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**AAB COLLEGE**

**BA GAMING DESIGN AND ANIMATION**

**ACCREDITATION**

**REPORT OF THE EXPERT TEAM**

31 March 2022 (revised 12 April 2022)

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## 1. INTRODUCTION

### 1.1. CONTEXT

This accreditation of a new BA Gaming Design and Animation programme was conducted via an audio and visual Microsoft Zoom link between a number of teams comprising AAB management, teaching staff, students and employers located in Kosovo and the External Experts in the United Kingdom and in Macedonia.

Another event, the reaccreditation of the BA Painting and Visual Arts programme, was conducted coincidentally and in a similar manner. There was a degree of overlap in terms of staff, teaching and content between this proposed new BA Gaming Design and Animation and the existing BA Painting and Visual Arts programmes.

#### **Date of event**

Wednesday 23 March 2022.

#### **External Experts (EE)**

Professor Alan Brickwood, independent higher education adviser.  
Marija Vasilevska, PhD student from Skopje, North Macedonia

The External Experts (EE) had some familiarity with AAB College, having previously participated in other re/accreditation events.

#### **Coordinators from the Kosovo Accreditation Agency (KAA)**

Shkelzen Gerxhaliu, Senior Officer for Evaluation, KAA.  
Leona Kovaci, Senior Officer for Evaluation, KAA.

#### **Sources of information for the Report and criteria used**

The EE were provided, in advance, with a Self-Evaluation Report (SER), curriculum vitae (CVs) for the teaching team, programme module descriptors and a short video, showing the students' working environment.



Other information provided in advance included copies of the latest version of KAA's Accreditation Manual. This together with a template for the production of reports and a sample report provided the basic criteria used in the evaluation.

Additional information was requested by the EE at the close of the event. This comprised:

- Clarification of the intended maximum student study places (year 1 intake and all years).
- A complete set of module descriptors, preferably on the standard AAB proforma and specific to each module. Those supplied prior to the event were far too general and lacking in fundamental information for the EE to comprehend fully the balance of the programme in terms of aims, scope, content, intended outcomes, assessment and especially how these are to be achieved and the balance of delivery and assessment between theory and practice.
- Whether topics such as psychology, ethics and regulation are to be included in the curriculum and, if so, how – including the levels of understanding.

Due to restrictions in place, to prevent the spread of the global pandemic and remote nature of the event, it was not possible to undertake any physical review of learning resources available to students and teaching staff for this programme.

During the whole event a representative from KAA was present to check the accuracy of information provided to the EE.

## 1.2 EVENT SCHEDULE

Wednesday 23 March 2022

	<b>Event</b>	<b>People</b>
09.00 – 09.40	Meeting with the management of the faculty.	Bujar Demjaha Fitim Aliu Elisa Nikolla



09.40 – 10.20	Meeting with quality assurance representatives and administrative staff.	Medina Spahiu Saranda Rifati
10.20 – 12.20	Meeting with the heads of the study programmes.	Dita Ethem Hektor Vokshi Fitim Aliu Elisa Nikolla  Clirim Vokshi Festa Celina Leart Zogiani
12.20 – 13.00	Lunch break	
13.00 – 13.40	Meeting with teaching staff.	Shyqri Nimani Bujar Selimi Luan Tashi Agon Nimani Liridona Abdullahu Enver Hoxhaj Musa Kalaveshi Zake Prelvukaj Hajrush Fazliu
13.40 – 14.20	Meeting with students from the BA Painting and Visual Arts programme.	Alsea Ymeri Esmeralda Bilbilaj Altina Mehmeti Suela Gori Eriglen Skeja Aurora Aliji Evelina Markaj Vjosa Spahija
14.20 – 15.00	Meeting with graduates	Nerxhivane Ferizi Qendrim Isufi Diona Ymeri Roni Shishko Shukrije Sejdiu



		Shpetim Mehmeti
15.00 – 15.40	Meeting with employers, graduates from the Painting and Visual Arts programme and external stakeholders	Naim Spahiu <i>Galerija kombtare KS -</i> Hyrije Shaqiri <i>Atelje HB</i> Rita Kelmendi <i>Galerija Figura</i> Vala Gerguri <i>Trokit</i> <i>Karrota</i> Nita Qena <i>PEXI adv</i> Shpetim Ibrahimimi, Visar Spanca, <i>Zonda Creative</i>
15.40 – 15.50	Internal meeting of KAA staff and experts	
15.50 – 16.00	Closing meeting with the management of the faculty and programmes.	

