ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ
HELLENIC REPUBLIC

Accreditation Report
for the Undergraduate Study Programme
(Integrated Master) of:

Fine Arts & Art Sciences
Institution: University of Ioannina
Date: 15 May 2021

Report of the Panel appointed by the HAHE to undertake the review of the Undergraduate Study Programme (Integrated Master) of **Fine Arts and Art Sciences** of the **University of Ioannina** for the purposes of granting accreditation

TABLE OF CONTENTS

PART A: BACKGROUND AND CONTEXT OF THE REVIEW

I. The External Evaluation & Accreditation Panel

The Panel responsible for the Accreditation Review of the Undergraduate Study Programme (Integrated Master) of **Fine Arts and Art Sciences** of the **University of Ioannina** comprised the following four (4) members, drawn from the HAHE Register, in accordance with Laws 4009/2011 & 4653/2020:

1. **Dr. Stella Baraklianou (Chair)**
   University of Huddersfield, United Kingdom

2. **Associate Professor Paschalis Paschalis**
   University of Nicosia, Cyprus

3. **Professor Anna Tahinci**
   The Glassell School of Art, USA

4. **Professor Evangelos Kyriakidis**
   University of Kent, United Kingdom

II.   Review Procedure and Documentation

The Panel was provided with all necessary preliminary documentation, in electronic folders provided by HAHE as well as the extensive material provided by the Department of Fine Arts and Art Sciences. During the initial stages of their work, the Panel had the opportunity to read the Quality Assurance documents provided by the School of Fine Arts, the previous External Evaluation Report from 2014 and obtain information via the website of the Department, that contains extensive information and links to the School of Fine Arts and the Undergraduate programme, that the Panel is asked to comment on.

Due to the current restrictions imposed through the global Covid -19 pandemic, an on-site visit to the School of Fine Arts, University of Ioannina (henceforth, UoI) was not feasible. Therefore, the meetings with Vice-Rector, Head of School as well as representatives of OMEA, MODIP, academic teaching staff and current as well as former students, were held virtually, during Zoom conference calls. The host, the School of Fine Arts and the University of Ioannina, were welcoming and organised the virtual calls as well as provided us, early on, with links to the Zoom calls for the virtual meetings.

On Monday, 10th May, the Panel held a preliminary private meeting, to discuss first impressions from the materials provided and allocate responsibilities in order to be able to ask relevant questions to the institution.

 Over two days, of Tuesday 11th May 2021 and Wednesday, 12th May 2021, the Panel had the opportunity to conduct the teleconference calls, via Zoom.

On Tuesday, 11th May, the Panel was welcomed to the School through a teleconference with the Vice-Rector/ President of MODIP, Professor Stavros Nikolopoulos and Head of the Department and member of OMEA, Professor Nikolaos Katsikoudis. The Panel was provided with a very succinct introduction to the Undergraduate Programme, the history of the Department as well as current numbers of academic staff and their roles, numbers of undergraduate students as well as brief mentions of publications and research of the School.

This was followed by the presentations of Amalia Foka, member of OMEA alongside presence of members of OMEA and academic staff as well as MODIP staff and administrative support. The presentations were very professional and succinct, with well organised PowerPoint slides. This was extremely useful for the Panel to gain an overview of the Department and School of Fine Arts. The PowerPoint slides were also provided to the Panel, via e-mail.

The third and final meeting on Tuesday, 11th May, was between the Panel and teaching staff members. The Panel had the opportunity to gain more detailed information regarding specific studio modules, the directions, specialisms that the students can follow, like Painting or Sculpture. The Panel also had the opportunity to be introduced to the teaching staff that deliver the Art history and Theory modules, as well as their importance in the curriculum.

During the second day of the teleconference meetings, on Wednesday, 12th May 2021, the Panel met with representatives of current students, from all years of the undergraduate programme. It was mentioned that there has been a transition from the previous four-year programme to the new five-year one, however this is something that is a legal issue that we cannot comment on further.

The Panel was given a virtual tour of the studios and facilities that included the sculpture and painting studios, the printmaking and photography studios, as well as the videoart, installation, multimedia, digital art as well as animation. The academic and secretarial staff made every effort to provide us with a virtual tour, under the current circumstances. This was followed by a meeting with graduate students, which was extremely useful in understanding the employability of students and seeing what career paths they have followed after graduating.

The Panel then met with representatives and external stakeholders from museums, regional public organisations and private galleries, indicatively: MoMus, Municipal Art Gallery of Ioannina, Historical Archives and the Museum of Epirus, ERT, the Silversmithing Museum of Ioannina, Technochoros art gallery. During this meeting, the Panel members had the opportunity to discuss with representatives from the above organisations and were impressed by the level of engagement and genuine collaborations between local and regional stakeholders, as well as the work experience and career opportunities available to students.

In the final and closing teleconference meeting, with Professor and Head of School N. Katsikoudis as well as members of OMEA and MODIP, the Panel had the opportunity to present in brief their findings and some recommendations. Discussions were had regarding the balance of Art History and Theory compulsory modules and their relevance to the overall curriculum, which is becoming more artistically focused in the newly developed curriculum.

In general, the communication between the Department was smooth and professional, both during the teleconferences but also via e-mail following the meetings. The staff, students and external stakeholders were generous in providing their time and sharing their experiences with the Panel.

It is a shame that the Panel was not able to visit in person, therefore there are some areas like the Library or other University facilities that the Panel is not able to form an opinion about, due to the nature of the current situation.

III.   Study Programme Profile

The Undergraduate Programme of Fine Arts and Art Sciences of the University of Ioannina was established in 2000-2001, (Presidential Decree 85/2000) as part of the University of Ioannina and in 2003, (P.D.96/2003) named Plastic Arts and Sciences of the Arts, offering a four-year programme of studies.

The Department underwent various transformations, gradually moving away from the theoretical and historical emphasis of the courses offered and in 2013 was integrated into the School of Fine Arts. The Department was renamed in 2016 to Visual Arts and Art Sciences, (Law 4386/2016, Circular No. 83 issue A, 11th May 2016, Article 63), that offers an undergraduate programme as well as the possibility for post-graduate studies (Master's in Visual Arts or Curation) as well as PhD studies.

