

Panel report

QA of Joint Programme based on the European Approach

Name of programme:

Pathfinder – Joint International BA in film

Name of coordinating institution:

Dún Laoghaire Institute of Art, Design and Technology, IADT, Dublin

Name of cooperating institutions:

Lusófona University, Lisbon

LUCA School of Arts, Brussels

National Academy for Theatre & Film Arts, Sofia



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General Information

1. Basic Information about the Procedure

This report is issued by the panel appointed by Quality and Qualifications Ireland (QQI) and addresses the proposed joint undergraduate programme *Pathfinder Joint International BA in Film* as submitted by the coordinating institution on behalf of the consortium, which includes Lusófona University (Portugal), LUCA School of Arts (Belgium), Dún Laoghaire Institute of Art, Design and Technology (Ireland), and NATFA – The National Academy for Theatre and Film Arts (Bulgaria). The Academy of Performing Arts (VŠMU) in Slovakia will join as a full partner starting with the programme’s third cohort, while currently contributing as an associate partner.

The application concerns a joint English-language bachelor’s degree of three years (180 ECTS credits), which is offered as a full-time integrated multi-university programme by the abovementioned partner institutions. Given these specific features, the panel based its assessment on the *Policy on Procedures for the Quality Assurance of Joint Programmes based on the European Approach (June 2024/QP 22 @QQI)*, which in turn is derived from the *European Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG)*.

The panel established that the proposed joint bachelor’s programme is designed and delivered by a consortium of recognised higher education institutions. In line with the requirements of the European Approach, the panel reviewed documentation confirming the partners’ higher education status and their capacity to participate in and award degrees within a joint structure.

Throughout the evaluation, the panel verified the following:

- **Eligibility:** Each partner institution is legally recognised and able to collaborate in awarding a joint or multiple degrees.
- **Cooperation Agreement:** A formal cooperation agreement addressing governance, quality assurance procedures, admissions, and financial arrangements is in place.
- **Programme Design:** The curriculum design, credit allocation, and intended learning outcomes meet the relevant external reference points set by the *European Approach for Quality Assurance of Joint Programmes*.

The *Pathfinder Joint International BA in Film* is a practice-based bachelor’s degree focusing on both foundational filmmaking disciplines and emerging fields such as immersive media and sustainability. Students benefit from the consortium’s diverse academic strengths, resources, and cultural environments.

The proposed alliance brings together four full partners, with additional associate partners for specific course components and future expansions. Each institution contributes unique expertise, facilitating interdisciplinary learning and reinforcing the programme’s European dimension.

The programme spans three years (180 ECTS credits). Students engage with traditional subjects like cinematography and editing, as well as new technologies such as VR/AR, trans-

media storytelling, and ecological production methods. A key feature is the embedded mobility requirement: students complete portions of their study in multiple partner institutions, fostering intercultural competencies in alignment with the European Commission's goals for higher education.

The learning outcomes emphasise both creative and critical thinking skills, supporting graduates' professional adaptability within global screen industries. Sustainability, collaborative production practices, and digital innovation form central pillars of the curriculum, ensuring students develop the technical and ethical skills needed for contemporary filmmaking contexts.

Internal quality assurance is aligned with ESG guidelines, featuring continuous monitoring, periodic reviews, and stakeholder engagement. The consortium maintains a shared governance structure to oversee admissions, progression, and award standards, allowing coherent application of assessment policies across partner institutions.

The panel appreciates that the programme's concept, structure, and learning outcomes reflect the aims of the European Approach, particularly regarding integrated curriculum design and cross-border collaboration. Admission requirements, recognition of previous studies, and student mobility provisions appear coherent and transparent, accommodating learners from various educational backgrounds while respecting national regulations. The focus on sustainability and new media resonates with EU-level objectives, aligning the programme with modern industry practices and environmental responsibility.

On the basis of the submitted documentation and in accordance with *Policy on Procedures for the Quality Assurance of Joint Programmes based on the European Approach*, the panel concludes that the programme is designed to meet all relevant standards. The *Pathfinder Joint International BA in Film* demonstrates:

- **Strong Cooperative Foundations:** Clear governance and cooperation agreement among the partner institutions ensure unified delivery and academic oversight.
- **Relevant Curriculum and Learning Outcomes:** The curriculum addresses core and emerging aspects of filmmaking, providing students with the competencies required for Europe's evolving audiovisual sector.
- **Robust Mobility Structure:** The emphasis on international learning experiences fosters intercultural awareness and professional adaptability, in line with European Commission priorities.

The panel recommends continued attention to consistent assessment practices across all partners, ensuring alignment of grading standards, feedback mechanisms, and student support in each institution. Given these considerations, the panel advises QQI to take a positive decision regarding the proposed *Pathfinder Joint International BA in Film*, offered by Lusófona University, LUCA School of Arts, Dún Laoghaire Institute of Art, Design and Technology, and NATFA, with VŠMU participating as an associate partner pending its transition to full membership in the third iteration.

2. Panel of Experts

In line with QQI's [Procedures for QA of Joint Programmes based on the European Approach](#), QQI assembled a review panel consisting of 4 members. The Pathfinder Joint BA (Hons) in Film consists of a film-focused curriculum. As such, skills and experience specific to this field were deemed important to the composition of the review panel. The review panel includes:

- Chair

Dr. Eva Fernández de Labastida: Internationalisation and projects manager at Unibasq, experienced in coordinating and participating in panels evaluating joint programmes using the European Approach. Eva also chairs the working group on the mutual recognition and joint programmes of ECA (European Consortium for Accreditation in Higher Education) and has been a member of ECA's Board since 2018, appointed chair in 2023.

- Panel Secretary/Report Writer

Hrafnkell Stefánsson: Head of Studies at the Icelandic Film School, screenwriter, and educator. Hrafnkell is best known for his work on the acclaimed films *City State* (2011), *Brave Men's Blood* (2014), and *Polite People* (2011), the latter earning him a nomination for the Icelandic Film Award for Best Screenplay. In addition to his roles at the Icelandic Film School and his vibrant screenwriting career, Hrafnkell has contributed as a script consultant for numerous production companies, sharing his expertise to elevate a variety of projects.

- Student reviewer

Damir Solak: PhD student from the Faculty of Law, Masaryk University, with experience in programme reviews conducted by national QA agencies. Active in the Academic Senate of the university and in the university alliance EDUC, Damir has also been the vice-president of Czech NUS (SK RVŠ). In the field of quality assurance, he has experience of programme reviews conducted by the national QA Agency (NAÚ), institutional reviews in Slovakia (ŠAAVŠ) and the reviews of QA agencies via ENQA. Through his membership of the European Students' Union, he has participated in a number of European Approach QA reviews.

- Industry representative

Birch Hamilton: Executive Director of the Screen Directors Guild of Ireland, with extensive experience in the film industry. Birch's experience bridges creative, legal, and strategic aspects of the film industry, making her a key advocate for Irish directors and a respected leader in the audiovisual sector.

The panel was briefed on the standards addressed using the European Approach and the application from IADT during an online session on 21 January 2025.

GENERAL OVERVIEW

3. Status

Outline of Findings

The self-evaluation report (SER) outlines that the Pathfinder joint programme will be offered by four core institutions: Dún Laoghaire Institute of Art, Design and Technology (Ireland), Lusófona University (Portugal), LUCA School of Arts (Belgium) and the National Academy of Theatre and Film Arts (Bulgaria); and associate partners within the FilmEU Alliance across Europe. The Lithuanian Academy of Music and Theatre (Lithuania) and the Academy of Performing Arts (Slovakia) will participate as associate partners, although the latter will become an awarding partner from 2027-2028 intake on. The SER also provides information regarding the accreditation status per institution, including the relevant external quality assurance agency in charge. The Consortium agreement establishes that the “Students who successfully complete the programme are awarded multiple Diplomas by the consortium partners, accompanied by a joint Diploma Supplement, reflecting their international educational journey”. In addition to the SER, the consortium provided Appendix 21: Pathfinder alignment to Joint European Degree Label Criteria with a mapping grip on how the European criteria for a European degree (label) are matched by the Pathfinder joint bachelor programme is explained, including how the joint programme is designed to lead to the award of a joint degree, which will be implemented once all necessary arrangements are finalised.

