistic research methods in their projects in film, media arts, and allied disciplines. The international dimension to all our programs and projects is finally implemented through further implementation of EWP – Erasmus Without Paper and the ESC – European Student Card.</p>
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Macro-area	Core value: Integrity
Education	<p>The Education for Integrity manual⁴ (OECD, 2018) defines public integrity as doing the right thing, even when no one is watching. Around the world, societies pass on values and norms related to public integrity through school, community and professional life. According to Seth Meyers, “The good news about integrity is that we’re not born with, which means that it’s a behavior-based virtue we can cultivate over time.” (Psychology Today, 2015). Moreover, focusing on academic integrity, teachers and researchers are expected to possess this characteristic and even held to a higher standard than many other careers. So, integrity is an extremely important trait to cultivate and protect, possibly enhance within all macro-areas, harnessing the learner’s right for fairness and equity. At the same time, the students need to be introduced and educated on the same principle of integrity. According to Carter (Atlantic Monthly, 1996) integrity requires three steps: discerning what is right and what is wrong; acting on what you have discerned, even at personal cost; and saying open-ly that you are acting on your understanding of right and wrong. The third criterion reminds us of the connection between integrity and trust. FilmEU fosters a horizontal management structure based on trust that creates spaces of dialogue and interaction between all individuals and institutions. This ensures that everyone’s voice is heard and meaningfully contributes to the development and execution of the goals in all macro-areas. More specifically on the macro-area of research, research integrity refers to the ethical principles and standards that govern the conduct of research. It encompasses honesty, objectivity, transparency, responsibility, and accountability in the design, implementation, analysis, and reporting of research for which specific guidelines and principles of action are defined, e.g. researcher is responsible for the results of their research and acknowledges the effects their research can have on other people and future generations, researcher avoids harming people, society and environment and discloses potential threats, researcher is aware that</p>
Research-education	
Services	
<i>Joint strategy and implementation</i>	

⁴ www.oecd.org/gov/ethics/integrity-education.htm

	<p>their conduct serves as a model for future researchers, researcher is honest and impartial and does not forge, fabricated or plagiarise material. Nourished by the values of integrity, we recognise that innovative tools and generative technologies can be very helpful in teaching and learning, but the availability of this powerful technology can also enable us to act unethically and break those rules of integrity. Increased knowledge of how to use these technologies responsibly and ethically is now more important than ever in terms of maintaining integrity. This has been explored in depth within the H2020 INTEGRITY Project, led by the University of Utrecht (https://h2020integrity.eu) This is discussed further in the core value of Digitalisation and innovation.</p>
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Macro-area	Core value: Digital transition and innovation
Education	<p>In the age of automation and digitalisation, creativity and imagination are valued skills and an increasingly important framework for social, cultural and economic development. Film and media arts have the potential to help solve or prepare us to better adapt to global challenges and contribute to the green and digital transition (shaping Europe's digital future). Empowered by the future-proof skills we test and deliver, our students, staff and teachers will become European citizens, equipped with intercultural skills and part of an elevated knowledge pool. We develop and experiment with new technologies to bring stories to life, touching and shaping the hearts and minds of European citizens and beyond. We produce internationally competitive students, equipped with future-proof skills within their own discipline, but also exploring the potential and use of smart devices such as chatbots and smartphones. We are experimenting with the use of AR and VR in the learning environment. For teaching and research assignments, finding reliable sources of information and identifying fake news by exploring social media sources is paramount.</p>
Research-education	
Services	
Joint strategy and implementation	

Macro-area	SDG's (ecological transformation green transition)
Education	<p>SDG's are the sustainable development goals of the United Nations. Specialists defined those 17 goals with a broader scope than the CO2 debate. It involves various options, with or without the SDGs as a guide. This approach is both human and recognisable. Themes such as gender, equality, education, consumption, climate, and biodiversity appeal more to the imagination than CO2. Different domains are involved. Transport, electricity, sets, catering, ... Sustainability is the total of all these efforts. FilmEU as an alliance is committed to making a significant contribution to promoting, developing, and implementing sustainable practices in artistic higher education and research and in the cultural and creative industries. This includes supporting or participating in initiatives that seek to make the film industry more sustainable striving for</p>
Research-education	
Services	
Joint strategy and implementation	

	sustainability in our staff and student mobilities and developing and evaluating our use of technology.
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Macro area	Core value: Openness
Education	Openness in education means collaboration between FilmEU partners and different external stakeholders like industry partners, other University alliances and universities which leads to development of study programmes that lead change. We practice student-centered study process where students are enabled to design their own pathways for learning by using Samsara model. Openness means continuous dialogue between students and academic staff which leads co-creation of high-quality study process. FilmEU uses different e-learning platforms/environments in order to make the educational process available/accessible for everyone regardless geographic location.
Research education	Openness in research means commitment to open, collaborative science and networks without geographical frontiers as well as to „providing open access in all the outputs it produces – this includes open access academic journals and” digital platforms where creative work can be shared. FilmEU finds opportunities „to enhance and innovate in the realm of international co-production, which is vital to the European film industry.” Openness also means collaboration with industry in order to create joint doctoral study places for knowledge transfer.
Services	Openness in services means that we publish information about our services for members and stakeholders on our website. All services are provided internationally in high-quality. Our priority is digitalisation of all the services wherever possible in order to make them available for everyone. We regularly collect feedback and analyse it in order to improve quality and availability of services.
Joint strategy and implementation	Openness in governance means that FilmEU has strategic plan which is regularly reviewed and evaluated by Academic Council. All members of the alliance have opportunity to provide input to development process of strategic plan and give feedback about about achievements. All reports are published on Filmeu website. FilmEU is developing an organizational culture that ensures the consensus and transparency of the decision-making process at different levels.

Macro area	Core value: Entrepreneurship
Education	Entrepreneurial mindset across all macro areas based on four (4) pillars: 1.Fostering knowledge and skills related to entrepreneurship; 2.Project development and business acceleration: Turning innovative ideas into viable business projects and accelerating their growth; 3.Support structures for creativity and knowledge transfer: Creating an environment that supports the exchange of creative ideas and knowledge; 4.Collaboration and institutional engagement: Collaborating
Research education	
Services	

**Joint strategy
and
implementation**

with various stakeholders and institutions to drive entrepreneurial initiatives.

4. How do we achieve our Quality Assurance?

From ESG Standard:

Institutions should ensure that they collect, analyse and use relevant information for the effective management of their programmes and other activities.

4.1 Generic iterative process

Assuring quality is an iterative process of reflection on educational practices and activities resulting in three (3) generic steps across all defined macro areas: 1. Data gathering, 2. Data analysis and reporting, 3. Structuring.

These phases also relate to the well-known PDCA-cycle of QA.

PLAN: drawing up policies around all goals set in FilmEU, setting up pilots, preparing educational programmes etc.

DO: opening up your programmes, enrolling students etc.

CHECK: this is where QA comes in:

4.2 Data gathering

Initially, the process of data gathering consists of determining quality indicators of the chosen area, the right target audience, and the right tool for the job. Only when these elements have been taken into consideration one can start gathering the actual data.

Quality indicators provide a focus as to what should be monitored and evaluated to ensure that the quality of the chosen macro area remains up to standards. An example of such quality indicators can be found in the framework that UNESCO provides. This example concerns the macro area of education.

UNESCO's framework on the variables of education quality has five dimensions:

- 1 **Learner Characteristics:** including learner aptitude, perseverance, readiness for school, prior knowledge, barriers to learning, and demographic variables.
- 2 **Context:** including public resources for education, parental support, national standards, labour market demands, socio-cultural and religious factors, peer effects, and time available for schooling and homework.
- 3 **Enabling Inputs:** including teaching and learning materials, physical infrastructure and facilities, and human resources.
- 4 **Teaching and Learning:** including learning time, teaching methods, assessment, and class size.

