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Dun Laoghaire Institute of Art, Design and Technology

Department of Film, Art and Creative Technologies
Programmatic Review 7th and 8th May 2015

Panel Validation Reports on FACT Programmes
with
Programme Team Responses (Appendix)

Panel Validation Report

Group 1 programmes
Department of Technology & Psychology

Panel Re-validation
DL825, BSc (Hons) in Applied Psychology, level 8, 240 credits
DL904, MSc in Cyberpsychology, level 9, 75 credits

Special Purpose Awards:
DL101s, Certificate in Cyperpsychology, level 8, 10 credits
DL102s, Certificate in Human Computer Interaction, level 8, 10 credits
DL103s, Certificate in Data Visualisation, level 8, 10 credits
DL105s, Certificate in Sport Psychology, level 8, 10 credits

Panel Validation
Special Purpose Awards:
DL106s, Cert in Critical Research: Foundations, Future & Skills, level 9, 10 credits
*DLTBCs Certificate in Psychology of Film, level 8, 10 credits

Validation Date: 22nd May 2014

*Code TBC

Introduction

The purpose of this document is to report on the findings of the peer review panel established to validate and re-validate the proposed programmes against the criteria for the validation of programmes as outlined in Section 3 of the IADT Quality Manual; *Procedures for Design and approval of New Programmes, Subjects and Modules*.

http://www.iadt.ie/en/InformationAbout/IADTQualityManual/

Background

The re-validation and validation of the six programmes is in preparation for the programmatic review process which takes place in the Faculty of Film, Art & Creative Technologies in Spring 2015.

Panel members

Chairperson	Ms Ann Campbell Registrar Dundalk Institute of Technology
Panel member 1	Professor John McCarthy Head of School of Applied Psychology University College Cork
Panel member 2	Professor Judy Edworthy School of Applied Psychology University of Plymouth UK
Panel member 3	Dr Mark Magennis NCBI Centre for Inclusive Technology Ireland
Panel member 4	Mr John Wood Director of Practice IQ Content Dublin
IADT	Dr Annie Doona, President, IADT Dr Marian O'Sullivan, Registrar, IADT Ms Laura Devlin, Panel Administration

Dr Andrew Power, Head of Faculty of Film, Art &
Creative Technologies
Dr Marion Palmer, Head of Department of Technology
& Psychology
Programme Teams

Session I
Panel meeting with President, Head of Faculty and Registrar to discuss:
- Outline of IADT's strategy including recent developments
- Resource and staffing issues for the provision of proposed programmes

Session II
Meeting of Panel, Head of Department and programme teams to discuss programmes **for re-validation** - guidelines for discussion:
- Rationale for the re-validation of the programmes
- Structure, aims of programmes
- Demand for progammes
- Learner profile
- Career opportunities
- Programme curriculum and module content
- Assessment strategies and methodologies
- Learning outcomes

Session III
Meeting of Panel, Head of Department and programme teams to discuss programmes **for validation** - guidelines for discussion:
- Rationale for the re-validation of the programmes
- Structure, aims of programmes
- Demand for progammes
- Learner profile
- Career opportunities
- Programme curriculum and module content
- Assessment strategies and methodologies
- Learning outcomes

Session IV
Private meeting of the Panel – deliberation

Session V
Final meeting of panel with President/Registrar/Head of Faculty/Head of Department and programme teams (Panel decision)

Panel general findings

In evaluating the appropriateness, quality and proposed operation of the programme the following criteria were considered:

Strategic planning

The IADT President outlined the mission and strategy of IADT. The Institute offers an interdisciplinary portfolio of programmes, integrating the key disciplines of the arts, design, film, digital media, entrepreneurship, technology and applied psychology, all which reflect the nature of cross disciplinary work and activities in the creative and cultural sectors of industry.

Stakeholder feedback

The programme teams addressed questions on stakeholder feedback and the need for such programmes presented today. Observations include the following:

(DL825) The BSc (Hons) in Applied Psychology continues to meet the high standards expected both of good academic practice and of professional accreditation. In particular, the standard of research elements is commendable with a number of high quality research projects submitted in the final year.

(DL904) The MSc in Cyberpsychology in particular is a real boon for the institution and the team should be very proud of what they have accomplished in bringing this programme together. The school has carved out a real niche in the marketplace with the introduction of this programme and it is not difficult to see why the course remains popular. Students who take this course are given an exceptional educational experience and get to learn and hone a variety of transferable skills that would be attractive to many employers in a variety of sectors, but specifically the IT sector.

(Special Purpose Awards) The content is very well framed and pitched in an engaging level, and the students are clearly enthused by the material. Evidence of learning is clear and is assessed in a valid fashion. Students are given meticulous feedback and support. The assessments are appropriately based both on content area knowledge and on reasoning and analytic skills.

Evidence of consultation for new programme

(DLTBCs, Certificate in Psychology of Film)

The proposed content for the course was reviewed by representatives of the film industry, business, community and the academic world. These representatives agree that the application of the scientific method to explore cinematic experience is an underrepresented field and will benefit those who take the course and the film industry.

Learner employment potential

The programme teams addressed questions on Learner employment potential:

(DL825) Some graduates move directly into general employment e.g. recruitment, some move into new areas of employment in applied psychology and technology such as design and the user experience (UX, UI). Some graduates embark on further study in order to develop careers in psychology.

(DL904) There are many opportunities including those highly relevant to the course content, such as in social networking online, security online, or user interface design. Other graduates have chosen to progress to further study on other Masters or Doctorate level courses.

(Special Purpose Awards) These are offered part-time, HETAC/QQI approved courses to students in some specialty areas. This suite of programmes was designed to meet the demands of an ever-changing learning environment, where part-time course are sought by individuals, wishing to combine their studies with their working and social lives.

Protection of learners

Historically, provision has been made to ensure students can complete modules if a programme is discontinued.