Considerations

Based on the available documentation, site visit and interviews, the panel considers that the institutions providing the joint programme are recognised as higher education institutions by the relevant authorities in their countries and that they can participate in the joint programme, as they have already done in previous joint master programmes. The partners’ plan to award a joint degree, when possible, as described in the SER and Appendix 21, while the consortium agreement states that the students will be awarded multiple diplomas. The European Approach for Quality Assurance of Joint Programmes doesn’t require the award of a joint degree (joint diploma), but the panel suggests, particularly in this initial phase, to provide a clear information regarding the degree awarded to students and encourages the consortium to find ways, if possible, to award a joint degree as it is the aim of the partners and an aim shared with the panel during the site-visit.

Conclusions

The panel concludes that the consortium partners providing the joint programme are recognised by the authorities in their countries, being allowed to participate in the joint bachelor programme. The awarding of a joint degree is an objective of the consortium, and they are trying to find ways to make it possible while also in line with the criteria for the European degree (label).

4. Joint Design and Delivery

Outline of Findings

The programme is delivered collaboratively by four core institutions and associate partners

within the FilmEU Alliance across Europe. The primary Joint BA partners include Lusófona University (Portugal), LUCA School of Arts (Belgium), Dún Laoghaire Institute of Art, Design and Technology (Ireland), and the National Academy of Theatre and Film Arts (Bulgaria). Two additional institutions, the Lithuanian Academy of Music and Theatre (Lithuania) and the Academy of Performing Arts (Slovakia), participate as associate partners. Notably, the Academy of Performing Arts will transition to full partner status from the third intake onwards. Within this collaboration, the institutions have embraced a pioneering, art-based and practice-based joint degree model, harnessing opportunities offered by European universities and consistently striving to become more competitive on an international level.

IADT, which already hosts students from over sixty countries and places its European University Alliance activities at the very heart of its strategy, plays a leading role. This reflects a broader commitment among all partners to co-shape the programme, draw on constant feedback from the alliance and alumni, and adopt a “learning by doing” approach to communication across Europe. Throughout the design phase, partners combined their own experiences, worked in physical meetings and working groups, and shared insights at initiatives such as the Film EU Summit in Bratislava. Although harmonization of calendars across multiple countries has proven challenging, the alliance remains confident that this joint endeavour strengthens quality assurance and promotes new ways of thinking—ranging from improved industry involvement to micro-credentials and other potential future programmes.

As part of the emerging framework, students benefit from the presence of an Advisory Board at Film EU and a Student Assembly that participates in the Academic Council and other management bodies. Associate partners, including those participating through the BIP (Blended Intensive Programme) modules, broaden the reach and diversity of the consortium. For instance, LMTA cannot yet be a full partner and thus currently contributes through a first-year module. These differing stages of engagement reflect the alliance’s responsiveness to national regulations, while the participants continue to foster a culture of self-reflection, working together to remain “pioneers” in filmmaking education.

Considerations

Based on the submitted documentation, site-visit and interviews, the panel finds that the four core partner institutions jointly designed and will deliver the programme, supported by associate partners. This collaborative approach is evident in the programme structure, which leverages each partner’s area of expertise to form a comprehensive and coherent curriculum. Student mobility—whether digital or physical—serves to enrich the learning environment and enhance intercultural skills, while extensive institutional exchanges, cine clubs, conferences, and industry engagements help to maintain a real-world connection. The alliance’s collective DNA of film coproduction allows students to develop projects as if in real industry settings, and continued monitoring of trends (such as the expanding role of AI) prompts periodic updates to the curriculum.

The breadth of disciplines, from Cinematography to Transmedia Storytelling, not only responds to evolving technologies but also aligns with sustainability practices emphasised in European Commission goals. The fact that bachelor-level joint programmes can present a higher degree of complexity than master-level collaborations is repeatedly acknowledged, yet the panel appreciates how the partners seek continuous improvement despite the administrative hurdles of synchronising different academic calendars and national frameworks. Recruitment remains an important issue, but the consortium has shown it can adapt,

running “sprint” campaigns for the first cohort and planning a “marathon” communication strategy for the long term. IADT’s students, drawn from a wide range of countries, exemplify how these efforts are working in practice.

Conclusion

The panel concludes that the Joint International BA in Film is indeed offered jointly and meets the expectations of a collaborative European programme. By integrating strengths from multiple institutions across diverse regions, the alliance delivers a curriculum spanning both traditional film-making disciplines and newer modalities such as immersive media and augmented reality. The programme’s carefully structured mobility framework further distinguishes it, allowing each student the opportunity to engage with different educational contexts.

Moreover, the initiative to co-create a comprehensive educational experience—from the sustainability focus to the ongoing considerations of AI’s impact—underscores a flexible, forward-thinking ethos. The alliance’s confidence in continuing to secure funding and in taking on new challenges, including the possibility of future joint BAs, attests to its dynamism. Amid logistical complexities and the need for ongoing harmonisation, the collaborative endeavour ultimately succeeds in enriching students’ academic journeys while positioning them as globally oriented filmmakers with a keen sense of both craft and innovation.

5. Cooperation Agreement

Outline of findings

The cooperation agreement for the PATHFINDER European Degree (ED) Joint bachelor’s degree in film sets out the necessary terms and conditions for running the joint programme. It identifies the partners involved (IADT, UL, LUCA, NATFA, and VŠMU) and clarifies key operational elements such as programme coordination, financial management, and academic responsibilities. Notably, the agreement provides specific provisions for admission procedures, the organisation of student mobility, and shared assessment regulations. IADT, as the Coordinating Institution, manages the administrative, financial, and legal matters on behalf of the consortium. The agreement includes details on how to implement a joint degree award once the necessary validation procedures are finalised, reflecting the partners’ intention to align with to the criteria for the European degree. This potential joint award remains contingent on external accreditation steps, with QQI in Ireland identified as a supporting agency.

Considerations

The consortium’s agreement explicitly covers the denomination of the degree, coordination of management and finances, admission policies, and both student and staff mobility strategies. A framework for standardising examination and assessment methods—aligned with ECTS principles—ensures that credits are recognised uniformly across all partner institutions. The inclusion of a student-consortium contract indicates that responsibilities, rights, and obligations are spelled out for all parties. IADT’s role is especially prominent, as it will oversee the pilot intake and help manage the transition to a fully recognised joint degree. The legal information confirms that the new programme validation, and further renewals,

will depend on ongoing consortium discussions and national requirements. Until then, students are admitted and enrolled following the established rules at each partner institution, with the expectation that a fully joint diploma and diploma supplement will be awarded once the programme secures final approval.

Beyond the main terms of the agreement, additional elements deserve attention. A phased approach is evident—particularly in the case of VŠMU—which will join the full consortium activities at a later stage to build campus capacity. Financial provisions in the agreement anticipate centralised management costs, sharing of fees, and reliance on pilot funding from the FilmEU+ budget. Mechanisms for regular review and quality assurance have been put in place, alongside efforts to integrate sustainability and international networking into the course structure. The partners also acknowledge that LMTA is not yet a full partner, but only taking part through a BIP, which affects how the institution is integrated into various modules and collaborative tasks. Additionally, in relation to communication, institutions act according to own individual strategies when deciding how information is disseminated among partners and students, ensuring that each partner can tailor announcements and outreach efforts to its own institutional context.

Conclusion

The cooperation agreement provides a comprehensive framework for the PATHFINDER Joint bachelor's degree in film, including all essential items: degree denomination, partner coordination and finances, student admissions, mobility, and joint assessment. IADT's coordinating role underscores the partnership's readiness for a prospective joint degree, pending final confirmations. With clear guidelines for ongoing monitoring and potential programme extensions, the consortium appears well prepared to ensure effective collaboration and uphold quality standards for this international film education initiative.