### 1.3 A BRIEF OVERVIEW OF THE INSTITUTION AND PROGRAMME UNDER EVALUATION

AAB College describes itself as the largest non-public institution of higher education (HE) in Kosovo. It was established in 2002 and has grown exponentially over the past 20 years comprising 14 faculties with study programmes at both BA and MA levels. AAB started with a unique programme in Journalism and Mass Communication after which they went on to secure further accreditation in the field of forensic sciences in cooperation with the Public University of Sarajevo. Nowadays, AAB College offers teaching at its main campus in Prishtina and two other locations in Gjakova and Ferizaj.

As a consequence of this growth, AAB has invested heavily in the digitisation of academic and administrative data and processes creating a comprehensive



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management information system and student resource. This has facilitated a process of decentralisation and devolvement of responsibilities from the Rectorate down to Deans of Faculties across a wide range of academic and administrative functions. This includes quality assurance, personnel selection and management, students' projects and feedback and the management of resources to include finance.

AAB claims to have achieved a high degree of institutional maturity in terms of organisation and the manner in which it conducts its operations. It also prides itself on how it has created an academically free, stable and secure community of supportive academic and administrative staff. The SER cites a high proportion of its staff to be employed full-time.

The Faculty of Arts was created in 2005 and currently offers the following five accredited bachelor programmes and one study programme at Masters level.

- BA Graphic Design and Visual Arts Programme
- BA Fashion Design
- BA Painting and the Visual Arts
- BA Musicology
- BA Choreography
- MA Graphic Design.

These study programs aim to contribute towards development of students' individual visual intelligence and understanding of the arts through information and critical attitude, related to the context of their creative and intellectual needs through providing practical work and quality teaching, as prescribed in the SER. Moreover, the Faculty aims to create professional curricula and literature followed by new teaching methodologies, in accordance with the latest trends in the arts' field. In addition to this, the programs aim towards internationalization through capacity building of the faculty's academic staff and contribution in the community via the organization of various activities and events in different fields of art.



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In response to questions on the faculty's strategic planning, senior management confirmed that there were no future developments anticipated that might significantly impact upon this programme.

## 2. PROGRAMME EVALUATION

### 2.1 MISSION, OBJECTIVES AND ADMINISTRATION

The proposed three-year (6 semester) BA Programme in Gaming Design and Animation shares a common mission and set of strategic objectives that are entirely consistent with those of the Faculty, College and KAA more broadly. It aims to deliver a teaching and learning experience for its students that is practice-based, high quality and vital to the industries and communities for which the programme is designed.

The EE however found the SER lacking in a number of important areas.

In particular, the EE needed to be assured on how core higher education principles of student intellectual development co-existed with what might otherwise be high-level training based upon the knowledge of, and proficiency in, the manipulation and application of highly technological, contemporary and proprietary software.

The EE also found the rationale for the programme weak in two other related areas – 'scope' and 'need'.

They wanted to get some sense of scope, and of boundaries. The gaming and animation industry has grown at an exponential rate since the 'bat and ball' games appeared on the first black and white personal computers some 50 years ago. It now impacts upon a huge spectrum of human activity from fantasy role-play for children, through education and occupational skills training (including military), to highly regulated on-line gambling. Could this programme realistically prepare its students to contribute across the entirety of that range and, if so, how? If not, where might its main focus lie and would that involve practical limitations?





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The EE also wanted to get some appreciation of the industry - its characteristics and what it says it needs. Not what a college has decided the industry needs. Essentially, how could the programme deliver against both industry and student expectations? How can it accommodate ideas and conception, mostly located in small to medium sized enterprises, and the economic 'pull' from a small number of very large companies that seem to monopolise global sales and marketing of some parts of the industry?

Employers and external stakeholders that the EE met during the event were highly supportive of the initiative but few were from the gaming and animation industry and, of those that were, none said they had been consulted significantly over the programme's development.

The EE was in little doubt that the proposal to mount a programme in this area, in Kosovo, is well overdue and could be a major and very valuable addition to the faculty's portfolio. More importantly, it could become a major catalyst in stimulating a current small industry and have a very positive impact upon the economy of Kosovo. The big advantage being that it would be new, fresh and unencumbered by any historic constraints.

Discussions with the nominated programme leader and heads of studies on these issues were impressive and reassuring. The difficulty however for the EE was that, despite those good discussions and answers to questioning, the evidence including exemplifications in subject modules had not been provided consistently in the formal SER and initial papers as would reasonably be expected for a new programme. A rationale based on conjecture was not acceptable.