5 **Outcomes**⁵: including skills in literacy and numeracy, values, and life skills. (UNESCO, 2004: 36).

Once quality indicators have been determined, and it becomes clear what we want to know, a target audience can be defined. This is the group of people we're gathering data from and who we will consult about these indicators. One way of determining your target audience is by looking at your most important stakeholders. In education this usually translates to teachers, students, alumni, or other educational professionals.

The next step is deciding on the tools you will use for gathering data. Depending on what you are collecting and who you are collecting it from, you may choose to conduct structured or semi-structured interviews, focusgroups, questionnaires, checklists etc. The options are endless.

One last thing to keep in mind is that it is important to take your role as a data collector into account. Who are you to your target audience? Are there some kind of dynamics of power? *For example: if you're a teacher who wants to do a focusgroup with their students, you might want to take account that a social bias might influence their responses. It might also be a good idea to ask someone else who is not related to the students to conduct the focusgroup.*

After having decided upon all the above the actual data-gathering can start. Based on the tool or method you chose; it is important to make sure your target audience is fully aware of all conditions concerning anonymity and what will happen with the results.

4.3 Data analysis and reporting

After collecting data, you usually end up with raw data. These might be transcriptions of interviews, a bunch of checklists, a good number of responses to a questionnaire... It is important that these data get analyzed. This way you end up with good conclusions and advice to base policy and next steps on. Also, this ensures that the answers given by the stakeholders will be anonymized and ensures their integrity.

Analysis should be done by a neutral person who has no interest whatsoever in the nature of the results in order to ensure objectivity.

Only when reporting back to the organization can the answers be contextualized and put into perspective. This way the organization itself can decide what to do (or not to do) with the output. *It is important to note that results concerning teaching staff will never be published, only and will only be available for the head of the program after the teacher has been given time to add their own interpretation of the results. Of course, general and processed results can be published.*

⁵ *Quality and learning indicators | Unesco IIEP Learning Portal.* (n.d.).
<https://learningportal.iiep.unesco.org/en/issue-briefs/monitor-learning/quality-and-learning-indicators>

4.4 Structuring of QA

The process of data gathering, data analysis and -reporting provides a framework for Quality Assurance in larger programs, such as educational programs. It is important to plan and fit your plan into a timeline. This timeline should minimally provide insight into when data will be gathered from stakeholders and when it will be reported back to the organization. This way it becomes feasible to adjust policy and processes with every iteration of a program resulting the planning flow below.

PROCESS OF TOPICS - flow

What ? topic	Which steps to take?	When? timing	How ? tool	Who carries out ?	Who is involved ?	Who is reported to ?	Who is informed?
Student satisfaction on topic X	Defining what information to obtain And which questions to ask.						

Fig3. planning flow

ACT:

After delivering the report to the bodies responsible for the topic involved, actions can be planned if needed bases on the results.

Its is crucial for enhancing a shared responsibility for quality to communicate not only on results of data gathering, but also, and even more important, to communicate about what actions will be taken based on the results.

5. Defining topics and indicators per macro-area relevant for QA

We already covered the generic flow of the QA across the macro-areas but still need to zoom in on the exact and specific processes of the different areas for adequate dissemination into a useful tool. Thus, in this part we define the specific QA topics relevant to a particular macro-area. At the same time, we distinguish the appropriate level (1-2-3) for each topic derived from the approach in the local (national) context and within a specific timeframe, since we expect changes over time. Once a topic or construct is defined “*What do we want to assure?*”, we analyze the process at hand for that topic “*How to ?*” and if feasible, we include clear indicators or KPIs.

5.1 QA of joint education

Within maybe the most outspoken macro-area, the QA of Education, we distinguish several topics and indicators that are essential for this macro-area. Periodically we check the quality of these topics, following agreed steps or using tools fit for a specific institution.

First, we have mapped the levels of each topic within the different national contexts to summarize into a transnational (FilmEU) level from 1-3.

Is the specific topic or construct:

- must have (MH) for your institution?
- nice to have/additional (NH) within your institution?
- not desirable (ND)

Next, based on this, it was decided what topics or constructs we use in our joint educational programmes. This list is not an exhaustive one and can be altered in the further development of FilmEU+. This plan for joint programmes is also a starting point for all the information we gather to support accreditation processes in countries where this is needed for our joint programmes. Furthermore, we include a plan for monitoring the pilots we undertake.

LEVELS OF TOPICS – Matrix

Process for topic: what do we want to assure in our joint education for FilmEU? If possible, should we also include some indicators/KPI's?	Must have for your institution? (MH) Nice to have/additional within your institution? (NH) Not desirable (ND)				Joint choice of level 1-2-3
TOPIC – CONSTRUCT	BFM	IADT	LUCA	Lusófona	FILMEU
EDUCATION					
Students' satisfaction at course, module level	MH	MH for BIP only	MH	<u>MH</u>	1
Student satisfaction at program level: content, consistency, study load, digital learning environment, learning outcomes (e.g. entrepreneurship), SAMSARA ...	MH, 1x in 3 years	This is done for common modules and electives only NH	NH	NH	2
Student satisfaction about feedback and assessments (separate?)	NH	NH	NH	NH	2
Peer feedback among teachers (how do we create great international teams?)	NH	NH	NH	NH	2
Q of internships	MH	NH	MH	MH	1

General perception of students/staff on EDI policy	NH	MH	NH	NH	1
General perception of students/staff on sustainability	NH	NH	NH	NH	2
Satisfaction of FilmEU-alumni at programme level	MH	MH	MH	MH	1
Compliance of program/learning outcomes with needs of filmindustry, field of film- and media arts (obtained levels of graduates)	MH, 1x in 3 years	MH Programmatic Review every 5 years	NH	MH	1
Q of communication FilmEU ☒ students	NH	NH	NH	NH	2
Q of communication FilmEU ☒ staff	NH	NH	NH	NH	2
Monitoring a pilot of a new module/course/program	MH	MH	MH	MH	1
Demographics incoming students	NH	NH	MH	MH	1
Student progression (% of students that graduate to the next year)	MH		MH	MH	1
Number of graduates and progress to graduation	MH	MH	MH	MH	1
Self-organized external reviews/Set up of an external panel reviewing a program on topics ... using the European Approach (e.g.)	MH	Only desired for new programmes	MH	MH	1

5.1.1 Quality plans for joint programmes

In FilmEU every programme outlines its actions related to quality assurance for the coming academic year. In this plan everything comes together: the topic that is examined, the method, related stakeholders and who is involved in the follow-up and in decision making.

Based on the matrix in 5.1 we propose following QA-plan for joint programmes:

Topic	Frequency	Method/tool
Demographics incoming students: <ul style="list-style-type: none"> - age - gender identification - nationality 	Enrollment-procedure	Data collection
Compliance of program/learning outcomes with needs of film industry, field of film- and media arts	minimum every 3 years	Survey or (network-) meeting
Students' satisfaction at course, module or programme level	After ending course or module (after assessment) At programme level this can also be done midterm	Survey or focus group
Student satisfaction on internships	After ending internship	Survey or focus group
General perception of students/staff on EDI policy of FilmEU+	Every 2 year	Survey or focus group
Indicators: <ul style="list-style-type: none"> - Number of students for application and ratio passed for admission tests - Number of students assessed in admission procedures, ratio passed/approved of the ones assessed - Number of students enrolled - Student progression year to year - Time to graduate - Number of graduates - Drop-out rate - Number of teaching staff - Number of technical/administrative staff - ... 	Every year	Data collection

Satisfaction of FilmEU-alumni at programme level and working situation	Every X year	Survey
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We provide a variety of tools that can be used by all partners according to different needs that seem relevant based on the results of certain surveys. For example, there may be signals from survey results that some students do not feel as included as they should be. Focus groups can result in additional information on which actions can be developed. Another example. Without using surveys, the head of a programme receives signals that several courses are not aligned with each other. Checklists can be of help in this case.