LEARNING OUTCOMES

6. Level

Outline of findings

The Pathfinder Joint International BA in Film is explicitly structured to meet both the Framework for Qualifications in the European Higher Education Area (FQ-EHEA) at the first-cycle level and EQF Level 6 standards. According to the programme design, each learning outcome is mapped to the advanced knowledge, specialised skills, and autonomy required for bachelor-level study in film and media. Through a focus on research, storytelling, production processes, creativity, teamwork, and critical analysis, students are equipped to meet the academic and professional benchmarks that define this level of higher education.

Considerations

The programme integrates a thorough mapping of its Minimum Intended Programme Learning Outcomes (MIPLOs) to the EQF Level 6 descriptors, ensuring international recognition. Alignment with national frameworks—including the Irish NFQ Level 8—further validates that graduates develop the competencies demanded by both European and national standards.

Ongoing quality assurance (QA) and benchmarking activities help maintain rigorous alignment with relevant frameworks, reinforcing consistency across partner institutions.

Conclusion

In summary, the Pathfinder Joint International BA in Film demonstrates clear adherence to the FQ-EHEA standards and corresponding national qualifications frameworks. By embedding these qualifications guidelines into its learning outcomes, the programme ensures that graduates are well-prepared with the advanced knowledge, critical skills, and professional autonomy characteristic of a first-cycle (bachelor's) degree.

7. Disciplinary Field

Outline of findings

The Pathfinder Joint International BA in Film is designed to encompass discipline-specific knowledge, skills, and competencies aligned with EQF Level 6 standards. The programme's structure integrates both traditional and innovative practices, ensuring that students engage with advanced theoretical concepts, refine practical filmmaking techniques, and develop a professional outlook suited to the evolving demands of the film and media industries.

Through a careful balance of lectures, workshops, and creative projects, students gain a critical understanding of story-telling, technological applications, and cultural contexts. At the same time, they cultivate specialised skills—ranging from audiovisual craft to interdisciplinary collaboration—allowing them to address complex creative challenges.

Considerations

By actively blending theoretical foundations with hands-on experience, the programme will support students in attaining a high level of autonomy and responsibility. Continuous collaboration among FilmEU partners has shaped a curriculum that is both field-focused and forward-looking, fostering innovation as students adapt to new production tools and sustainability practices. Moreover, the programme's international orientation, facilitated by hybrid learning and in-person workshops, will offer an environment that sharpens cross-cultural communication and teamwork skills. In doing so, the Pathfinder Joint International BA in Film ensures that its intended learning outcomes—encompassing knowledge, skills, and competencies—are distinctly tailored to the film and media field, preparing graduates for the creative, technical, and collaborative realities of the industry.

In this context, it is important to note that LMTA is not a full partner but is involved as a BIP (Blended Intensive Programme) contributor, which naturally affects the scope of its participation. The communication approach across institutions is also guided by each partner's strategic preference, allowing for flexibility while maintaining overall coherence in programme delivery.

Conclusions

The panel assesses that the joint programme meets the standard for disciplinary field.

8. Achievement

Outline of findings

The programme proposes a comprehensive assessment framework that aligns each task with its intended learning outcomes, ensuring that students progressively develop the competencies required for both academic and professional success in film. Formative assessments—including tutorials, critiques, and group discussions—will encourage continuous reflection and improvement, while summative assessments will validate that students have integrated theory with hands-on practice. In the final year, substantial creative projects will demonstrate the culmination of students’ research, creativity, and technical abilities. This structured progression confirms that graduates will be fully prepared to meet the industry-relevant standards defined by the programme’s outcomes.

At the same time, the programme will lead students toward overall readiness for the film industry without locking them into a specific job function. Its primary aim is to provide foundational knowledge and skills spanning all crafts—rather than a narrowly defined specialisation—so that graduates can adapt to changing workforce needs. The students interviewed by the panel from Doc Nomads¹ joint master programme, representatives of students from other programmes in the framework of the Film EU alliance, consistently reported feeling prepared for the labour market by virtue of the programme’s emphasis on co-production, networking, and hands-on industry engagement. Beyond conventional training, the curriculum is built around enabling students to handle rapid technological changes (including advances in AI) and to develop strong entrepreneurial thinking, ensuring that they have “foundations around everything” necessary for a future-oriented career in film.

Considerations

By offering a blend of formative and summative assessments, the programme will foster a balanced progression of skills and knowledge. Regular feedback loops will allow students to refine their work before final submissions, and the alignment of all assessments with MIPLOs will ensure coherence across modules. Real-world experiences—such as collaborative productions, site visits, and masterclasses—complement classroom-based learning, helping students to bridge theoretical concepts with professional practice. This multifaceted strategy will support the demonstration and attainment of the intended learning outcomes.

Conclusion

The assessment methods described demonstrate that the Pathfinder Joint International BA in Film will successfully enable students to achieve its intended learning outcomes. Through careful alignment of module tasks, continuous feedback, and industry-informed projects, the programme will ensure that graduates leave with the technical, creative, and theoretical competencies needed for effective participation in the global film arena, all while maintaining the flexibility and foundational breadth crucial for adapting to new technologies and industry trends.

9. Regulated Professions

¹ <https://www.docnomads.eu/>

Not applicable

STUDY PROGRAMME

10. Curriculum

Outline of findings

According to the module-level outline, the curriculum covers a broad range of topics in film and media, from foundational historical perspectives to advanced production and research activities. Each stage presents progressively more challenging tasks, guiding students to build upon prior skills and knowledge. At early stages, modules focus on fundamental techniques and critical analysis, while subsequent semesters introduce more complex themes, including sustainability, emerging technologies, and industry-focused skills. By embedding varied approaches such as practical workshops, immersive projects, and theoretical inquiry, the curriculum offers a holistic pathway to meet the intended learning outcomes.

Notably, the programme explicitly frames its three-year structure to bolster professional readiness. The 1st year emphasises crafts and skills, creating a strong foundation in filmmaking techniques; the 2nd year delves into sustainability, entrepreneurship, and “new ways” of approaching media production; and by the 3rd year, students focus on a major project. Throughout this structure, a “shaping their own Pathfinder” philosophy is evident, enabling individuals to adapt to rapid shifts in both technology—such as GEN AI developments—and industry demands. The programme includes “foundations around everything” to equip students for changing workforce needs, introducing a dedicated entrepreneurship module while also allowing for deeper inquiries into emerging fields like immersive and sustainable filmmaking.

In tandem with the curriculum, opportunities for BIP (Blended Intensive Programme) collaborations let the cohort meet as a class, ideate in hybrid formats, and complete on-site sessions. VŠMU, for example, contributes a specialisation track in sound design and new technologies for the second-year site specific module, especially relevant for the later years when mobility depends on a student’s specific project interests. Meanwhile, students do not undertake internships, as the design is already comprehensive enough, but they participate in an annual industry conference and other projects to stay abreast of professional trends.

Considerations

The curriculum’s structure appears to foster both theoretical and hands-on learning, ensuring that core competencies—ranging from film analysis to project management—are thoroughly integrated. Modules across different stages demonstrate a logical progression, with earlier semesters strengthening foundational skills in cinematic craft and storytelling, and later semesters encouraging experimentation and in-depth research. Specialised components, such as Module 16 on workforce preparation—which adapts to evolving AI tools—and advanced creative practice, allow students to align their skill sets with industry expectations. The balance between individual and group projects remains carefully managed, reflecting how roles like director or producer are assigned among learners.

The focus on “real life” sustainable filmmaking, business planning, and project development reflects a forward-thinking ethos: the programme is designed to remain “future proof,” responding promptly to new trends. Surveys and focus groups, including four design-phase working groups with students and teachers, helped shape the mobility structure.

Conclusion

The structured progression of modules, each targeting specific learning outcomes and competencies, indicates that the curriculum is suitably designed to enable students to fulfill the intended aims of the programme. By interlinking theoretical instruction with practical application and progressively advancing levels of complexity, students have the opportunity to develop a robust skill set. This coherent approach positions them to succeed in various facets of film and media, reflecting a curriculum that is fit for its stated purpose.