Upon receipt of the additional information, however, those serious concerns were substantially allayed.

The EE received a clear rationale for the development and introduction of this programme, at this point in time, and on how it would enable small markets such as Kosovo to join and make a meaningful contribution to the videogame industry. An



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industry larger than the film and music industries combined and one in which Kosovo currently had very little place.

They also received additional papers, produced very readily by the teaching team that included both clear outline objectives and necessary detail on appropriate course content and a balance of studies. These comprised intellectual development of the student, theory, practice and the relationship between technical and creative studies as befitting a BA higher education study in design for the creative and visual arts. Those objectives were evidenced by a balance of studies in a mainly practical study that combines and progresses very effectively between theory and practice culminating in a final 'capstone' project mapping directly upon the objectives and intended outcomes. These being consistent with other programmes internationally with similar objectives and which are similarly committed to maintaining a balance between teaching and learning that retains, and favours, a predominance of teaching with regular student support.

The programme should work well in practice and its outcomes be typical of the intellectual, practical and transferable skills expected of a graduate from higher education embodied in the National Qualifications Framework and the Framework for Qualifications of the European Higher Education Area.

**Compliance level**

The study programme, as enhanced by additional material requested, is entirely consistent with the overall mission of the College. It has a well-defined overarching didactic and research content and its rationale is well founded on relevant best practice and advice for what is an ever-changing industry. It is Fully Compliant with Standards 1.1 to 1.3.

There is a comprehensive range of formal policies, guidelines and regulations referred to in the SER dealing with responsibilities relating to management and the delivery of programmes, behaviour and to recurring procedural and academic issues. These cover academic integrity, responsibility and public accountability that includes a requirement of everyone within AAB to conform to a set of moral and ethical



principles and to the principles of scientific and artistic truth. These include codes of practice and disciplinary procedures.

These arrangements are established at institutional level with an increasing number delegated to the faculty for administration and implementation. The particular structure put in place by the faculty, post decentralisation, mirrors those established centrally. It comprises a mixture of committees and posts to cover both policy and managerial matters under a senior Scientific Teaching Council which has a membership to include all academic staff and representation from students and administrative staff.

The EE considers the systems in place to be comprehensive and thorough with clear measures to ensure appropriate ‘follow through’ and feedback occurs. The EE assumes that a summary of these arrangements are made available in a handbook given to students at induction.

**Compliance level**

The EE is satisfied that these measures are full embraced at faculty level. They are Fully Compliant with Standards 1.4 to 1.6.

## 2.2 QUALITY MANAGEMENT

AAB is a long established and mature institution with quality assurance (QA) standards and practices established over the past 20 years according to the Bologna Process and regulations laid down by KAA – which, in turn, draws heavily upon participation and advice from teams of advisers and experts drawn from across the world. This to ensure a comparability of standards internationally and the promulgation of up-to-date thinking and ‘best practice’.

At institutional level there is a comprehensive and thorough system of common requirements for the design of new programmes, modification of existing ones and for the processes of monitoring, review and formal evaluation. The Regulations on Quality Assurance, the Quality Assurance Guidelines, and AAB’s Strategic



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Development Plan are the main documents regulating the quality management system in AAB.

Operationally, much of this is now delegated to faculties, having in mind that each Faculty has a Quality Assurance Coordinator.

These arrangements demand a clear articulation of what programmes are setting out to achieve (aims and objectives); the attraction, selection and recruitment of suitable students that can benefit from programmes; effective outcomes; and fair assessment for the purposes of monitoring and feedback to students, progression, final award and also for when things go wrong. These systems also include the collation of information on the workload of students and staff; student, staff and employer feedback and the destination of graduates.

Digitalised questionnaires are used for collection of feedback from students, academic staff, employers and graduates on the quality of the whole study cycle. The students complete the questionnaires before each exam whilst the employers and graduates do so once every two years. The Quality Assurance Office explained how they used to have a problem collecting feedback from the students and how they changed the timeline. They are now expecting the response rate to be higher.

EE reviewed the templates of questionnaires used by the faculty and was satisfied that they did include the collection of feedback for overall programmes as well as that of different components within it. The SER also describes how quality management arrangements utilise a variety of different methods for the collection of feedback from focus groups, working meetings and ad hoc meetings.

Programmes are reviewed on a two-year cycle and it is at this point that the QA process can be used to inform, from evidence it has gathered, the desirability or need for change.