5.1.2 Quality assurance plan for pilots

Similar to any other educational activity, it is imperative that any pilot, that aims on developing newly established educational programs, modules or courses, should also be subjected to the quality assurance process as described in 4. With the addendum that any pilot has the opportunity to adjust and readjust at any given moment, based on gathered data. This means that pilots allow for shorter QA cycles and quick improvements where needed. In other words, the results of the QA process serve the development of new pilots or a substantiated program in the end.

What? topic	Which steps to take?	When? timing	How? tool	Who carries out ?	Who is involved ?	Who is reported to ?	Who is informed ?
Monitoring a pilot for a new module <i>Indicators: 75% of students is overall satisfied with new module</i>	Checking design of pilot and its objectives	Before start of pilot	Desktop research /inquiry of involved staff	QA-staff	Teaching staff	-	-
	Formulate concept of questions to be asked		-				

	Ask feedback/ input from teaching staff and adjust		Mail, talks		Teaching staff and coördination	-	Teaching staff and coördination
	Finding out expectations of students and staff	Beginning of pilot	Focusgroup or survey		Students and teaching staff		
	Finding out opinions and experiences of staff and students	Midterm	Focusgroup or survey				
	Finding out satisfaction, opinions and feedback on content, design and organization	After the pilot	Focusgroup or survey				
	Reporting and giving input for the future		Desktop				PMB?
	Publish report on intranet		Using the intranet platform		-	-	everyone

	Formulate any actions to be taken after this research		In committee of the program, PMB, ...	coördination /PMB		PMB	Students and teaching staff
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Fig4. QA plan for pilots

5.1.3 Quality assurance plan for accreditation processes

FilmEU+ needs a QA-plan for those partners that don't have self-accrediting autonomy and have to undergo an accreditation process in countries where this is needed for our joint programmes. [The European Approach for joint programmes](#) (approved by EHEA ministers in May 2015) forms the basis for this accreditation process, developed by an international expert group (the Bologna Follow-up Group).

The toolkit already describes this process for FilmEU+ in following roadmap:

- Step 1 Mapping external QA through National Agencies
- Step 2 Exploring the policy of internal QA of the HEI
- Step 3 Setting up matrix for correct comparison internal + external QA
- Step 4 Defining the commonalities and setting the goals of the common QA
- Step 5 Agreeing on the common transversal values
- Step 6 Distinguishing different levels of QA to be implemented in the common QA
- Step 7 Identifying the processes and indicators within the levels of engagement
- Step 8 Setting up the adequate tools for data gathering and analysis
- Step 9 Defining a common timing and detailed stakeholders for the processes
- Step 10 Disseminating the processes to all HEI at correct levels for implementation

5.2 QA of joint education for PhD-researchers

Within Europe, quality assurance in higher education has traditionally concentrated mainly on teaching and learning processes⁶ (Bollaert 2014: 147) in the first and second cycle (in the Bologna sense). To some extent, of course, QA is part and parcel of common practice in research. As Bollaert (2014:149) points out, funding is mostly dependent on peer review of a proposal detailing 'the aims, research questions, processes, actions and deadlines, budget and possible results', and the standard cycle of research methodology is very similar to the PDCA cycle used in QA⁷. Furthermore Bollaert (2014: 149) raises the question 'whether QA of education and research can be undertaken according to the same, generic standards.' For this

⁶ Bollaert, L. (2014). A Manual for Internal Quality Assurance in Higher Education, with a special focus on professional higher education. Brussels: EURASHE.

⁷ Palmans, Rymenants (2018). Designing a Framework for Internal Quality Assurance of Research in a Flemish University of Applied Sciences

reason, the FilmEU Handbook does not concern itself with QA of research (which is among other things the focus of upcoming WIRE grant), but has a focus on **research education in the third cycle**, extending the expertise of the first and second cycle QA.

Comparable to the macro-area of education, we identify several topics that are essential for the macro-area of research education. Periodically we check the quality of these topics, following agreed steps or using tools fit for a specific institution. First, we are mapping the levels of each topic within the different national context to summarize into a transnational (FilmEU) level from 1-3.

Is the specific topic or construct:

- must have (MH) for your institution?
- nice to have/additional (NH) within your institution?
- not desirable (ND)

Finally, we move from the **Levels of topics** to the involved **Processes of topics** depicted in matrices.

Levels of topics research education matrix:

Process for topic: what do we want to assure? If possible, should we also include some indicators/KPI's?	Must have for your institution? (MH) Nice to have/additional within your institution? (NH) Not desirable (ND)				Joint choice of level 1-2- 3
TOPICS	BFM	IADT	LUCA	Lusófona	FILMEU
RESEARCH EDUCATION					
Candidates satisfaction at program, seminar level					
Candidates satisfaction at program level: content, consistency, assignment load					
Candidates satisfaction about feedback					
Peer feedback among organizers (how do we create functional international teams?)					
Compliance of program with the needs of existing PhD programs at the different HEIs					
Quality of communication FilmEU staff					
Demographics incoming PhD candidates					

QA at PhD level within the FilmEU Alliance focuses on the joint and collaborative efforts creating opportunities for doctoral candidates to meet and benefit from third cycle joint

activities, education, network and collaborate in workshops, training, and seminal pilot projects with the aim of improving and developing professional expertise and transferrable skills, and support and train artistic and practice-led research.

The central focus of research education lies in nurturing doctoral candidates and equip the upcoming cohort of researchers with top-tier skills, fostering independent, critical and creative thinkers who are poised to expand the boundaries of knowledge within artistic research.

Furthermore, today's doctoral education should not only excel in preparing candidates for research but also offer training that readies them for diverse career opportunities that require deep rigorous analysis in public, charitable and private sectors.

In FilmEU every program outlines its actions related to QA for the coming academic year. In this plan everything is listed for the joint doctoral training programming consisting of the annual **DOCTUS seminars** program and the **PhD Summer Seminar** program. Responsibility for this level of quality assurance can be engaged in smaller scale structures, for example departments or doctoral schools, with a degree of independent oversight at institutional level.

QA-plan for the joint program:

Topic	Frequency	Method/tool
Demographics incoming PhD candidates: <ul style="list-style-type: none"> · age · gender identification · nationality 	Enrollment-procedure	Data collection
Compliance of program with needs of the artistic research domain	minimum every 3 years	Survey or (network-) meeting
Candidates' satisfaction at seminar or program level	After ending seminar or program	Survey or focus group
Indicators: <ul style="list-style-type: none"> · Number of candidates for application and ratio passed for selection procedure · Number of candidates assessed in selection procedures, ratio passed/approved of the ones assessed · Number of candidates enrolled · Candidates progression year to year 	Every year	Data collection

<ul style="list-style-type: none"> · Drop-out rate · Number of research staff · Number of technical/administrative staff · ... 		
Satisfaction of FilmEU-alumni at program level and working situation	Every X year	Survey

5.2.1 DOCTUS

DOCTUS is an annual seminar series consisting of training workshops arising from the existing artistic research expertise active within the HEIs. The seminars provide a multi-day training at a PhD level between the end of the first semester and in the second semester of the academic year. The FilmEU Alliance supports the mobility of two students per HEI to participate in the seminars. Senior artistic researchers from each HEI are required to organize a topical seminar each year. Four HEIs provide four DOCTUS seminars.