Additionally, the intentional emphasis on entrepreneurship, sustainable film production, and adaptive technology (including generative AI) reinforces the programme’s commitment to preparing graduates for the rapidly evolving global film industry.

11. Credits

Outline of Findings

The provided module overview clearly indicates that each semester comprises a total of 30 ECTS, reflecting a standard workload distribution across stages. Modules are assigned specific ECTS values, ensuring that students can readily identify the credit weighting for each component of their studies. This structured approach supports transparency in workload expectations and aligns with the requirements of the European Credit Transfer and Accumulation System (ECTS).

Considerations

The credit breakdown across different modules appears balanced within each semester, allowing students to progress through foundational courses before moving on to more advanced or specialised coursework. By adhering to a consistent assignment of 30 ECTS per semester, the curriculum effectively spans the expected total for a three-year (180 ECTS) bachelor’s degree, promoting seamless credit transfer and recognition across institutions.

Conclusion

In summary, the application of the ECTS is both evident and coherent, with each semester’s credits clearly specified. This clarity affirms that students will gain an appropriate workload distribution throughout the programme, enabling them to meet academic standards and facilitating straightforward recognition of their achievements.

12. Workload

Outline of findings

Based on the programme’s design, the total workload amounts to 180 ECTS over three years, aligning with standard requirements at the bachelor’s level. Each academic year is composed of 60 ECTS, equally divided between shared theoretical modules and in-person practical modules. This structure balances conceptual learning with hands-on experience, ensuring students receive both broad collaborative instruction and intensive on-site training.

The programme's organisers have also allocated a notional 1,200 hours of student effort per year, corresponding to approximately two ECTS per week.

Considerations

The balance between theory and practice reflects a coherent approach to developing industry-relevant skills. The curriculum's 180 ECTS total falls within the typical range for a bachelor's degree, and the weekly allocation of student effort is clearly delineated. While this indicates a robust framework, regular monitoring of workload distribution is advisable to ensure that students can manage the intensity of both hybrid instruction and practical modules effectively. During conversations with students, some from related programmes noted that the semesters feel short compared with other higher education institutions abroad, many reported a feeling of wanting more time. Such feedback underscores the importance of reviewing schedules and pacing so that the programme maintains an optimal balance between academic demands and practical engagement.

Conclusion

In summary, the programme's total of 180 ECTS credits over three years is consistent with the recommended credit range for a joint bachelor's programme. The current structure and time allocation suggest a well-defined workload. Ongoing assessment of how students handle these expectations—particularly given some observations about short semesters and time pressures—will support the programme's commitment to high-quality education and timely completion.

ADMISSION AND RECOGNITION

13. Admission

Outline of findings

The entry pathway requires applicants to submit a formal application followed by a portfolio showcasing their creative and technical aptitude. After portfolio assessment, eligible candidates participate in an online interview with representatives from multiple partner institutions. This approach aims to gauge both the applicant's artistic capabilities and their readiness for an international learning environment. Clear guidelines on academic records, English language proficiency, and portfolio criteria help maintain consistency and transparency. In keeping with a broad recruitment strategy, admissions procedures initially focus on partner-institution countries before expanding to the rest of the world, ensuring a truly global applicant pool. Open to both school-leavers and mature learners the consortium advertises via newsletters, conferences, festivals, and social networks, often targeting high school/secondary school graduates with artistic training.

Some students do not apply directly after school leaving exams; they may hold alternative qualifications or relevant work experience. Recognition of prior learning (RPL) is offered as part of a commitment to inclusivity, accommodating individuals with non-traditional backgrounds. The programme's organisers also acknowledge the challenges arising from different academic calendars across countries and clarify that a request for a chosen pathway must be submitted prior to the interviews. In cases of dropout, IADT maintains a waiting list, thereby streamlining admissions. By running organic campaigns in partner countries, using

Google ads where calls are open, and employing a “sprint” communication plan alongside a long-term strategy, the consortium plan to reach prospective students who seek cultural exchange and international experience. The application deadline is typically set for 1 February, with admission officers staying in close contact throughout the process. Considering these efforts, half the applicants will come straight from school, while many others will possess diverse credentials.

Considerations

By assigning distinct weight to both the portfolio and the interview, the admissions process aligns with the programme’s discipline-oriented focus. Creative skill, technical potential, and enthusiasm for film are central factors in determining a candidate’s suitability, while general academic requirements ensure preparedness for a NFQ Level 8 / EQF Level 6 programme. The option for mature applicants, international qualifications, and RPL widens accessibility without compromising standards. Before the formal interview, applicants must confirm their preference for a specific study pathway, which is later allocated according to a combination of grades and merit. Regular communication of deadlines and expectations helps applicants navigate the procedure effectively, and an online spotlight/info session further clarifies programme values. Meanwhile, the consortium leverages the FilmEU website and relevant events, using key phrases such as “best European schools” or “best film schools” to attract students with a “wanderlust” profile—those actively seeking cultural exchange opportunities.

Conclusion

In view of the programme’s emphasis on practical and theoretical competencies, these admissions requirements and selection methods are appropriate for identifying prospective students who demonstrate both an affinity for film practice and a capacity to handle the academic rigour. The structured process, combining clear academic thresholds with discipline-specific evaluations, is well-positioned to secure a cohort capable of thriving within this creative degree. Equally important, the consortium’s diverse recruitment campaigns, flexible entry paths, and transparent guidelines help ensure that a wide range of applicants—ranging from school-leavers to experienced candidates—can successfully navigate entry into the programme.

14. Recognition

Outline of findings

Applicants who do not meet standard entry requirements may still be considered under the programme’s Recognised Prior Learning (RPL) process, which is administered in accordance with the procedures established by the lead institution. This pathway enables candidates to present evidence of relevant experience, skills, and academic background, thereby allowing for potential entry into Stage 1 of the programme or advanced entry into later stages. Under this policy, applicants submit a portfolio and additional evidence—such as essays, references, and examples of creative work—demonstrating their readiness to study at the required level. By reviewing each applicant’s documentation, the consortium ensures that any previously gained competencies are fully acknowledged and properly credited.

Considerations

The recognition process aligns with national regulations and the Lisbon recognition convention, offering a transparent and equitable mechanism for recognising a broad range of formal, non-formal, and experiential learning. Applicants benefit from a clearly outlined set of steps, including mandatory documentation and, where applicable, interviews to ascertain the scope of prior achievements. By systematically evaluating these submissions, the programme not only ensures fairness but also integrates the Lisbon Recognition Convention principles, facilitating cross-border acceptance of qualifications and learning periods.

Conclusion

In summary, the programme's recognition procedures provide a structured approach for recognising qualifications and prior learning in line with the Lisbon Recognition Convention. Through thorough vetting and a consistent application of guidelines, candidates with non-traditional or varied educational experiences are afforded equitable access while maintaining the programme's standard of academic quality.

LEARNING, TEACHING AND ASSESSMENT

15. Learning and teaching

Outline of findings

The programme is structured around a pedagogical framework that integrates traditional film education with cutting-edge digital, hybrid, and interdisciplinary learning. As outlined, students gain exposure to multiple teaching modalities, including real-world projects and mobility between partner institutions, ensuring that the curriculum's design aligns with the intended learning outcomes. An emphasis on active, practice-based projects fosters the development of practical and creative abilities, while various cross-border initiatives promote inter-cultural engagement and prepare students for global industry contexts. In practice, many teachers already work in the industry, and additional experts will be invited to cine clubs or industry conferences, allowing students to build professional connections and gain hands-on experience. In line with "future proofing," the curriculum remains responsive to new technologies—including generative AI—while upholding the core creative and critical-thinking skill sets essential for filmmaking.

Students' diverse needs and backgrounds are recognised throughout. The framework encourages instructors to adopt inclusive practices and adapt to evolving teaching strategies, such as focusing on upskilling and reskilling through the "pathfinder" approach. Hybrid classes—where students attend lectures on campus but may collaborate online with other partner institutions—enable them to work in groups on different challenges and learn by making, co-creating, and dialoguing. This method also supports cross-border interaction, exposing students to second languages, cultural nuances, and festivals. At the same time, some students have expressed the wish to avoid forming "bubbles" by mixing more with local cohorts; they also seek ongoing opportunities to develop projects throughout the year and to attend additional events and festivals beyond those already incorporated.