Quality assurance

The Panel were satisfied the submissions had been developed and approved internally, complying with the Institute's quality assurance policies and procedures, as outlined in the IADT Quality Manual. The programme documents were approved on 29th April 2014 by the Programme Validation Committee, a sub-committee of Academic Council, to go forward for external panel validation.

Programme titles and award titles

The Panel was satisfied that the titles of the programmes are clear, accurate and fit for the purpose of informing prospective learners and other stakeholders, and consistent with QQI award titles.

Ethics

IADT has internal policies and procedures in place to ensure that all teaching, learning or research activity across the spectrum of NFQ levels is conducted and delivered in a manner that is both morally and professionally ethical, as outlined in the IADT Ethics Policy and the IADT Learning, Teaching & Assessment Strategy.

Standards of Knowledge, Skill and Competence

The programmes and module learning outcomes reflect the criteria set out by the National Qualifications Authority of Ireland (NQAI) framework document. After discussion with the programme teams, the Panel was satisfied that the syllabi and assessment methods were fair and in line with Quality and Qualifications Ireland (QQI) criteria for assessment of programmes, and was of the opinion that learners would be capable of attaining the standards of knowledge, skill and competence relevant to this award.

Teaching and learning

IADT's Learning, Teaching and Assessment Strategy has three key aims: developing knowledge, skills and competencies, supporting student learning and preparing students for life after IADT. The Panel was satisfied that the strategies devised for the programmes and modules reflect the Institute T&L Strategy.

Entry requirements

The standard entry requirements apply to all applicants, as declared each year by IADT and outlined in the IADT Prospectus and on the IADT Website.

Mature students are welcomed, and the Institute's RPL Procedures (Recognition of Prior Learning) are used to assess applicants with experiential knowledge,

Learner assessment

The multiple modes of assessment are guided by the IADT Learning, Teaching and Assessment Strategy. The programmes' assessment strategies have been designed so that assessment tasks are developed through constructive alignment of learning outcomes, learning and teaching strategies and assessment. Module assessment tasks have been designed so that the student will be able to demonstrate their achievement of the module Learning Outcomes. Assessment tasks will be clearly accompanied by grading schemes and communicated to students appropriately.

Access, transfer and progression

(DL825) This programme is a multi-purpose award-type. The knowledge, skills and competencies acquired are relevant to personal development, participation in society and community, employment, and access to additional education and training.

(DL904) The MSc in Cyberpsychology also provides students with opportunities to develop their transferable skills, and is of benefit in applying for any posts where the transferable skills are required, e.g.:
• Project development and management
• Critical thinking and analytical ability
• Creative problem solving skills
• Information technology

(Special Purpose Awards) The students on the Special Purpose Awards come from a wide range of backgrounds. Many are working and the programmes offer the opportunity to develop their skills for either the workplace or leisure activities.

Panel meeting with President and Head of Faculty

The President, Dr Annie Doona gave a brief presentation on the Institute's strategy, and how the programmes fit within that context.

The Head of Faculty Dr Andrew Power informed the Panel that the five yearly programmatic review for the Faculty of Film, Art & Creative Technologies will take place in Spring 2015.   Re-validating the suite of programmes gives the Faculty an opportunity to revise and develop an interdisciplinary ethos across programmes. In response to a query from the Panel, Dr Power affirmed that Sound is taught currently on two programmes by lecturers who specialise in creative technology. IADT will also offer a newly validated BA in Creative Music Production in collaboration with an external industry partner: the Sound Training Centre. It is intended that students on the new programme will engage with Film students.

In 3rd year, and depending on the programme, a space is found for community engagement via the Altruism project. Students work in libraries, homework clubs, industry projects etc. School in a Box is an international community project that IADT are involved with. The Institute also delivers taster programmes for prospective students and a Maths project for Leaving Certificate students

Panel meeting with Head of Department & Programme Teams

Dr Marion Palmer, Head of the Department of Technology & Psychology, outlined the rationale for the validation/re-validation of the programmes (impending programmatic review) and the priorities the department was aiming to achieve in this preparatory validation process. The main restructuring objectives are:

1. Curriculum design and structure; 1st year will have a common undergraduate module across all programmes
2. When the two faculty model emerged in 2012, a new suite of electives was offered across all programmes.
3. From a curriculum development point of view, 2 general module descriptors were introduced; one is skills based and the other is exploration (research) based. Students can step out and go to other disciplines. While indicative content may change, learning outcomes will be matched, ensuring flexibility to change content. The aim is curriculum coherence. The skills' based module can be digital image, sonic art, scriptwriting or drawing. Examples of the research based module include: comics, media or politics. Demand and interest will dictate the specific content. These will run over 3 weeks and will be well planned.

DL825 BSc Honours in Applied Psychology – re-validation

The team outlined the current schedule and the proposed schedule.

Modules

Panel:

Why was the 4th year elective Accessibility never offered?

Team:

This was a resource issue (staff). However, aspects were incorporated into other modules.

Panel:

How could this be incorporated into Usability if staff is an issue?

Team:

The credits have been increased from 5 credits to 10 credits, so lecturers have more time to include access and design in their teaching. Inclusive design permeates the programme, and the group IT module.

Panel:

There may be a concern going forward regarding accreditation;
   a) Is cognitive psychology becoming thinner in the programme? What about the biological aspect? This is important core content.
   b) What is the impact of electives being removed?
   c) Cognitive ergonomics – how substantial is this?

d) Where is the theory?

Team:

The team explained that in 1st year there was an academic expert to teach Perception and Ergonomics. This resource is no longer available so the module was removed from the programme. For programmatic review the team will use their expertise. Students did not respond well to 4th year Cognitive Ergonomics, so a new Media and Entertainment module has been devised, which mixes cognitive, emotional and biological aspects. This is appropriate for 4th year and deals with conceptual issues.

