

Doc. 300.1.3

Date: Date

Feedback Report from EEC Experts

- **Higher Education Institution:** Alexander College
- **Town:** Larnaka
- **School/Faculty:** School/Faculty
- **Department:** Department/Sector
- **Programme of study under evaluation**
Name (Duration, ECTS, Cycle)

In Greek:

Εφαρμοσμένες Τέχνες με Ειδικεύσεις στην Γραφιστική, Εσωτερικός Σχεδιασμός, Φωτογραφία, και Μόδα [4 ακαδημαϊκά χρόνια, 240 ECTS, Πτυχίο (BDes)]

In English:

Design with specializations in Graphics, Interior, Photography and Fashion [4 academic years, 240 ECTS, Bachelor of Design (BDes)]

- **Language(s) of instruction:** English
- **Programme's status:** Currently Operating
- **Concentrations (if any):**

In Greek: Concentrations

In English: Concentrations

The present document has been prepared within the framework of the authority and competencies of the Cyprus Agency of Quality Assurance and Accreditation in Higher Education, according to the provisions of the “Quality Assurance and Accreditation of Higher Education and the Establishment and Operation of an Agency on Related Matters Laws” of 2015 to 2021 [L.136(I)/2015 – L.132(I)/2021].

A. External Evaluation Committee (EEC)

<i>Name</i>	<i>Position</i>	<i>University</i>
Javier Martín Fuentes	Chair of the committee	Berlin International University of Applied Sciences, Germany
Annamari Vänskä	Professorial member	Aalto University, Finland
Domen Fras	Professorial member	Academy of Fine Arts and Design, University of Ljubljana, Slovenia
Gil Pasternak	Professorial member	De Montfort University, Leicester, UK
Katerina Kaisidou	Student member	Cyprus University of Technology

B. Guidelines on content and structure of the report

The EEC based on the external evaluation report (Doc.300.1.1 or 300.1.1/2 or 300.1.1/3 or 300.1.1/4) and the Higher Education Institution's response (Doc.300.1.2), must justify whether actions have been taken in improving the quality of the programme of study in each assessment area.

1. Study programme and study programme's design and development (ESG 1.1, 1.2, 1.7, 1.8, 1.9)

EEC's final recommendations and comments on the HEI's response

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	EEC's final recommendations and comments on the HEI's response
1. Unclear programme identity, with the degree and specialisations not correctly communicated: Clarify and officially present the programme identity. The BDes is a Bachelor of Design, not four separate degrees. This must be explicitly stated on the website, in promotional material, and on the certificate, with specialisations clearly framed as optional tracks within one degree.	The Programme Team has fully clarified and standardised the identity of the BDES as a single Bachelor of Design (BDes) with integrated specialisation pathways, as per the EEC recommendation. This unified structure is now consistently communicated across all official channels, including the programme website and formal documentation (see: https://alexander.ac.cy/courses/undergraduate/bachelor-of-design/). The curriculum has been systematically revised, with common modules redesigned to operate within a shared, interdisciplinary studio-based framework, reinforcing a cohesive design identity and a common pedagogical foundation across all disciplines. While pathways remain integral to the programme, they are clearly positioned as embedded specialisations within a single qualification, rather than separate degrees. Annexes 1 and 2 (attached) clearly demonstrate this integration, including the balanced distribution between compulsory/common and specialisation modules (approximately 50/50), in line with European standards and CYQAA guidelines. The revised curriculum establishes a stronger shared foundation and design philosophy, incorporating contemporary themes, critical studies, and interdisciplinary approaches across common modules. Evidence: - Annex 1: Shared delivery model and revised common modules (see highlighted amendments) - Annex 2: Integrated pathway structure and revised specialisation modules (see highlighted amendments) - Programme website (https://alexander.ac.cy/courses/undergraduate/bachelor-of-design/) Furthermore, it is important to note that the current structure is fully aligned with the recommendations of the previous External Evaluation Committee (CYQAA EEC Report-BDES with Specialisations, 2019, p.3). That panel explicitly recommended that students should begin their specialisation earlier, stating that delaying specialisation after the first year was not optimal. In response, Alexander College implemented this recommendation by introducing specialisation modules from Year 1 (one per semester), while maintaining strong shared foundations. The 2019 EEC also emphasised that a unified design programme would: - Reduce overlap and duplication - Encourage cross-disciplinary collaboration - Enhance employability through exposure to multiple design fields - Strengthen student ownership of learning These principles have been retained and further developed in the current revised structure. Internal evaluation, as well as student and graduate feedback, confirms that this approach has been successful in enhancing both student experience and employability outcomes. In parallel, programme coherence has been significantly strengthened through curriculum restructuring and re-sequencing, directly addressing the current EEC recommendations. Shared modules now provide a strong common foundation, while pathways are integrated through aligned learning outcomes, shared methodologies, and studio-based	Compliance

	interdisciplinary delivery. The revised structure ensures a clear and progressive learning trajectory from: foundation → application → digital competencies → advanced/experimental practice This progression is evidenced through: • Annex 1 (revised module sequencing and shared structure) • Annex 2 (aligned pathway progression) • ANNEX 6 Amendments BDES document (module repositioning and restructuring) • Annex 3 (Table: Course Distribution per Semester) • Annex 5 Photography Amendments document Collectively, these changes ensure that the Programme now presents a clearly defined identity, stronger internal coherence, and effective integration of pathways, fully addressing the EEC recommendations. At the same time, the Programme Team remains committed to continuous review and enhancement (as per PDCA cycle https://alexander.ac.cy/the-quality-assurance-system-at-the-alexander-college/#assurance-system), drawing on over 35 years of experience in design education and maintaining a flexible, student-centred, and forward-looking approach aligned with international best practices.	
2. Pathways are insufficiently integrated, leading to gaps in shared design knowledge and programme coherence: Strengthen programme coherence by reinforcing shared design foundations and integrating pathways more effectively.	In conformity with the recommendations 1&2, and in line with our response in the previous recommendation for improvements, Programme coherence has been significantly strengthened through curriculum restructuring and re-sequencing, directly addressing the current EEC recommendations. Shared modules now provide a strong common foundation, while pathways are integrated through aligned learning outcomes, shared methodologies, and studio-based interdisciplinary delivery. The revised structure ensures a clear and progressive learning trajectory from: foundation → application → digital competencies → advanced/experimental practice This progression is evidenced through: • Annex 1 (revised module sequencing and shared structure) • Annex 2 (aligned pathway progression) • ANNEX 6 Amendments BDES document (module repositioning and restructuring) • Annex 3 (Table: Course Distribution per Semester) Collectively, these changes ensure that the programme now presents a clearly defined identity, strong internal coherence, and effective integration of pathways, fully addressing the EEC recommendations. At the same time, the Programme Team remains committed to continuous review and enhancement, drawing on over 35 years of experience in design education and maintaining a flexible, student-centred, and forward-looking approach aligned with international best practices. Key structural changes include the repositioning of <i>Creative Studio</i> to Semester 2 and <i>3D Applications & Media Production</i> to Semester 3, establishing a more logical progression from foundational and exploratory learning towards applied, project-based, and digitally driven practice. In addition, the <i>3D Applications & Media Production</i> module has been revised to ensure an interdisciplinary learning approach, where shared digital tools, workflows, and methodologies are delivered within a unified framework, allowing students to apply these competencies across different design contexts without dividing delivery into discipline-specific streams. A further important amendment involves the repositioning of <i>Experimental Design & AI Applications</i> to Semester 4, replacing <i>Philosophy of Design & Critical Studies</i>. This change ensures a more coherent and progressive development of knowledge, avoiding overlap with <i>3D Applications & Media Production</i>, which previously introduced related digital and technological skills at the same stage. By repositioning the module, students are first able to develop core digital competencies before engaging with more advanced, experimental, and AI-driven design approaches. This sequencing supports a gradual	Compliance

	increase in complexity and promotes a more structured and effective learning progression across the programme. Within the Interior Design pathway, the consolidation of <i>Decorative Textiles and Fabrics</i> into <i>Materials and Textiles: Properties and Applications</i> enhances curricular clarity by unifying material knowledge within a single, comprehensive module. Furthermore, the renaming and repositioning of <i>3D Technology</i> to <i>Advanced Technology & Processes</i> ensures a clearer progression of technical competencies, supporting the gradual development of advanced digital and material skills across successive semesters. In the Fashion Design pathway, the repositioning of <i>Advanced Fashion Construction & Creative Practice</i> to Semester 7, alongside the movement of <i>Building a Fashion Identity</i> to Semester 8, strengthens the alignment between technical mastery, professional identity, and final-stage project development. Across the common modules, adjustments have been made to reinforce the integrated Bachelor of Design model, ensuring that shared modules are delivered within a cohesive and interdisciplinary framework rather than as separate disciplinary streams. The sequence of <i>Design Studio</i> and <i>History of Art and Design</i> establishes a strong foundation in design thinking and contextual awareness, while <i>Creative Studio</i> and <i>Theory and Practice in Design</i> support the transition towards applied, research-informed, and critically engaged design practice. The repositioning of <i>Experimental Design & AI Applications</i> further strengthens this progression by introducing advanced and future-oriented design thinking at a more appropriate stage of study.	
3. Student participation in programme development is informal and ad hoc: Formalise student participation through a structured Student Council with regular meetings and documented contributions and recommendations to programme development.	In agreement with the recommendation, a formal Student Voice/Student Council structure has been introduced with scheduled meetings, documented feedback, and participation in programme review processes (https://alexander.ac.cy/student-voice-policy-programme-based/). Student input is now systematically integrated into quality assurance mechanisms and curriculum development. During the process of re-evaluation, the EEC panel met with approximately 20 students and graduates of the BDES. Evidence: Internal QA procedures (https://alexander.ac.cy/the-quality-assurance-system-at-the-alexander-college/). STUDENT VOICE POLICY https://alexander.ac.cy/student-voice-policy-programme-based/ See also ANNEX 4 Student Voice Minutes.	Compliance