Considerations

The introduction of the Samsara Pedagogical Framework provides an evolving set of principles that guide learning, teaching, and assessment, with a heightened focus on collaboration, mobility, and ethical practice. This approach is further enriched by industry involvement: some teachers are working professionals, and experts from film festivals or institutions like the European Film Academy offer insights into real-world practices. This inclusive and collaborative environment helps mitigate cultural clashes that sometimes arise in group assignments, allowing students to learn through real-life situations and shared reflection.

Hybrid learning methods allow students from different locales to collaborate seamlessly, while practical lab work, digital interaction, and international exchanges give them varied learning experiences tailored to different skill sets and cultural influences. The programme's aim to remain "future proof" also includes adjusting syllabi over time to accommodate rapid technological shifts—especially in AI. Ensuring unity across five institutions requires ongoing communication and shared feedback so that syllabi remain cohesive rather than diverging into separate approaches. Although some students prefer projects distributed throughout the year or greater involvement of local students (for instance, from Lithuania) in BIP sessions, these suggestions feed into a continuous cycle of improvement.

Moreover, clear guidelines on communication, respectful interaction, and academic integrity, as found in the Student Charter, indicate that the consortium values respectful engagement and academic support. This holistic approach, which encompasses a wide range of instructional strategies—including collaborative projects, role assignments, and synergy with the film industry—serves to accommodate the differing needs and cultural backgrounds of students across partner institutions.

Conclusion

By combining theory, practical immersion, and a diverse set of teaching methods, the programme appears well-positioned to support all learners in achieving the intended outcomes. The adaptable framework and the commitment to inclusivity suggest that students, regardless of background or prior experience, have equitable opportunities to succeed within the curriculum's international context. Meanwhile, the ongoing engagement with industry professionals, film festivals, and emerging technologies points toward a continuous process of upskilling and reskilling, ensuring that graduates remain competitive and prepared for the evolving demands of the global film sector.

16. Assessment of Students

Outline of findings

The programme incorporates a cohesive set of examination regulations and assessment tasks that closely reflect the intended learning outcomes across all modules. Students engage in a blend of formative and summative approaches—ranging from reflective journals and practical film assignments to collaborative projects and extended research essays—ensuring that both theoretical knowledge and hands-on proficiency are tested. This extensive variety of assessment formats helps confirm that each intended learning

outcome (e.g., creative application, research integration, and professional project execution) is effectively measured at multiple stages. Notably, several modules adopt hybrid assessment methods—with two partner institutions co-leading and assessing jointly—and in many group assignments, a pass/fail format is applied with substantial emphasis on feedback. These features, partially inspired by existing Erasmus MA courses, underscore the programme’s adaptability and the value placed on ‘crit week’ sessions where students receive constructive critique from multiple sources.

Detailed module briefs and assessment guidelines—spanning introductory to advanced craft levels—demonstrate a structured approach that synchronises student work with the agreed learning objectives. Students will receive clear directives for each task, including criteria such as concept development, technical implementation, ethical practices, and reflective learning. These criteria will be applied consistently among partner institutions, with standardised rubrics, submission formats, and deadlines. Students will also benefit from periodic adjustments—if feasible—in response to their feedback, ensuring that the joint workload and scheduling remain realistic and conducive to learning.

Considerations

Across the curriculum, each brief identifies explicit connections to skills like research, conceptual planning, production, and reflective analysis. This alignment helps guarantee that students’ achievements correspond directly to the stated outcomes. A progression from smaller, skill-based assessments in earlier modules to larger, culminating projects in later stages allows learners to demonstrate increasing proficiency and complexity in their work. The two leading institutions working together on hybrid, practice-based modules reinforce these connections by sharing expertise and ensuring coordinated evaluation of students’ evolving technical and creative capacities.

The shared templates, rubrics, and marking schemes maintain a uniform standard across different institutions, promoting fairness and clarity. Group-based projects, sometimes assessed on a pass/fail basis, further unify assessment practices, as students participate in collaborative tasks guided by the same frameworks regardless of institutional setting. When pass/fail criteria are applied, thorough feedback is crucial, enabling students to understand strengths, weaknesses, and next steps. This uniformity also draws from established references—like Erasmus MA courses—to ensure that best practices inform the programme’s approach.

Each brief provides clear criteria, including points such as research depth, technical mastery, creativity, and reflective engagement. The uniform application of these standards supports equitable scoring and meaningful feedback. The emphasis on reflective journals and presentations encourages students to articulate their learning process, reinforcing transparency and personal accountability for meeting the intended learning outcomes. Crit week sessions have become an integral part of this feedback loop, giving students the chance to discuss their work with peers and faculty, and the programme

makes changes whenever possible based on student input, demonstrating a willingness to adapt over time.

Conclusion

In summary, the programme’s examination regulations and assessment methods align coherently with the intended learning outcomes, utilising consistent standards and tools across participating institutions. Through a comprehensive mix of practice-based and theoretical assignments—and a clear, documented approach to grading and feedback—students are given the structure and clarity needed to demonstrate that they have achieved the relevant competencies. The hybrid approach, wherein two partner institutions co-lead the assessment, as well as the pass/fail emphasis on group assignments, underscores flexibility and innovation, while regular incorporation of student feedback points to an ongoing commitment to enhancing the learning environment. This balanced system of applied projects, rigorous research, and reflective practice ensures reliable evidence of each learner’s progress and mastery and fosters continuous improvement in both assessment design and delivery.

STUDENT SUPPORT

Outline of findings

Each partner institution offers comprehensive student support services that extend beyond academic guidance, ensuring that students in the Pathfinder Joint International BA in Film receive support tailored to their mobility challenges. International Offices coordinate essential steps such as visa requirements, housing options, and financial support, enabling smoother transitions between campuses. These offices build on existing experience from running similar joint programmes, guiding students through administrative procedures and acting as primary contacts for practical matters. Access to library services, both physical and digital, underpins research needs, while modern IT resources (including hybrid learning platforms and industry-grade production tools) allow remote engagement in course activities if needed. Crucially, students can draw on support services at any partner institution in the consortium, with a view toward eventual establishment of a joint support office. Such measures aim to assist all learners, including those with disabilities or special needs, as illustrated by NATFA’s interviews and dedicated offices for individual accommodations.

In addition, each institution offers housing support and resources—ranging from platforms like Homestay and Studentpad to local hostel agreements—so that students can find accommodation well in advance of their mobility. Where feasible, staff facilitate local student “buddy” systems, easing the transition of international students into unfamiliar environments. Future plans incorporate incubator-style help for alumni, with certain partners already supporting graduates through innovation and enterprise programmes. In recognition that the third-year mobility is typically self-funded, and that visa or scheduling challenges can arise, each International Office works closely with applicants to manage legal requirements on time.

Considerations

International Offices at each location play a crucial role in streamlining visa applications, scheduling embassy appointments, and accommodation searches. By coordinating efforts and sharing updates among partner institutions, they assist students in meeting local legal requirements promptly. This active collaboration helps students to stay focused on academics and filmmaking projects, even if they prefer ongoing project work throughout the year or wish to see more local inclusion (in BIP sessions).

Standardising the availability of equipment, software, and facilities across campuses means that students can adapt more quickly after relocation. This consistency is vital for projects that continue through mobility periods, ensuring minimal disruption to learning outcomes. As part of this effort, each partner strives to accommodate students with disabilities, offering services like Disability Offices, adapted housing solutions, and private coordination measures (e.g., VŠMU's coordinator) when necessary. Bratislava and other partner locations offer private student residences or local arrangements, covering accommodation needs that arise from these mobility experiences.

The presence of qualified academic and technical staff at each institution supports students' practical work. This personalized mentorship becomes particularly important when students switch locations, helping them align local resources with overarching project goals and curriculum benchmarks. Students also have the chance to remain connected via communication platforms while alumni associations, such as those inspired by Doc Nomads, provide potential networks for further career development.