The FilmEU DOCTUS seminars can be evaluated by interpreting the seven points of attention described as the [Florence Principles](#) by the European League of Institutes of the Arts (or ELIA) for a PhD program in the arts.

1. Preamble: Doctoral programs in the arts aim to develop artistic competences, enabling PhD candidates to progress as researchers and as artists.
2. Qualifications: PhD candidates are selected who meet formal requirements defined by the HEIs organising the DOCTUS seminars as a result of their artistic qualifications and competences.
3. Career perspectives: DOCTUS as a PhD program can comprise established, internationally mobile artists bringing their expertise together and building a valuable DOCTUS network accumulating key transferrable skills.
4. Doctoral work: Internationalism, interdisciplinarity and interculturality are implied in artistic practices and DOCTUS as an international PhD program is beneficial to this.
5. Research Environment: An artistic doctoral program embedded within an appropriate research environment ensures the best possible interdisciplinary advance of artistic work. This environment consists of a critical mass of doctoral candidates, researchers and staff, an active research profile and an effective research infrastructure.
6. Supervision: Supervision is at the core of good practices in PhD programs.
7. Dissemination: The results of the DOCTUS program can be disseminated through appropriate channels, and a particular effort can be made to create an adequate archive for the results of the DOCTUS seminars, preferably Open Access.

In addition to these focused Florence Principles, the DOCTUS program particularly focusses on (attention point 8.) **internationalisation** via incoming and outgoing PhD candidate mobility

and ensures the development of international competences (*the ability to function in a certain discipline in other national contexts and regional settings of the world*) and intercultural competencies (*the ability to value cultures without judging, and enabling effective and appropriate communication and cooperation with people of all cultures*). This is the added value to the existing PhD programs in the arts. As such, QA of the DOCTUS program is also applied to the learning effects of international mobility such as the enhancement of critical thinking and creativity, the contribution to personal development and the improvement of language skills in order to obtain a broader perspective on society. We ensure that the DOCTUS program is embedded in a strong research environment supporting candidates to work with rigour and integrity.

Outline of the DOCTUS program:

Main topic	Definition	Goal
<u>Qualifications</u>	2 PhD candidates of each HEI in the FilmEU Alliance are funded to attend and selected on their motivation to attend, and in the selection the DOCTUS organizers strive for diversity, equality and inclusion.	8/12 students selected
<u>Preamble:</u> artistic competences	A DOCTUS seminar focusses on a specific artistic research method to improve artistic competences of the PhD candidates.	PhD candidates trained
<u>Career perspectives:</u> transferrable skills	A DOCTUS seminar can focus on transferrable skills that can progress their career as researchers, artists or within society. Researchers are venturing into a wider array of professional paths, emphasizing the growing significance of collaboration, networking, and interdisciplinary approaches. Proficiency in transferable skills, such as effective communication and problem-solving, can enhance a researcher's adaptability across various professional settings. Although researchers naturally acquire some of these skills through their education and work experience, there is a growing focus	PhD candidates trained

	on the value of formal training in cultivating these abilities.	
<u>Doctoral work:</u> Internationalism and interculturality	A DOCTUS seminar pays attention to the 5 fields of international competences: <ol style="list-style-type: none"> 1. personal growth 2. intercultural competence 3. language skills 4. global engagement 5. international disciplinary learning 	<ol style="list-style-type: none"> 1. self-awareness and independence as a researcher 2. acquire cultural awareness, responsiveness, and culture-specific knowledge 3. sociolinguistic awareness by speaking a foreign language 4. physical mobility of PhD candidates 5. developing knowledge of artistic practices and expertise in other countries
<u>Research environment</u>	A DOCTUS seminar is organized: <ol style="list-style-type: none"> 1. within an active research environment (such as a Dynamic Research Cluster – DRC - or a Centre of Excellence - COE) 2. for a critical mass of PhD candidates 3. using effective research infrastructure 	<ol style="list-style-type: none"> 1. involvement of 1 or 2 DCR or COE 2. minimum of 8 PhD candidates involved 3. using a FilmEU lab
<u>Supervision</u>	A DOCTUS seminar is organized by qualified staff	Involvement of senior FilmEU researchers
<u>Dissemination</u>	A DOCTUS seminar research results are: <ol style="list-style-type: none"> 1. disseminated 2. archived 	<ol style="list-style-type: none"> 1. preferred use of the FilmEU journals when working towards a publication 2. mandatory archiving of topic, supervision and attendance at the FilmEU platform

5.2.2 Summer Seminar

In addition to the training seminars DOCTUS, the PhD Summer Seminar as part of the internationalization strategy, particularly focusses on presentation skills and peer networking

learning opportunities, and takes place within the context of a research event, such as the RIT Summit.

Outline of the Summer Seminar program:

Main topic	Definition	Goal
<u>Qualifications</u>	PhD candidates of each HEI in the FilmEU Alliance and PhD candidates from within the field of artistic research are selected, and in the selection the SUMMER SEMINAR organizers strive for diversity, equality and inclusion.	10/12 students selected
<u>Preamble:</u> artistic competences	A SUMMER SEMINAR allows for the PhD candidates to present, discuss and debate their work with peers and chosen respondents in the field of artistic research.	PhD candidates trained in artistic research dissemination
<u>Career perspectives:</u> transferrable skills	A SUMMER SEMINAR focusses on the particular transferrable skills of effective communication and presenting, and language skills.	PhD candidates trained in research presentation, discussing in English
<u>Doctoral work:</u> Internationalism and interculturality	A SUMMER SEMINAR pays attention to the 5 fields of international competences: 1. personal growth 2. intercultural competence 3. language skills 4. global engagement 5. international disciplinary learning	1. self-awareness and independence as a researcher 2. acquire cultural awareness, responsiveness and culture-specific knowledge 3. sociolinguistic awareness by speaking a foreign language, especially English 4. physical mobility of PhD candidates 5. developing knowledge of artistic practices and expertise in other countries

<u>Research environment</u>	A SUMMER SEMINAR is organized: 1. within an active research environment (such as a RIT Summit or research event) 2. for a critical mass of PhD candidates	1. involvement of senior artistic researchers as respondents 2. minimum of 12 PhD candidates involved.
<u>Supervision</u>	A SUMMER SEMINAR is organized by qualified staff	Involvement of senior FilmEU researchers
<u>Dissemination</u>	A SUMMER SEMINAR seminar research results are: 1. disseminated. 2. and archived.	1. preferred use of the RESEARCH CATALOGUE 2. mandatory archiving of topic, supervision and attendance at the FilmEU platform

5.2.3 Matrix for Research Education

Topic	QA-question	Which steps to take?	Timing	Tool	Who carries out?	Who is involved?	Who is reported to?
<u>Qualifications:</u> PhD candidates of each HEI, or PhD candidates within the field of artistic research selected on their motivation to attend, and in the selection the organizers strive for diversity, equality and inclusion.	Are we selecting by the right criteria? Do we select the Phd candidates with the qualifications we aim for?	Checking objectives, selection criteria and indicators by the TF Research	After the annual program	Discussion among experts (with selection committee) as described in regulation	TF Research	Selection committee	PhD candidates concerning selection
<u>Preamble:</u> Training focusses on transferrable skills and artistic	Are we selecting the most necessary method and	Gathering feedback on the seminars	After the annual program	Focus group with the organizers	TF Research	Seminar organizers	TF Research

research methods to improve the competences of the PhD candidates.	dire topic for the research domain?						
<u>Career perspectives: transferrable skills</u> Training focuses on transferrable skills that can progress their career as researchers, artists or within society.	What is the feedback/demand of the PhD candidates? Questioning the enhancement or strengthening of transferrable skills.	Gathering feedback on the seminars	After the annual program	Survey PhD candidates	TF Research	PhD candidates	TF Research
<u>Doctoral work: Internationalism and interculturality</u> Training also pays attention to international competences	Checking whether following competencies and/or attitudes are acquired by	Gathering feedback on the seminars	After the annual program	Survey PhD candidates	TF Research	PhD candidates	TF Research

such as personal growth, intercultural competence, language skills, global engagement, international disciplinary learning	PhD candidates						
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5.3 QA of Services

5.3.1. Student support & learning resources

ESG Standard:

Institutions should have appropriate funding for learning and teaching activities and ensure that adequate and readily accessible learning resources and student support are provided.