4. Pathways contents are uneven and not consistently updated. Systematically update and modernise pathway content to ensure equal alignment with contemporary academic and industry expectations across all specialisations.	Following the recommendation, all pathways have been consistently updated and modernised. Content has been adapted to better align with current academic and industry standards, with particular emphasis on digital technologies, sustainability, and professional practice. The Photography pathway has undergone a comprehensive redesign, ensuring parity across all specialisations. Evidence: Annex 2 (all revised pathway modules, yellow brackets); ANNEX 5 Photography Amendments document. Key structural and curricular changes have been implemented to ensure clear progression, integration of the Photography pathway with the BDes framework, and elimination of overlap, following the same rationale applied across common and specialisation modules. Firstly, the pathway has been repositioned within the overall programme structure to ensure a coherent progression from foundational to advanced competencies. Early-stage modules such as Fundamentals of Photography (DESP113) now establish core visual language, technical skills, and critical understanding, while subsequent modules progressively develop applied, contextual, and professional competencies. This sequencing aligns with the broader programme structure (foundation → application → digital → advanced), ensuring that pathway-specific outcomes are built directly upon shared programme competencies. Secondly, the curriculum has been modernised and aligned with contemporary design and industry practices, addressing the EEC's concern regarding outdated and insufficiently relevant content. The pathway now integrates: • AI and generative media (DESP113, DESP353), introducing machine vision, authorship, and ethical considerations • Hybrid visual production (DESP123, DESP472), combining still photography, video, motion graphics, and CGI • Computational and digital workflows, enabling students to move from image capture to image construction and narrative development This ensures that students develop competencies aligned with current industry expectations for multi-platform visual creators. Thirdly, the pathway has been strengthened through clear differentiation and alignment of module roles, eliminating previous overlaps and incoherence. Modules now follow a structured progression: • Foundational: DESP113 (visual literacy, technical grounding, critical vocabulary) • Applied/Exploratory: DESP123 (hybrid imaging, experimentation) • Developmental: DESP233 (narrative construction, contextual practice) • Technical Specialisation: DESP243 (advanced lighting, studio workflows) • Advanced/Experimental: DESP353 (AI, digital artistry, conceptual practice) • Professional Practice: DESP472 (commercial workflows, agency simulation) • Professional Identity: DESP481 (branding, SEO, digital strategy) This restructuring ensures that pathway-specific outcomes are coherently mapped to programme-level competencies, fully addressing the EEC's concern regarding weak progression and misaligned sequencing. Fourthly, the pathway now incorporates design-oriented theoretical and critical frameworks, including the study of the "networked image," digital culture, authorship, and global visual communication. This ensures that photography is fully positioned within the Bachelor of Design as a design discipline rather than an isolated practice. Fifthly, professional alignment has been significantly enhanced through the introduction of industry-simulated learning environments, particularly in DESP472, where students engage with agency-style briefs, production workflows, budgeting, and team collaboration. This directly addresses the EEC's concern regarding lack of industry relevance. Sixthly, the pathway has been strengthened through new academic appointments with strong professional and international experience, ensuring that teaching is informed by current industry standards and contemporary practice. Finally, these curricular changes are supported by significant investment in equipment and infrastructure, including professional camera systems, large-format printing, and advanced	Compliance
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	lighting and hybrid production environments, ensuring that students develop competencies using tools aligned with current professional practice.	
5. Flows between programme and pathway-specific outcomes are incoherent, affecting EQF alignment: Enhance EQF alignment by strengthening progression between shared competencies and pathway-specific outcomes.	In applying the EEC's recommendation regarding the need for strengthened coherence between programme-level and pathway-specific outcomes and their alignment with the EQF, the BDES Programme Team has undertaken a comprehensive review, mapping, and revision of all module Learning Outcomes (LOs). All modules—both common and pathway-specific—have been systematically aligned with the Programme Learning Outcomes (PLOs), ensuring a clear and measurable progression of competencies across all levels of study. Module LOs, where necessary, have been revised using Bloom's Taxonomy, with each module now including 6–8 LOs, to address changes, in accordance with ECTS Users' Guide recommendations. These LOs are explicitly aligned with teaching methods and assessment strategies, ensuring consistency across the curriculum (see Annex 1 & Annex 2). Importantly, the Programme now demonstrates a structured progression from shared foundational competencies to specialised, discipline-specific expertise, fully aligned with EQF Level 6 descriptors. This structured sequencing ensures that: • Shared competencies (design thinking, research, communication, ethics) are consistently developed across all students • Pathway-specific skills are progressively deepened without fragmentation • Learning outcomes flow more coherently from programme-level to module-level and pathway-level expectations Furthermore, alignment has been strengthened through: • Clear mapping between PLOs → Module LOs → Assessment criteria • Improved Integration of transversal skills (teamwork, digital literacy, sustainability, professional practice) across both common and pathway modules • Elimination of overlaps and duplication through curriculum restructuring (see Amendments BDES and Annex 3 FINAL TABLES) Seen altogether, these measures ensure that the BDES programme now demonstrates a coherent, progressive, and fully aligned structure, where programme and pathway outcomes are integrated and clearly mapped, fully satisfying EQF Level 6 requirements and ECTS standards. Evidence: Annex 1 & Annex 2 (revised LOs across all modules).	Compliance
6. Alumni data collection and graduate employment tracking are largely unofficial: Establish more structured mechanisms for collecting alumni data and analysing graduate employment trends.	Structured alumni tracking mechanisms have been introduced, including graduate surveys and employability monitoring (Evidence https://docs.google.com/forms/d/e/1FAIpQLSeGli_kYNxRXnlWNpKjQMIfkiYhFIBB8wBHZLiQ4SynHnjvYg/viewform) . https://alexander.ac.cy/alumni/ contribute with feedback for long-term effectiveness. Alumni feedback is gathered via surveys (Alumni Office and the Careers Office). Programme Committees incorporate alumni to their activities for input from the professional field and networking activities. Our graduate outcome tracking capabilities within our SAP-based management system, allows the Student Affairs and Career Development Units, faculty and our Organisation services, to systematically gather and report information on our graduates' employment status, job satisfaction, support, and provide a basis for better communication. This structured data collection enables us and the community to acquire a more complete picture of student careers after graduation and consider implications to the Programme. See also https://alexander.ac.cy/our-policies/#Alumni-privacy-notice	Compliance

7. External stakeholder engagement is informal and irregular, limiting their contribution to quality assurance: Formalise external stakeholder involvement through regularised feedback mechanisms and participation in QA processes.	With respect to formalize stakeholder engagement, we would like to clarify that Stakeholder engagement has been formalised and improved, through structured feedback, industry collaborations, and participation in programme review and internships. (Internal Quality Assurance Framework: Roles and Responsibilities https://alexander.ac.cy/the-quality-assurance-system-at-the-alexander-college/#roles_and_responsibilities)”Programme Committee Each programme has a Programme Committee consisting of Module leaders, student representatives and external stakeholders. This committee or Board yearly informs and promotes the quality of the programme based on academic and industry standards. The Programme Committee is required to review accreditation reports and discuss the Programme Development Plan and relevant educational data with the Programme Director. Programme Committees review each Programme annually.” Also () “External Stakeholders Involvement For the Institution and the learning environment to benefit from professional knowledge and necessary skills, select external stakeholders or associations including from the industry, profession and the society are incorporated and act in synergy with internal stakeholders into the process of internal quality assurance and design of a Programme. The role of external stakeholders into quality assurance, design and review of Programmes at Alexander College is to periodically assess and provide input on contemporary trends, demand and needs in the sector and to help align the programme with professional standards and practice. Inform and collaborate on enhancing the methods of learning with a hands-on approach which better prepares lecturers via training, and above all students for the next step in the industry. Inform curriculum development.” Lastly, we would kindly like to underline that during the external evaluation of the Programme several external stakeholders had the privilege to meet and discuss with the EEC panel, among them • Founding member & President of the Cyprus Association of Interior Architects • CEO Kipai Designs Ltd https://www.kipaidesigns.com/ • CEO - SIPONE TEXTILES https://www.siponetextiles.com/ • CEO - MINDY FASHION FACTORY https://women.mindymork.store/ • https://makerspace.onek.org.cy/en/ Project manager and Coordinator at Youth Makerspace Larnaka • https://www.behance.net/evelynized Graphic Designer / Creative Content Director / Photographer • FOUNDER - Graphic Stories Cyprus https://graphicstoriescyprus.com/ • Outreach Manager LARNACA 2030 https://larnaka2030.eu/el/ “	Compliance
8. Programme content and delivery descriptions are not fully	Module descriptors are now further (and fully) aligned with European Qualifications Framework-European HEI conventions, including standardised structure, terminology, ECTS workload, and assessment clarity where necessary as per the recommendations of the EEC. Evidence: Annex 1 & Annex 2 (revised module templates).	Compliance

aligned with EQF conventions or European HEI standards: The description of content and delivery methods need to better align with the conventions across similar or equivalent degrees at European HEIs.		
9. Limited familiarity	Staff development has been enhanced through continuous professional development and engagement with current academic and industry standards. ¹ Moreover, academic staff and	Compliance

- ¹ Annual Mandatory Trainings offered to the Academic Staff: **Affective Assessment and Feedback** - This course is mandatory for Academic colleagues, including new academics - even if they have taught at HE level before. The course is for all academic staff involved in the design and marking of students' assessments at all levels.
- Navigating Academic Misconduct** - For staff to raise their awareness/understanding of different types of academic misconduct and understand how to use the Academic Misconduct Procedures.
 - Identifying different types of academic misconduct: there are numerous kinds including copy paste, contract cheating, duplication, falsification, collusion and patchwork plagiarism.
 - Using Turnitin with caution
 - Recognizing different factors which can drive students to commit academic misconduct
 - Guidelines and responsibilities for markers for all kinds of academic misconduct (including misuse of generative Artificial Intelligence and contract cheating)
 - Understand and use the Academic Misconduct Procedures (definitions, major and minor offences, sanctions, etc.)
- Equity and Inclusion** - The course looks at the benefits of being an inclusive organization, the barriers and challenges faced by minority and marginalized groups in the workplace and beyond, and how to create an inclusive working culture where everyone can thrive.
- Safeguarding Essentials** - This course helps staff gain a basic understanding of safeguarding so they know what to do if they're concerned about the wellbeing and safety of students and apprentices.
- Understanding Digital Accessibility** - This is an introduction to the Digital Accessibility and the Web Content Accessibility Guidelines. It gives staff top tips on how they can ensure their digital content is accessible for all.
- Information Security Awareness** - This course is an introduction to information security threats and what staff can do to keep their information safe.
- The GDPR Mission (Professional Services Staff)** - We have set this learning is set in the style of an interactive Spy Mission to foster engagement into this introduction to the UK General Data Protection Regulations. This course helps staff gain the knowledge and skills they need to fulfil their responsibilities relating to Data Protection.
- Harassment and Sexual Misconduct** - To support compliance with the Worker Protection Act 2023 and the Office for Students' condition of registration E6, this refresher training course is completed each year.

of staff and QA teams with current standards and contemporary programme content: Staff and quality assurance teams should make themselves more familiar with current standards and state-of-the-art content, terminology	QA teams participated in the Pedagogy Programme development and research-Alexander Research Centre which includes the following components: 2_Online tools for engaging teaching.docx Anderson-and-Krathwohl_Revised-Blooms-Taxonomy.pdf Creating-Learning-Outcomes-Stanford.pdf ects users guide 2015-NC0514068ENN.pdf MCSHE-Learning-Outcomes-Guide-web-Nov2015-rev2021.pdf Poster_effective instructors.pdf Standards and Guidelines for Quality Assurance.pdf All members of the Design Faculty are highly qualified and experienced and the majority of the staff in the Programme is highly qualified, and most of the staff holds international recognition of their academic and professional work ² All staff and the Institution are dedicated to continuous development and improvement.	
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9. **Anti-Bribery and Fraud** - The former offers an introduction to the Bribery Act and how it affects the way staff need to work, while the latter provides an overview of staff responsibilities under the Duty to Prevent Fraud, encompassing both fraud against the University/College, and fraud which benefits the University/College.

- ² Evidence in <https://alexander.ac.cy/academic-recognition/> Assist. P Maria Pallearos-Theoclitou (Design). Poster Contest – Bronze Award. ‘Climate Change’ ‘Poster For’, New York. Digital Art Poster Contest ‘Winds of Change’ Winning Entry. Golden Duck Gallery, Hungary Best Lecturer Award Alexander College. Poster Contest “Women in Reggae Music” Only Winner from Cyprus. International Reggae Poster Contest
- Prof. Dr Alan Meades.** – Reviewer: Bloomsbury Game Studies / Game History monograph proposals (2020-Present). – Reviewer for Continuum & Cogent Humanities Journals (2014-Present). – Reviewer for SAGE’s Journal of Games and Culture (2014-Present). – Senior Fellow of the Higher Education Academy (2016-Present) – Member of the Digital Games Research Association (DiGRA) – Project Member: Grassroots of Digital Europe: from Historic to Contemporary Cultures of Creative Computing. (GRADE) project, European Cooperation in Science & Technology organisation (2023-ongoing). – Review Panellist: DiGRA Conference review panel – Game History Specialist (2022-ongoing)
- Assoc. P. Dr Anthony Chabarekh** was selected as member of the Jury KAU University, Jeddah, of the Student Film Festival 2025, in partnership with MBC
- Lecturer Michalis Pantelides.** Representing Cyprus in European visual Exhibition “28 Visions for Sustainable Fashion”, now open at Europa Experience, Paris — a celebration of European creativity and sustainable fashion. See <https://www.facebook.com/share/r/17j6Z9d5sZ/>
- Assist. P. Panayiotis Voulgaris (Design)**, has been selected as one of three distinguished jury members for the 2nd International Digital Art Biennial, *THE ONE*. This prestigious event, hosted at the Forum Gallery of Nicolaus Copernicus University in Toruń, Poland, attracted 103 submissions from artists around the world, with 56 works by 39 artists chosen for the post-competition exhibition. See <https://alexander.ac.cy/graphic-design-professor-selected-as-jury-member-for-the-2nd-international-digital-art-biennial/>
- Lecturer Angeliki Athanasiadi (Design)** Study UK Alumni Award 2025 Culture & Creativity Winner (Cyprus) British Council. GOLD PYGMALION IN THE GRAPHIC DESIGN / EDITORIAL (BOOK) CATEGORY Cyprus Creative Club & ADC*E . Bronze Award – NGO of the Year for the Environment (Save & Share)

y, and knowledge offered in similar programmes.	Evidence: Staff updates in Photography Amendments; Programme development process https://alexander.ac.cy/faculty-development-programs-fdp/ Recent Trainings offered to academic staff 1. Lifelong Learning Trainer – Level SEP/CYQF/EQF 5, through the designated examination and certification process. https://centre8education.com/course/become-hrda-certified-trainer/ 2. Project Management Professional (PMP) 5 days training course offered to Alexander College staff. Duration: 35 hours. Schedule: 5 sessions of 7 hours each (including breaks) Time: 08:30 – 16:15. Dates (Thursdays): The course is approved by the Human Resource Development Authority (HRDA). You can find more information about the course at the following link: https://www.aktina.com.cy/courses/pmp-project-management-professional/	
10. Regarding the study plan structure and content, disclosed by the study plan and module descriptions, the EEC has the following recommendations: General: • Harmonise, optimise, and limit the amount of	General: Learning outcomes revised using Bloom's Taxonomy • Bibliography refined and updated • Alignment between LOs, teaching, and assessment ensured across all modules Evidence: Annex 1 & Annex 2 (in yellow brackets: LOs, teaching methods, bibliography sections). The revised Compulsory/Common Modules (as presented in Annex 1, with changes indicated) have been comprehensively updated to enhance programme cohesion, ensure alignment with industry standards, and adopt clear and professional academic language. Module content has been streamlined and clarified to eliminate overlaps and ensure consistency across the curriculum. Learning Outcomes have been fully revised using Bloom's Taxonomy, resulting in clearer alignment with Programme Learning Outcomes, teaching methodologies, and assessment strategies. Each module now includes an expanded set of 6–8 Learning Outcomes, in accordance with ECTS Users' Guidelines, ensuring appropriate correspondence between workload, content, and assessment. The programme is now fully aligned with EQF and ECTS standards, demonstrating clear progression of knowledge and competencies across all levels of study. Bibliography across modules has been refined to prioritise essential and relevant readings, while additional contemporary texts have been acquired or scheduled for acquisition to further strengthen library resources. This is complemented by continued access to extensive digital resources through the Cyprus Libraries Consortium. Furthermore, the overall curriculum structure has been improved through enhanced progression across semesters, incorporating appropriate pedagogical approaches and	Compliance