 Panel:

The observation was made that cognitive ergonomics is part of the standard approach to psychology and human computer interaction; students need a solid base, and 4th year is not the place to build this foundation.

Team:

A team member who teaches HCI informed the Panel that part of the theory covered is identifying key issues such as memory retention involving best core principles. There is an overlap but allows the programme to retain the cognitive ergonomics aspect. Ergonomics was part of 2nd year Organisation Psychology.

There are high content hours and there is an opportunity to go over topics. The shift fits into the Faculty ethos and strategy.

Panel:

In relation to the new Media and Entertainment module, there is a lot of film content that is not new. Is the term 'new' correct?

Team:

The module will represent a fabrication of emotion, but the team acknowledged the comment of the Panel.

Panel:

Regarding the two streams from 2nd year on, how will the team communicate to students the foundations of psychology?

Team:

Psychology and IT projects have been integrated. Cyberpsychology moved from 3rd year to 1st year. In 1st year students make a podcast of a script, graphic design etc. In 2nd year students use a WiKi. In 3rd year students participate in a group project.

Resources

Panel:

How will the team work with limited resources?

Team:

The team use the expertise available at IADT, in terms of human and mentoring resources. They need to be constructive with what is available; there are a lot of resources put into 1st year retention and plenty of labs. While contact hours have been cut, it is still 18-20 hours per week for 1st year students. Staffing constraints have driven curriculum innovation. Departmental series of seminars are well attended, and guest experts from other institutions are invited to speak at IADT. Seminars take place on a monthly basis. These diverse offerings are open to all staff. There are however, fewer fields trips now, due to budget constraints. Planning assessment annually is important as additional class contact hour for staff has meant the work load needs to be managed. Integrated assessment is looked at in 2nd year. The theory foundation is also apparent in Neuropsychology, where students have to design a board game.

<u>T&L Strategy</u>

Panel:

Page 38 of the programme document refers to no change in the T&L strategy in the past five years?

Team:

The Department Head confirmed that while no changes *in approach* have taken place, changes have been implemented. The strategy was continually being renewed and developed, with routine updating. The T&L strategy is in the programme handbook and also in the appendix to the programme document. The programme assessment strategy is also in the appendix to the programme document. A balance of continuous assessment across the four years provides a combination of traditional and more applied methods of working.

The team have also linked all learning outcomes and indicated what assessment modes will test the programme learning outcomes. The team communicates the assessments' briefs to students. The current Teaching & Learning Strategy is being reviewed and will be presented to Academic Council in Autumn.

A lot of time was spent on T&L assessment of modules, with an interlinking thread from 1st year through to 4th year.

Also linked through the four years was Statistics, with students gaining more understanding as they progress. The Research Project in 4th year made heavy use of statistics.

Panel:

It was noted the team commitment to an assessment strategy was not highlighted in the programme document

<u>Marketing</u>

The Panel also noted the reference in the SWOT analysis to the lack of strategic marketing in the document.

Team:

The team informed the Panel that steps were being taken at a local departmental level, with open days etc. Regarding the overall Institute approach to marketing, a new Marketing position has been approved within the Centre for Creative Engagement at the Institute and an appointment to the position is imminent. The Department has also been looking at the website and information for the prospectus. There is an annual T&L/Research showcase. The Department also work with transition year students. Research indicated that small numbers of prospective applicants wanted to do psychology at IADT, so the team looked at the programme content. The identity of the Institute can still be an issue, with the perception that the campus still houses the original Art school. Applicants to the programme come through the CAO; ,may be mature students and or come from FE colleges. The programme attracts a full complement of students. The reputation of the programme is the strongest marketing tool.

<u>SWOT Analysis</u>

The reference to outdated technology modes in the SWOT analysis was noted.

Team:

The team confirmed that this had been rectified in the programme document.

<u>DL904</u> MSc in Cyberpsychology – re-validation

The Head of the Department of Technology & Psychology outlined the history of the programme, which was first validated in 2007.

Panel:

The Panel questioned the relevance of the 5 credit module Psychology of Virtual Reality and Artificial Intelligence?

Team:

The development of AI is becoming more mainstream, and is strong in clinical psychology. Cyberpsychology looks at different areas; how the Internet affects individuals and how it is used in a HCI situation.

There is a lot of AI information in cyber journals, which underscore the underlying principles. This module was part of the original programme, and the credits have changed from 10 to 5. AI is the area of most research and refers to robotics and how they can be best designed. The team are cognisant of emerging technologies and different behaviours that happen online. There is a focus on offline and online interaction, as well as stimulants.

For example, students were asked to reflect on how consumer psychology works in online and offline purchases and how buyer decisions are mapped. Students compare behaviour patterns in group dynamics and face to face value judgements.

Panel:

It was noted there was only one change to this programme; why?

Team:

The change of title from Internet Research Methods to Critical Research: Foundations, Futures and Skills module is to ensure more diverse and transferrable skills are obtained by the students. This change in module title and learning outcomes reflects the change in the content and structure of the module as a result of the need to provide a more multi-disciplinary approach. The increase in class time is required to provide for a greater diversity of students due to the inclusion of the module on multiple programmes. Research will be approached from a higher level, using a diversity of research methods. The module will adapt on an on-going basis.   The cross discipline aspect of this module gives students a space to develop their proposal. Contact hours have increased from 2 to 3 per week.

Special Purpose Awards - re-validation

DL101s, Certificate in Cyberpsychology

DL102s, Certificate in Human Computer Interaction

DL103s, Certificate in Data Visualisation

DL105s, Certificate in Sport Psychology

Panel:

The Panel asked the team if it would be possible for a student to do all SPAs and receive a Diploma.

Team:

The SPA programmes are not currently offered as a combined suite, as it is an eclectic mix but students could use any of the programmes completed as exemptions when applying to other relevant programmes.