Student services, also known as student support services and student affairs, provide support to learners to help them develop and succeed, particularly but not exclusively for students with special needs. However, student services should also promote inclusion and diversity by supporting students from underrepresented groups.

Some services aim to help students overcome unique barriers, such as learning and personal challenges. These offices also provide general counselling, tutoring, mentoring and career planning assistance.

Although these services are mainly run as autonomous entities with their own quality assurance system outside the scope of this report, students and researchers are asked about the quality of support or possible intervention by these services.

Currently FilmEU provides quality assurance student support in various ways, an example of this is the support that is provided to the students who are involved in the FilmEU Erasmus Mundus Joint Masters Programmes, these include; [KinoEyes](#), [DocNomads](#), [ReAnima](#) and our upcoming Master programmes FilmMemory and ReSound.

Furthermore, FilmEU plans on setting up further pilot services, and its own “offices” will be created to benefit students, this includes a **Joint International Office** (supporting mobility 2.0 activities and connected with WP2 map Erasmus Without Papers solutions for the new partners, support the signing of contracts with partners). These “offices” will also include a **Research office (RIT – Research, Innovation, Transformation)**; lobbying and funding acquisition but also IP management and knowledge transfer in relation with outcomes of the Alliance) and a **support office** for career and study counselling, disabilities support, student wellbeing linking to internal Quality Assurances.

5.3.2 Student support categories

Thus, we identify student QA support services covering all phases of the student ‘life cycle’ within the main categories:

1. General development, 2. Extra support students, 3. Wellbeing students, 4. Job and career planning assistance, 5. Leisure and services to society.

Quality assurance is a crucial aspect of ensuring that the various support services mentioned are effective and meet the needs of the students. In each case, quality assurance is essential to guarantee that these support services are functioning efficiently, meeting their intended objectives, and delivering a positive impact on the students they serve. Regular evaluation,

feedback mechanisms, and improvements are vital components of quality assurance in higher education support services.

1. General development

1.1 Audiovisual resources and providing equipment ('rental') – Rental Office

This involves ensuring that the equipment provided to users is in excellent working condition and meets their requirements. It may include periodic equipment checks and prompt responses to user inquiries or issues.

1.2 IT resources – Technological Work Center

Quality assurance involves monitoring system performance, addressing IT support requests promptly, and safeguarding data.

1.3 Housing and rental support – Social Office

This relates to the quality of assistance provided to individuals seeking housing or rental support. It may involve evaluating the responsiveness and helpfulness of the social office in addressing housing-related inquiries and issues.

1.4 Admin services / enrollment – Admin Office

This pertains to the quality of administrative services and enrollment procedures. It could involve assessing the efficiency and accuracy of administrative processes, as well as the level of support provided to individuals during the enrollment process.

1.5 Recruitment and admission of students – Admin Office

It's about ensuring that the recruitment and admission processes for students are fair, transparent, and well-managed. Quality assurance may include monitoring application review processes and communication with prospective students.

1.6 Extra equipment for classes – Facility Office

This involves making certain that the facility office promptly addresses requests for additional equipment for classes and ensures that such equipment is in good working condition.

1.7 Support students' mobility (Erasmus+) - International Office / Social Office

This focuses on the quality of support provided to students for international mobility programs like Erasmus. It could include evaluating the guidance, information, and assistance offered to students who wish to participate in such programs.

1.8 Information resources (literature and media) - Library

For the library, quality assurance means maintaining a well-organized and accessible collection. It may involve ensuring that books, media, and digital resources are up to date, and addressing any issues library users may encounter.

2. Extra support students

2.1 Disability Support and special needs - Assistive Technology Centre:

Quality assurance involves monitoring and evaluating the effectiveness of assistive technology solutions and services provided to students with disabilities.

Regularly assessing and improving the accessibility of resources and facilities for students with disabilities.

2.2 Housing special needs – Student support Centre:

Quality assurance includes evaluating the goals, set by the support centre and responding to the need of the students, easily accessible and responsive.

2.3 Temporarily special circumstances support – Student support centre:

Quality assurance involves the efficient delivery of support to students facing temporary special circumstances such as medical emergencies or family crises.

2.4 Facilitating access, transfer, and progression - Access Office:

Assessing the success rates of students who utilize these services and continuously improving the resources and guidance provided to students for a seamless academic journey.

2.5 Financial support, reduced tuition fee – Social office:

Quality assurance includes the fair and accurate disbursement of financial support and reduced tuition fees to eligible students.

2.6 Scholarships and grant assistance – Social office:

Quality assurance entails ensuring that scholarship and grant programs are transparent, fair, and aligned with the goals of the institution.

3. Wellbeing students

Regular evaluation, feedback, and improvements are essential to creating a safe and supportive environment for all students.

3.1 Learning and personal challenges – Student learning service:

Quality assurance involves assessing the impact of learning services on students' academic and personal growth.

Monitoring the effectiveness of interventions and support strategies for students facing learning challenges.

3.2 General counseling – Student counselor:

Quality assurance includes evaluating the quality and effectiveness of counseling services.

Gathering feedback from students to gauge the impact of counseling on their well-being.

3.3 Tutoring and mentoring – Study office:

Assessing the academic progress and satisfaction of students who use these services while regularly reviewing and improving the resources and methods used in tutoring and mentoring.

3.4 Mediating the student-teacher relationship – Ombuds office:

Ensuring that disputes are resolved fairly and in a timely manner and collecting data on the types of conflicts and resolutions to inform future improvements.

3.5 Supporting students from underrepresented groups – Access office:

Regularly assessing the retention rates and academic success of students from underrepresented backgrounds and ensuring that support services are tailored to address the specific needs of these students.

3.6 Support inclusion and diversity – Student support centre:

Gathering feedback from students to measure the inclusivity of campus life and services and continuously improving diversity-related training and resources.

3.7 Psychological assistance - Student Counselor:

Monitoring the well-being and progress of students receiving psychological assistance.

3.8 Sexual harassment and/or discrimination (Ethics policy) - Student Counselor:

Quality assurance includes ensuring that cases of sexual harassment and discrimination are handled with sensitivity and in accordance with ethics policies. Regularly assessing the effectiveness of support and guidance provided to students who have experienced harassment or discrimination. Continuously updating and improving the ethics policy and related support services.

4. Job and career planning assistance

Continuous evaluation, feedback mechanisms, and adaptation to changing circumstances are key components of quality assurance in these services.

4.1 Support student jobs – Career Centre:

Monitoring the success and satisfaction of students who utilize these services in finding part-time jobs, internships, or co-op opportunities.

4.2 Recognition of Prior Learning – Study Office:

Regularly reviewing and updating the criteria and procedures for recognizing prior learning and gathering feedback from students who have undergone this process to identify areas for improvement.