Cyprus Responsible Business Awards, Boussias Cyprus. 1st Place – Enhanced Line Follow Robotics Competition – 6th Robotex Cyprus Computer Society. World Graphic Designers (WGD) Collaborator / International Curator

- Lecturer Dora Anastasiou (Design) HOSPITALITY INTERIOR DESIGN AWARD BIG SEE AWARDS- ZAVOD BIG
- Prof. Dr Halim Choueiry (Design), Certificate of Appreciation Taiwan Design Center. Distinguished Achievement Service Award. Virginia Commonwealth University – Qatar. Her Highness Sheikha Mozah Bint Nasser Al Missned Distinguished Award. Qatar Foundation Winner of the Chairman's Prize for Poster Design Communication Design Association of Korea.
- Research Assoc. P. Dr Neokleous Kleanthis (Comp Sci. & Design). Ministry of Health Member of evaluation committee for Rare Diseases Networks Evaluating Cyprus applications CYENS. Editorial Committee for Philosophy of Photography Journal Edited and hosted a conference in Nicosia Cyprus
- Lecturer Christos Avraam (Design) Tailor of The Year Boussias Cy. Tailor Of the Year Uk Prestige awards Winner International Fashion Competition Top Man Bulgaria Finalist International Fashion Competition Festival de Dinard-France. Finalist International Fashion Competition Trophée des Createurs de Mode France. Finalist International Fashion Competition Couleur Cafe Belgium. Finalist International Fashion Competition Couleur Cafe Belgium
- Lecturer Stelios Stefanos Drousiotis (Design). "Inspireli Awards & Inspireli Competition" Design project: Limassol Design Center – (Receiving the 3rd Place) 5th Annual, "Inspireli Awards & Inspireli Competition" in Interior Design.

essential literature across the courses to an appropriate number of titles relevant to the course content and students' abilities. • Revise the learning outcomes using measurable action verbs (Bloom's Taxonomy). Ensure that the outcomes are aligned with the course objectives, assessment methods, and learning activities.	perspectives at each stage. New modules have been introduced, and existing modules have been renamed or revised in both content and positioning, directly responding to the EEC recommendations and supporting a more coherent, contemporary, and professionally aligned programme.	
11. Fashion pathway: • The advanced garment construction module, Advanced Fashion Construction and Creative Practice, should be introduced earlier in the programme to strengthen technical progression and better support students in developing more complex work in the final years.	In line with the EEC recommendation, the module <i>Advanced Fashion Construction & Creative Practice</i> has been repositioned to Semester 7, ensuring stronger technical progression before final project development. In this spirit, <i>Building a Fashion Identity</i> is repositioned to Semester 8, strengthening the alignment between technical mastery, professional identity, and final-stage project development. Evidence: Annex 2 (DESF472); ANNEX 6 Amendments BDES document.	Compliance
12. Graphic Design pathway:	Post-production techniques, reprographics and production processes are now integrated earlier in Corporate Identity Year 1 Semester 2, Editorial Design & Publication Year 3 Semester 5. As per the EEC recommendations, some of the relevant technologies are now	Compliance

• The content related to post-production techniques, reprographics and production processes should be integrated earlier in the pathway and embedded within other relevant modules. • Some of the technologies taught in the Innovation & Practice in Graphic Design module should be introduced earlier in the programme.	incorporated earlier in (among other) Creative Studio Year 2 Semester 3, and 3D Exploration & Design Year 2 Semester 4. Evidence: Annex 1 (Creative Studio; 3D Applications); Annex 2 (UX/UI, Advertising & Post Production, 3D Exploration in Design; Innovation & Practice in Graphic Design). ANNEX 6 Amendments BDES document.	
13. Interior Design pathway: • The structure of the programme presents several issues with regards to knowledge acquisition and progression. The content and learning outcomes are rather limited for modules carrying such a high number of credits. These issues are further produced/enhanced by the small number of modules and the narrow range of topics they address. • The module Fundamentals	In response to the identified lack of clarity in progression and fragmentation within the Interior Design pathway, the curriculum has been restructured to ensure greater coherence and logical development of knowledge and skills. Specifically, the previously separate Decorative Textiles & Fabrics module has been consolidated into a more comprehensive module titled Materials and Textiles: Properties & Applications, allowing for a more integrated and holistic understanding of material practices. Additionally, the former 3D Technology module has been renamed and repositioned as Advanced Technology & Processes, reflecting a clearer progression towards more advanced technical competencies. These changes enhance the overall structure of the pathway by grouping related content thematically and ensuring a gradual and well-sequenced development of technical and conceptual skills across semesters, as evidenced in the revised module structure presented in Annex 2. LOs, increased in alignment with additions in content and relevance, and the curriculum is revised for clearer progression. The Module Fundamentals of Interior Design was adapted to an appropriate to first semester students course, both in content and LOs. Sustainability and adaptive reuse is now more integrated across modules and also, Residential Design & Sustainable Strategies is introduced into the specialisation (Residential Design & Sustainable Strategies; Fundamentals in Interior Design; Materials and Textiles: Properties and Applications; 3D Exploration in Design etc) Evidence: Annex 2 (changes are marked in yellow). ANNEX 6 Amendments BDES document. Annex 3 (Table: Course Distribution per Semester)	Compliance

of Interior Design presents content and learning outcomes at an advanced level, which is not appropriate for a first-semester course. • The module Textiles & Fabrics focuses on a very specific and limited topic, positioned in a late semester and assigned a high number of credits. This does not align with standard international practice. • The programme does not address key topics relevant to the discipline, such as working with buildings heritage contexts, or adaptive reuse strategies, all of which are increasingly linked to sustainability.		
14. Photography pathway • The photography specialisation appears underdeveloped, mixing programme-related content with generic	To adapt the Photography pathway as per the EEC recommendations, the Programme Team has put in effect substantial changes which are detailed in Annex Photography. These include the following: 1. As part of this strategic enhancement, the Programme Team has strengthened the academic profile of the pathway through the appointment of new qualified teaching staff with significant industry and research experience (see Annex 7 with CVs). Yiannos Hadjielia is a professional photographer and educator with over a decade of experience, founder of a photographic studio and professional printing lab, and a First-Class graduate with an MA in Freelance Photography. His expertise includes advanced lighting, professional workflows, and contemporary photographic practice. Kyriakos Hadjielia is a professional photographer with extensive experience in high-demand environments, including EU-level	Compliance

subjects of unclear relevance to design-industry practice. Given that students graduate with a BA in Design, the curriculum should prioritise skills and knowledge directly aligned with contemporary design workflows and professional expectations in the creative and professional design industries alike. • The pathway is missing, and could significantly benefit from including, essential industry-oriented content such as colour management, pre-press processes, digital workflows, image processing, visual storytelling, editorial narratives, and integration with styling or art direction. These omissions limit students' preparedness for design-driven photographic	assignments, and holds First-Class degrees in both Visual Communication (Photography) and Photojournalism and Documentary Photography. His teaching and workshop experience across Europe further strengthens the pathway's academic and professional relevance. These appointments ensure that teaching delivery is directly informed by current industry practice and evolving technological developments. We would also kindly remind that these appointments complement another recent addition of a PhD (Cand) Lecturer MA, PGCE, FHEA, FRGS, photographer, visual artist, and academic based in Cyprus. All three CVs are Annexed (please see Annex 7) - The acquisition of key industry-standard assets (please see Annex 8 new Equipment) such as - Canon PRO-6600 60" large-format 12-colour professional photo printer, enabling high-end exhibition and portfolio production. Alexander College is now, probably the only academic institute in Cyprus with ownership of this equipment. - A Sony A7 V mirrorless camera paired with a Sony FE 70–200mm f/2.8 GM OSS II professional lens. These are complemented by - a full suite of professional lighting systems, including studio flash units, LED continuous lighting, modifiers, and tethering accessories, supporting both still and hybrid (photo/video) production workflows. This investment ensures that students are trained using tools consistent with contemporary commercial and editorial photographic practice. Additional Equipment and Software planned for acquisition in the new academic year: - Prime Lenses: 35mm, 50mm, and 85mm for high-end portraiture and "Digital Artistry." - Zoom Lenses: 24-70mm - Macro Lenses: 100mm f/2.8 Macro - Recraft.ai - Topaz Photo AI, Aftershoot:) - Beyond investing in people and equipment, the pathway has been comprehensively redesigned to address all academic and pedagogical recommendations of the EEC (see ANNEX 2-Specialisation courses; ANNEX 3-Table Distribution of Courses per Semester and ANNEX 5 Summary of Changes in Photography). The curriculum has been better positioned as a design-integrated photographic pathway, moving away from a fragmented and partially generic structure toward a coherent, industry-aligned model embedded within the Bachelor of Design framework. Specifically, the limited integration of essential industry-oriented content has been addressed through the explicit integration of digital workflows, image processing, colour management, and narrative construction across modules. For example, Fundamentals of Photography (DESP113) now includes industry-standard digital workflows and visual storytelling (Annex 2), while Exploring Practice in Photography (DESP123) introduces hybrid production (stills and motion), and Advertising & Commercial Photography (DESP472) develops advanced post-production, compositing, and professional delivery pipelines. The previously identified lack of progression and coherence has been resolved through clear restructuring and sequencing of modules, ensuring a logical development of competencies: • Foundational stage: DESP113 (technical and theoretical grounding) • Applied and hybrid practice: DESP123 • Narrative and contextual development: DESP233 • Technical specialisation: DESP243 (Lighting & Studio Photography) • Advanced conceptual and AI-driven practice: DESP353 • Professional and industry simulation: DESP472 • Professional identity and branding: DESP481 (Annex 2 – module sequencing and descriptors, and ANNEX 5)	
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work and reduce the relevance of the specialisation. • There are overlaps among courses (e.g. studio, advertising, and commercial photography) while other modules, including fine art or abstract photography and inexplicit topics like “photographic aesthetics” or “experimental photography”, do not clearly support development as design-environment practitioners. • The sequence of courses lacks pedagogical progression. Key, basic subjects like visual communication appear only in semester 8, while experimental photography is placed too late, at a point when students should be refining final project ideas rather than beginning exploratory work. The timing undermines structured skill development.	This restructuring ensures that fundamental knowledge is introduced early, while advanced, experimental, and professional practices are positioned appropriately in later semesters, addressing the EEC’s concerns regarding misplaced and poorly sequenced content. In response to the lack of theoretical grounding, modules now incorporate design-oriented theory, media discourse, and ethical frameworks, including the study of the “networked image,” authorship, and digital culture (DESP113, DESP233, DESP353 – Annex 2). This ensures that students engage critically with photography as a design discipline within broader visual communication contexts. Furthermore, the curriculum now reflects contemporary industry practices through the integration of Artificial Intelligence, computational photography, and hybrid media production. Modules such as DESP353 (Digital Artistry & Hybrid Narratives) explicitly address AI-assisted image-making, generative media, and ethical implications, while DESP123 and DESP472 incorporate hybrid still/video production workflows. This directly significantly enhances content and ensures future-oriented learning. Professional relevance has been significantly strengthened through the introduction of industry-simulated environments and employability-focused modules. In DESP472 - Advertising and Commercial Photography, students respond to agency-style briefs, manage production workflows, and engage with licensing and production considerations, while DESP481 (Professional Branding & Digital Strategy, New Module, replacing Visual Communication in Photography) ensures that graduates develop a professional identity, including portfolio development, SEO, and digital marketing strategies. Finally, interdisciplinary integration has been embedded across the pathway, with modules requiring collaboration with other design disciplines, aligning photography with contemporary professional practice where photographers operate within multidisciplinary creative teams. Collectively, these targeted interventions, supported by substantial investment, curriculum restructuring, and academic enhancement, demonstrate that the Photography pathway has been fully modernised, coherently structured, and aligned with international academic and professional standards, directly addressing all EEC recommendations.	
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Students are not clearly taught essential design-oriented theoretical knowledge, such as brand strategy, consumer psychology, professional and representation ethics, media theory, or design-oriented research methods.		
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2. Student - centred learning, teaching and assessment (ESG 1.3)