As a means to further cultivating a quality culture, the Quality Assurance Office advised that it had started to issue short news sheets containing information that



outlines findings, and conclusions that can be drawn, from the collection of survey data.

However, the material provided to the EE was inadequate and certainly not up to a standard expected from AAB, the Faculty and what would be normal for a new programme proposal. The EE wondered how this might have happened and had to request a comparatively large amount of additional material for them to complete their evaluation.

Of particular concern was their receiving, with the initial set of documents, a mixed bundle of module descriptors most of which were on non-standard proformas. These lacked the kind of clear detailed information necessary for the EE to comprehend how broad programme mission and objectives had been translated into an appropriate and effective teaching and learning experience at degree level. Most were inappropriately duplicated and repetitive as if they had been 'cut and pasted' from elsewhere and certainly not comparable to the programme modules supplied for the concurrent reaccreditation of another programme from the Faculty.

The EE could only conclude from this that the comprehensive and thorough system of common requirements for the design of new programmes had not been applied appropriately at Faculty level, within the devolved arrangements.

Upon receipt of the additional information, those serious concerns were substantially allayed.

The additional papers, produced very readily by the teaching team, were highly satisfactory providing full answers to the queries raised by the EE - thus restoring confidence that the quality assurance system in place was fundamentally sound and effective.

**Compliance level**

With the benefit of additional material requested during the event, the EE is satisfied that the required quality assurance processes are in place and have been



applied to this proposed new programme They are Substantially Compliant with Standards 2.1 to 2.9.

**Recommendation:**

- 1. The Faculty should investigate how the initial papers supplied for the EE were inadequate so as to ensure there be no repeat of this situation.*

**2.3 ACADEMIC STAFF**

The full-time teaching staff team is strong and able. It comprises people that are well qualified, competent, experienced as teachers, motivated and appropriately well-versed and connected to the field of gaming and animation.

The SER lists both 10 and 11 full-time, 6 part-time and 3 visiting teaching staff dedicated to the programme by qualification, title, tenure and by the amount of time they are allocated to spend on teaching, assessment and on providing academic counselling to students. Similar information is provided for part-time and visiting staff.

The overall staffing position is stable and secure with a majority on full-time contacts.

Full-time teaching staff have contracts for between 1 – 3 years with the possibility of extensions within a framework of legal requirements for the minimum number of teachers required and their workload. The latter being 8-10 contact hours, depending upon their seniority and includes the supervision of internships. Upper limits are also stipulated for tutorial contact conducted via the College's electronic e-professor system. The faculty has ensured that most of these full-time staff only teach at AAB and that they cover more than 70% of the teaching.

Upper limits for student teaching groups are set at between 15-20 for practical course work and 60 for group lectures. Elsewhere in the faculty the latter same limit is set at 50.



All staff are aware of what is expected of them and are subject to annual review via anonymous questionnaire surveys of opinions from students, peers, line managers and from self-evaluation. The results of these reviews are made available publicly.

Opportunities and support for the development of staff is described to be more related to training by the College on internal quality assurance, teaching methods and on e-learning curriculum developments.

The EE found no reference that the faculty has any system for checking the originality of the students' work, which can be extremely important. As reported in the SER, the academic staff has several addresses available through which they are testing the originality but without specifically pointing out which they are and whether all academic staff are using those.

Weaknesses and threats in a SWOT analysis, refer to continuing very common problems, beyond AAB, arising from the loss of corporate knowledge from age-related retirement, migration and limitations on collaboration outside Kosovo.

**Compliance level**

The EE is satisfied that the arrangements in the Faculty are appropriate and Fully Complaint with Standards 3.1 to 3.10

## 2.4 EDUCATION PROCESS CONTENT

One key characteristic of the subject area is its huge range of applications ranging from fantasy role play and cartoons for young children, cartoons, puzzles to 'while away' a boring journey, health and fitness, programmed education and training including skills at all levels to strategic and scenario planning. The range of interfaces is equally wide. Apart from the pervasive 'pull' towards apps on mobile phones, there are other hand-held devices, TV, big screen and headsets used in the home, at work and in arcades.

Taking account of this, and especially the use of gaming and animation for use in on-line gambling, pornography and 'gamification' for manipulating behavioural habits more generally, the EE had been surprised initially to find little to no reference in the



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curriculum to topics such as ‘ethics’, ‘psychology’ and ‘regulatory intervention’. This left them wondering if the programme was actually a lot less vital and ‘in touch’ with current affairs than was claimed. These, along with topics such as ‘addiction’ and related ‘financial controls’ being some of the biggest problems facing the industry.