DL101s, Certificate in Cyberpsychology

This programme is a taster for the Masters' offering. It was developed to introduce students to think about the link between psychology and technology. While the credits are the same on the SPA and the DL825 undergraduate programme for this module, there are fewer activities on the SPA with more independent learning offsite. The assessment in the undergraduate programme is more academic.

Panel:

It was noted the entry for this was level 5, but delivered at level 8?

Team:

The Head of Department informed the Panel that under HETAC/QQI regulations, entry level is always level 5. However, students frequently have degrees or a minimum of level 7. Some students also come through the Leaving Certificate, back to education or RPL routes. The programme could be used strategically to go on to level 9 education.

Panel:

Why do students on the SPA not complete a small research project like the cohort on the undergraduate programme?

Team:

The students on the SPA are a different cohort to the undergraduate students. At the moment students on the SPA complete an essay; this is part of the process of learning academic writing.

Panel:

Noting the difference in class content time (40 versus 90 hours), was there a danger this could be challenged?

Team:

Findings indicate that 40 hours suit the learners on the SPA. It would not serve the Institute's purpose if the Certificate was not a taster for the Masters programme. The Certificate is also a good precursor to level 9 Masters' programmes in other institutions.

DL102s, Certificate in Human Computer Interaction

The team informed the Panel that there is a varied student cohort on this programme. The Project involves summertime research. Students study fundamental theory then progress to advanced level. Usability design is being reviewed at Institute level and courses may be developed in that area.

DL103s, Certificate in Data Visualisation

This is part of an undergraduate programme and was offered once as an SPA. The cohort is people from industry, and past graduates. The 20 week, shorter offering appeals to a lot of people. The Department may look at offering shorter, intensive blocks of such programmes; for example, a weekend course. The team hope to run the programme next year. Currently there are no plans to offer the programme online,

<u>DL105s, Certificate in Sport Psychology</u>

The team outlined the programme content for the Panel. The 1st assessment is an essay on reading research. The 2nd assessment is a case study. A lot of coaches and athletes visit as guest lecturers, followed by question and answer sessions.

The Panel commended the teams on the handbooks for the programmes, and recommended they be put on the Institute website.

Special Purpose Awards - validation

<u>DL106s, Certificate in Critical Research: Foundations, Futures, and Skills</u>

The Panel noted a lot of queries had been dealt with in the discussion around the MSc in Cyberpsychology.

Team:

The team informed the Panel that some assessments may differ. Indicative assignments for students on the SPA could include producing a critical review of an empirical research paper, suggesting alternative research methods, or else preparing a research proposal which may form the basis of a project.

DLTBCs, Certificate in Psychology of Film – new progamme

Panel:

The panel queried the attraction of this programme; was it lacking in immersion and engagement, and contemporary digital developments?

Team:

The programme offered interaction between cognitive and emotional responses; this may need to be emphasised more in the document. The aim is to examine the methods and language of what is known so far in this area.

Panel:

The panel noted that module descriptors are incomplete.

Team:

The team will reflect on this. The template is the basic HETAC form, and can be updated for all future offerings.

Panel:

In relation to a phrase on page 7 of the document ('content may vary') the Panel suggested this be reviewed; only include content that the team are confident they can cover. Content may vary must must allow the learning outcomes to be achievable

Team:

The team will take this into consideration.

Online Delivery

Panel:

Were there any plans to run programmes online?

Team:

Forensic Psychology was developed as an online programme, but is not yet being delivered. Regarding the quality assurance around online delivery, the teams will use software mechanisms to detect conflicts in typing and writing style. There will be online support and discussions, and formative multiple choice quizzes. The online approach will be the same as for other SPA; deadlines, assessments etc. Online students will also have library access, and virtual learning environments such as Blackboard will be used.

Decision of the Panel

The Panel recommended the validation and re-validation of the proposed programmes, for a period of five years, to IADT Academic Council, namely:

Code		Description	Credits
DL825	Re-validated	BSc (Hons) in Applied Psychology	240
DL904	Re-validated	MSc in Cyberpsychology	75
DL101s	Re-validated	Certificate in Cyberpsychology	10
DL102s	Re-validated	Certificate in Human Computer Interaction	10
DL103s	Re-validated	Certificate in Data Visualisation	10
DL105s	Re-validated	Certificate in Sport Psychology	10
DL106s	Validated	Certificate in Critical Research: Foundations, Futures and Skills	10
DLTBCs	Validated	Certificate in Psychology of Film	10
Validation Date		Thursday 22nd May 2014	

Conditions

No conditions

Panel recommendations

The Panel made the following series of recommendations for the consideration of the programme teams:

DL825, BSc Honours in Applied Psychology
1. The Panel recommend that the visibility of cognitive learning be increased in the core areas of psychology, e.g., cognitive and biological.

2. The Panel recommend linking detailed assessments to T&L Strategy; this is a recommendation for all programmes.

3. The Panel recommend that inclusion, design and accessibility be mentioned in the learning outcomes, where relevant.

4. The Panel recommends making the streams more visible and core issues more visible.

5. The Panel recommend the team showcase the visiting lecturers.

Commendations
The Panel commended Usability being moved to 2nd year, and the team's analysis of assessment types.

DL904, MSc in Cyberpsychology
1. The Panel recommend the team show links between T&L and the assessment strategy

Commendations
The Panel were impressed by the answers from the team, which indicated a clear understanding of the link between Cyberpsychology and Psychology, and the link between artificial intelligence gaming and multimedia content.

Special Purpose Awards – re-validation
The Panel had no specific recommendations for the Special Purpose Awards which were re-validated.

Commendations
The Panel complimented the team on the diverse offerings, bringing in cohorts of students from different disciplines.

Special Purpose Awards – validation

DL106s, Certificate in Critical Research: Foundations, Futures and Skills
1. The Panel recommends the difference in assessments for the Masters programme and the SPA offering be made clear in the document.