EEC's final recommendations and comments on the HEI's response

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	EEC's final recommendations and comments on the HEI's response
Uneven student experiences and teaching quality across pathways, particularly Photography: Address uneven student experiences across pathways, especially in Photography, by strengthening internal	Teaching has been more effectively standardised across pathways. For the year to come Photography will be delivered by a new team of Lecturers including three additions as previously explained (please see ANNEX 7). Resource constraints after the introduction of new equipment (please see ANNEX 8), specialised staff and an additional-new model making studio (please see ANNEX 9), are now evidently limited, while a significant upgrade of Photography experience is on track based on total improvements made.	Compliance

coordination and ensuring equal teaching quality across all tracks.		
Limited access to technological resources and tools: Continue expanding access to advanced technologies and industry-standard tools to reduce resource-related disparities.	New technological resources and tools in the discipline are annually identified by the Programme Team, together with stakeholders in the field. This is an everchanging domain where progress is indeed unlimited. To the new equipment added and evidenced previously, there exist the following items : Software Adobe Software • Adobe Photoshop • Adobe Illustrator • Adobe InDesign • Adobe Premiere Pro • Adobe After Effects • Adobe Firefly • Graphics Additional • CorelDraw • Figma 3D / Architecture / Interior Design • Archicad • SketchUp • Twinmotion Photography / Imaging / Production • Capture One Web / UX / Interface • Wix Fashion / CAD / Simulation • CLO3D • Optitex DJI Mini 3 Pro (DJI RC), Mini Drone with 4K Video, 48MP Photo, 34 Mins Flight Time, Less than 249 g, Obstacle Sensing, Return to Home, FAA Remote ID Compliant, Drone with Camera for Adults DJI RS 3, 3-Axis Gimbal for DSLR and Mirrorless Camera, 3 kg (6.6 lbs) Payload, Automated Axis Locks, 1.8" OLED Touchscreen, Professional Camera Stabilizer 3D Printer • Wacom Tablets • Also, students and staff can freely and without any charges, use our stakeholders-partners, the Youth Makerspace, equipment which includes: 3D printers (filament) • 3D printer (resin) • Vacuum former • 3D scanner • 3D pens • VR glasses • Photo studio (light, background, reflection equipment incl.) • DSLR cameras • Action Cameras • Video Cameras • Podcast studio (console, microphones, headphones and cameras incl.) • Lego Robotic Kits – WeDo • Lego Robotic Kits – Spike Prime	Compliance

	• Programming Kits – Arduino (electrical components incl.) • Laser cutter • Wood workshop (hardware equipment incl. such as table saw, sanders, drills etc.)	
Non-standardised teaching approaches and imbalanced use of theoretical and practical teaching methods across pathways undermine a positive student experience: Improve consistency in the use of diverse teaching methods to ensure high student satisfaction across all specialisations.	In page 15 (strengths), the EEC highlights: “Teaching and assessment aligned with approved course descriptions and learning outcomes. • Internal QA and external examiner verification ensure consistent standards. • Strong Student Affairs support and close staff–student communication. • Diverse assessment methods accommodating different strengths and learning styles. • Use of project-based and experiential learning methods. • Integration of AI and industry-standard software. • A compulsory 10-ECTS internship supported by industry partners. • Double marking and external examiner oversight enhance objectivity.” To further improve and to respond to the EEC recommendations we would like to inform of the following. Based on the EEC suggestions and our Learning and Teaching Strategy (https://alexander.ac.cy/learning-and-teaching-strategy/) and as evidenced in Annexes 1&2, the Programme Team, has further standardised studio-based pedagogy, design thinking (respecting of course pedagogic flexibility in different approaches) and has improved consistency of teaching strategies across pathways. The BDES programme integrates studio-based and project-driven teaching with a wide range of learning methodologies, including: • Lectures and seminars, especially in theory or historical modules. • Studio workshops and hands-on exercises across-all specialisations. • Flipped learning, design challenges, and peer critiques. • Guest lectures from design professionals and industry collaborators. • Self-directed learning, reflective documentation, and portfolio development. This methodology encourages independent thought, creative experimentation, and practical problem-solving, fully aligned with professional design practice. External Activities and Field Work (https://alexander.ac.cy/design-activities/) Students regularly participate in off-campus learning experiences, including: • Site visits, exhibitions, museums, design fairs, and on-location photography sessions. • Projects in collaboration with external organisations or clients. • Field-based research that supports interior, fashion, photography, or graphic design outcomes. • Participation in these activities is often assessed, ensuring real-world engagement and applied learning. Further Clear ECTS workload definition (including internship hours) • Significant upgrade of Photography experience	Compliance

Insufficient mechanisms for feedback gathering and analysis: Develop formal, systematic mechanisms for collecting and using student feedback, particularly regarding internships and applied learning activities.	Formal feedback systems are long developed and constantly reviewed and enhanced, side by side to successful informal systems. Please see https://alexander.ac.cy/alexander-college-policy-on-academic-student-support/ including in student feedback, mentoring etc. To ensure Programme and Institution continuous improvement in a student centred environment, student feedback on important aspects is collected twice a year. This is done via the completion of a student survey, the outcomes of which are processed by the Alexander College Academic Council, Student Affairs, Professional Services and Programme Team. The Programme Director and Leadership Team, based also, on feedback (and discussions with student representatives), may consider areas of improvement, changes into the Programme in order to enhance student experience. Student Data is anonymous and is collected through google forms and/or face to face to have a more comprehensive process that captures student experience. Our graduate outcome tracking capabilities within our SAP-based management system, allows the Student Affairs and Career Development Units, faculty and our Organisation services, to systematically gather and report information on our graduates' employment status, job satisfaction, support, and provide a basis for better communication. This structured data collection enables us and the community to acquire a more complete picture of student careers after graduation. For internships, the Module Description provides information about gathering student feedback. Students prepare an assessed self-reflection report and also receive supervisor feedback. The Careers Office and the Module Leader have regular contact hours with the students in Internship. The Programme Team considers the recommendation for student feedback regarding internships as very usefull and will adopt the measure. Please also see, https://alexander.ac.cy/the-quality-assurance-system-at-the-alexander-college/ "Our College's Student Survey (SES) and other Surveys help us collect (twice a year) feedback on the student experience for both undergraduate and postgraduate students. Results are filtered and analysed to identify necessary improvements to facilities and resources, services and learning strategies". • Lastly, the introduction of Student Voice Councils will further will add a new direct tool of communication (https://alexander.ac.cy/student-voice-policy-programme-based/) • Student Feedback Analysis is performed through a standard to HEI mechanism (please see page 21 at https://alexander.ac.cy/wp-content/uploads/2026/01/Student-Handbook-2025.pdf	Compliance
Lack of clarity regarding internship workload in relation to ECTS: Describe the working load for the internship in total working hours (not weeks), related to the specific ECTS.	Professional Internship (DES471, p. 76, ANNEX 1)) was revised to fully reflect the recommendation: 320 hrs or designated alternative engagement	Compliance

3. Teaching staff (ESG 1.5)

EEC's final recommendations and comments on the HEI's response

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	EEC's final recommendations and comments on the HEI's response
Limited structured engagement with current disciplinary research and emerging technologies: Continue strengthening research engagement, with emphasis on relevant disciplinary developments, sustainable design, and emerging technologies.	To further enhance structured engagement with research in the field please see the following: - The College and the Programme Team has established new Design Research Clusters: - https://alexander.ac.cy/from-studio-to-simulation-evaluating-virtual-reality-as-a-learning-tool-in-interior-design-and-game-development-education-2/ - https://alexander.ac.cy/fashion-design-research-cluster/	Compliance

[-https://alexander.ac.cy/from-exposure-to-competence-embedding-sustainability-in-interior-design-education/](https://alexander.ac.cy/from-exposure-to-competence-embedding-sustainability-in-interior-design-education/)

Research Policy at Alexander College is based on the following pillars

► Alexander College Strategic Plan to support faculty research activity
(<https://aristotle.alexander.ac.cy/mod/resource/view.php?id=60317>)

► Individual Academic Plan
<https://aristotle.alexander.ac.cy/course/section.php?id=23812>

► Interdisciplinary Research Clusters/Teams
<https://aristotle.alexander.ac.cy/course/section.php?id=23811>
<https://alexander.ac.cy/research-centre/#research-themes>

► Policy for Internal Funding
<https://aristotle.alexander.ac.cy/mod/resource/view.php?id=60682> and
Internal Project Funding
<https://aristotle.alexander.ac.cy/mod/resource/view.php?id=60780>

► Academic Career Development at Alexander College
<https://aristotle.alexander.ac.cy/mod/url/view.php?id=60650>
<https://alexander.ac.cy/academic-career-development-at-alexander-college/>

► Training <https://aristotle.alexander.ac.cy/mod/url/view.php?id=60651> and
<https://aristotle.alexander.ac.cy/course/section.php?id=23814> and
<https://alexander.ac.cy/faculty-development-programs-fdp/>

► Support including Partner identification:
<https://aristotle.alexander.ac.cy/course/section.php?id=23817>, resources
and open calls for projects, Conferences and other research
activities <https://aristotle.alexander.ac.cy/course/section.php?id=23818>

-Coorganisation of the 12th International ConFest:
<https://alexander.ac.cy/to-graphic-stories-epistrefei-gia-12i-chronia-afti-ti-fora-sti-larnaka/> Alexander College actively supports research-informed teaching and engagement with contemporary design practice through initiatives such as hosting the Graphic Stories International Conference on Visual Communication, a recognised European event (<https://graphicstoriescyprus.com/>). The 12th edition (May 2026) brought together international designers, researchers, and professionals, offering lectures, exhibitions, and workshops on topics including design, typography, artificial intelligence, visual culture, and professional practice. The conference, which holds the EFFE Label 2026–2027 and is affiliated with the World Industrial Design Association (WIDA), provides a platform for the exchange of current research, industry trends, and creative methodologies. Its integration within the academic environment demonstrates the programme's commitment to aligning teaching with contemporary disciplinary developments and fostering international collaboration.

- Further strengthening the programme's engagement with international research and professional practice, Alexander College academic staff actively participate in global design initiatives. Notably, lecturer Aggeliki Athanasiadi participated in the founding conference of the World Industrial

	Design Association (WIDA) held in Shanghai in April 2026, a major international organisation connecting academia, industry, and research in design (https://alexander.ac.cy/kypros-kai-ellada-sto-idrytiko-symvoulion-tis-pagkosmias-world-industrial-design-association-wida/). As a keynote speaker at the International Academic Salon of Industrial Design, she presented on “<i>Designing the Future: Human-Centred Innovation, Education and Responsibility in the Age of AI</i>”, addressing critical themes of contemporary design discourse. She was also elected as a Founding Council Member of WIDA, contributing to the organisation’s global strategic direction. This participation demonstrates the programme’s direct involvement in international research networks and its active contribution to advancing design education, innovation, and interdisciplinary collaboration at a global level. -Emerging Designers: https://alexander.ac.cy/alexander-college-bachelor-of-design-students-launch-their-creative-journey-with-the-golden-flow-exhibition/ Sustainability Exposure: https://alexander.ac.cy/alexander-college-students-participate-in-sustainability-workshop-at-precious-plastic-cyprus/ Innovation in Design Approaches initiatives: https://alexander.ac.cy/beyond-the-drawing-board-virtual-reality-as-a-catalyst-for-change-in-interior-design-education/ -Environmental and Sustainability perspectives https://alexander.ac.cy/towards-regenerative-and-restorative-design-futures-biophilia-in-architecture-and-interior-spaces/ - https://alexander.ac.cy/o-antoni-kok-o-neoplastikismos-kai-oi-rodostavroi/ https://alexander.ac.cy/o-stavros-kai-i-morfi-tou-midenos-i-anazitisi-tou-malevits-gia-to-ypervatiko/ - https://alexander.ac.cy/i-tetarti-diastrasi-stin-techni-tin-architektoniki-kai-tin-meleti-esoterikon-choron-filosofikes-kai-kallitechnikes-prooptikes/ - https://alexander.ac.cy/living-systems-mycelium-and-the-future-of-sustainable-environmental-landscapes/ -Seminars: https://alexander.ac.cy/from-the-met-gala-to-alexander-college-celebrity-stylist-david-marquez-inspires-the-next-generation-of-fashion-students/ Guest Lectures: https://alexander.ac.cy/guest-lecture-contemporary-directions-in-polish-architectural-design/ Student and Staff exploratory activities: https://alexander.ac.cy/alexander-college-fashion-design-students-explore-textiles-and-design-studios-in-nicosia-old-town/ Student/Alumni Photography Exhibition: https://alexander.ac.cy/alexander-college-alumna-chrysi-mattheou-hosts-photography-exhibition-in-larnaka/ -Tradition and Heritage Design Events https://alexander.ac.cy/heritage-in-fashion-through-the-lens-of-filep-motwary/ ; https://alexander.ac.cy/oi-foitites-tou-alexander-college-symmeteichan-me-epitychia-stin-ekthesi-lefkart-viii/	
Insufficient integration of research outputs into teaching and curriculum development: Reinforce the connection between research and teaching to support programme	1. New Evidence of integration of research outputs into teaching in Modules: Creative Studio Year 2 Semester 3; Editorial Design & Publication Year 3 Semester 5; Fundamentals of Graphic Design Year 1 Semester 1; Design Futures and Sustainability Year 4 / Semester 7; Major Project In Interior Design Year 4 / Semester 2; (In Annexes 1&2)	Compliance