Discussions with heads of the study programme and teaching staff were conducted over a wide range of topics and were much more reassuring. The EE were impressed with the ready recognition that these were deficiencies in the programme design, needing to be addressed, and these have been fully provided in revised additional material supplied after the event.

The constant task of keeping up to date with changing and expensive technologies was discussed within a context of the faculty maintaining the very best collaboration with the kinds of businesses for which the programme was preparing graduates.

Upon receipt of the additional material, produced very readily, the EE was very satisfied with the quality of thinking and intentions for this new programme. It confirmed the very positive discussions held with the teaching team.

It is clear that the programme is intended to be predominantly practical but with strong roots in theoretical studies. It would give graduates a body of technical, creative, logical and ethical knowledge enabling them to navigate the inherent ever-changing technological shifts in game design, animation and related interactive experience industries. To achieve this, it would be preparing professionals for the design and development of various game designs through programming (coding). It would equally help them to understand the inner workings of the logic of human psyche and of the ethical problems that can be result. Throughout the three-year study programme students would be encouraged to participate in external collaborative projects and competitions to prepare them for future business experience in different cultural contexts.





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The additional papers also included the necessary detail on course content and balance of studies in terms of theory and practice and between technical and creative studies as befitting a BA higher education study.

A revised programme curriculum was accompanied by a full set of subject modules each listing objectives, content, forms of teaching and learning to be used, how a predominantly practice-based programme combined and progressed with theory and practice through to a semester 6 culminating ‘capstone’ final project. Additional detailed subject modules in ‘*Design Psychology*’, ‘*Games and Society*’ and ‘*Ethics in the Digital World*’ were also provided. These being consistent with discussions held during meetings with heads of studies and teaching staff who had, at the time, readily admitted that the absence of these subjects in the original documentation was an oversight.

It is always easy to identify additional topics for the curriculum of practice-based vocational programmes and especially one such as this. What is more difficult is deciding what should be removed or reduced to make space and avoid overloading the curriculum and student. One solution historically was to lengthen the duration of programmes. The EE was therefore pleased to see the intention to prioritise subject components by ‘levels of understanding’. This can result in one subject requiring, for example, ‘competence’ or ‘mastery’ whilst another needing only that students gain an ‘awareness’ or ‘familiarity’.

The syllabuses will be shared with the students in person at the beginning of every part of the programme and through the e-student software. Students on another programme were very complimentary about this process during the EE’s meeting with them.

The topic of teaching, or more controversially, ‘teaching versus learning’ was introduced and it was made clear by both the head of studies and teaching team that the balance of delivery for this programme was upon conventional teaching along with regular tutorial support – not upon any notion of student-centred learning that left students having to fend for themselves.



On the question of English proficiency, it was confirmed that all study programmes at AAB are delivered in the Albanian language but that almost all students would be able to speak English. This had been the faculty's past experience and was largely as a consequence of secondary school education and there are English language modules in semesters 1 and 2 in the first year.

**Compliance level**

With the benefit of additional material, the EE is satisfied that the education content and subject balance are thorough and appropriate to this proposed new programme They are Substantially Compliant with Standards 4.1 to 4.12.

## 2.5 STUDENTS

The coincident meeting with students from the BA Painting and Visual Arts programme was delightful and usefully served as an indicator of what students on this new programme might experience. They were confident, bold, and highly articulate about their reasons for choosing to study at AAB, what the programme had delivered for them both in terms of preparedness for the occupations they intended to follow and of more general transferable skills for 'life after college'.

They spoke of the thoroughness of information given to them by AAB prior to submitting their application and of the very high reputation of the programme, both amongst their own peer groups, and more generally. They all had unqualified praise for the teaching team with statements that included the staff always being "*committed and responsive*", being like "*second parents*" and "*willing to go an extra mile*" for them.

No students reported any difficulties with the student satisfaction surveys.

Graduates were equally complimentary. They spoke of high standards and of the high reputation and calibre of the teaching staff. All expressed satisfaction with their experience at AAB and described how it had been highly appropriate for preparing



them for what they had been doing since leaving college. All had maintained a relationship with their teachers at AAB.

Employers were equally very positive of their experience in offering short term work experience to students from the Faculty and of the quality of graduates they had employed but few were from the gaming and animation industry. Of those that were, none said they had been consulted significantly over the programme's development.