In 2016, following significant changes, the Undergraduate programme was renamed to Fine Arts and Sciences, offering a five-year degree course. Students can specialise in four directions, either in painting, sculpture, multimedia and art history and theory of art.

It is housed within the wider campus of the University of Ioannina, and has painting studios, sculpture studios, engraving, installation as well as photographic, multi-media and moving image, animation, and digital labs. The students benefit from access to the UoI main central library facilities, as well as from all student welfare and accommodation in nearby student housing. Due however to the organic nature of the way the School has developed, the painting and sculpture studios as well as photographic and digital labs were not purpose built but rather adapted into studios and teaching spaces from previous University office spaces.

During the academic year 2016-17, significant changes took place, the most important being the entry exams. In previous years, the intake of students was mainly through the route of the Panhellenic exams, following an overall credit scoring system. It was evident that this route was unsuitable for entry exams to a School of Fine Art, and thus the School requested that it change the entry exams and follow the model of other Schools of Fine Arts.

The overall intake varies between 60-100 students each academic year. Since the introduction of the new five-year programme, there are 267 registered students.

The Undergraduate Programme is fully aligned to the European Framework for Higher Education. It is a five-year study Programme, with integrated Master's (300 ECTS in total). Following the re-writing of the curriculum, students are now able to undertake two directions, either in Painting or Sculpture. The strategic goal is to extend the directions offered to Engraving and Multimedia, newer additions to the Programme. This has been included as recommendation from the previous External Examiner's report (2014) and is a good progression that will allow students to expand on traditional skills.

The School offers many opportunities for students to gain work experience (Πρακτική Άσκηση) as part of optional module. Additionally, the School has established significant partnerships with relevant regional organisations and museums where students can apply to gain work experience. These are indicatively: MoMus, Municipal Art Gallery of Ioannina, Historical Archives, and the Museum of Epirus, ERT, the Silversmithing Museum of Ioannina, Technochoros art gallery, and others. During the online meetings, the Panel members had the

opportunity to meet and discuss with representatives from the above organisations and was impressed by the level of engagement and genuine collaborations between local and regional stakeholders, as well as the range of opportunities available to students. Between 2013-2020, 244 students have undertaken external work experience at the above organisations, as part of elective compulsory module.

The School offers, as part of the University of Ioannina's overall Erasmus scheme, the possibility to undertake work experience in other European countries. Between 2013-2020, 70 undergraduate students have taken part in an exchange programme abroad, to another European University.

The School overall has faced many challenges over the years, and still is considered a young course, as the first cohort of students (2017-18) of the five-year programme, are due to graduate within the next academic year. The School has overall adapted its curriculum and been able to move towards the School of Fine Art model, despite institutional and staffing issues.

The Institutional issue remains, as the School is now a single school, part of the wider network of Schools of the UoI. Whilst nevertheless this entails a degree of independence necessary for a School of Fine Art to meet its goals, it would be perhaps an idea to further integrate and benefit from cross-disciplinary exchanges between the various other Schools of the University.

PART B: COMPLIANCE WITH THE PRINCIPLES

Principle 1: Academic Unit Policy for Quality Assurance

INSTITUTIONS SHOULD APPLY A QUALITY ASSURANCE POLICY AS PART OF THEIR STRATEGIC MANAGEMENT. THIS POLICY SHOULD EXPAND AND BE AIMED (WITH THE COLLABORATION OF EXTERNAL STAKEHOLDERS) AT ALL INSTITUTION'S AREAS OF ACTIVITY, AND PARTICULARLY AT THE FULFILMENT OF QUALITY REQUIREMENTS OF UNDERGRADUATE PROGRAMMES. THIS POLICY SHOULD BE PUBLISHED AND IMPLEMENTED BY ALL STAKEHOLDERS.

> *The quality assurance policy of the academic unit is in line with the Institutional policy on quality, and is included in a published statement that is implemented by all stakeholders. It focuses on the achievement of special objectives related to the quality assurance of study programmes offered by the academic unit.*
>
> *The quality policy statement of the academic unit includes its commitment to implement a quality policy that will promote the academic profile and orientation of the programme, its purpose and field of study; it will realise the programme's strategic goals and it will determine the means and ways for attaining them; it will implement the appropriate quality procedures, aiming at the programme's continuous improvement.*
>
> *In particular, in order to carry out this policy, the academic unit commits itself to put into practice quality procedures that will demonstrate:*
>
> a) *the suitability of the structure and organization of the curriculum;*
> b) *the pursuit of learning outcomes and qualifications in accordance with the European and the National Qualifications Framework for Higher Education;*
> c) *the promotion of the quality and effectiveness of teaching;*
> d) *the appropriateness of the qualifications of the teaching staff;*
> e) *the enhancement of the quality and quantity of the research output among faculty members of the academic unit;*
> f) *ways for linking teaching and research;*
> g) *the level of demand for qualifications acquired by graduates, in the labour market;*
> h) *the quality of support services such as the administrative services, the Library, and the student welfare office;*
> i) *the conduct of an annual review and an internal audit of the quality assurance system of the undergraduate programme(s) offered, as well as the collaboration of the Internal Evaluation Group (IEG) with the Institution's Quality Assurance Unit (QAU).*

Study Programme Compliance

From the material provided to the Panel, the School has provided sufficiently all necessary documentation in compliance with the Quality Assurance Policy. This includes the Quality Assurance document (2019). The Quality Assurance document contains the strategic overview and goals of the School, along with commitment of the academic unit to satisfy the requirements.

From further discussions during the virtual meetings, it was evident that academic staff members have been involved with either OMEA (internal evaluation committee) or MODIP (quality assurance committee), in preparation for the writing of the Quality Assurance policy.

The School has taken into account recommendations from the External Evaluation report of 2014, as well as adapted to the needs of the current students. This has led to redesign of the curriculum, and the re-structuring of the undergraduate programme.

In 2016, the Undergraduate programme was renamed to *Fine Arts and Sciences*, offering a five-year degree course. Students can specialise in four directions, either in painting, sculpture, multimedia and art history and theory of art. Gradually, it was becoming apparent however that the specialism of theory of art was less popular, therefore the School had taken this into account and planned for the introduction of two new areas of specialism, in the studio practice, like engraving and digital printing and multimedia arts.