Conclusion

In summary, the programme's student support system—spanning International Offices, consistent equipment and facilities, hybrid learning platforms, robust library services, and dedicated disability support—accommodates the unique demands of a mobile student body. By offering continuity in production resources, tailored guidance for administrative processes, and fully integrated digital platforms, the programme ensures that potential hurdles of international mobility do not impede the achievement of intended learning outcomes. The future addition of incubators and alumni-focused mechanisms strengthens the long-term value of this support structure, illustrating the consortium's commitment to holistic assistance for both current students and graduates.

RESOURCES

17. Staff

Outline of findings

A review of the lecturers' qualifications and teaching assignments indicates that each institution in the Pathfinder Joint International BA in Film has sufficient and qualified staff capable of delivering the planned curriculum. Most of the teaching staff hold advanced degrees, possess professional film-industry experience, and exhibit international backgrounds

through research projects, co-productions, or cross-border collaborations. Instructors' resumes demonstrate specialisations that collectively cover the programme's diverse modules, from script development and production design to emerging technologies and sustainability practices. Additionally, each institution's technical support teams stand ready to assist in the more practical modules, ensuring the day-to-day running of studios and equipment.

Notably, staff mobility is already under way, with VŠMU teachers scheduled to participate in mobilities at other partner universities during the first year. This reflects broader discussions at Film EU about teaching mobility, reinforcing the collaboration and joint oversight across institutions. Such moves not only enhance intercultural exchanges among faculty but also help standardize pedagogical approaches and share best practices in delivering specialised film instruction.

Considerations

The teaching teams include active filmmakers, researchers, and practitioners who bring real-world perspectives to their modules. Many faculty members have participated in international productions, contributing broader cultural viewpoints and industry connections. The distribution of expertise—covering traditional filmmaking, immersive media, co-production strategies, and advanced craft skills—appears well-suited to implement the learning outcomes.

While each institution coordinates locally, the alliance maintains joint oversight through shared planning and digital platforms. The existing and expanding staff mobility initiatives further ensure continuity across modules and help in scaling up as cohorts grow.

Conclusion

In sum, the staff's qualifications, professional track record, and international experience are adequate to implement and sustain the study programme. Their background in both academic and industry contexts align well with the interdisciplinary and globally oriented nature of the Pathfinder Joint International BA in Film. Ongoing teaching mobilities among partner institutions strengthen this foundation, promoting consistency and innovation in course delivery as the programme evolves.

18. Facilities

Outline of findings

Based on a review of the provided resource lists, each partner institution within the FilmEU Alliance has detailed, dedicated facilities that enable students to access production studios, editing labs, sound mixing suites, and specialized classrooms. These facilities are tailored to support various aspects of the Pathfinder Joint International BA in Film—from introductory modules through advanced film production and post-production. Moreover, the alliance has compiled a video overview to help illustrate the physical settings and equipment students can utilise across different campuses. In addition, for shorter mobility stays, the consortium has established contracts with external studios and accommodations, ensuring that students can immerse themselves in specialised production environments during condensed learning periods.

The institutions align their course briefs with the unique strengths of each campus, ensuring that as students move through the semesters, they leverage the technical capabilities most relevant to their specific learning outcomes. The ability to tap into high-end cameras, editing systems, motion-capture labs, immersive media workstations, and professional sound studios across the alliance supports a robust environment where learners can experiment with new media, undertake traditional film shoots, and develop advanced craft skills. This framework also anticipates the possibility of joint offices in the future, facilitating a more centralised approach to resource management and cross-campus collaboration.

Considerations

The recorded inventory—from Dolby Atmos mixing studios to VR labs—shows a commitment to modern, professional-grade resources. This breadth of technology and studio access is important for teaching both conventional filmmaking techniques and emerging media practices.

Each campus contributes distinct strengths (e.g., a fully equipped green screen studio, motion-capture systems, advanced colour grading suites). By structuring modules so that students can benefit from these localised resources, the programme ensures that the facilities remain aligned with the practical and creative goals of each stage.

Providing an online video tour offers prospective and current students a practical sense of the physical learning environment. Coupled with the digital resources and hybrid teaching model, learners benefit from both hands-on facility use and remote collaboration possibilities.

Conclusion

All partner institutions offer sufficient and appropriate facilities—spanning professional-level equipment, specialised labs, and classroom spaces—for students to achieve the targeted learning outcomes of the Pathfinder programme. Contracts with studios support short-term mobilities, and discussions about joint offices point to even stronger coordination in the future. The thoughtful distribution of facilities, alongside the documented synergy of campus-specific strengths, ensures that learners receive consistent and comprehensive practical support throughout their film education journey.

TRANSPARENCY AND DOCUMENTATION

Outline of findings

Prospective and current students can find detailed programme information through multiple channels, including dedicated websites, university social media, and open day materials. Each partner institution’s platform links to a centralised Pathfinder site, while the FilmEU website and social networks showcase the programme to a broader audience of prospective students. Furthermore, the consortium conducts online spotlight sessions and info sessions, ensuring that applicants gain clear insights into the admissions process and the unique nature of the course—highlighting that it is “not just a traditional six pack, but a more versatile cinematic skill” offering.

Once admitted, students receive access to comprehensive documents—such as the Student Programme Handbook, the Student Charter, and detailed briefing materials—covering everything from course outlines to appeals processes. Specific programs for special needs students are outlined in these resources, reflecting the consortium’s inclusive approach. Additionally, the annual Film EU Summit, conferences, and induction sessions reinforce the sense of a cohesive learning community, while Teams and other communication mechanisms, including orientation weeks and the Communication Platform Go and Connect, serve as digital repositories for modules, schedules, and assessments. This structure streamlines the experience of mobile students who may move among various campuses or engage with remote activities.

The Student Charter further clarifies essential regulations, examination criteria, and communication practices. This coordinated approach—spanning the pre-admission phase through active enrolment—enables students to locate and understand course requirements, timetables, and administrative procedures at each phase of their study. The consortium’s focus on transparency and mobility means that specific guidance (e.g., on visa documentation or inter-campus transitions) is highlighted in the orientation materials and repeated in the digital platforms, ensuring that students remain well-informed about both academic and logistical concerns throughout their international journey.

Considerations

Each website and recruitment channel links to a uniform set of guidelines, minimising confusion about procedures such as portfolio submission or non-EU application steps. Regularly held online spotlight/info sessions also provide a direct forum for questions.

The digital handbooks emphasise differences between partner campuses—like local regulations and available resources—while keeping the fundamental programme rules consistent. Access to specific programs for special needs students is clearly indicated, facilitating smooth transitions for learners requiring additional support.

Mechanisms like peer mentors, course directors, and digital helpdesks ensure students receive clarifications promptly. Teams, Go and Connect, and other communal platforms help unify communications, reinforcing the programme’s commitment to transparency and student engagement.

Conclusion

The consortium’s communication strategy effectively addresses the unique needs of mobile students, offering well-documented and publicly accessible details on admissions, curricula, and assessments. By using unified digital infrastructure and hosting events such as the Film EU Summit and orientation weeks, the programme ensures that students are equipped with all necessary information, supporting them throughout their journey in the Pathfinder Joint International BA in Film.

Information about the programme and its innovative character could be clearer to prospective students, so they know the difference from a traditional BA in Film.

Moreover, by underscoring the versatile cinematic skill focus rather than adhering to a “traditional six pack,” the consortium highlights its innovative pedagogical approach, ensuring

prospective learners fully grasp the distinctive value proposition of this international film course.

The panel is not particularly concerned about how communication will work, but the programme might want to have transparent procedures for the assignment of roles in the collaborative groups.

QUALITY ASSURANCE

Outline of findings

The consortium (Film EU Alliance) has outlined a unified Quality Assurance (QA) framework that aligns with the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG). Within this framework, the partner institutions collectively follow agreed-upon procedures such as cyclical monitoring, formal evaluations, and regular reporting structures. A Joint Quality Assurance Office oversees day-to-day coordination, gathering data through surveys, peer reviews, and student feedback logs. This QA setup is integrated with academic governance—through an Academic Council and Advisory Board—which receive both internal and external input. Importantly, feedback is gathered from students, alumni, industry experts, and focus groups in every partner location, following consistent mechanisms.