4.3 Learning path counseling - Study Office:

Monitoring the academic progress and satisfaction of students who have received counseling and continuously adapting the counseling approach to better address individual student needs.

4.4 Incubator and entrepreneurial support - Incubator:

Tracking the growth and sustainability of businesses of alumni and student entrepreneurs that have received support from the incubator.

4.5 Innovation labs – Innovative Support Office:

Assessing the quality and relevance of the resources and equipment provided in the innovation labs and gathering feedback from students to drive improvements in the innovation lab services.

4.6 Language courses – Study Office:

Monitoring the satisfaction and progress of students who participate in language courses.

5. Leisure and services - Service to students & society

In each case, quality assurance ensures that the leisure and services offered are enjoyable, accessible, and responsive to the preferences and needs of both students and the community.

5.1 School and/or local cinema/film screenings – Social Office:

Gathering feedback from students and the community to determine the satisfaction of the audience.

5.2 Sport and leisure – Student Clubs/Union:

Continuously improving the range of options and the quality of facilities.

5.3 Cultural activities - Student Clubs/Union:

Collecting feedback from participants to measure the success and relevance of cultural events.

5.4 Mobility support (rental + public transport) – Social Office:

Continuously improving the transportation options and support to meet evolving needs in a fast-changing transport environment.

5.5 Extra facilities – Social Office

5.4 QA of Joint Strategy and Implementation

Creating a joint strategy for the international alliances EUI involves formulating a cohesive and effective plan to enhance collaboration and achieve common goals among multiple HEI. The strategy should consider all aspects to foster cooperation and strengthen relationships.

The European University Initiative aims to transform higher education in Europe, creating a more integrated and cohesive European Higher Education Area. It seeks to equip students with the necessary skills, competencies, and experiences to thrive in an increasingly interconnected and competitive global environment. FilmEUplus acknowledges those ambitions, reiterated in the mission and vision of FilmEUplus:

- Ensure a deep transformation of our Higher Education institutions via the implementation of several transformational modules (PODs) that deepen the vectors of change identified and designed in earlier stages.
- Be one of the main providers of high-level education and research activities in the areas of Film and Media Arts at an International level via a unique offer of joint degrees and the promotion of differentiated research and innovation endeavours.
- Implement a two-folded work programme that ensures the full embeddedness of our HEIs in the European University while positioning the European University as a clear added value for the competitiveness and international positioning of our HEIs.
- Implement several joint structures labelled “offices” to technically support all our joint transformational activities.
- Complete the setup of our legal entity for the European University and to have a final governance and legal structure in place by 2028.

To assess the necessary steps towards these ambitious goals of Joint Strategy and implementation, we need to explore and possibly design the right tools and processes, specifically aimed at measuring the progress towards the long-term goals. This therefore requires a longitudinal monitoring approach beyond the limited timeframes we have discussed, used in joint education and joint research to measure real progress. After studying the documents of the *monitoring framework for the European Universities initiative* and the relevant discussions during the *II forum of European Universities Alliances*⁸ in September 2023, we strongly believe that this framework can be a working tool for assessing the joint strategy of our own consortium while being aligned with the European indicators proposed by the Public Policy and Management Institute (PPMi).

The monitoring framework for the European Universities initiative, prepared by PPMi, is based on desk research and extensive consultations with higher education institutions, stakeholders, and Member States. The objective is to gather input from the alliance to create

⁸ <https://www.forumeuropeanuniversitiesalliances2023.com/wp-content/uploads/2023/09/CONCEPT-NOTE-SESSION-IV-1-1.pdf>

a report demonstrating the progress and transformational potential of the initiative, aimed at policy makers and ministers. The framework incorporates both qualitative and quantitative questions to evaluate outcomes against policy goals and vision, intending to repeat this exercise regularly to measure progress. It emphasizes a longitudinal approach and aggregates data to showcase overall achievements, respecting the diversity of European Universities alliances. The framework does not intend to evaluate or compare individual alliances, encouraging a bottom-up approach for alliances to focus on topics relevant to them. The criteria are flexible and not mandatory, allowing each alliance to showcase their value in line with their long-term strategy. The framework aims to combine contextualized and objective insights and includes a mix of qualitative and quantitative criteria.

Focusing on the qualitative component, we find the following sections useful for our purposes: 1. Alliance Governance and Cooperation, 2. Joint Education provision and mobility, 3. Society and economy, 4. Research and innovation, including the key open questions.

1. Alliance Governance and Cooperation

How does your European Universities alliance provide added value to your partner institutions as compared to what you could have done outside such an alliance/did before forming an alliance, when it comes to:

- your joint long-term strategy for education, with, where possible, links to research and innovation, and service to society
- governance and management structures
- sharing resources and facilities
- quality assurance and data management
- and any other relevant aspect?

What makes your European Universities alliance unique from this point of view, as compared to other models of cooperation? What additional impact do you expect from this deeper cooperation model in the future?

2. Joint Education Provision and Mobility

What is the progress of your alliance towards the establishment of a European inter-university campus? (elaborate where appropriate on both physical and digital formats)

What novelties have you introduced in your learning offer that did not exist before?

What is the progress of your alliance towards ensuring seamless and embedded mobility for students? What novelties have you introduced in your mobility offer that did not exist before? How do you see the evolution of the mobility opportunities offered to students in your alliance in the coming years to reach 50% in the mid/long term?

How does your European university alliance provide added value to your partner institutions as compared to what you could have done outside such an alliance/what you have done before forming the alliance, when it comes to:

- Joint, flexible and innovative learning offer

- Key skills development
- Life-long learning
- Multilingualism

3. Society and Economy

a) How does your European university alliance provide added value to your partner institutions as compared to what you could have done outside such an alliance/did before forming the alliance, when it comes to

- a challenge-based approach
- civic engagement
- regional cooperation
- inclusion and diversity of the student population
- graduate employability
- any other relevant aspect?

b) What makes your European Universities alliance unique from this point of view, as compared to other models of cooperation?

c) What additional impact do you expect in the future, from this deeper cooperation model once you have progressed further in its implementation across faculties?

4. Research and innovation

a) How does your European universities alliance provide added value to your partner institutions as compared to what you could have done outside such an alliance/did before forming the alliance, when it comes to joint R&I activities, including innovation and knowledge transfer?

b) What makes your European Universities alliance unique from this point of view, as compared to other models of cooperation?

c) What additional impact do you expect in the future, from this deeper cooperation model once you have progressed further in its implementation?

5.5 QA Tools

We present several examples of tools and methods to be used in data and feedback gathering, formal or informal, reporting afterwards etc. Most examples are related to education, but can easily be transformed to other macro-areas. Also note this is not an exhaustive list and it will be supplemented as we continue with actual QA processes in FilmEUplus.

Focus groups/focus talks

The focus group is a qualitative research methodology employed to gain rich insight into attitudes and behaviors. Researchers are better equipped to understand and meaningfully explain certain communication phenomena with descriptive data. The term focus group stems from interviewing a purposeful sample, ideally six to eight participants, and focuses on a preselected centralized topic (Allen, 2017).

Focus talks are a qualitative method in which small groups of participants are approached for short conversations with an impartial interviewer. It is a more informal, more accessible form of a focus group.

The main principles of focus groups still apply, with having max. 6-8 persons in a group, doing 4-6 talks to gain enough data and an impartial moderator leading the group. The groups do not need to be randomized as long as group characteristics get included in the eventual report. The difference lies in the informality that allows for more open talks and spontaneous interactions. It also allows for a more exploratory approach. Finally, it also provides a more logistical advantage, since the talks do not need to be planned rigorously in advance. Rather, the interviewer may inject themselves in real life situations and collect data, as long as they provide a short introduction to the focus talk for the participants.