The five-year programme is aligned with the European Integrated Master's (300 ECTS). The main addition has been the final and fifth year of study, which equals to 45 ECTS and gives students ample time to complete their Final Major project (Ptychiaki). This is a practice-based project, that aligns with the chosen specialism of each student, either in painting or sculpture.

The modules are structured around the dedicated specialisms - directions, and each student has to complete compulsory core modules for which attendance is required. These are 43 in total and amount to about three quarters of the overall compulsory attendance. The students further have 11 elective modules that they can undertake from their first year onwards. The electives are focused on photography, multimedia, installation, engraving, video art, as well as work experience in external relevant organisations, either private or public. Part of the core compulsory curriculum are also theory modules in the history and theory of art.

Teaching staff include 18 permanent academic members, from which 5 are Professors, 3 are Associate Professors and 10 are Assistant Professors. There is overall a very good ratio of 1 academic staff member to 10 students. Technical and support staff amount to only 6 in total, and out of these due to the impact of covid-19 and the pandemic, have not been able to take up their positions as teaching assistants. There are a further 9 academic staff members employed on a temporary basis.

It is difficult to evaluate the quality of support offered to students as well as access to the Library due to the nature of the virtual meetings. However, from discussions with staff and students, it was apparent that the administrative support provided is exemplary and the secretaries of the School have contributed to the well-being and welcoming of first year undergraduates, especially in the current climate due to the pandemic.

From the meetings with academic members of staff as well as from meetings with current students and graduates, it is evident that there is a high calibre of newly qualified graduates in the field of fine art and museum studies. There are very good links with stakeholders, and students have been able to secure jobs working at contemporary museums, like the Telloglio Foundation in Thessaloniki, co-ordinating educational programmes. Further, it is possible to gain experience within secondary education.

Panel Judgement

Principle 1: Academic Unit Policy for Quality Assurance	
Fully compliant	**X**
Substantially compliant	
Partially compliant	
Non-compliant	

Panel Recommendations

None.

Principle 2: Design and Approval of Programmes

INSTITUTIONS SHOULD DEVELOP THEIR UNDERGRADUATE PROGRAMMES FOLLOWING A DEFINED WRITTEN PROCESS WHICH WILL INVOLVE THE PARTICIPANTS, INFORMATION SOURCES AND THE APPROVAL COMMITTEES FOR THE PROGRAMME. THE OBJECTIVES, THE EXPECTED LEARNING OUTCOMES, THE INTENDED PROFESSIONAL QUALIFICATIONS AND THE WAYS TO ACHIEVE THEM ARE SET OUT IN THE PROGRAMME DESIGN. THE ABOVE DETAILS AS WELL AS INFORMATION ON THE PROGRAMME'S STRUCTURE ARE PUBLISHED IN THE STUDENT GUIDE.

Academic units develop their programmes following a well-defined procedure. The academic profile and orientation of the programme, the objectives, the subject areas, the structure and organisation, the expected learning outcomes and the intended professional qualifications according to the National Qualifications Framework for Higher Education are described at this stage. The approval or revision process for programmes includes a check of compliance with the basic requirements described in the Standards, on behalf of the Institution's Quality Assurance Unit (QAU).

Furthermore, the programme design should take into consideration the following:

- *the Institutional strategy*
- *the active participation of students*
- *the experience of external stakeholders from the labour market*
- *the smooth progression of students throughout the stages of the programme*
- *the anticipated student workload according to the European Credit Transfer and Accumulation System*
- *the option to provide work experience to the students*
- *the linking of teaching and research*
- *the relevant regulatory framework and the official procedure for the approval of the programme by the Institution*

Study Programme Compliance

After reviewing the information provided, attending the presentation of the Quality Assurance Unit, and the discussion sessions with the faculty, students, alumni, and societal partners, it is the Panel's opinion that the Programme is largely successful in achieving a balance between the theoretical and practical components of the curriculum. The theoretical component makes up the 25% of the curriculum and the practical component the rest 75%, a ratio which the Panel finds appropriate for the aims and objectives of the programme.

Unlike the historical model of the European art Academy, which is organised around workshops where students chose to study under one professor/artist throughout their studies, the curriculum at the Department of Fine Art and Art Sciences at the University of Ioannina gives students the opportunity to take different art classes with the various art teachers of the programme. This model gives them the chance to experience diverse opinions and styles which can only be beneficial for the personal development of any artist.

Although for the time students can only choose between two concentrations, painting and sculpture, the curriculum includes an array of other traditional and contemporary courses

including video art, multimedia, animation, photography, and etching, giving students the opportunity to explore and experiment with a variety of mediums.

The design of the curriculum has undergone significant transformation and improvement since its inauguration in 2000, with the major milestones being the integration with the School of Fine Arts in 2013 and the renaming of the Department to Fine Art and Art Sciences in 2016, adopting the 5-year Intergraded Master's Degree and the Fine Art examination enrolment method. The latter and most significant change aligns the department with the other major art programmes of the country and makes it compliant with the European Credit Transfer System. The Panel considers this a very positive development and commends the department for its implementation.

The links between the Department and public engagement was evident in the meeting with the external stakeholders. Opportunities for internships through the elective course in work experience, as well as for permanent employment, are provided through connections with the various local galleries and museums, making the programme an important stakeholder in the community.

Panel Judgement

Principle 2: Design and Approval of Programmes	
Fully compliant	X
Substantially compliant	
Partially compliant	
Non-compliant	

The External Evaluation & Accreditation Panel agrees that this Programme leads to a Level 7 Qualification according to the National & European Qualifications Network (Integrated Master)	YES	NO*
	X	

Panel Recommendations

At the moment, in the current programme of study, students can choose between two directions, either painting or sculpture. The Strategic plan that the Panel was made aware of also include the directions of Engraving/Digital printing as well as Multimedia and Digital Arts. The School should make efforts to make these directions and specialisms available to first year students and to the next cohort of new students.

A further examination into the content of the History and Theory modules that are currently taught is advisable. Whilst these are now taught at one quarter of the overall compulsory modules, and offer insights into specific historical themes, it is worthwhile to re-consider their content and nature of delivery. For example, academic members of staff that specialise in art history and theory, can be deployed across all years of the undergraduate Programme, and contribute with tutorials and support towards the Final Major Project (Ptychiaki) rather than deliver specific sets of lectures within their own specific modules.