innovation and smooth progression from BDes to future MDes.	Also evidence of teaching-research synergies are presented in the previous subsection. 2. The BDES Programme has implemented a systematic and structured approach to embedding research, professional practice, and contemporary disciplinary developments into the curriculum. This is evidenced through the recent establishment of Design Research Clusters, which function as formal platforms linking research, teaching, and practice. Indicative examples include the Interior Design & Virtual Reality Research Cluster and the Fashion Design Research Cluster, which directly inform modules such as Advanced Technology & Processes (DESI363), Design Futures and Sustainability (DESI483), and Digital Design for Fashion Innovation (DESF353) by integrating emerging technologies, simulation environments, and sustainability-focused research into teaching and project development. Furthermore, Alexander College actively co-organises and hosts international research-led events such as the Graphic Stories International Conference on Visual Communication, a recognised European event (EFEE Label 2026–2027, WIDA affiliated). The conference brings together international researchers, designers, and practitioners and directly informs modules such as Design Studio (DES111), Creative Studio (DES232), Innovation & Practice in Graphic Design (DESG472), and Advertising & Commercial Photography (DESP472), where students engage with contemporary themes including AI, visual culture, typography, and professional practice. The integration of research into teaching is further strengthened through active staff participation in international research networks. Notably, academic staff member Angeliki Athanasiadi's role as keynote speaker and Founding Council Member of the World Industrial Design Association (WIDA) ensures that cutting-edge global research—particularly in areas such as human-centred design, AI, and responsible innovation—is directly embedded into modules such as Experimental Design & AI Applications (DES231) and Design Futures and Sustainability (DESI483). In addition, the programme integrates a wide range of research-informed activities, exhibitions, seminars, and guest lectures into its pedagogical model. Examples include: • Student-led exhibitions such as Golden Flow, informing modules like Design Production & Presentation (DES482) and final Major Projects • Research-driven sustainability and innovation initiatives (e.g. regenerative design, biophilic design, material innovation), embedded in Sustainability & Ethics in Design (DES351) and Design Futures and Sustainability (DESI483) • Guest lectures and seminars by international practitioners, informing modules across all pathways (e.g. Fashion, Interior, Graphic Design) • Industry visits and exploratory activities, directly linked to studio-based modules such as Creative Studio (DES232) and Joint Ventures (DES361) • Student and alumni exhibitions in Photography, reinforcing professional practice modules such as Advertising & Commercial Photography (DESP472) and Professional Branding & Digital Strategy (DESP481) • Heritage and cultural design events, supporting contextual and research-based modules across pathways	
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	This approach ensures that research is not treated as an isolated activity but is fully embedded within teaching, studio practice, and assessment, enabling students to engage with real-world research outputs, contemporary debates, and professional practices throughout their studies. At Level 6, this integration culminates in the Research & Major Project Proposal and Major Project modules across all pathways, where students are required to synthesise research, practice, and professional engagement into self-directed, research-led projects. This provides a clear progression towards advanced academic and professional practice and supports transition to postgraduate study (MDes). These measures demonstrate a strong and structured integration of research into curriculum design and teaching delivery, ensuring that the BDES programme is research-informed, industry-relevant, and aligned with international academic standards, while supporting innovation and progression across all levels of study.	
Uneven resource distribution across specialisations, particularly in Photography: Allocate additional resources to the Photography pathway to ensure parity with other specialisations.	In implementation of the EEC's observation regarding uneven resource distribution, particularly within the Photography pathway, Alexander College has undertaken a targeted enhancement of physical resources and technical infrastructure to ensure full parity with other specialisations and alignment with contemporary industry standards. Significant investment has been made in professional photographic and studio equipment, as evidenced in the equipment acquisition table (Annex 8–New Equipment). This includes the introduction of a large-format Canon PRO-6600 professional printer, enabling high-quality exhibition and portfolio production (to be used also by all four pathways of the BDES), as well as a Sony A7 V mirrorless camera system paired with a Sony FE 70–200mm f/2.8 GM OSS II professional lens, ensuring students have access to industry-standard image capture technology. In addition, a comprehensive range of professional lighting equipment has been acquired, including advanced studio flash systems (Godox AD300Pro), LED continuous lighting units (Godox ML80Bi, LC500R-Mini), and a full set of modifiers (softboxes, umbrellas, flash systems, and wireless triggers). This equipment supports both still photography and hybrid photo/video production workflows, aligning with current professional practice in commercial, editorial, and creative industries. The investment also includes professional-grade workflow support tools, such as tethering systems and transport solutions, enabling students to work within realistic studio and on-location production environments. These upgrades have been strategically aligned with the revised curriculum (Annex 2), particularly modules such as Lighting Essentials and Studio Photography (DESP243) and Advertising & Commercial Photography (DESP472), ensuring that students not only learn theoretical and technical concepts but also apply them using industry-standard tools and production environments. Furthermore, these enhancements are complemented by the appointment of new academic staff with strong professional backgrounds in photography, ensuring that the use of this equipment is effectively integrated into teaching and aligned with current industry workflows. Together with the establishment of a new model making workspace (r. B32), all these actions demonstrate that the Photography pathway has been substantially strengthened in terms of resources and infrastructure, addressing the EEC's concerns and ensuring equitable and high level provision across all specialisations, while significantly enhancing the quality of student learning and professional preparedness.	Compliance

Lack of clarity and long-term planning in staffing composition and workload balance: Clarify and monitor the balance of permanent, part-time, and visiting staff for long-term sustainability.	Alexander College has established a clear, diverse, and strategically structured academic staffing model across the Design sector programmes (BDES/MDes), ensuring both sustainability and alignment with contemporary industry and academic standards. The staffing structure is clearly organised across three complementary levels. At the leadership level, strategic oversight and long-term continuity are provided by Dr. Anthony Chabarekh (Academic Director, PhD in Visual & Performing Arts), Assoc. Prof. Marshall Hughes (long-standing BDES leader), Professor Halim Choueiry (VP, internationally recognised design strategist), and Professor Alan Meades (VP, specialist in Games, Graphics and Photography). This senior academic team ensures coherent programme development, quality assurance, and alignment with international practices. This is supported by a stable core of permanent academic staff, including Dora Anastasiou (Acting Dean of Arts & Design, MA Design Innovation), Panayiotis Voulgaris (Assistant Professor, former Course Leader BA Graphic Design & MA Design), Maria Pallearos-Theoclitou (Assistant Professor, Pathway Leader), and Stephanos Christodoulides (Assistant Professor, Interior Design, since 2002). These staff members provide institutional continuity, academic consistency, and long-term programme stability. Workload balance and specialised delivery are ensured through a carefully structured team of lecturers, including Angeliki Athanasiadi (Branding & Visual Communication), Kristo Avraam (Fashion Design & Tailoring – Full-Time), Michalis Pantelidis (Fashion/Textiles & Sustainability), Thalia Pontiki (Fine Arts), Stelios Drousiotis (Interior Architecture & Sustainability – Full-Time), Tracy Leontiades (Fashion Construction), and Andreas Ayre (Photography & Digital Imaging – Full-Time). This distribution of expertise supports equitable workload allocation and high-quality delivery across all pathways. Further strengthening this structure, recent strategic appointments have enhanced both capacity and sustainability. Yiannos Hadjielia (BA, MA Freelance Photography, First Class) brings extensive professional experience, including the establishment of a photographic studio and professional printing lab, with expertise in advanced lighting and workflows. Kyriakos Hadjielia (BA Visual Communication – Photography, MA Photojournalism, both First Class) contributes strong experience in documentary practice and international teaching. These appointments directly support workload distribution, ensure alignment with current industry practice, and enhance the academic depth of the Photography pathway of the BDES. In addition, the appointment of Dr. Kleanthis Neokleous (PhD Computer Science, University of Cyprus) in the sector of Design significantly enhances the programme's research capacity and interdisciplinary depth. With expertise spanning Virtual Reality, AI, computational systems, and emerging technologies, and as a Research Group Leader at the CYENS Centre of Excellence, Dr. Neokleous supports the integration of advanced technologies into the curriculum, expands research-led teaching opportunities, and strengthens links with national and EU-funded research initiatives. All staff can be found at https://alexander.ac.cy/academic-staff/ The College maintains a transparent staffing register, clearly distinguishing between full-time, part-time, and visiting staff, ensuring effective monitoring and planning. The current staffing composition demonstrates a balanced ratio between permanent/full-time and part-time/specialist staff, enabling flexibility while maintaining stability. This expanded faculty structure allows for more equitable workload distribution, reduces reliance on individual staff members, and enhances resilience and continuity across the programme.	Compliance
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	Collectively, this structured and continuously monitored staffing model ensures long-term sustainability, supports programme growth, and guarantees that teaching remains both academically rigorous and professionally relevant.	
Limited opportunities for formalised staff development and international exposure: Expand staff development opportunities, including Erasmus+ and international collaborations.	Alexander College and the Programme Team has positioned staff development and international collaborations and exposure to the forefront of its strategy as can be seen in Mission https://alexander.ac.cy/institutions-mission-statement/ and Strategy https://alexander.ac.cy/strategy/ of Alexander College . Seven members of the Design Faculty have for years 2025-26 visited partner Universities for teaching-research and discussions. International Collaborations are continuously expanding as can be evidenced in https://alexander.ac.cy/study/erasmus/#Partner-Institutions so is local partners https://alexander.ac.cy/our-collaborations/ setting the framework for international professional development and sharing academic-research experiences. Alexander College academic staff collaborates in EU-Funded projects such as https://alexander.ac.cy/alexander-college-on-going-work-for-eu-funded-dotox-project-to-empower-ex-prisoners-with-digital-skills/ and https://alexander.ac.cy/alexander-college-joins-the-euseeds-project/ , actively bring together in Cyprus and in the EU partner Universities the academic community in the discipline, https://alexander.ac.cy/guest-lecture-contemporary-directions-in-polish-architectural-design/ , https://alexander.ac.cy/invited-lecture-by-stefanos-christodoulides-at-the-university-of-technology-and-economics-warsaw/ , https://alexander.ac.cy/creativity-in-the-age-of-machine-intelligence-a-compass-and-a-handbook/ , invited in successful networking events https://alexander.ac.cy/alexander-college-tutor-to-present-at-cbg-business-networking-event/ and participate in projects such as https://alexander.ac.cy/college-participation-in-the-jelo6-project-nicosia-11-15-november/ and significant art and design gatherings https://alexander.ac.cy/fashion-design-tutor-michalis-pantelidis-participates-in-awareness-2025-unselling-art-event/ , exhibits at European and International level https://alexander.ac.cy/alexander-college-lecturer-showcases-sustainable-fashion-at-european-exhibition-in-paris/ , https://alexander.ac.cy/alexander-college-lecturers-award-winning-poster-to-be-exhibited-in-times-square-new-york/ , wins in contests https://alexander.ac.cy/alexander-college-lecturer-wins-international-digital-art-poster-contest/ , guide student work at international level https://alexander.ac.cy/alexander-college-students-to-represent-cyprus-at-athens-international-fashion-week-2025/ The above evidence go hand in hand with our Faculty Development Programme which embraces people, https://alexander.ac.cy/faculty-development-programs-fdp/ and our Academic Career Development guide https://alexander.ac.cy/academic-career-development-at-alexander-college/	Compliance
Risk of variability in teaching quality as staff take on responsibilities across programmes: Maintain close oversight of teaching quality, particularly as staff also contribute to the new MDes.	In response to the EEC's concern regarding the potential variability in teaching quality due to staff contributing two programmes, including the newly (to be) introduced MDes, Alexander College, in agreement with the recommendation to maintain close oversight of high teaching standards, has implemented structured monitoring and quality assurance mechanisms to ensure consistency and high standards in teaching delivery. Teaching quality is maintained through a combination of centralised academic oversight, programme coordination, and formal quality assurance processes. Senior academic leadership, including the Academic Director and	Compliance