DLTBCs, Certificate in Psychology of Film
1. The Panel recommends the programme document template be re-written, so as not to resemble a simple proposal form.

Commendations
The Panel complimented the team on the originality of the offering.

In summing up, on behalf of the panel the Chair thanked the President of IADT and commended the teams on their hard work in developing the programmes. The Panel were impressed by the interdisciplinary elements of the submissions, and with the teams' enthusiasm for the programmes and their engagement with the Panel.

The Panel was happy to recommend the programmes – both for validation/re-validation to the Academic Council of IADT, taking into consideration the series of recommendations outlined above.

Panel signatures

Chairperson

Ms Ann Campbell   _____   Date _____

Registrar

Dr Marian O'Sullivan   _____   Date _____

Panel Re-validation Report

Group 2 programmes
Department of Film and Media

Panel Re-validation
DL832, BA (Hons.) in Animation, level 8, 240 credits
DL901, MA in Screenwriting for Film and Television, level 9, 60 credits
DL902, MA in Broadcast Production for Radio and Television, level 9, 60 credits

Validation Date: 12th June 2014

Introduction
The purpose of this document is to report on the findings of the peer review panel established to re-validate the proposed programmes, against the criteria for the validation of programmes as outlined in Section 3 of the IADT Quality Manual; *Procedures for Design and approval of New Programmes, Subjects and Modules*.

Background
The re-validation and validation of the three programmes is in preparation for the programmatic review process which takes place in the Faculty of Film, Art & Creative Technologies in spring 2015.

Panel members

Chairperson	Mr Terry Twomey Registrar/Vice President Limerick Institute of Technology
Panel member 1	Ms Claire Barwell Chair of NAHEMI University for the Creative Arts Farnham, UK
Panel member 2	Mr John Parry Programme Leader (Animation) University of West England
Panel member 3	Mr Michael Algar Producer/Owner, Keg Kartoonz Ireland
Panel member 4	Mr Mick Hanley CEO Dublin City FM Radio
IADT	Dr Annie Doona, President, IADT Dr Marian O'Sullivan, Registrar, IADT Ms Laura Devlin, Panel Administration Dr Andrew, Head of Faculty of Film, Art & Creative Technologies Dr Marion Palmer, Head of Department of Technology & Psychology Mr Donald Taylor-Black, Head of Department of Film & Media Programme Teams

Session I
Panel meeting with President, Head of Faculty and Registrar to discuss:
- Outline of IADT's strategy including recent developments
- Resource and staffing issues for the provision of proposed programmes

Session II
Meeting of Panel, Head of Department and programme teams

Session III
Private meeting of the Panel - deliberation

Session IV
Final meeting of panel with President/Registrar/Head of Faculty/Head of Department and programme teams (Panel decision)

Panel general findings

The appropriateness and quality of the programmes were considered under the following criteria:

Strategic planning
The Institute mission is to offer an interdisciplinary portfolio of programmes, integrating the key areas of the arts, design, film, digital media, entrepreneurship, technology and applied psychology, all which reflect the nature of cross disciplinary work and activities in the creative and cultural sectors of industry.

Stakeholder feedback

(DL832 BA Hons. in Animation)
The programme teams provided many examples of stakeholder feedback.
Examples of external Feedback:
'The staff's constant address and interrogation of their teaching methods and the learning outcomes within the Dissertation process have ensured an ongoing sensitivity to the issues which arise as a consequence of practitioners...engaging with formal academic writing'

'There is a marked difference [between] the overall skill level, attendance and application of the students at Dun Laoghaire [and] similar UK undergraduate courses, and points to the small class numbers at IADT as a key strength'.

(DL901 MA in Screenwriting)
The programme teams provided many examples of stakeholder feedback.
The stakeholders' feedback was derived from the following sources:
• External Examiners' reports & verbal feedback
• Various industry bodies (Writers Guild of Ireland www.script.ie, Irish Film Board
• Practitioners www.irishfilmboard.ie)
• Current student cohort

The emphasis on research, writing skills and contextual studies has been
positively commented upon by successive academic Eternal Examiners.
The level of essay writing is commensurate with levels on other Master
programmes. The Externs have unanimously and consistently reported that the
essay assessment process has been fair and rigorous. There are four different
tutors across the two modules and regular meetings with the Programme Co-
ordinator ensure that the marking criteria are uniform.

(DL902 MA in Broadcast Production)
The programme teams provided many examples of stakeholder feedback.
Examples of feedback from External Examiners & Validation Panels:
• Martin Mahon (2009/10): Some good work but some displayed a lack of
understanding of the broad world of documentary and knowledge of key works.
• (2009/10): 'The standard is very good. Some minor recommendations
  regarding technique'.
• (2011/12): 'Good work but some displayed a lack of understanding of world of
documentary and knowledge of many of the key works in this area'.
• (2012/13): 'The standard achieved was good, but given the easy access to
digital editing systems nowadays, the standard of editing and mixing, and
structure/storytelling techniques, could have been higher... When discussing
students' work with lecturers, it was clear that they had provided students with
support and guidance as they built their programmes'.

Evidence of consultation

(DL832 BA Hons. in Animation)

The programme team provided many examples of consultation with industry.

Direct engagement with the Irish Animation industry has been central to the
business of the programme for the past 15 years. Industry partners have an
open, honest and active relationship with the programme team. Collaborative
partnerships have developed with many external and community stakeholders,
mostly through accredited course work and existing modular structures
(Carmona, Media Lab, Ballymun Jobs Centre, IADT WRSS, Fairtrade, HeadsUp).
More ambitious research collaborations (especially with UCD Science) have been
very successful recently.

(DL901 MA in Screenwriting)

The programme team provided many examples of consultation with industry.