Principle 3: Student- centred Learning, Teaching and Assessment

INSTITUTIONS SHOULD ENSURE THAT THE UNDERGRADUATE PROGRAMMES ARE DELIVERED IN A WAY THAT ENCOURAGES STUDENTS TO TAKE AN ACTIVE ROLE IN CREATING THE LEARNING PROCESS. THE ASSESSMENT METHODS SHOULD REFLECT THIS APPROACH.

Student-centred learning and teaching plays an important role in stimulating students' motivation, self-reflection and engagement in the learning process. The above entail continuous consideration of the programme's delivery and the assessment of the related outcomes.

The student-centred learning and teaching process

- *respects and attends to the diversity of students and their needs, enabling flexible learning paths;*
- *considers and uses different modes of delivery, where appropriate;*
- *flexibly uses a variety of pedagogical methods;*
- *regularly evaluates and adjusts the modes of delivery and pedagogical methods aiming at improvement;*
- *regularly evaluates the quality and effectiveness of teaching, as documented especially through student surveys;*
- *reinforces the student's sense of autonomy, while ensuring adequate guidance and support from the teaching staff;*
- *promotes mutual respect in the student - teacher relationship;*
- *applies appropriate procedures for dealing with students' complaints.*

    In addition:
- *the academic staff are familiar with the existing examination system and methods and are supported in developing their own skills in this field;*
- *the assessment criteria and methods are published in advance;*
- *the assessment allows students to demonstrate the extent to which the intended learning outcomes have been achieved. Students are given feedback, which, if necessary is linked to advice on the learning process;*
- *student assessment is conducted by more than one examiner, where possible;*
- *the regulations for assessment take into account mitigating circumstances;*
- *assessment is consistent, fairly applied to all students and carried out in accordance with the stated procedures;*
- *a formal procedure for student appeals is in place.*

Study Programme Compliance

The Programme offers thorough Fine Arts training, based on a combination of both practical and theoretical student-centred education. The Programme respects each student's individual educational needs, enabling flexibility in their learning paths. First semester students choose between Painting and Sculpture and there is flexibility to change before the second and third semesters. The Programme is built on a combination of compulsory courses and compulsory electives (printmaking, photography, installations, digital art, video art, and multimedia), which allows each student to build an individualized educational path and artistic profile, based on a thorough and step by step acquisition of both artistic and theoretical skills. This allows students

to become proficient in a competitive global environment that requires from artists both visual and verbal competencies. An important innovation of the School is that the studios are not led by a single Professor (as in other Schools of Fine Arts), therefore they are not person specific but subject specific. The delivery of the studio modules is based on the rotation of different faculty members, transforming the studios into a dynamic platform of dialogue and exchange. Students are guided by faculty to produce work both individually and in small groups, which allows for each student to nurture their own aesthetic, conceptual, and stylistic preferences and to develop their artistic voice and vision.

The theoretical component of the Programme offers thorough instruction in a variety of areas: Art History and Theory, Cultural Anthropology, History of Cinematography, Museum Studies, Curatorial Studies, and Art Education. Writing assignments and participation in critical discussion groups further contributes to the development of each student's artistic language and active participation in the learning process.

The Programme uses a variety of teaching and assessment methods which are published and made known to students at the beginning of each course. Faculty members are available to students during their office hours and via email and there seems to be great communication amongst faculty members and students, with faculty and staff being available and accessible. Faculty actively listens to students' needs to adjust the offerings of the Programme. This process builds mutual respect and trust between faculty and students. Furthermore, each student is assigned one of their faculty members as an academic advisor who is guiding them on academic matters and facilitates problem resolutions throughout their studies.

Since 2016 and thanks to both the modification of the entrance examination and the transformation of the Programme from four to five years, students have the opportunity to participate in internships and have time to complete their final project. Students' participation to study abroad programmes ERASMUS further contributes to enhance students' experiences and exposure to different pedagogical methods, museums, and art collections and to the global nature of artistic production.

The Programme has efficiently incorporated a variety of tools in online teaching and electronic communication through the use of the asynchronous learning platform Ecourse (http://ecourse.uoi.gr/). The presence of "non-traditional students" (older students who come from other paths of life) is an asset to the School and contributes to the diversity of the student body. There is a special committee for students with special needs and differently abled students.

Panel Judgement

Principle 3: Student- centred Learning, Teaching and Assessment	
Fully compliant	X
Substantially compliant	
Partially compliant	
Non-compliant	

Panel Recommendations

Collaborative teaching and cross-disciplinary collaborations can further contribute to students' exposure to diverse teaching styles and pedagogical methodologies. The percentage of ERASMUS students (especially incoming students from abroad) has room for further growth and faculty members have found creative ways to overcome linguistic barriers for incoming students. A more coordinated way of linking each portion of the curriculum to modern and contemporary art would be beneficial for students. This can happen by identifying the relevance and the connection of each offered course to our 21st century. Creative solutions can incorporate aspects of the cultural richness of the region (such as silversmithing) by combining marble carving skills and metalwork into the creation of micro-sculptures (jewellery made of marble and sterling silver).

Principle 4: Student Admission, Progression, Recognition and Certification

INSTITUTIONS SHOULD DEVELOP AND APPLY PUBLISHED REGULATIONS COVERING ALL ASPECTS AND PHASES OF STUDIES (ADMISSION, PROGRESSION, RECOGNITION AND CERTIFICATION).

Institutions and academic units need to put in place both processes and tools to collect, manage and act on information regarding student progression.

Procedures concerning the award and recognition of higher education degrees, the duration of studies, rules ensuring students progression, terms and conditions for student mobility should be based on the institutional study regulations. Appropriate recognition procedures rely on institutional practice for recognition of credits among various European academic departments and Institutions, in line with the principles of the Lisbon Recognition Convention.

Graduation represents the culmination of the students' study period. Students need to receive documentation explaining the qualification gained, including achieved learning outcomes and the context, level, content and status of the studies that were pursued and successfully completed (Diploma Supplement).

Study Programme Compliance

Students do not get admitted through the Panhellenic system, but through an exam assessment by the School. In late May-June every academic year, there is an open call for participation in the entry exams, where prospective students send at first instance a portfolio of their artistic work. A selection from this initial register of interest invites candidates for a round of five days intensive and in -situ exam, where prospective candidates produce a series of artistic renderings and sketches according to given themes. The successful candidates will also have their work exhibited in a public exhibition.