	Programme Leaders, ensures alignment of teaching standards, curriculum delivery, and assessment practices across both BDes and MDes programmes. This is supported by clearly defined module specifications, standardised learning outcomes, and aligned assessment criteria, ensuring consistency regardless of staff allocation. We need to remind and inform that Alexander College successfully delivers, monitors and supports teaching quality in both Bachelor and Masters not only in Design but also in CYQAA accredited programmes in Law (LLB & LLM), in Business Management (BSC, MBA with Specialisations and MBA International). Furthermore, the programme operates within a dual quality assurance framework, combining internal monitoring with external oversight (including CCCU External Examiner processes), which provides an additional layer of validation for teaching quality, assessment standards, and student outcomes. Also, a formal policy of peer observation in teaching is implemented helping to address in a collegial spirit the need for improvement. Regular module evaluations, peer observations, and student feedback mechanisms are systematically implemented, enabling continuous monitoring of teaching effectiveness and early identification of any inconsistencies. In addition, staff coordination meetings and cross-programme alignment sessions ensure that teaching approaches, expectations, and standards remain consistent across different levels of study. The strengthened staffing structure, including the recent strategic appointments, also contributes to mitigating this risk by enabling a more balanced distribution of teaching responsibilities and reducing over-reliance on individual staff members. Collectively, these measures ensure that teaching quality is closely monitored, consistently maintained, and continuously enhanced, even where a limited number of staff contributes across two programmes, thereby safeguarding the academic integrity and student experience within both the BDes and MDes	
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4. Student admission, progression, recognition and certification (ESG 1.4)

EEC's final recommendations and comments on the HEI's response

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	EEC's final recommendations and comments on the HEI's response
No explicit reference to Lisbon Recognition Convention: Publish a recognition policy aligned with LRC principles.	- Recognition policies are now aligned with Lisbon Recognition Convention https://alexander.ac.cy/our-policies/#prior-learning The Policy states among other: "Alignment with the Lisbon Recognition Convention Alexander College aligns its recognition practices with the principles of the Lisbon Recognition Convention, ensuring that qualifications and prior learning are recognised unless substantial differences can be demonstrated. The College is committed to transparent, fair, and timely evaluation of prior learning, particularly for international applicants. HEIs in Cyprus are bound by national legislation which defines an upper	Compliance

	limit of recognition from professional experience of 10% of the total programme of studies (see https://www.kysats.ac.cy/index.php/el/enimerosi/apofaseis-genikis-politikis#thema-05) “	
No policy for non-formal or informal learning: Develop and publicise RPL procedures covering informal routes.	Policy and Procedure are now transparently published https://alexander.ac.cy/our-policies/#prior-learning	Compliance
Recognition information not easily accessible: Add clear recognition guidelines to the website.	As per recognition Policy, 4.3 Recognition of Prior Learning and Credit Transfer, Students with prior qualifications may apply for credit transfer or exemption. Applications are assessed on a case-by-case basis. Professional experience is awarded with maximum 10% of exceptions as per Legislation. (p. 10, https://alexander.ac.cy/wp-content/uploads/2026/01/Student-Handbook-2025.pdf)	Compliance
Potential inconsistency in international transfer procedures: Standardise evaluation criteria and publish examples.	International Transfer Procedures are (especially for Colleges) explicitly regulated by the Migration Department of the Ministry of Interior and the Ministry of Education. Guidelines are published as per Government instructions https://alexander.ac.cy/international-students-admission/ https://alexander.ac.cy/how-to-apply-application-guide-visa-procedure/ Transfer of Students https://alexander.ac.cy/transfers-of-students/ Alexander College Policy stipulates the following (as per KYSATS): Transfers of students Transfer of students from one programme to another In the case where a student wishes to transfer to another course, this must be approved in writing by the Academic Committee at the request of the student and his or her qualifications are examined and assessed ensuring they meet the requirements of the new course. Failure to attend the courses or mere mention to the academic staff is not a formal application for course change. The change of course can be made after the end of the academic semester or within four weeks from the start of the semester. This is done with the guidance of the course’s Head lecturer. In the case of course change, the credits are transferred only if the courses are related to each other. Transfer of students from one Branch to another If a student wishes to transfer to one branch of the College or from the branch to the parent institution, this must be approved by the Academic Committee at the request of the student and after the examination and evaluation of his or her qualifications. Transfer students from other institutions to Alexander College Alexander College uses the term “Accredited Learning” to refer to exemptions that are granted as a result of prior study, for example, when a student transfers from another university to a different institution having completed part of a programme of study. Please note that in order to make a decision on any advanced level entry application, Alexander College Admissions will need the following documents: • A completed Accredited Learning Application Form (AL) • A complete official Academic transcript showing the modules the student has studied and marks the student has achieved. • A copy of the module learning outcomes, so we can clearly check they match the equivalent modules at Alexander College. • In the case of foreign students, the finalisation of the transfer is made after the approval by the Migration Officer	Compliance

	Credits can be transferred to Alexander College only if students have a grade of at least "Pass". The student that wants to transfer must cover at least two semesters for a two-year diploma, 3 semesters for a three- year degree, four semesters for a four-year degree and two years of study in a three years course. In special cases and after the decision of the Academic Council, someone can be admitted to the third year of study. If the language of the institution where the student was studying was not in English, then the student will have to present proof of knowledge of English. The college also has the possibility to ask the student to attend an exam in order to verify the student's ability to follow courses in the course to which he or she is asking to transfer. Each case of transfer application from other institutions will be examined based on the institution, grades, portfolio presented to the Academic Council. Student Admission Process https://alexander.ac.cy/student-admission-process/ Entry Requirements (see also https://alexander.ac.cy/student-admission-process/) In order to be considered for entry, applicants must provide evidence of the following requirements 1. Apolyterion of a six-year Secondary School of the Republic of Cyprus. 2. For foreign applicants, equivalent Certificate depending on their country of origin. 3. Any other certificate or qualification that the Academic Committee deems equivalent and corresponding with Apolyterion of Secondary Education. Equivalents to the above are examined and documented by the Academic Committee in order to ensure that are equivalent and corresponding with Apolyterion of Secondary Education. 4. Provide a portfolio of work either online or during interview (https://alexander.ac.cy/courses/undergraduate/bachelor-of-design/#) Assessment Approach. Your portfolio will be evaluated in key design areas such as: creativity and originality; visual and conceptual development; idea exploration; technical skills and use of media; and communication English Language Requirements The teaching language at Alexander College is English or Greek depending on respective courses. A non-native English-speaking candidate would be requested to provide evidence of English language knowledge at B2 Level of the Common European Framework of Reference for Languages (CEFR) of any examination approved by the Council of Ministers of the Republic of Cyprus . In the case of Cypriot candidates the Lyceum Apolyterion is considered a satisfactory qualification only in the case where the grade in English language is at least 16 out of 20.	
Portfolio assessment criteria are not publicly detailed: Publish transparent portfolio	Portfolio Guidelines and Evaluation Criteria for Applicants to the Bachelor of Design (BDes) (https://alexander.ac.cy/courses/undergraduate/bachelor-of-design/# -Portfolio Guidelines and Evaluation Criteria)	Compliance

evaluation criteria or even rubrics to help applicants understand expectations and prepare for the application process effectively.	Applicants to the Bachelor of Design programme are required to submit a portfolio that demonstrates their creative potential, visual thinking, and interest in design. The portfolio is not expected to be professionally polished, but it should clearly communicate the applicant's ideas, process, and ability to explore and develop visual concepts. Portfolio Content Guidelines Applicants are encouraged to include a selection of work that reflects a range of creative interests and approaches. This may include, but is not limited to: • Drawings, sketches, and observational work • Design projects (graphic, fashion, photography, interior, or related fields) • Digital work (illustrations, layouts, photography, video, or mixed media) • Sketchbooks or process work showing idea development • Experimental or personal projects demonstrating creativity and exploration Applicants should aim to present 8–15 pieces of work, either as a digital portfolio (PDF or website) or as a physical portfolio during the interview. What We Are Looking For The portfolio is assessed based on the applicant's potential rather than prior formal training. Emphasis is placed on: • Creative thinking and originality • Ability to explore and develop ideas • Visual awareness and composition • Engagement with materials, tools, and media • Willingness to experiment and take risks Evaluation Criteria Each portfolio is evaluated by the Academic Committee using the following criteria: 1. Creativity and Originality Evidence of imaginative thinking, personal expression, and innovative approaches. 2. Visual and Conceptual Development Ability to develop ideas from initial concept through to more refined outcomes. 3. Idea Exploration and Process Demonstration of experimentation, research, and iterative thinking (e.g. sketchbooks, drafts, variations). 4. Technical Skills and Use of Media Basic ability to use materials, tools, or digital media effectively, appropriate to the applicant's experience level. 5. Communication of Ideas Clarity in presenting visual work and conveying meaning, intention, or narrative. Assessment Approach Portfolios are assessed holistically, with equal consideration given to concept, process, and execution. Greater emphasis is placed on potential, curiosity, and creative engagement rather than technical perfection. Feedback and Interview Where applicable, applicants may be invited to discuss their portfolio during an interview. This provides an opportunity to explain their work, reflect on their process, and demonstrate motivation for studying design.	
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Timing and management of programme transfers may cause confusion: Create a concise, user-friendly guide for students outlining timelines and required steps.	The Programme is part of the Alexander College structure and does not operate as a Faculty/School or Department as per the Law for Higher Education in Cyprus. Therefore, the Programme is offered and managed as far as transfers are concerned, based on Alexander College Regulations, approved by the Ministry of Education. Transfers are clearly regulated including time management as per the following policy: Transfers of students Transfer of students from one programme to another In the case where a student wishes to transfer to another course, this must be approved in writing by the Academic Committee at the request of the student and his or her qualifications are examined and assessed ensuring they meet the requirements of the new course. Failure to attend the courses or mere mention to the academic staff is not a formal application for course change. The change of course can be made after the end of the academic semester or within four weeks from the start of the semester. This is done with the guidance of the course's Head lecturer. In the case of course change, the credits are transferred only if the courses are related to each other. Transfer of students from one Branch to another If a student wishes to transfer to one branch of the College or from the branch to the parent institution, this must be approved by the Academic Committee at the request of the student and after the examination and evaluation of his or her qualifications. Transfer students from other institutions to Alexander College Alexander College uses the term "Accredited Learning" to refer to exemptions that are granted as a result of prior study, for example, when a student transfers from another university to a different institution having completed part of a programme of study. Please note that in order to make a decision on any advanced level entry application, Alexander College Admissions will need the following documents: • A completed Accredited Learning Application Form (AL) • A complete official Academic transcript showing the modules the student has studied and marks the student has achieved. • A copy of the module learning outcomes, so we can clearly check they match the equivalent modules at Alexander College. 10 • In the case of foreign students, the finalisation of the transfer is made after the approval by the Migration Officer Credits can be transferred to Alexander College only if students have a grade of at least "Pass". The student that wants to transfer must cover at least two semesters for a two-year diploma, 3 semesters for a three- year degree, four semesters for a four-year degree and two years of study in a three years course. In special cases and after the decision of the Academic Council, someone can be admitted to the third year of study. If the language of the institution where the student was studying was not in English, then the student will have to present proof of knowledge of English. The college also has the possibility to ask the student to attend an exam in order to verify the student's ability to follow courses in the Programme to which he or she is asking to transfer. Each case of transfer application from other institutions will be examined based on the institution, grades, portfolio presented to the Academic Council. (p. 10, https://alexander.ac.cy/wp-content/uploads/2026/01/Student-Handbook-2025.pdf) and https://alexander.ac.cy/transfers-of-students/ Admissions and Enrolment https://alexander.ac.cy/student-admission-process/ admissions and transfers are resolved and decided before the start of the Fall Semester.	Compliance
No formal procedure for requesting deadline extensions or deferrals:	In response to the EEC recommendation, Alexander College has established and formalised a clear and transparent procedure for requesting deadline extensions and deferrals, applicable to all students	Compliance

Establish and publish clear guidelines to support students who need extensions for personal reasons or deferral of coursework in more serious circumstances, including required evidence, application timeframes, and decision timelines.	of the College (https://alexander.ac.cy/procedure-for-requesting-deadline-extensions-and-deferrals/). Procedure for Requesting Deadline Extensions and Deferrals 1. Scope and Principles This procedure applies to all students requesting: • Short-term extensions for coursework deadlines • Deferrals for assessments in cases of serious or prolonged circumstances The process is designed to balance student support with the maintenance of academic standards. 2. Grounds for Requests Requests may be considered under valid mitigating circumstances, including: • Medical conditions (physical or mental health) • Serious personal or family issues • Exceptional or unforeseen circumstances beyond the student's control Routine workload pressures or poor time management are not considered valid grounds. 3. Types of Requests • Extension: Short-term extension (normally up to 7 calendar days) for coursework deadlines • Deferral: Postponement of an assessment to a later assessment period 4. Application Process Students must: • Submit a formal request using the designated Extension/Deferral Form • Provide appropriate supporting evidence (e.g. medical certificates or official documentation) • Inform the Module Leader or Programme Coordinator in advance of the deadline where possible 5. Timeframes • Extension requests should be submitted at least 48 hours before the deadline • Deferral requests should be submitted as soon as possible and no later than 5 working days after the assessment deadline 6. Decision-Making Process • Extension requests are reviewed by the Module Leader and Programme Coordinator • Deferral requests are reviewed by the Academic Committee or designated panel 7. Decision Timelines • Extension decisions are normally communicated within 2 working days • Deferral decisions are normally communicated within 5 working days 8. Communication and Monitoring All decisions are: • Communicated in writing to the student • Recorded centrally to ensure consistency • Monitored as part of the College's Quality Assurance processes 9. Student Support Students are encouraged to seek guidance from Programme Coordinators or Student Support Services to ensure timely and appropriate submission of requests.	
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5. Learning resources and student support
(ESG 1.6)