Since the inception of the Masters in Screenwriting, the course has developed and maintained strong links with key personnel and organisations in the Irish Film and Television Industry. The majority of tutors are industry practitioners and offer up-to-date expertise in the area of screenwriting and production.
At each submission stage in the writing process, a panel of industry producers, writers and/or directors is assembled, to read the work and to offer feedback to the student, regarding their creative process and the script's commercial viability.
A series of collaborative initiatives has been developed with organisations such as Screen Training Ireland (www.screentrainingireland.com) and Story Campus Screenwriters Lab. The Masters in Screenwriting also collaborates with The Factory and the Gaiety School of Acting in organising script readings with actors that are directed by professional TV/Film directors (e.g. Neil Jordan, Robert Quinn, Ian Fitzgibbon, Jim Sheridan, Thaddeus O'Sullivan etc.)
The National Film School at IADT is one of the four partners in ENGAGE, which has been in existence since 2008.

(DL902 MA in Broadcast Production)

Staff are involved in the industry in various capacities, and have a range of roles with international organisations for film and television education, production and media research. Evidence of the uniqueness of the programme comes from the joint venture with Sky Academy which is offering a scholarship to be made available on the programme from September 2014. The scholarship is part of Sky Academy, a set of initiatives which aim to use the power of television, creativity and sport to give up to one million young people in the UK and Ireland opportunities to build their skills and experience.

Learner employment potential
(DL832 BA Hons. in Animation)
The animation industry in Ireland is currently thriving and, consequently, many graduates find work in studios such as Boulder Media, Brown Bag Films, JAM, Geronimo, and Cartoon Saloon. Strong links have been established between the Animation programme at IADT and key industry players. Other recent graduates have established their own media companies, for example Studio Rua and Powwow.

(DL901 MA in Screenwriting)
The students are introduced to potential funders at various stages throughout the programme. Practitioners from the industry and development personnel from The Irish Film Board (www.irishfilmboard.ie) offer feedback to the students on the development and progress of their screenplays. Students also learn how to pitch their work and how to make funding applications.

(DL902 MA in Broadcast Production)
A central element of the course has been student placements within the radio and television broadcast sector. Placement organisations may be one of the various national stations, such as RTÉ, Sky TV, BBC (UK), Setanta, Newstalk, Today FM and TV3. Local station placements have included East Coast FM, FM 104, Q102 and Radio Kerry. Together these, and other industry contacts, continue to provide a strong basis on which to develop the placement programme at MA level. Many of the graduates have been retained afterwards to work full-time with their placement companies.

Protection of learners
Provision has been made historically to ensure students can complete modules if a programme is discontinued.

Quality assurance
The Panel were satisfied the submissions had been developed and approved internally, complying with the Institute's quality assurance policies and procedures, as outlined in the IADT Quality Manual. The programme documents were approved on 27th May 2014 by the Programme Validation Committee, a sub-committee of Academic Council, to go forward for external panel validation.

Programme titles and award titles
The Panel were satisfied that the titles of the programmes are clear, accurate and fit for the purpose of informing prospective learners and other stakeholders, and consistent with QQI award titles.

Ethics
IADT has internal policies and procedures in place to ensure that all teaching, learning or research activity across the spectrum of NFQ levels is conducted and delivered in a manner that is both morally and professionally ethical, as outlined in the IADT Ethics Policy and the IADT Learning, Teaching & Assessment Strategy.

Standards of Knowledge, Skill and Competence

The programmes and module learning outcomes reflect the criteria set out by the National Qualifications Authority of Ireland (NQAI) framework document. After discussion with the programme teams, the Panel were satisfied that the syllabi and assessment methods were fair and in line with Quality and Qualifications Ireland (QQI) criteria for assessment of programmes, and were of the opinion that learners would be capable of attaining the standards of knowledge, skill and competence relevant to this award.

Teaching and learning

IADT's Learning, Teaching and Assessment Strategy has three key aims: developing knowledge, skills and competencies, supporting student learning and preparing students for life after IADT. The Panel were satisfied that the strategies devised for the programmes and modules reflect the Institute T&L Strategy.

Entry requirements

The standard entry requirements apply to all applicants, as declared each year by IADT and outlined in the IADT Prospectus and on the IADT Website.

Mature students are welcomed, and the Institute's RPL Procedures (Recognition of Prior Learning) are used to assess applicants with experiential knowledge, as opposed to formal academic qualifications.

Learner assessment

The multiple modes of assessment are guided by the IADT Learning, Teaching and Assessment Strategy. The programmes' assessment strategies have been designed so that assessment tasks are developed through constructive alignment of learning outcomes, learning and teaching strategies and assessment. Module assessment tasks have been designed so that the student will be able to demonstrate their achievement of the module Learning Outcomes. Assessment tasks will be clearly accompanied by grading schemes and communicated to students appropriately.

Access, transfer and progression

The programmes incorporate the established procedures for access, transfer and progression while accommodating a variety of access and entry requirements from applicants with expertise related disciplines.

Decision of the Panel

The Panel recommended the re-validation of the proposed programmes, for a period of five year, to IADT Academic Council:

Code	Status	Description	Credits
DL832	Revalidated	BA Honours in Animation	240
DL901	Revalidated	MA in Screenwriting for Film and Television	60
DL902	Revalidated	MA in Broadcast Production for Radio and Television	60
Validation Date		Thursday 12th June 2014	

DL832 BA Hons. in Animation

Conditions

1. The team to review the document for any phrase that includes 'could be' (examples include pages 103, 105, 107 and 109); assessment strategy across all modules needs to be clear and concise. The assessment strategy across all modules should be clear and concise for the student.

Recommendations

1. Stage 3 Review title of Group Industry project.
2. Consider precise word count for Thesis and all written assignments.
3. Finalise the industry discussion document into an industry placement policy.
4. Review the year 1 Introduction to FACT module after a year.
5. Module descriptors could be updated for clarity.
6. Assignment submission process and policy needs to be reviewed. Consider greater clarity for deadlines and penalties.
7. The continuing of staff development in technology and software should be considered at Institute level.