The process is rather burdensome for the members of staff as well as the prospective students and could be improved through the standardization of the admissions process in collaboration with other arts schools. However, the process is transparent and an element of good practice of the institution and its programme.

At the start of their studies, students are given an induction day that guides them through their degree and the main directions/specialisms of the department, as well as their opportunities.

The progression into each academic year is marked by compulsory attendance and the programme has moved to a five-year one, in accordance with the European framework. One of the most important changes to this extension has been the ability to undertake the final year of studies as Ptychiaki (45 ECTS), which gives the students the necessary time to be able to concentrate and focus on one project, according to the direction of studies that the students has opted for, at the moment either painting or sculpture.

Because of the Pandemic the department run a lot of events and invited lectures online. There was a noted increase in the participation of students in online lectures and discussions, compared to the previous years. Although a number of the modules would be much better delivered in person, the more theoretical and a few of the studio ones (such video art and multimedia) benefited from the distance learning element. Distance learning as an element of studying, or in a hybrid format, could be a great measure to ensure progression.

The School does not appear to have any issues with progression and graduation of students, as it there is a relatively small number of intake per year, in comparison to other Departments of the Greek Universities.

Whilst a clear sense of the identity of the School and branding is still in its early years, the Panel through discussions with the graduates concludes that career opportunities in the arts, either as fine artists or museum curators and educators, are proving successful. It will be interesting to see the development for the students, when the new pathways are taught.

At the end of their studies the students are automatically given the Diploma Supplement, and this is available in both Greek and English.

During the discussions with staff and students, it was evident that due to the transition of the programme of studies, a year of first graduates has yet to be seen in practice.

Panel Judgement

Principle 4: Student Admission, Progression, Recognition and Certification	
Fully compliant	X
Substantially compliant	
Partially compliant	
Non-compliant	

Panel Recommendations

One area that needs to be further developed, is for the Final Years graduating to have a dedicated exhibition space, that is open to the general public and in order to invite esteemed members of the regional cultural sector as well as private stakeholders and private institutions.

Awards are also a good indicator for graduating students, and this needs to be introduced, whether in the form of a monetary or other recognition.

Encourage the department to strengthen the induction day to make it more comprehensive and encourage exchange between all years of study.

Principle 5: Teaching Staff

INSTITUTIONS SHOULD ASSURE THEMSELVES OF THE QUALIFICATIONS AND COMPETENCE OF THE TEACHING STAFF. THEY SHOULD APPLY FAIR AND TRANSPARENT PROCESSES FOR THE RECRUITMENT AND DEVELOPMENT OF THE TEACHING STAFF.

> *The Institutions and their academic units have a major responsibility as to the standard of their teaching staff providing them with a supportive environment that promotes the advancement of their scientific work. In particular, the academic unit should:*
>
> - *set up and follow clear, transparent and fair processes for the recruitment of properly qualified staff and offer them conditions of employment that recognize the importance of teaching and research;*
> - *offer opportunities and promote the professional development of the teaching staff;*
> - *encourage scholarly activity to strengthen the link between education and research;*
> - *encourage innovation in teaching methods and the use of new technologies;*
> - *promote the increase of the volume and quality of the research output within the academic unit;*
> - *follow quality assurance processes for all staff members (with respect to attendance requirements, performance, self-assessment, training etc.);*
> - *develop policies to attract highly qualified academic staff.*

Study Programme Compliance

All academic staff, permanent and contractual, are esteemed visual artists with a national and international exhibition record. During the academic year 2020-21, there are: 18 permanent full-time academic members, of which 5 with the title of Professor, 3 Associate Professors and 10 Assistant Professors. There are also a further 6 part-time academic teaching staff and 9 contractuals. The procedure of hiring academic staff is Government driven, with clear procedures for hiring highly qualified faculty and staff that recognize the importance of education, artistic creativity, and research.

The Curriculum Vitae of faculty shows that they have a significant record of exhibitions, research projects and publications, related to their areas of expertise. The teaching curriculum is presented on the School's webpage, which is available in Greek and English.

All teaching and academic staff are highly qualified and specialise in the offered modules, compulsory as well as electives. The profiles reveal participation in international and national exhibitions, as well as strong outputs in international conferences and symposiums. The School has organised workshops as well as invited for guest lectures and workshops esteemed artists and theorists.

There is a clear sense of supportive community between academic teaching staff and students, and this has been evidenced in the design of the specialisms, that are not person specific but subject specific. Students feel supported and encouraged during their course of studies to experiment and expand on their areas of knowledge.

Despite significant budget cuts and challenges, faculty members have developed remarkable initiatives (such as the Biennale of Western Balkans) to promote cultural heritage, art-based research, open knowledge, and artist-community synergies that are shaping the cultural life of the city of Ioannina and of the entire region. Workshops (including summer workshops), study

days, colloquia and symposia promote the professional development of the teaching staff and allow students to be actively involved and acquire experience and expertise.

Specific mention includes participation in the 8th Biennale and the 9th Biennale of students at the Schools of Fine Art in Greece (2017, 2019) and the running of initiatives, like the Biennale of Western Balkans (2018). Links with the wider geographical region of the Balkans are unique and the School is strategically positioned to expand and benefit from these links, as well as the regional specialisms of silversmithing and crafts schools, in textiles.

Panel Judgement

Principle 5: Teaching Staff	
Fully compliant	X
Substantially compliant	
Partially compliant	
Non-compliant	

Panel Recommendations

The Panel feels that the Department should be offered sufficient funding to support art-based research, conference attendance and other scholarly and artistic activities that enhance and accelerate artistic creativity, research, and scholarly development. The development of life-long learning offerings can further enhance the links between the Department, and the cultural life of the city of Ioannina and the region. A further expansion of national and international research exposure of faculty is desirable and could be obtained through a more systematic exchange and collaboration with faculty of Greek descent who teaches abroad. A YouTube channel of videos can further promote the achievements of faculty and students, with proper credits of their works. The impressive network of the Department's alumni contributes to its national and international aura and could be further organized through LinkedIn.