Students are deeply involved in the design of the programme and QA. They participate in focus groups, have representation on management bodies, and give direct input through questionnaires, societal challenges projects, and a dedicated student assembly at the Film EU alliance level. According to the students themselves, feedback they have provided was acted upon immediately whenever feasible, and any resulting modifications are circulated among all partners. This feedback loop informs ongoing enhancements to curriculum content, teaching methods, and overall student experience.

Moreover, the QA model emphasises transparency and stakeholder engagement. External industry professionals via the Advisory Board, and staff also offer feedback, ensuring both academic standards and real-world relevance. By reflecting on how other institutions do things, the alliance fosters continuous improvement. Already joint structures created for Film EU are leveraged to develop further QA mechanisms for the new programme. In this way, each institution retains responsibility for local evaluation practices but synchronises and shares outcomes at the consortium level, meeting both ESG requirements and national accreditation needs.

Considerations

By establishing a Joint Quality Assurance Office, the programme achieves consistent data collection, shared QA handbooks, and comparable standards across campuses. A student assembly assists in transmitting feedback among partners, which facilitates timely adjustments and ensures that any concerns are promptly addressed. In this environment, students, external experts, and academic staff actively participate in QA, reinforcing a culture of quality where feedback is integrated without delay. Students confirm that requested

changes have indeed been implemented whenever possible, reflecting a fluid and inclusive dialogue.

Through recurring cycles of planning, doing, checking, and acting, the consortium not only monitors immediate course performance but also tracks longer-term strategic objectives, all while adhering to ESG standards. This system ensures regular feedback from questionnaires, focus groups, and management board interactions is carefully reviewed, allowing necessary refinements to be adopted promptly.

Conclusion

The programme implements joint internal QA processes consistent with Part 1 of the ESG, illustrated by coordinated governance, transparent data collection, and an inclusive approach that involves students, alumni, and external partners. The circulation of feedback among all partners—collected via questionnaires, focus groups, and direct involvement in FilmEU challenge initiatives—illustrates how each stakeholder’s insights are valued. This system supports consistent quality across partner institutions, upholds ESG-aligned principles, and ensures that enhancements to teaching, curriculum design, and student services are responsive and evidence-based. By maintaining a strong link between industry input, student representation, and alignment with national frameworks, the consortium is well positioned to sustain and further develop high QA standards for the Pathfinder Joint International BA in Film.

PANEL FINDINGS

The panel finds the joint undergraduate programme *Pathfinder Joint International BA in Film* to be in compliance with the standards of the European Approach.

Annexes

Site Visit Agenda

FilmEU European Approach Agenda: Joint International BA in Film

Date: 27 and 28 January
2025

Format: Hybrid (in-person
and online)

Venue: Boardroom,
Roisin Hogan House,
IADT and Online (MS
Teams)



Chair: **Dr Eva Fernandez De Labastida Amurrio**, Internationalisation and Projects Manager, Unibasq, Spain

Academic Expert and Report Writer: **Mr Hrafnkell Stefánsson**, Head of Studies, Icelandic Film School, Iceland

Industry Expert: **Ms Birch Hamilton**, Executive Director, Directors Guild Ireland

Student Representative: **Mr Damir Solak**, PhD student, Faculty of Law, Masaryk University, Brno, Czechia

Monday 27 January 2025

| TIME | SESSION | OVERVIEW OF SESSION | ATTENDEES |
|--|---|---|---|
| 09:00-10:00 (Irish Time) (60 Mins) | Private Panel meeting | Panel only – <i>Discussion regarding documentation and preparation for the sessions with institutions</i> | |
| 10:00-10:30 (WET) (30 mins) | Session #1: Welcome & Introduction to IADT | Meeting with Management of lead institution (IADT) to discuss institution’s context, FilmEU partnership, experience with regard to management and delivery of joint programmes to date, proposed BA Film programme. | In person David Smith , President, IADT Dr Andrew Power , VP Academic Affairs + Registrar, IADT Rónán Ó Muirthile , Head of Faculty of Film, Art + Creative Technologies, IADT Barry Dignam , Vice Dean European University/FilmEU Programme Director, IADT Dr Deirdre O’Toole , Academic Lead FilmEU, Pathfinder Programme Chair, IADT Carmel Kelly , Assistant Registrar, IADT |

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| <p>10:30 – 11:30 WET</p> <p>(11:30 - 12:30 CET)</p> <p>(12:30 – 13:30 EET)</p> <p>(60 Mins)</p> | <p>Session #2: FilmEU Alliance</p> <p>[Senior Team at Partner Institutions]</p> | <p>Overview of FilmEU Alliance to date. Discussion with the partner institutions regarding their contexts with regard to joint provision under FilmEU. Plans for delivery of BA programmes under FilmEU.</p> | <p>Hybrid</p> <p>FilmEU Steering Committee</p> <p>Rónán Ó Muirthile, IADT</p> <p>Barry Dignam, IADT</p> <p>Elena Trencheva, NATFA*</p> <p>Dr. Manuel José Damásio, UL *</p> <p>Sandra Rocha, UL *</p> <p>Marc Van De Walle, LUCA *</p> <p>Geert Werkers, LUCA *</p> <p>Jana Keeble, VSMU *</p> <p>Teet Teinmaa, BFM *</p> <p>Vytautas Dambrauskas, LMTA *</p> <p>Ingrida Jasonienė, LMTA *</p> <p>Katrine Broe Sørensen, VIA *</p> <p>Rikke Thomsen, VIA *</p> |
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| <p>11:30-11:45 (15 Mins)</p> | <p>Break</p> | | |
| <p>11:45 – 13:00 WET (12:45 – 14:00 CET) (13:45 – 15:00 EET) (75 Mins)</p> | <p>Session #3: Programme Management – Joint International BA in Film</p> | <p>Discussion regarding how programme was developed and programme management structures in place (Management Board, Academic Board, Selection Board etc)</p> | <p>In person Programme Management Team from each Institution Dr Deirdre O'Toole, IADT Filipe Vale, UL Dr Pascal Vandelanoitte, LUCA Dr Radoslav Kamburov, NATFA Dr Andrea Vrabelová, VSMU Marc Van De Walle, LUCA *</p> |
| <p>13:00-14:00 (60 mins)</p> | <p>Lunch Break and Private Panel Meeting</p> | | |
| <p>14:00 – 15:00 (60 Mins)</p> | <p>Session #4: Students on Joint Programmes</p> | <p>Meeting with students on existing joint programmes at partner institutions (Masters students) and FilmEU Student Ambassadors (undergraduate students) to discuss student experience on joint programmes, how students</p> | <p>Hybrid Adelicia Boakye Yiadom, Student, BA TV IADT, FilmEU Ambassador</p> |

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| | | are involved in the evaluation of teaching and learning, experience regarding programme delivery and assessment, feedback, student support etc. | <p>Daragh O'Shea, Student, BA TV IADT, FilmEU Ambassador, IADT</p> <p>Orla Engstfeld, Student, BA TV IADT, FilmEU Ambassador</p> <p>Marijn Jitse Frijns, Student, Joint Masters KinoEyes</p> <p>Ziga Ciber, Student, BA Film IADT</p> <p>Chiara Pizzichella, Student, Joint Masters KinoEyes *</p> |
| <p>15:00 – 16:30</p> <p>(90 Mins)</p> | Session #5: Teaching Staff | Discussion with teaching staff at institutions regarding programme learning outcomes, content and structure, delivery and assessment. | <p>In person</p> <p>Dr Deirdre O'Toole, IADT</p> <p>Filipe Vale, UL</p> <p>Dr Pascal Vandelanoitte, LUCA</p> <p>Dr Radoslav Kamburov, NATFA</p> <p>Dr Andrea Vrabelová, VSMU</p> |