Commendations

1. The programme has a good level of differentiation.
2. The motivation of the staff was commended.
3. The appointment of a Marketing Manager was welcomed.
4. Accredited work outside of programme in year 3 and 4 for students was welcomed.

5. The introduction of a skills based elective was welcomed.
6. The continuing tradition of basing the programme on traditional skills and the rigour of drawing was commended.

DL901 MA in Screenwriting

Conditions

No conditions.

Recommendations
1. Review essay titles across the relevant modules.
2. Review the genre aspect of The Film History and Theory module. It seems over packed for the credit value; review.

Commendations
1. The panel commended the structure, clarity and quality of the document.
2. The panel commended the reflective essay and the pitching form.

DL902 MA in Broadcast Production

Conditions

No conditions.

Recommendations
1. Encourage the continuation of industry placement across Radio and TV.
2. The team could consider extending the work to incorporate new social media platforms.
3. Clarify how issues raised by external examiners are addressed.
4. Clarify the mechanism by which students are supported during the Major Project, given the allocated contract hours and the amount of hours that are self-directed.

Commendations
1. The panel welcomed the addition of live streaming.
2. The panel commended the ambitious scope of the programme.
3. The increased emphasis on social media is welcomed.
4. The 80% practical focus is a strength and unique selling point of the programme.

In summing up, on behalf of the panel the Chair thanked the President of IADT and commended the teams on their hard work in developing the programmes. The Panel were happy to recommend the programmes – both for re-validation to the Academic Council of IADT, taking into consideration the condition and recommendations outlined above.

Panel signatures

Chairperson

Mr Terry Twomey   _____   Date _____

Registrar

Dr Marian O'Sullivan   _____   Date _____

APPENDIX 1 _ detail of meeting
Session 1: Panel meeting with President and Head of Faculty

The President, Dr Annie Doona gave a brief presentation on the Institute's strategy for 2014-2019, and how the programmes fit within that context. Priorities of the strategy include:
- IADT - a specialist institution
- Autonomy in partnerships and collaborations
- Entrepreneurship and important factor for sole traders, which many IADT graduates become

Faculty overview:

Dr Andrew Power, Head of the Faculty of Film, Art and Creative Technologies, gave an overview of the programmes and outlined the aims of the Faculty:
- The aim is to integrate programmes while honouring the disciplines.
- The Faculty did not opt for a common first year curriculum, nor did it consider offering 3 year Bachelor of Arts programmes over the current 4 year format.
- However, a common first year module has been introduced across all programmes; the intention is to facilitate students having common points of connection. For example, a psychology student could take a film module.
- In second year a suite of electives are available. Students can step out of their disciplines for 3 weeks and choose an elective.
- In third year there is some engagement with industry; for example an altruism project or work placement.
- In fourth year students develop a portfolio, demonstrating their growth over the duration of the programme.
- There is a common theme of creativity and technology across the different disciplines offered.

Staffing, resources, growing student numbers and demand for the programmes:

Current sectoral regulations dictated that staff allocations were limited, but the Institute was fortunate in that there had been no reduction in ECF numbers this year. There is a requirement for the Institute to grow student numbers, as funding is dependent on this. IADT hope to grow the number of international students and form partnerships. An example of the latter is the recent validation of a level 7 programme, BA in Creative Music Production, in collaboration with Sound Training Centre, Temple Bar, Dublin. This will bring 120 students to IADT and STC over the next three years. There was very high demand for this course, and the running costs and space issues are spread between the two partners.

The niche disciplines at IADT had varying degrees of demand for graduates. For example, Animation numbers had grown from the low twenties to the thirties, but Costume Design does not require huge numbers of graduates each year, the games industry is also another area of rapid growth. The Institute looks carefully at how to provide for growing areas in industry. There is potential for Masters programmes to grow, and plans are being considered to offer more programmes, e.g., Film Production, UX and UI production and Cinema Topography. There would be a convergence agenda to some of the proposed offerings, for example Film Production would also cover the legal aspects of the industry.

It was acknowledged that space was an issue at the Institute. Three private/public building projects were cancelled as a consequence of the current financial climate, and this required management to review how to grow students by considering promoting Masters programmes, alongside undergraduate offerings.

Session 2: Panel meeting with Head of Department & Programme Teams

The Self Evaluation Reports for the three programmes were guided by the Quality and Qualifications Ireland (formerly HETAC) criteria for programme providers. The programmes were also benchmarked against the performance based Compact instigated for all third level Institutions by the Higher Education Authority in 2013. Performance indicators include:

- Demonstrate how the institution is making a distinctive contribution to key National expectations of higher education
- To augment the institute's efforts to improve their performance, through better strategic planning and management, particularly with regard to the increasingly competitive global environment in which the institution operates
- Demonstrate how the institution is performing against the objectives set out in the Institute strategy
- More accountability with regard to annual funding

DL832 BA Hons. in Animation

1. **Rationale**

    The rationale for the proposed minor changes (re-alignment and name changes) are in preparation for programmatic review, which will take place in spring 2015. The programme has been benchmarked in terms of a changing higher education landscape, and the aim is to future proof the programme against a fluctuating fiscal climate and evolving industry needs.

2. Structure, aims of programme

The aim of the programme is to produce industry ready graduates who can provide quality graduates with excellent skills sets. The difference between education and training was emphasised; the team aim to produce industry ready graduates.

3. Demand for programme

The programme receives a high level of first preference indications on CAO applications, but with space at a premium and 30 being the maximum number of students that can be accommodated each year, it was acknowledged that growth must happen in a measured way, without affecting the quality of the programme.

4. Learner Profile

Students who apply for the programme are very motivated, and while the process may be viewed as exhaustive for applicants (portfolio assessment, possible interview etc.) it is not punitive. This rigour ensures the team select the most suitable candidates for the programme, and consequently the retention rate on the programme is very high.