Principle 6: Learning Resources and Student Support

INSTITUTIONS SHOULD HAVE ADEQUATE FUNDING TO COVER TEACHING AND LEARNING NEEDS. THEY SHOULD –ON THE ONE HAND- PROVIDE SATISFACTORY INFRASTRUCTURE AND SERVICES FOR LEARNING AND STUDENT SUPPORT AND–ON THE OTHER HAND- FACILITATE DIRECT ACCESS TO THEM BY ESTABLISHING INTERNAL RULES TO THIS END (E.G. LECTURE ROOMS, LABORATORIES, LIBRARIES, NETWORKS, BOARDING, CAREER AND SOCIAL POLICY SERVICES ETC.).

> *Institutions and their academic units must have sufficient funding and means to support learning and academic activity in general, so that they can offer to students the best possible level of studies. The above means could include facilities such as libraries, study rooms, educational and scientific equipment, information and communications services, support or counselling services.*
>
> *When allocating the available resources, the needs of all students must be taken into consideration (e.g. whether they are full-time or part-time students, employed or international students, students with disabilities) and the shift towards student-centred learning and the adoption of flexible modes of learning and teaching. Support activities and facilities may be organised in various ways, depending on the institutional context. However, the internal quality assurance ensures that all resources are appropriate, adequate, and accessible, and that students are informed about the services available to them.*
>
> *In delivering support services the role of support and administrative staff is crucial and therefore they need to be qualified and have opportunities to develop their competences.*

Study Programme Compliance

Although the Department has specialized facilities to cover all the disciplines taught, the overall space is not adequate for the number of students the department has to teach. The studios are well-equipped but there is not enough space for the students to work comfortably in the studios and not enough room for students to have their own working space, which is most essential for a school of arts. Furthermore, students reported that they do not have lockers to safely store their materials and equipment, so they are forced to carry them around and back and forth on a daily basis.

Although there is modern equipment, there seems to be a problem with managing it as students reported that the woodworking and iron welding workshops are rarely available to students after class hours due to the lack of teaching assistants and support personnel. Moreover, students can borrow equipment for their coursework, but in order for such system to run smoothly, the Department needs to acquire more equipment and to put a proper lending system in place.

Adequate administrative services are offered to the students for the duration of their studies.

During the online meetings students reported that they are particularly satisfied with the administrative services of the department, especially during this distant-learning period, reporting that the administrative personnel's response has been impressively quick for all of

their inquiries. The Panel was informed that teaching assistants that have been given contracts of employment could not commence their duties due to the pandemic.

Safe and secure access to the studios also seemed to appear during the conversations with students. There is no secure space for them to leave their work in progress, like a storage area that locks.

During meetings with students, it was mentioned that they would like to be able to access creative software suites, like Adobe, remotely, from home so that they can continue working on digital platforms.

Approximately 10 students per year take advantage of the ERAMUS+ opportunities to widen their knowledge and expose themselves to new ideas. The Department is reassuring that there are many agreements in place, increasing the choice of places to visit and topics to study, but there is capacity for more students to take advantage of this opportunity.

Panel Judgement

Principle 6: Learning Resources and Student Support	
Fully compliant	
Substantially compliant	**X**
Partially compliant	
Non-compliant	

Panel Recommendations

The Panel recommends that the Department and School acquire studio and teaching spaces. Moreover, the Panel was informed that the University is planning on making available to the department two additional spaces, an exhibiting space, and an outdoor sculpture area, and urges the administration of the University to follow through with these plans and to help the department acquire supplementary space for the need of offering its students personal studio spaces with private lockers.

It is recommended that specialist technicians are also employed on a permanent basis, to assist with the day-to-day safe running of workshop areas. This is a necessary factor that will allow extended opening times of the workshops and studios.

Principle 7: Information Management

INSTITUTIONS BEAR FULL RESPONSIBILITY FOR COLLECTING, ANALYSING AND USING INFORMATION, AIMED AT THE EFFICIENT MANAGEMENT OF UNDERGRADUATE PROGRAMMES OF STUDY AND RELATED ACTIVITIES, IN AN INTEGRATED, EFFECTIVE AND EASILY ACCESSIBLE WAY.

Institutions are expected to establish and operate an information system for the management and monitoring of data concerning students, teaching staff, course structure and organisation, teaching and provision of services to students as well as to the academic community.

Reliable data is essential for accurate information and for decision making, as well as for identifying areas of smooth operation and areas for improvement. Effective procedures for collecting and analysing information on study programmes and other activities feed data into the internal system of quality assurance.

The information gathered depends, to some extent, on the type and mission of the Institution. The following are of interest:

- *key performance indicators*
- *student population profile*
- *student progression, success and drop-out rates*
- *student satisfaction with their programme(s)*
- *availability of learning resources and student support*
- *career paths of graduates*

A number of methods may be used for collecting information. It is important that students and staff are involved in providing and analyzing information and planning follow-up activities.

Study Programme Compliance

The department has followed the university guidelines and has appropriate mechanisms for the collection, management and analysis of the information concerning the undergraduate study programme and related activities. The Panel understands the particulars of more informal methods of communication, especially in a small community of staff and students, like the School of Fine Arts. However, this can become problematic when decision making processes are not clear to students or staff members.

The Panel was provided with student satisfaction questionnaires as well as numbers of current students. The Programme is reviewed and revised regularly and adapted to up-to-date standards. However, the percentage of students who complete the evaluation questionnaires at the end of each semester is steadily growing but remains low (5%).

There does not seem to be an institutionalized connection between data gathering and the review of individual modules as well as the curriculum overall.

Most changes that have taken place in the department are indeed student lead. This is a department with students clearly at the heart of its efforts and its efforts must be applauded. The changes in the curriculum and in modules, with a specific emphasis towards Fine Arts and studio practices, rely on particular feedback of student representatives in proposal form to the

Dean of the department. The lengths at which the members of staff go to satisfy student requests is extraordinary (especially given the very high proportion of mature, and therefore more demanding, students).

Without annual evaluations and written reports for each module, the School and staff run the risk of un-necessarily over-extending themselves in the teaching and delivery. It is imperative to build healthy boundaries between professional academic teaching activities and their own roles as artists and researchers.

Panel Judgement

Principle 7: Information Management	
Fully compliant	
Substantially compliant	**X**
Partially compliant	
Non-compliant	

Panel Recommendations

A clear system of communications needs to be evidenced, where not only students but also staff members are accountable for the monitoring of their modules, each academic year.