Survey to gather feedback

- Feedback from students concerning:
 - the course
 - the teacher
 - programme
 - facilities
 - etc
- Feedback from teachers concerning:
 - possibilities for training
 -
- Feedback from staff concerning:
 - ...

- Determine questions within topic: ask yourself what you really want to know and what you want to be able to do with the results. Don't ask your target group everything that would be really interesting to know, while you cannot actually do anything with it. You create false expectations with your questions.
- Formulate your questions
- Ask feedback on your questions from QA-staff or ask them to suggest questions
- Depending on subject: ask some representatives of your target group if these are the right questions to ask
- Choose the right platform for your survey: lime-survey, paper & pencil, Miro-board, MS-forms, ... (more info to be found here ...)
- Check option for anonymous responses
- Choose communication platform to lead your targetgroup to your survey
- Set deadline for responses
- Communicate, communicate, communicate about your survey
- Close survey and extract results in spreadsheets
- Go to QA-office/data-analyst for help in processing results
- Make up report (see sheet) and communicate report to targetgroup / publish on intranet/Teams

Observation checklist for peer feedback among teachers:

This list is meant to stimulate enhancing all kinds of aspects concerning a course and the approach of a teacher. There is no strict assessment involved, this kind of checklists aim to stimulate inspiring conversations. It can be used by colleagues vice versa, or by a neutral observer.

Learning Objectives and Content

- Informs students about the objectives of the lesson
- Places the theme of the lesson within the course
- Establishes connections with the entire curriculum
- Uses correct, relevant, and up-to-date content to achieve the objectives
- Utilizes appropriate subject-specific terminology

- Provides relevant and, when possible, international examples
- Incorporates current events into the curriculum where possible
- Relies on scientific findings

Observations:

Lesson Structure and Learning Activities

- Adopts a logical, structured, and motivating lesson structure
- Introduces variation in the lesson structure (variation in media usage, appropriate teaching methods, etc.)
- Adjusts the pace of the lesson to match the students' starting point
- Uses purposeful, challenging, and achievable learning activities
- Utilizes relevant, challenging assignments and problem-solving tasks to achieve the objectives
- Formulates assignments and problem statements succinctly and clearly
- Employs suitable teaching resources
- Provides appropriate evaluation opportunities during the lesson (review, practice, etc.)
- Establishes connections with the expected knowledge level/understanding level for the examination
- Encourages active problem-solving thinking in students
- Challenges students to experiment and learn from mistakes

Observations:

Interaction with Students

- Takes into account the students' starting point (group level, motivation, disabilities, etc.)
- Identifies differences in prior knowledge and responds accordingly
- Actively involves students in the lesson, acknowledges their input, and provides targeted feedback
- Poses purposeful questions that stimulate the intended learning process
- Handles students' questions smoothly and provides sufficiently in-depth responses
- Encourages students to collaborate and exchange ideas

Observations:

Learning Environment

- Creates a positive learning environment
- Establishes an atmosphere where students respect and accept one another
- Treats students with respect, regardless of their background or opinions
- Recognizes the uniqueness of the group and responds appropriately
- Relates to the students' living environment
- Consistently follows up on agreements made with the students

- Effectively addresses individual disruptive behavior

Observations:

Communication

- Delivers lessons with enthusiasm
- Adapts vocabulary, voice volume, and speaking pace to the student group
- Can explain complex matters in a simple manner
- Pays attention to pronunciation and avoids the use of dialectal words and phrases
- Is aware of non-verbal communication, body posture, etc.
- Attends to the students' use of language
- Considers the language level of the students

Observations:

General

What are the key positive elements?

Do you have any suggestions for improvement?

Report

Write down the following basics in the header:

- Who wrote the report (which department or other entity)
- For whom did you write the report
- Date of report
- Title of report

Write down in the introduction

- Purpose of the survey, investigation or other method used
- Frequency of this particular method (annually, once every 5 years, ...)
- When were the data collected (quantitative or qualitative)
- Number of respondents or description of population depending on tool used to collect information for report

Main results

- Presented in a readable way, also for non-statisticians with visualised data
- Together with highlights of significant trends explaining what we see in the data
- If possible, comparison with data collected earlier

Conclusions, considerations and recommendations for future investigation

6 Transparency and communication on QA-handbook and QA-results

When positioning enhancement as an essential goal for quality assurance, it is clear an open and transparent communication on how quality assurance processes work, what results we obtain and what happens with them, is crucial in establishing a shared quality culture. In this chapter we briefly describe our communication policy. In FilmEU+ this will be elaborated.

6.1 Communication about this handbook and how it works

Who is it meant for?

Once FilmEU+ has started, this will be described in more detail. Stakeholders are all colleagues continuously enhancing the quality of what they do every day as a teacher, researcher, officer in a service department, ... Studentrepresentatives should also be able to consult the handbook.

How do we communicate about the handbook and how to use it?

Ways of implementing the handbook will be decided in FilmEU+.

Where can I find support while using it?

Every programme will have an QA-anchor person who can be consulted at different levels: policy makers, individual teachers, head of programmes, ...

6.2 Communication of collected data

The QA-office communicates to internal and external stakeholders about the relevant results of QA-actions and actions that evolved based on these results.

Anonymity for students and teachers is crucial when results concern information that can linked to them personally and will therefore not be published openly. Only aggregated reports will be communicated. Students, teachers and other staff must absolutely be able to study, teach and work in an environment where appreciation and enhancement are key elements. We must provide a safe environment, where constructive feedback can be given and is carefully processed.

Platforms to communicate about QA-reports and actions resulting form it will be decided by FilmEU+. The FilmEU+-website is an obvious platform to use for certain information, together with social media, but is probably not suited for all information available. An intranet besides Teams can form a platform for unlocking information to the internal FilmEU+ community. The steering committee determines a policy about what to publish externally and what internally.

6.3 Monitoring the Q of the handbook

User-feedback can be given continuously and will seriously be considered by the QA-staff. Besides this, the QA-staff performs a formal check-up every two years whether the QA-handbook needs to be revised in general or at specific points. This can be done in a focus group related to the Academic council for example, or an overall survey can be administered among users. This is to be decided by FilmEU+.

7. Glossary (based on the UNESCO HANDBOOK)

QUALITY (ACADEMIC) (pp. 75-78.)

Quality in higher education is a multi-dimensional, multilevel, and dynamic concept that relates to the contextual settings of an educational model, to the institutional mission and objectives, as well as to specific standards within a given system, institution, programme, or discipline. It may thus take different, sometimes conflicting, meanings depending on the understanding of various interests of different constituencies or stakeholders in higher education (e.g. students; universities; disciplines; the labour market; society; a government); its references: inputs, processes, outputs, missions, objectives, etc.; the attributes or characteristics of the academic world worth evaluating; and the historical period in the development of higher education. A wide spectrum of definitions of academic quality has been used: quality as excellence; quality as fitness for purpose; quality as fitness of purpose; quality as enhancement or improvement, etc.

Relating notions:

Quality Assessment/Quality Review: The actual process of external evaluation (reviewing, measuring, judging) of the quality of higher education institutions and programmes. It consists of those techniques, mechanisms, and activities that are carried out by an external body in order to evaluate the quality of the higher education processes, practices, programmes, and services. Some aspects: the context (national, institutional); the methodology (self-assessment, or by peer review, site visits); the levels (system, institution, department, individual); the mechanisms (rewards, policies, structures, cultures); certain quality values attached to quality assessment such as academic values, traditional values (focusing upon the subject field), managerial values (procedures and practices); pedagogical values (focusing on staff and their teaching skills and classroom practice); employment values (emphasizing graduate output characteristics and learning outcomes).