EEC’s final recommendations and comments on the HEI’s response

Areas of improvement and recommendations by EEC	Actions Taken by the Institution	EEC’s final recommendations and comments on the HEI’s response
Underdeveloped specialist facilities: Invest in enhanced photography, printing, and modelmaking infrastructure to enhance adherence to academic and industry standards.	As previously evidenced, the College has made targeted investments to enhance photography, printing, and studio infrastructure in line with academic and industry standards (please see ANNEX 8). This includes the acquisition of a large-format professional photo printer (Canon PRO-6600), advanced mirrorless camera systems with professional lenses (Sony A7 V with FE 70–200mm f/2.8 GM OSS II), and a comprehensive range of studio lighting equipment (flash systems, LED	Compliance

	lighting, modifiers, and tethering tools). These upgrades support contemporary photographic workflows, hybrid production (photo/video), and professional output. In parallel, existing workshop and studio facilities continue to support model-making and spatial design across disciplines, while a new model making space is added (see Annex New Model Making Workspace) ensuring parity and alignment with current professional practices.	
Limited diversification of workspaces: Create additional specialist and flexible studio areas to broaden skills development.	A New Model Making Workspace is added, (please see Annex 9 new Model Making Space).	Compliance
Limited library book collection and effective study areas: Expand holdings with current academic texts and especially practitioner portfolios, and develop quiet study rooms.	Alexander College remains the only College in Cyprus with an established cooperation with the Cyprus Libraries Consortium. Notwithstanding this, the Programme Team has identified a new list of texts and resources and the Library departments has ordered and some of them already received. The list is provided in ANNEX 10. Enriching resources will be ongoing. Alexander College premises host to dedicated quiet study rooms opposite the Library in the ground floor.	Compliance
Lack of formal student feedback structures: Establish a Student Voice committee from across year groups for systematic dialogue and programme action planning.	Alexander College has adapted and improved its policy to include Student Voice Councils (https://alexander.ac.cy/student-voice-policy-programme-based/). Student Voice Policy (Programme-Based) Alexander College is committed to ensuring that students are active partners in shaping their learning experience. The Student Voice Policy is structured at the programme level and, where applicable, per year of study, ensuring that feedback is specific, representative, and directly relevant to each cohort. 1. Principles The Student Voice framework is based on: • Democratic and inclusive representation • Programme-specific and year-specific feedback • Active collaboration between students and academic staff • Continuous enhancement of teaching, learning, and student experience 2. Student Representation Structure • Programme-Year Representatives: Each programme appoints at least one student representative per year of study (or per 40 students), ensuring that all levels are represented. • Representatives act as the primary link between their cohort and the Programme Team. • Selection is conducted transparently at the beginning of each academic year, with guidance provided by Programme Coordinators. 3. Programme Student Voice Forums (PSVFs) • Forums are held at least once per semester for each programme and year group. • Participants include student representatives, Module Leaders, Programme Coordinators, and academic staff. • Discussions focus on: ○ Module delivery and teaching quality ○ Assessment and feedback ○ Workload and progression ○ Resources and facilities	Compliance

	- Where appropriate, cross-year issues are escalated to programme-level meetings. 4. Programme Monitoring and Quality Assurance - Student feedback from each year group is formally reviewed within: - Programme Committees - Internal Quality Assurance processes - Feedback directly informs: - Module revisions - Curriculum restructuring - Teaching and assessment enhancement 5. Surveys and Feedback Mechanisms - Module Evaluations: Conducted per module and per year group - Programme Surveys: Conducted twice per annum to capture student experience across each programme and year of study - Targeted Feedback: Additional consultations where specific issues arise - Alumni Feedback: Used to inform programme development and employability alignment 6. Closing the Feedback Loop - Outcomes and actions are communicated back to students through: - Programme meetings - Digital platforms - Representative briefings - This ensures transparency and demonstrates how feedback leads to improvement. 7. Student Development - Student Representatives develop leadership, communication, and organisational skills - Participation contributes to professional development and employability readiness	
Unclear resource planning for future growth: Develop a transparent, space-focused resource expansion plan aligned with projected student numbers.	Resource Provision and Compliance with Space Requirements - Alexander College currently provides a total of eight (8) dedicated workspaces supporting the Bachelor of Design programme, ensuring appropriate allocation of teaching and learning environments across all pathways. These include specialised studios and facilities assigned per discipline, such as Graphic Design studios, Interior Design studios, Photography studio spaces, Fashion workshops, computer laboratories, and shared interdisciplinary studio environments. One new Model Making space was added, as previously discussed. This structure ensures that each pathway benefits from dedicated, discipline-specific resources, while also supporting integrated and collaborative learning across the programme. - To accommodate future growth (especially with the simultaneous commencement of the Master in Design) in student numbers and ensure continued alignment with academic and industry standards, the College has secured an additional four-floor building (estimated preliminary capacity 600 students), which is currently in the process of approval by the Ministry of Education for educational use. This planned expansion will further enhance studio capacity, provide additional specialised spaces across design disciplines, and	Compliance

	support the continued development of flexible, technology-enhanced learning environments. Please see ANNEXES 12 & 13. In addition to spatial provision, the College has recently strengthened its infrastructure through targeted investment in industry-standard equipment, particularly within the Photography pathway. This includes the acquisition of a Canon PRO-6600 large-format professional printer, a Sony A7 V mirrorless camera with a Sony FE 70–200mm f/2.8 GM OSS II professional lens, and a comprehensive suite of professional lighting equipment (studio flash systems, LED lighting units, modifiers, and tethering tools), ensuring alignment with contemporary professional standards in image production and hybrid media workflows. All teaching spaces are organised and allocated in accordance with the requirements set by the Ministry of Education regarding space per student, ensuring full compliance with national higher education standards. The existing facilities adequately support current student numbers, providing appropriate working conditions, access to specialised equipment, and sufficient space for studio-based learning, workshops, and project development. Collectively, this integrated approach to space provision, equipment investment, and forward planning ensures equitable access to high-quality facilities across all specialisations, supporting both current programme delivery and long-term sustainability. Strategic Equipment Acquisition Plan – Photography Pathway Objective To ensure full alignment of the Photography pathway with contemporary academic and industry standards, the College has developed a phased acquisition plan, building on recently completed investments and prioritising the procurement of additional critical resources (identified in yellow brackets). Phase 1: Completed Upgrades and Immediate Enhancements (0–6 months) The College has already undertaken significant investment in core infrastructure, including: • Sony A7 V mirrorless camera system with Sony FE 70–200mm f/2.8 GM OSS II professional lens • Canon PRO-6600 large-format professional printer • Professional lighting systems (Godox AD300Pro, V100 flash, LED lighting units, modifiers, wireless triggers) Building on these upgrades, the following items are prioritised for immediate acquisition: • Additional mirrorless camera bodies and expanded lens kits (35mm, 50mm, 85mm primes; 24–70mm zoom; macro lens) • Extended hybrid lighting infrastructure (additional modifiers, grip equipment, C-stands, boom arms) • Tethering stations (Digi-Carts) with high-performance computers • Professional colour-accurate monitors and calibration tools • Ricoh Interactive Flat Panel Display for studio-based critique and teaching Rationale: The existing equipment has established a strong professional baseline. The additional acquisitions will: • Ensure adequate student-to-equipment ratios	
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	- Fully support hybrid workflows in modules such as <i>DESP123</i>, <i>DESP243</i>, <i>DESP472</i> - Enable real-time production, critique, and collaborative teaching environments - Consolidate the transition to industry-standard studio practice Phase 2: Digital Workflow and AI Integration (6–12 months) - Expansion and standardisation of Adobe Creative Cloud and Capture One Pro across all stations - Integration of AI tools (Adobe Firefly, Midjourney, Recraft.ai, Topaz Photo AI, Aftershoot) - Introduction of 3D/virtual exhibition tools (SketchUp, virtual gallery platforms) Rationale: This phase builds directly on the upgraded hardware to: - Support modules such as <i>DESP353 (Digital Artistry & Hybrid Narratives)</i> - Enable AI-assisted production and post-production workflows - Align with emerging “post-photography” practices and research-led teaching Phase 3: Production, Interdisciplinary and Industry Simulation Resources (12–18 months) - Expansion of fine art printing capabilities (building on the PRO-6600 system) - Establishment of a shared prop and wardrobe resource for collaboration with Fashion and Interior pathways - Development of business and licensing toolkit resources (contracts, pricing frameworks, industry templates) Rationale: This phase enhances: - Professional readiness and employability - Interdisciplinary collaboration - Alignment with real-world commercial and editorial production environments Phase 4 (estimated time 2-6 months) : Spatial Development (Linked to New Building Expansion) Aligned with the planned three-floor building (pending Ministry approval), the College will develop: - A dedicated black-out photography studio with cyclorama - A post-production and colour grading lab - A collaborative “creative agency” workspace Rationale: This phase ensures: - Full integration of equipment within professional studio environments - Capacity to accommodate increased student numbers - Simulation of industry-standard workflows and team-based production settings	
Pastoral support not formalised: Appoint an existing staff member as a Pastoral Care Tutor to coordinate personal student support and sensitive referrals.	The recommendation is integrated into our policy: https://alexander.ac.cy/alexander-college-policy-on-academic-student-support/	Compliance

Inconsistent industry engagement: Introduce a structured guest-speaker and industry-link programme of talks and consider including virtual sessions to reach international practitioners as well.	In response to the EEC's recommendation regarding inconsistent industry engagement, Alexander College enhances a structured, continuous, and evidence-based industry engagement framework, clearly demonstrated through its documented design activities and initiatives (see: https://alexander.ac.cy/design-activities/ and https://alexander.ac.cy/latest-news/). The new programme incorporating invited lecturers from the academia and the industry builds on the Programme Components and will be aligned with the following set of activities: The College systematically organises and hosts international conferences, guest lectures, exhibitions, workshops, and industry-led seminars, ensuring sustained interaction between students and professional practitioners. A flagship example is the co-organisation of the Graphic Stories International Conference on Visual Communication (https://alexander.ac.cy/to-graphic-stories-epistrefei-gia-12i-chronia-afti-ti-fora-sti-larnaka/), a recognised European event (EFPE Label), which brings together international designers, researchers, and industry professionals. The conference includes lectures, workshops, exhibitions, and networking opportunities, directly exposing students to contemporary design discourse, AI, visual culture, and professional practice. Regular guest lectures and industry talks are embedded within the programme. Indicative examples include: - Contemporary architectural practice lecture: https://alexander.ac.cy/guest-lecture-contemporary-directions-in-polish-architectural-design/ - Fashion industry engagement with international stylist: https://alexander.ac.cy/from-the-met-gala-to-alexander-college-celebrity-stylist-david-marquez-inspires-the-next-generation-of-fashion-students/ These events ensure that students engage with current professional practices, industry expectations, and global perspectives. Industry engagement is further reinforced through student participation in exhibitions and real-world creative outputs, including: - Student exhibition (Golden Flow): https://alexander.ac.cy/alexander-college-bachelor-of-design-students-launch-their-creative-journey-with-the-golden-flow-exhibition/ - Alumni-led photography exhibition: https://alexander.ac.cy/alexander-college-alumna-chrysi-mattheou-hosts-photography-exhibition-in-larnaka/ - Student participation in external design exhibitions: https://alexander.ac.cy/oi-foitites-tou-alexander-college-symmeteichan-me-epitychia-stin-ekthesi-lefkart-viii/ These activities demonstrate direct engagement with professional audiences and industry contexts. The programme also incorporates experiential learning and field-based engagement, including: - Fashion and design studio visits: https://alexander.ac.cy/alexander-college-fashion-design-students-explore-textiles-and-design-studios-in-nicosia-old-town/ - Heritage and cultural design engagement: https://alexander.ac.cy/heritage-in-fashion-through-the-lens-of-filep-motwary/ These initiatives connect academic learning with industry environments, material practice, and cultural production.	Compliance
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	In addition, research-informed seminars and thematic initiatives are systematically integrated into teaching, covering areas such as sustainability, emerging technologies, and design theory: • Sustainability and regenerative design: https://alexander.ac.cy/towards-regenerative-and-restorative-design-futures-biophilia-in-architecture-and-interior-spaces/ • Innovation and digital transformation (VR and design): https://alexander.ac.cy/beyond-the-drawing-board-virtual-reality-as-a-catalyst-for-change-in-interior-design-education/ • Interdisciplinary design theory and visual culture: ◦ https://alexander.ac.cy/o-antoni-kok-o-neoplastikismos-kai-oi-rodostavroi/ ◦ https://alexander.ac.cy/o-stavros-kai-i-morfi-tou-midenos-i-anazitisi-tou-malevits-gia-to-ypervatiko/ ◦ https://alexander.ac.cy/i-tetarti-diastrasi-stin-techni-tin-architektoniki-kai-tin-meleti-esoterikon-choron-filosofikes-kai-kallitechnikes-prooptikes/ ◦ https://alexander.ac.cy/living-systems-mycelium-and-the-future-of-sustainable-environmental-landscapes/ These activities ensure that students engage with contemporary research and professional debates across design disciplines. Furthermore, industry engagement is structurally embedded within modules such as <i>Professional Studio & Practice</i>, <i>Joint Ventures</i>, <i>Advertising & Commercial Photography</i>, and <i>Design Entrepreneurship</i>, where students work on live briefs, collaborative projects, and industry-informed assignments, ensuring direct application of professional knowledge. Finally, the programme incorporates virtual engagement and international collaboration, allowing students to interact with global practitioners through online lectures, digital events, and hybrid conference formats, further expanding access to international expertise. The college bridges the gap between academia and industry by inviting global leaders to share their insights: • David Marquez: The world-renowned celebrity stylist (known for work at the Met Gala, Cannes, and VMAs) held an inspiring online guest lecture for fashion students. • Matthew Zorpas: The high-profile fashion influencer and founder of "The Gentleman Blogger" has conducted https://alexander.ac.cy/with-great-success-the-alexander-college-event-featuring-matthew-zorpas-was-completed/ and talks on branding. • Dave Chapman: A UK-based graphic design expert who leads intensive ideation workshops focusing on creative problem-solving. • Dr. Malgorzata Brych Barwicka: An academic from Poland who presented lectures on contemporary directions in architectural design and urban planning.	
The Photography pathway is severely under-resourced with small, poorly equipped studio and basic cameras, all of which fall	Alexander College is one of the very few (arguably the only) institutions in Cyprus offering a fully structured, specialised Photography pathway within a Bachelor of Design framework. Alexander College has undertaken substantial and targeted upgrades, following the EEC	Compliance