We encourage the School to compile annual reports from the information gathered, ideally per course or module, where this is not possible to at least do this for each direction/specialism. This should include the evaluation questionnaires but also other relevant information, for example the grading, the content of delivered materials and any other informal feedback.

If a different method of obtaining feedback is needed, then this should be introduced, perhaps one that can capture the informal discussions as much as the numbers. This could be in the form of producing detailed minutes of the conversations between student representatives and the Head of School.

A cataloguing of graduates and where they may be working, whilst in effect is happening, needs to be gathered and included in reports or on the website, as to create an Alumni of the Department and School.

Principle 8: Public Information

INSTITUTIONS SHOULD PUBLISH INFORMATION ABOUT THEIR TEACHING AND ACADEMIC ACTIVITIES WHICH IS CLEAR, ACCURATE, OBJECTIVE, UP-TO-DATE AND READILY ACCESSIBLE.

Information on Institution's activities is useful for prospective and current students, graduates, other stakeholders and the public.

Therefore, institutions and their academic units provide information about their activities, including the programmes they offer, the intended learning outcomes, the qualifications awarded, the teaching, learning and assessment procedures used, the pass rates and the learning opportunities available to their students, as well as graduate employment information.

Study Programme Compliance

The School has a comprehensive website, following on from previous recommendations the External Evaluation Report of 2014. It is user friendly and well indexed. It is bilingual, and most information is available in both Greek and English. The Department's history, curriculum programme of undergraduate and postgraduate studies, as well as Handbook for students are all easily accessible and downloadable. There are details about staff members and administration contacts. Detailed entries for each studio module (course), are indexed, however some module (courses) appear to contain links to E-course and provide PDF links, whilst other modules have not yet updated their E-course links or made teaching and learning material available online. This needs to appear evenly for all modules provided.

The exam entry system requirements and call for prospective candidates is updated with necessary information provided for the public. There are good links to social activity and the student community, via informal social media pages, provided through the main website.

The Panel found all relevant documentation pertaining to the Quality Assurance and Strategic Planning on the website.

The Research and Events section is updated and current, including details of research events, invited guest talks and workshops that the Department and School of Fine Arts has been very active. Of special importance are the links provided to the *Biennale of Western Balkans*, as well as other research events and symposia. However, on the English version of the website, the links to research and external events is not indexed with a tab at the top, and this should be easy to rectify as information is available in English.

Panel Judgement

Principle 8: Public Information	
Fully compliant	**X**
Substantially compliant	
Partially compliant	
Non-compliant	

Panel Recommendations

We recommend that the School increases the online presence of academic and contracted teaching staff and their profiles, in order to showcase the research and relevant teaching specialisms. There are some anomalies, where not all members have an updated website profile. Each member should include a short bio and include links to CV's and personal websites as well as publications, key highlights of exhibitions, awards and contact details.

We suggest that the Department makes an effort to ensure that there are no inactive links and that the news of the School, are regularly posted on the website, not only the social media.

Principle 9: On-going Monitoring and Periodic Internal Review of Programmes

INSTITUTIONS SHOULD HAVE IN PLACE AN INTERNAL QUALITY ASSURANCE SYSTEM FOR THE AUDIT AND ANNUAL INTERNAL REVIEW OF THEIR PROGRAMMES, SO AS TO ACHIEVE THE OBJECTIVES SET FOR THEM, THROUGH MONITORING AND AMENDMENTS, WITH A VIEW TO CONTINUOUS IMPROVEMENT. ANY ACTIONS TAKEN IN THE ABOVE CONTEXT SHOULD BE COMMUNICATED TO ALL PARTIES CONCERNED.

Regular monitoring, review and revision of study programmes aim to maintain the level of educational provision and to create a supportive and effective learning environment for students.

The above comprise the evaluation of:

- *the content of the programme in the light of the latest research in the given discipline, thus ensuring that the programme is up to date;*
- *the changing needs of society;*
- *the students' workload, progression and completion;*
- *the effectiveness of the procedures for the assessment of students;*
- *the students' expectations, needs and satisfaction in relation to the programme;*
- *the learning environment, support services and their fitness for purpose for the programme*

Programmes are reviewed and revised regularly involving students and other stakeholders. The information collected is analysed and the programme is adapted to ensure that it is up-to-date. Revised programme specifications are published.

Study Programme Compliance

Despite numerous external factors and financial difficulties, the Department will offer valuable graduate members to the society, community, national and international art world. The meetings with MODIP and OMEA representatives, current students, and alumni of the previous form of the Programme confirmed the impression that the Ioannina School of Fine Arts and the Department are in compliance with Principle 9, though there is some room for further improvement.

We recommend that the department designs procedures for reviewing the relevant data of student satisfaction, student success, failure rates and so on of students for individual modules, in order to ensure that all modules have a clear correspondence between learning outcomes, marking criteria and student success that is commensurate with other modules.

Panel Judgement

Principle 9: On-going Monitoring and Periodic Internal Review of Programmes	
Fully compliant	**X**
Substantially compliant	
Partially compliant	
Non-compliant	

Panel Recommendations

The Department is urged to find creative ways to increase the percentage of students who complete the evaluation questionnaires at the end of each semester and cultivate a culture of quality assurance that adds value to the Programme and to the Department and benefits faculty and students alike. A Quality Assurance Unit can assess academic units, address labour market needs, and the quality of academic personnel.

The Department should ensure that the self-assessment results should be shared among all members of the academic unit (including faculty, students, and non-teaching staff). Additionally, the department should create an action plan with aims, objectives and goals of both short and long-term goals based on the feedback obtained by the involved stakeholders (students, external social partners, external evaluator(s) or Programme review committees etc.).

Principle 10: Regular External Evaluation of Undergraduate Programmes

PROGRAMMES SHOULD REGULARLY UNDERGO EVALUATION BY COMMITTEES OF EXTERNAL EXPERTS SET BY HAHE, AIMING AT ACCREDITATION. THE TERM OF VALIDITY OF THE ACCREDITATION IS DETERMINED BY HAHE.

HAHE is responsible for administrating the programme accreditation process which is realised as an external evaluation procedure, and implemented by a committee of independent experts. HAHE grants accreditation of programmes, with a specific term of validity, following to which revision is required. The accreditation of the quality of the programmes acts as a means of verification of the compliance of the programme with the template's requirements, and as a catalyst for improvement, while opening new perspectives towards the international standing of the awarded degrees.