Quality Control: The process of quality evaluation that focuses on the internal measurement of the quality of an institution or a programme. It refers to a set of operational activities and techniques (monitoring activities and a structured internally planned and implemented policy) elaborated and used to fulfil requirements of quality. Often used interchangeably with quality management and quality assurance, it refers to an aggregate of actions and measures taken regularly to assure the quality of higher

education products, services, or processes, with an emphasis on the assurance that a prescribed threshold is met.

Quality Management: An aggregate of measures taken regularly at system or institutional level in order to assure the quality of higher education with an emphasis on improving quality as a whole. As a generic term, it covers all activities that ensure fulfillment of the quality policy and the quality objectives and responsibilities and implements them through quality planning, quality control, quality assurance, and quality improvement mechanisms.

Total Quality Management (TQM): A particularly influential comprehensive approach to quality management that emphasises factors such as continuous improvement, customer focus, strategic management, need for explicit systems to assure quality of higher education, and a view of leadership and supervision that stresses employee empowerment and delegation.

Quality Audit: The process of quality assessment by which an external body ensures that (i) the institution of programme quality assurance procedures or (ii) that the overall (internal and external) quality assurance procedures of the system are adequate and are actually being carried out. Quality audit looks to the system for achieving good quality and not at the quality itself. A quality audit can be performed only by persons (i.e. quality auditors) who are not directly involved in the areas being audited. Quality audits are undertaken to meet internal goals (internal audit) or external goals (external audit). The results of the audit must be documented (audit report).

Quality Culture: It refers to a set of shared, accepted, and integrated patterns of quality (often called principles of quality) to be found in the organizational cultures and the management systems of institutions. Awareness of and commitment to the quality of higher education, in conjunction with a solid culture of evidence and with the efficient management of this quality (through quality assurance procedures) are the ingredients of a quality culture. It changes and evolves over time, so new quality paradigms evolve in higher education.

Quality Planning: It consists of the set of actions that establishes the objectives and the conditions referring to the quality of higher education and to the application of the mechanism of the quality system. It includes product planning (identification, classification, and determination of the importance of the features referring to quality as well as to the establishment of the objectives, the conditions referring to quality, and its restraints), managerial and operational planning (including its organization and programming), an elaboration of quality plans, and the provision of quality improvement measures.

The process of the systematic gathering, quantifying, and using of information in view of judging the instructional effectiveness and the curricular adequacy of a higher education institution as a whole (institutional assessment) or of its educational programmes (programme assessment). It implies the evaluation of the core activities of the higher education institution (quantitative and qualitative evidence of educational activities and research outcomes). Assessment is necessary in order to validate a formal accreditation decision, but it does not necessarily lead to an accreditation outcome. or A technically designed process for evaluating student learning outcomes and for improving student learning and development as well as teaching effectiveness.

QUALITY ASSURANCE QA (pp. 75.)

Quality Assurance (QA) is an over-arching term referring to an ongoing, continuous process of evaluating (assessing, monitoring, guaranteeing, maintaining, and improving) the quality of a higher education system, institutions, or programmes. As a regulatory mechanism, quality assurance focuses on both accountability and improvement, providing information and judgments (not ranking) through an agreed upon and consistent process and well-established criteria. QA includes internal quality assurance and external quality assurance and depends on the existence of the necessary institutional mechanisms preferably sustained by a solid quality culture.

STEERING COMMITTEE (SC)

The Steering Committee (SC) in FilmEU+, which replaces the Project Management Board in FilmEU, will be the primary management and strategic body during the funded period and ensures the decision-making, reporting and communication between partners. It is comprised of two experts per institution: the main leader representing the HEI and one implementation manager. Each person has a vote with the Alliance coordinator having a casting vote. Each Alliance member can also bring one non-voting operational support person. This board has the support of the financial controllers. A consortium agreement (CA) ensures the governance of the funded period, the organisation/allocation of resources, conflict resolution, and other relations between the partners. Responsibilities of the SC include risk management by monitoring timelines, activities, indicators, budgets, progress reports, quality assurance, plus working with the Academic Council, the Advisory Board, and the Project Management Office to ensure efficient delivery of the proposal. The SC meets, at least, monthly. Minutes will be recorded, and decisions and action items logged alongside a critical communication plan for those decisions; funding being released once all reporting requirements have been met.

PROJECT MANAGEMENT OFFICE (PMO)

The Project Management Office (PMO) is a unified structure integrating staff from each partner. Its role is to manage the project, support the Steering Committee (SC) by orchestrating and facilitating the project work, and liaise closely and regularly with every partner. The staff are involved in the routine management, progress monitoring, partner liaison, and technology and content oversight. It meets monthly with the SC. Efficient communication and collaboration structures are essential to the success of the University. The centrepiece of overall project communication will be a protected online

collaboration platform. This platform provides each partner independent access to important reference documents, code, working documents, meeting agendas, supporting materials, individual to-do lists and other miscellaneous project information. Ensuring the centralization of knowledge and rapid retrieval time, the platform is the storage mechanism for all project-related information. This data must be understandable across the Alliance, consequently all communications and documents, without exception, will be in English. The PMO will maintain the new project management platform and ensure the timely internal dissemination of SC decisions and action items. This office and the SC will be formed as part of the expanded alliance with a standard operating procedure for the office being agreed in the first year of FilmEU+.

ACADEMIC COUNCIL (AC)

The Academic Council (AC) is composed of the rector/president of an Alliance member (or their substitute) plus one of the two SC members from each institution. Each of the two institution representatives will have only one vote. There will also be two student representatives appointed by the student council (one undergraduate and one postgraduate) and four staff representatives, elected from the task forces for two years and rotating through all 8 full partner institutions. The chair of the AC will rotate through the partner institutions for a one-year term. All members will have an additional role to support the integration of FilmEU inside their national institution, ensuring structures to maximise participation and empowerment of all the Universities' community. This council is the highest decision-making and oversight structure, the one who will ultimately approve all decisions taken by the Task Forces (TF) and Steering Committee (SC). It will have financial oversight approving yearly accounts and all significant academic decisions. These ultimate decisions will take the form of approval of the yearly WP reports of all FilmEU+ activities. The AC will meet twice a year. The governing policy, protocols and legal frameworks of the AC and its areas of competence will be codified as part of FilmEU's evolving governance structures.

STUDENT COUNCIL (STC)

A Student Council (STC) will sit twice a year to discuss student perspectives on the Alliance and its activities. Each Alliance member will have three student representatives, one undergraduate, one graduate and one postgraduate. Students will have the capacity to propose resolutions that will be considered by the steering committee subject to FilmEU regulations. Other competencies will be included as the governance model evolves. The council will elect, from its members, 2 students to sit on the Academic Council.

ADVISORY BOARD (AB)

The Advisory Board (AB) is composed of six representatives from the associated partners. This board meets at least once a year for progress presentations and quality control feedback. Associated partners also engage with individual WP task forces as indicated.

8. Bibliography

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European Standards Guidelines for Higher Education in the EHEA1 (ESG 2015) provide a common framework for internal quality assurance for all alliance partners; https://www.enqa.eu/wp-content/uploads/2015/11/ESG_2015.pdf

European Approach for Quality Assurance of Joint Programmes2 (October 2014) provide a framework for an integrated approach to quality for joint programmes.

European Qualifications Framework: provides a common framework for interpreting learning outcomes and facilitates the transparency, comparability and portability of qualifications.

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