significantly short of industry standards, leaving students unfamiliar with contemporary professional tools and workflows.	recommendations, to both equipment and teaching infrastructure, ensuring full alignment with contemporary industry standards. The Photography pathway has been equipped with industry-standard professional tools (please see ANNEX 8), including a Sony A7 V mirrorless camera paired with a Sony FE 70–200mm f/2.8 GM OSS II professional lens, enabling high-resolution image production consistent with commercial and editorial practice. In addition, a Canon PRO-6600 large-format professional printer has been introduced, allowing students to produce exhibition-quality prints and develop professional portfolios. Furthermore, the College has significantly enhanced its studio capabilities through the acquisition of a comprehensive professional lighting system, including: • Godox AD300Pro studio flash system • Godox V100 TTL flash • LED continuous lighting units (ML80Bi, LC500R-Mini) • Professional modifiers (softboxes, umbrellas, reflectors) • Wireless triggering and tethering equipment This equipment supports both high-end still photography and hybrid photo/video production, aligning with current industry workflows. These upgrades are directly integrated into teaching through modules such as: • Lighting Essentials and Studio Photography (DESP243) – advanced lighting techniques and studio workflows • Advertising & Commercial Photography (DESP472) – professional production, retouching, and commercial outputs • Exploring Practice in Photography (DESP123) – hybrid imaging and digital workflows (Annex 2 – module content and learning outcomes) In parallel, the pathway has been strengthened through the appointment of new academic staff with strong professional expertise, ensuring that equipment use is aligned with current industry practices and professional production environments.	
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C. Conclusions and final remarks

The EEC must provide final conclusions and remarks, with emphasis on the correspondence with the EQF.

EEC's final conclusions and remarks

Conclusions and final remarks by EEC	Actions Taken by the Institution	EEC's final recommendations and comments on the HEI's response
The External Evaluation Committee (EEC) concludes that the Bachelor of Design (BDes) at Alexander College demonstrates several noteworthy strengths,	We would like to thank the EEC for its feedback and recommendations. We would also like to thank CYQAA personnel for facilitating the process. Design at Alexander College builds on a tradition of more than 30 years. The Bachelor of Design with Specialisations in Graphics, Interior, Photography and Fashion was first accredited in 2019. The then External Evaluation Committee (EEC), also consisting by well acclaimed academics and	Compliance

including a dedicated teaching staff, a supportive learning environment, strong staff-student communication, and the potential to increasingly gain international orientation through English-language delivery and Erasmus+ partnerships. The programme benefits from a dual quality assurance structure supported by Canterbury Christ Church University (CCCU), ensuring alignment with established academic standards and the UK Office for Students requirements. The programme shows genuine commitment to contemporary topics such as sustainability, AI, and digital technologies, and students achieve positive outcomes, particularly in pathways like Fashion. External stakeholders engage actively with teaching and internships, contributing meaningful insights into industry standards and employability trends. However, the EEC identified several structural and pedagogical issues requiring significant attention to ensure that the programme fully aligns with the European Qualifications Framework (EQF) and CYQAA expectations. Chief among these is the need to reinforce the identity of the BDes as one unified degree with four specialisations, rather than four parallel programmes. This lack of coherence affects curriculum alignment, public information accuracy, and the clarity of qualification awarded. The	researchers recommended the following: “The panel feel that the current intention for students to choose their specialist subject area after one year is too long. Our recommendation is for students to be able to specialise after Semester 1” ...“Once students have chosen their specialist area they need to be given a clear re-cap on the introduction to their chosen area which they may have missed in the first semester due to changing specialist areas”³ And in p.22 “This new degree will ensure that students will be able to develop their skills in a number of different specialisms rather than focus on just one; this will make them more employable and ready for industry”⁴. Therefore, we took the recommendations of the EEC, in 2019, and have applied in the programme structure. The results are: Approximately 200 students have graduated since academic year 2020. Many lecturers and students have won national and international competition.⁵ The footprint of the BDES across all specialisations is well established in the community via its continuous activities and collaborations. All the above can be evidenced in our activities link https://alexander.ac.cy/design-activities/ . Further to this we would like to underline that the ratio of compulsory, common Modules to Specialisation Modules is within the range of flexibility and follows international best practices, that is approximately 50/50. Following the current recommendations of the EEC we have effectively addressed all issues requiring significant attention to ensure that the programme fully aligns with the European Qualifications Framework (EQF) and CYQAA expectations. The BDES Programme Team acknowledges these recommendations as areas for improvement and has taken concrete steps to address both the clarity of programme identity and the coherence across pathways. These actions are formally reflected in the two Annexes outlining the Compulsory/Common Modules and the Specialisation Modules. Regarding programme identity, the BDES is now clearly and consistently defined as a single Bachelor of Design degree with specialisation tracks. This clarification is explicitly articulated across all official documentation, including the programme specification, website content, and promotional materials. Furthermore, the structure of the award has been standardised so that the degree title “Bachelor of Design (BDes)” is consistently used, with specialisations presented as pathways that are undertaken within the unified degree framework. The language used in all communications has been carefully revised to eliminate ambiguity and ensure that prospective students, stakeholders, and external reviewers clearly understand the integrated nature of the programme. In parallel, the Programme Team has strengthened coherence across pathways by reinforcing a shared design foundation. The revised curriculum, as detailed in the Annex on Compulsory/Common Modules, ensures that all students engage with a robust set of core design principles, methodologies, and critical practices. These common modules provide a consistent intellectual and practical grounding, fostering a shared design language and skill set across the cohort. At the same time, the Annex on Specialisation Modules demonstrates how pathways have been more effectively integrated into the overall programme structure. Specialisations are now carefully sequenced and aligned with the core curriculum, ensuring that students build on shared knowledge while progressively developing expertise in their chosen area. Cross-pathway synergies have been enhanced through coordinated module design,	
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³ https://dipae.ac.cy/archeia/pistopoiimena_programmata/eec_reports/07.14.211.009%20_eec_report.pdf

⁴ https://dipae.ac.cy/archeia/pistopoiimena_programmata/eec_reports/07.14.211.009%20_eec_report.pdf

⁵

official degree title must be consistently communicated across all platforms, including the website, promotional materials, and graduation certificates. Further improvements are required to modernise curriculum content across all pathways, address uneven student experiences (especially in Photography), expand specialist facilities, and strengthen the systematic involvement of students and external stakeholders in quality assurance processes. The curricula presents clear areas for improvement that should enhance EQF alignment—including clearer progression of learning outcomes, and improved mapping of competencies. The EEC recognises substantial potential within the programme, supported by committed staff and motivated students. With targeted adjustments, improved resource planning, and stronger structural coherence, the BDes can achieve significantly higher academic robustness, international comparability, and strategic alignment with European design education standards.	opportunities for interdisciplinary collaboration, and alignment of learning outcomes. Collectively, these measures ensure that the BDES programme presents a clear, unified identity while maintaining meaningful and well-integrated specialisation. The result is a coherent and academically rigorous programme that balances breadth in foundational design education with depth in specialised study.	
Conditions 1. Clarify and officially present the programme identity. The BDes is a Bachelor of Design, not four separate degrees. This must be explicitly stated on the website, in promotional material, and on the certificate, with specialisations clearly framed as optional tracks within one degree. 2. Strengthen programme coherence by reinforcing shared design foundations and integrating pathways	- Condition 1 has evidently been met as exemplified in ANNEXES 1 (REVISED COMPULSORY/Common Modules), 2 (REVISED SPECIALISATION Modules) and publicly through our webpage https://alexander.ac.cy/courses/undergraduate/bachelor-of-design/ - Programme Coherence has been significantly and further strengthened as per the recommendations. This is evidenced in Annex 1 (revised module sequencing and shared structure) - Annex 2 (aligned pathway progression) - ANNEX 6 Amendments BDES document (module repositioning and restructuring) - Annex 3 (Table: Course Distribution per Semester)	Compliance

more effectively. 3. Enhance EQF alignment by strengthening progression between shared competencies and pathway-specific outcomes. 4. The description of content and delivery methods need to better align with the conventions across similar or equivalent degrees at European HEIs. 5. Revise the learning outcomes using measurable action verbs (Bloom's Taxonomy). Ensure that the outcomes are aligned with the course objectives, assessment methods, and learning activities. 6. Allocate additional resources to the Photography pathway to ensure parity with other specialisations. 7. Develop and make public recognition procedures of prior learning (RPL) covering formal and informal routes in alignment with LRC principles. 8. Standardise evaluation criteria for international transfer procedures and make these publicly accessible examples. 9. Publish transparent portfolio evaluation criteria or even rubrics to help applicants understand expectations and prepare for the application process effectively. 10. Create a concise, user-friendly guide for students seeking to transfer between programmes outlining timelines and required steps. 11. Establish and publish clear guidelines to support students who need extensions for personal reasons or deferral of coursework in more serious circumstances, including required evidence, application timeframes, and decision timelines.	3. Progression between shared competencies and pathway-specific outcomes is shown (in Annexes 1 & 2 and Annexes 3 FINAL TABLES and 6 Summary of Changes) enhancing EQF alignment 4. Content and approaches are now better and more consistently aligned with conventions in the disciplines 5. Mapping and auditing conducted by the Programme Team has fully aligned LOs with (where necessary with Bloom's taxonomy) Programme Aims and LOs, Learning and Teaching Strategy and assessment strategy 6. As evidenced in various sections of the response to the Report, significant, up to date resources (equipment, human resources, spaces) have been allocated to Photography to ensure parity with the rest of the specialisations and enhance students experience. 7. New policies on RPL aligned with LRC have been formulated and published as per the recommendations of the EEC. 8. Transfer Procedures for International Students are now more transparently explained and enacted. 9. The Programme Team has published transparent portfolio evaluation criteria for prospective students (Portfolio Guidelines and Evaluation Criteria) 10. Students seeking to transfer between programmes are provided with guidelines as per the previously published section 11. Lastly, referrals and extensions are addressed in https://alexander.ac.cy/procedure-for-requesting-deadline-extensions-and-deferrals/	
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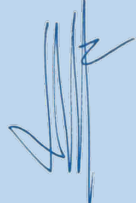
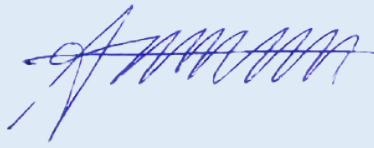
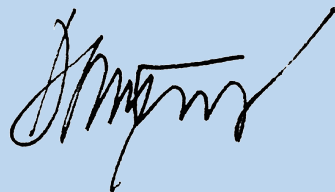


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CYPRUS AGENCY OF QUALITY ASSURANCE AND ACCREDITATION IN HIGHER EDUCATION



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D. Signatures of the EEC

Name	Signature
Javier Martín Fuentes	
Annamari Vänskä	
Domen Fras	
Gil Pasternak	
Katerina Kaisidou	

Date: 7.9.2026