Both academic units and institutions participate in the regular external quality assurance process, while respecting the requirements of the legislative framework in which they operate.

The quality assurance, in this case the accreditation, is an on-going process that does not end with the external feedback, or report or its follow-up process within the Institution. Therefore, Institutions and their academic units ensure that the progress made since the last external quality assurance activity is taken into consideration when preparing for the next one.

Study Programme Compliance

The current accreditation review is the second external review of the Programme, following the first one of 2014 which led to a substantial improvement of the Programme.

The first review was positive with many constructive recommendations, which for the most part have been implemented, demonstrating the Department's commitment to the spirit and the processes of quality assurance.

Based on the information gathered during the online presentations and discussions, it appears that the faculty, administrative staff, and students are aware of the importance of the internal and external review process and its contribution to the improvement of the Programme and the Department. As they pointed out during the meetings, it helps them become better by enabling them to identify any problematic areas and to find suitable solutions.

All stakeholders of the Programme, including the current undergraduate students and alumni, were actively engaged in the current review. During the meetings, the staff members demonstrated that they are fully aware of the importance of external review and the positive effects that can result from it. Students and graduates confirmed that they are satisfied with their university experience and praised the efforts of the Department, and its faculty members and staff. Indeed, both faculty and staff seem to be passionate about their work, displaying a great team spirit.

Panel Judgement

Principle 10: Regular External Evaluation of Undergraduate Programmes	
Fully compliant	**X**
Substantially compliant	
Partially compliant	
Non-compliant	

Panel Recommendations

None.

PART C: CONCLUSIONS

I.   Features of Good Practice

Following reviews and changes to the entry exam requirements, the has moved the focus towards the Fine Arts and studio practices, rather than the previous emphasis on Art History and Theory. This is a welcome change to the landscape of arts education in Greece and is in line with the recent trends and developments of higher education. More importantly it serves as a respite to the concentration of prospective students to two main Schools of Fine Art Schools in Greece, historically, the School of Fine Art, in Athens, and a newer addition, in the 1980's as part of the Aristotle University in Thessaloniki.

The strategic position of the School, within the UoI, allows for opportunities. This is evident already in numerous external initiatives that the Department has undertaken, like the Biennale of Western Balkans and other research related activities and symposia in the region. The new five-year curriculum since 2017-18, is now focused on Fine Art studies, with specialisations, and it will be interesting to see how the new specialisations will expand and add to the current curriculum. The student- centred model of teaching and delivery in the studios is evident, as studios are subject-specific and not attached to a singular academic member of staff. The increased amount of delivery of online guest lectures and workshops, due to the impact of the pandemic, is something that students found very beneficial therefore it would be good to continue the programme of guest lectures. The supportive and close-knit relationships of staff and students were highlighted during meetings and this is something that should continue. Academic staff are highly qualified and maintain their own research and exhibition profiles, also in areas of multimedia, digital arts, and new directions in the arts sector, alongside the more traditional ones of painting and sculpture.

There are direct links with the prospective cultural and arts sectors, at a regional as well as national level, with examples of graduates already working within museums and relevant organisations. There is a good indication of students who also go on to continue and pursue post-graduate studies, Masters as well as PhD's, in Greece as well as abroad. Mobility of students is encouraged through the Erasmus scheme and this has proven very successful.

II.   Areas of Weakness

The Panel commended all staff and students on the high quality of teaching that is delivered, despite the considerable lack of adequate teaching facilities and purpose-built spaces. The current facilities do not allow for each student to have his/her own dedicated working space, nor to be able to safely store their works in progress. The safety and suitability of the studio spaces further is not conducive to expanding into the newer areas of digital arts, animation, and multimedia, as safe and secure rooms need to be in place before the purchase of expensive equipment. Any specialist equipment also needs to be supported by technical staff, that will be

employed on a full-time basis, in order to ensure safe handling of manual equipment, like metal works as well as digital equipment.

At the moment, remote access to digital software isn't possible. The purchase of software licensing suites like Adobe Creative Cloud, is advised – whether this could be done at a University level to avoid the large overhead costs - this is something that can be proposed at a higher level, not just for the School of Fine Arts or the Department.

The already good work evidenced in research and exhibitions, needs to be enhanced and showcased, on the School's website.

A plan for the showcasing of Final Year's students work in an exhibition context, that can become a large public event and opportunity for advertisement of the course.

III.   Recommendations for Follow-up Actions

- Studio and teaching spaces: whether through the School or University budget, funds need to be directly allocated to upgrading and improving facilities.
- Improve access to studios and facilities, in order for students to be able to complete work and projects outside of taught timetable. Hiring of technical staff as well as the teaching staff should ease the pressures on academic staff.
- Ensure safe working spaces, with lockable areas where students can leave their work.
- Introduction of awards as recognition for Final Year graduating students.
- Showcase the work of graduating students in a Final Degree show and invite esteemed members of the regional cultural sector as well as private stakeholders and private institutions.
- Encourage cross-collaborations between academic teaching staff, especially between studio and theory specialisms.
- Introduce into the bibliography contemporary themes in contemporary art, to include digital arts, surveys of contemporary art of the 21st century, ecology, globalisation, identity politics.

IV.   Summary & Overall Assessment

The Principles where full compliance has been achieved are: **1, 2, 3, 4, 5, 8, 9 and 10.**

The Principles where substantial compliance has been achieved are: **6 and 7.**

The Principles where partial compliance has been achieved are: **None.**

The Principles where failure of compliance was identified are: **None.**

Overall Judgement	
Fully compliant	**X**
Substantially compliant	
Partially compliant	
Non-compliant	

The External Evaluation & Accreditation Panel agrees that this Programme leads to a Level 7 Qualification according to the National & European Qualifications Network (Integrated Master)	YES	NO
	X	

The members of the External Evaluation & Accreditation Panel

Name and Surname   **Signature**

1. **Dr. Stella Baraklianou (Chair)**
   University of Huddersfield, United Kingdom

2. **Associate Professor Paschalis Paschalis**
   University of Nicosia, Cyprus

3. **Professor Anna Tahinci**
   The Glassell School of Art, USA

4. **Professor Evangelos Kyriakidis**
   University of Kent, United Kingdom