The SER provides comprehensive information on institution-wide arrangements for student admission, participation in decision-making, rights of representation, feedback, what students can expect, what is expected of them and support for them when difficulties arise. These arrangements are very thorough and have been developed from experience, drawn widely upon best practice from elsewhere and subjected to continuous improvement – a characteristic of effective QA systems. In all instances they are delegated, mirrored and adopted at faculty level to suit local circumstances and needs within prescribed limits.

#### **Compliance level**

The EE were impressed with the reported thoroughness and flexibility of arrangements for students on another programme from the faculty and believed this bodes well for the new programme. The students' views on their experiences were very positive and this was substantiated by graduates and employers. Arrangements for students are Fully Compliant with Standards 5.1 to 5.11

## **2.6 RESEARCH**

Whilst AAB has to date maintained its commitment to being a 'teaching institution' it has also been taking major steps to enhance its 'research and scholarly activity' base. This has been strongly evident since the establishment of its 5-year plan in 2018 supported by State-driven resources to stimulate and support staff research, practice and other relevant scholarly activities.



The language used in the SER remains ambiguous with regard to definitions. ‘Scientific terminology’ continues to prevail at the expense of artistic ‘practice’ but how the various initiatives and support are applied is certainly not biased. The evidence presented in the SER continues to demonstrate flexibility and inclusion of other forms of appropriate professional development related to this programme. From the SER and CVs provided, the EE were able to see commendable examples of staff development across a wide range of activities from conventional refereed articles through to more practice-based engagement with the industry. These being more typical and appropriate within an art and design context and equally beneficial to the quality and vitality of the teaching and learning process.

The EE is pleased to see a good sustained level of staff research and development appropriate to gaming design and animation and both the flexible interpretation of institutional research initiatives and support from the College.

**Compliance level**

The EE is content with the continuing improvements in the level of research and staff development activity in the faculty and especially with the flexible interpretations being taken of AAB’s policies and practices in this field of knowledge and practice. The arrangements at institutional level and at faculty level are Fully Compliant with Standards 6.1 to 6.10.

**2.7 INFRASTRUCTURE AND LEARNING RESOURCES**

The College claims to have the most modern infrastructure and best study conditions in Kosovo for students and for the conduct of staff research. Certainly, the descriptions in the SER appear highly satisfactory in terms of volume and quality of general and dedicated space, equipment, administrative support (including the electronic e-



platform) and learning resources. The SER also provides information on the suitability of that accommodation for access by persons with disabilities and special needs.

Unfortunately, due to restrictions, imposed as a consequence of the Covid pandemic, and the remote nature of the event, it was not possible for the EE to physically inspect the spaces and facilities available to this programme nor assess the demands made upon them.

The EE welcomed the reporting of AAB's continuing financial stability from which it can be concluded that the budget plan is in a healthy and positive state with the highest amount of monies to be spent over the period 2023-26 on infrastructure, similar spending on management and other provision for exhibitions, research and external collaboration discussed during the event.

The Faculty collects most of its funds from tuition fees, administrative fees and other payments made by students; payments for commercial and other services; funds of the Ministry of Budget of Kosovo for teaching and scientific-artistic research of general interest; donations, gifts and grants; the use of AAB intellectual property; contracts with national, international, public or private organizations in the field of teaching, scientific research, art; and any other source permitted by the laws in force in Kosovo.

**Compliance level**

Infrastructure and learning resources for this programme appear to be fully compliant with Standards 7.1 to 7.6.



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### 3 FINAL RECOMMENDATIONS OF THE EXPERT TEAM

The External Experts are grateful to the Faculty's management and teaching team, its students on another programme, graduates and employers for their open and highly constructive contributions to the event, and wishes them well for the future.

This proposed new three-year BA Gaming Design and Animation Programme is timely and could, within a short time become a serious asset, not just for AAB, but also as a significant driver in the development of Kosovo's economy. There are many parallels where this has happened in this kind of field in other countries in recent years.

It has many appropriate ingredients for that to start to happen. There is a strong community of committed, ambitious staff with a will to succeed; an ability to recruit highly motivated students and the possibility of a good working and respected relationship with industry. It now needs to continue developing and, in particular raise its knowledge base to a high level by research, practice and via exposure and association with the best.

**In conclusion, the External Experts consider the proposed new BA Gaming Design and Animation programme to be Substantially Compliant with the Standards included in the current KAA Accreditation Manual. They therefore recommend the study programme be accredited for 3 (three) years with the requested maximum number of 50 enrolled students.**

Professor Alan Brickwood, External Expert  
1 April 2022

Marija Vasilevska, External student Expert  
1 April 2022