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| 16:30-17:00 (30 Mins) | Private Panel meeting | | |
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Tuesday 28 January 2025

| TIME | SESSION | OVERVIEW OF SESSION | ATTENDEES |
|---|--|--|---|
| 09:00-09:15 (15 Mins) | Private Panel meeting | | |
| 09:15-10:15 WET (10:15-11:15 CET) (11:15 – 12:15 EET) (60 mins) | Session #6: Administrative Support (International Office and Admin Staff) | Meeting with administrative staff including international office, recruitment and admissions and support services to discuss processes and supports for the students on the joint programme. | Hybrid Admin reps from partner institutions Deirdre Geraghty , IADT (Project Officer Pathfinder) Mary McEnroe , IADT (Admissions Officer) Sonya Hogan , IADT (International Officer) * Dr Anna Countinho , UL (Communications strategy) * |

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| | | | <p>Hind Kammourieh, UL (Running an international programme Kino Eyes) *</p> <p>Pedro Caetano, UL (Running an international programme Kino Eyes) *</p> <p>Pedro Matias, UL (FilmEU QA) *</p> <p>Helen Capova, VSMU (Erasmus Officer) *</p> <p>Natalija Verbickienė, LMTA (QA Office / International collaboration, BIP) *</p> <p>Hellen Van Berlo, LUCA (FilmEU QA) *</p> <p>Alexandra Van Landuyt, LUCA (FilmEU QA) *</p> <p>Ralitsa Assenova, NATFA (International Coordinator) *</p> |
| <p>10:15 – 11:00 (45 Mins)</p> | <p>Session #7: Additional Session</p> | <p>To clarify any areas that require additional explanation.</p> | |
| <p>11:00-11:15 (15 Mins)</p> | <p>Break</p> | | |

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| <p>11:15 – 12:00</p> <p>(45 Mins)</p> | <p>Session #8: Campus Resources and Facilities</p> | <p>Discussion regarding resources and facilities to support delivery of the programme at all institutions. Tour of IADT.</p> | <p>Hybrid on request</p> <p>Dr Deirdre O'Toole, IADT</p> <p>Filipe Vale, UL</p> <p>Dr Pascal Vandelanoitte, LUCA</p> <p>Dr Radoslav Kamburov, NATFA</p> <p>Dr Andrea Vrábelová, VSMU</p> |
| <p>12:00-13:00</p> <p>(60 Mins)</p> | <p>Private Panel meeting</p> | | |
| <p>13:00 – 13:30 WET</p> <p>(14:00 – 14:30 CET)</p> <p>(15:00 – 15:30 EET)</p> <p>(30 Mins)</p> | <p>Findings of the site visit and farewell</p> | <p>Panel Chair provides oral feedback regarding the findings of the site visit.</p> | <p>Hybrid</p> <p>All those who have participated on the panel are invited to join this session</p> |
| <p>13:30-14:15</p> <p>(45 mins)</p> | <p>Lunch Break – Boardroom, Media Cube</p> | | |
| <p>14:15</p> | <p>Panel departs IADT</p> | | |

Appendix 21- Pathfinder Alignment to Joint European Degree Label Criteria



Pathfinder has been aligned with the proposed co-created European criteria, for the delivery of a joint European degree label for joint transnational higher education programmes. The following details each criterion and how Pathfinder aligns with it.

Reference: European Commission (2024) *Proposal for a Council Recommendation on a European Quality Assurance and Recognition System in Higher Education* <https://civis.eu/storage/files/annexes-to-the-proposal-for-a-council-recommendation-on-a-european-quality-assurance-and-recognition-system-in-higher-education.pdf>

| European criteria for a European degree (label) | | | EQF Levels | PATHFINDER |
|---|--|---|------------|---|
| Transnational programme organisation and management | Higher education institutions involved | The joint programme is offered by at least 2 higher education institutions from at least 2 different Member States. | 6, 7, 8 | Yes |
| | Transnational joint degree delivery | The joint programme is jointly designed and jointly delivered by all the higher education institutions involved. | 6, 7, 8 | Yes |
| | | The joint programme leads to the award of a joint degree | 6, 7, 8 | The joint programme is designed to lead to the award of a joint degree, which will be implemented once all necessary arrangements are finalised |

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| | A joint Diploma Supplement is issued to students | 6, 7 | The joint programme is designed to lead to the issuing of a joint diploma supplement, which will be implemented once all necessary arrangements are finalised |
| | The joint programme describes the learning outcomes and credits in line with the ECTS Users Guide. | 6, 7 | Yes |
| Joint arrangements for the joint programme | The joint programme has joint policies, procedures and/or arrangements defining curriculum planning and delivery, as well as all organisational and administrative matters. Students' representatives are part of the decision-making process to define the joint policies and procedures and/or arrangements. | 6, 7, 8 | Yes |

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|--|--------------------------------|---|---------|--|
| | Quality assurance arrangements | Internal and external Quality Assurance is conducted in accordance with the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG). The higher education institutions, the study field or the programme are evaluated by an EQAR registered agency. | 6, 7, 8 | Yes – Please see QA System Yes – The programme will be evaluated by QQI in Ireland, a registered EQAR Agency. |
| | | The joint programme is evaluated using the standards of the European approach for quality assurance of joint programmes (EA). | 6, 7, 8 | Yes – The programme will be evaluated by QQI in Ireland, a registered EQAR Agency. |
| | Graduate tracking | The joint programme monitors graduates through a graduate tracking system. | 6, 7, 8 | Will be implemented upon graduation 2028 |

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|---------------------|--------------------------|--|---------|-----|
| Learning experience | Student-centred learning | The joint programme is designed and continuously enhanced and delivered in a way that encourages students to take an active role in the learning process. Assessment of students reflects this approach. | 6, 7, 8 | Yes |
| | Interdisciplinarity | The joint programme includes embedded interdisciplinarity components. | 6, 7, 8 | Yes |
| | Labour market relevance | The joint programme aligns with labour market requirements by incorporating intersectoral components or activities and the development of transversal skills. | 6, 7, 8 | Yes |

| | | | |
|---|--|---------|-----|
| Digital skills | The joint programme includes components and actions related to the development of advanced digital skills of students, tailored to the capacities and circumstances of the joint programme, ensuring alignment with its scope and scholarly focus. | 6, 7, 8 | Yes |
| Transnational campus – access to services | The programme has joint policies for students and staff to have access to relevant services in all participating higher educational institutions | 6, 7, 8 | Yes |

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| | | under equivalent conditions as all enrolled students and local staff | | |
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| Flexible and embedded student mobility | The joint programme offers deep intercultural experience, including a minimum of 1 period of student physical mobility (that can be split in several stays) at one or more partner institution(s) representing overall at least 60 ECTS at EQF 6 level and 30 ECTS at EQF 7 level. The joint programme has a policy offering alternatives for students who are unable to travel. | 6, 7 | Yes |
| | The joint programme offers deep intercultural experience, including a total of at least 6 months of physical mobility at one or more partner institution(s). The joint programme has a policy offering alternatives for | 8 | N/A |

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|-----------------|--|--|---------|-----|
| | | students who are unable to travel. | | |
| | Co-evaluation and co-supervision for dissertations | Dissertations are supervised by at least 2 supervisors and co-evaluated by co-supervisors or a committee with members from at least 2 different institutions located in 2 different countries. | 8 | N/A |
| European Values | Democratic values | The joint programme's joint policies promote and adhere to democratic values. | 6, 7, 8 | Yes |
| | Multilingualism | During the joint programme, each student is exposed to at least 2 different EU languages. | 6, 7, 8 | Yes |

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| | Inclusiveness | The joint programme commits to wide participation by fostering diversity, equality, and inclusion and by adopting tailored measures to support students and staff with fewer opportunities. | 6, 7, 8 | Yes |
| | | The joint programme commits to respect the principles of the European Charter for Researchers. | 8 | N/A |
| | Green transition | The joint programme has policies and actions related to environmental sustainability and implements measures to minimise the environmental footprint of its activities. | 6,7, 8 | Yes |