5. Career Opportunities

Previously all graduates were emigrating, but with a growing industry in Ireland students are finding more opportunities to develop as artists in ahighly specialised field. For example, Brown Bag Company currently have 130 people and will grow to 300 staff. Graduates are being successfully placed and some go on to Masters Level.

6. Programme curriculum and module content

DL832 BA Hons. in Animation

Year 1 Modules

Group industry: the title of this module is not clear – the panel asked if this is an industry project? It was also noted this is a 10 credit module and not 15 as indicated in document.

Team: Students are encouraged to work in a group. After 6 weeks they are allowed to complete an industry component. Business Skills is a research project. The group work is an opportunity for students to learn business skills.

Writing skills: clarify each year what writing skills students develop.

Team: In 1st year students produce a 2,000 word essay. In 2nd year screenwriting is underpinned. In 3rd year students do in depth thesis preparation. In 4th year students complete a dissertation. Writing skills are supported through the course of the programme.

Storyboard and layout: why is this only offered in 1st year?

Team: In 1st year, seven weeks is blocked off for this module. Students acquire inherent skills which underpin activities in the following 3 years. Storyboard does continue through the programme.

Word count for essay: veering between 8 and 10 thousand. Clarify for students.

Work placement: how is this reported back? The panel noted the language of the team's 'discussion document' in relation to industry contacts was not suitable for students; all the latter needs is a work placement guide.

Introduction to FACT: this is a cross faculty module, introducing students from different disciplines to work together. The aim is to pilot the module this year with Animation and Psychology students.   The team might want to consider this cross discipline module may lead to students wishing to change programme.

Year 2 Modules

Life drawing: the panel commended the inclusion the core skill of life drawing throughout the programme.

CCS: clarify the word count for essays.

Year 3 Modules

Research thesis: confirm word count.

Year 4 modules

Major project: clarify project can be group or individual.

7. Assessment strategy/methodology

Components will be assessed as group and individual work. Assessors look for individual learning. The panel welcomed the reflective type of project in assessment.

8. Learning outcomes

The programme learning outcomes identify the knowledge, skills and competence required for a graduate. The programme learning outcomes have been aligned to the appropriate Quality and Qualifications Ireland (QQI) Awards Standards and the Learning, Teaching and Assessment Strategy aims to enable students to achieve these standards.

DL901 MA in Screenwriting

Modules

Project Development Module: Students are now required to submit a three-page reflective essay on the development of their screenplay. They will also have to submit a two-page document that outlines notes for further development of the screenplay.

Craft of Scriptwriting Module: In order to formalise, develop and hone the student's pitching skills the team are introducing a Pitching Forum.   Coinciding with the submission of their final draft screenplay the students pitch their project to a panel of industry producers and funders.

Change of Module Title: To change the module titles *Key Aspects* to Dramatic and Literary Traditions. The new title is a clearer articulation of the module content.

The panel commended the team on the document. An issue raised by the team was marketing. The panel noted that a Marketing Manager at IADT has been recently appointed which should help to address marketing issues at Institute level.

The programme team clarified that the programme four modules are assessed separately. Modules provide a specific focus, whilst maintaining a strong relationship with other modules in the programme. There are a total of 60 credits awarded for the programme

While primarily full time, the programme can accommodate part time students. The programme focuses on full length Drama, the team are of the opinion that the long form is the best way to teach screenwriting.

Students get the experience of learning what it is like to have somebody work on their material. It is mainly a collaborative process.

The programme has been benchmarked against the Huston School of Film, UCG. The three page reflective essay is new to the programme. Students are provided with a pitching forum, and meet people from the industry. Students are introduced to the ENGAGE project, where they learn to pitch their work. Students learn how to make funding applications. Students are involved in critiques, which is introduced through script editing. Students received feedback on their work. As with other IADT programmes, there are penalties for late submissions. If students require, they can make an application for a deferral via the Institute policy.

Students are assessed on the quality of their presentation and level of engagement.

DL902 MA in Broadcast Production

Modules

Production Techniques and **Media in Context**

The intention of these modules is to emphasise the role of social media in broadcasting on the programme, but it is not necessary to amend the relevant modules, which are Production Techniques and Media in Context. However the bibliographies in these modules have been updated, to reflect this trend in industry. Module descriptors have been refreshed and updated. There is additional emphasis on social media in the modules Production Techniques and in Media in Context.

The programme runs full time; there is a part time offering available as a special purpose award. The programme offers a uniquely high practical contact for applicants, in comparison to other institutions. The optimum number on the programme is 20; the team noted that the recent discontinuation of grants for Masters programmes has an impact on numbers.   . Applicants were mainly from people already involved in the industry, wishing to enhance their skills and learn from their peers. Fees are currently 6k per annum. Masters programmes are self-funding, and delivery of the programme is based on a minimum number of applicants to be financially viable. Low numbers however means students have good access to equipment. As for Screenwriting, the team noted marketing was an issue. The equipment in the new National Film School at IADT is state of the art.

The input for both Television and Radio is 50/50. Students are required to watch and listen outside programme content and bring back an analysis to class, to get more depth and perspective. The important skills of listening and watching are encouraged.

There is a lot of competition for placements, but students usually manage to get one. The students are provided with a letter of introduction. The rate of graduates finding work is high; between 70-90% obtain positions in the industry. Three graduates from the programme have been awarded BAI scholarships. There is a strong emphasis placed on broadcasting law. A session with an in house solicitor from RTE is provided. Students have 8 hours per week contact. Students have to present a programme and produce a programme. Production Techniques is a pre-requisite for the Major Project. The panel noted the brief for Production Techniques was a bit vague. Film and Radio work have to be on different topics.

Panel Re-validation Report
With Appendix (notes of meeting)

Group 3 programmes
Faculty of Film, Art and Creative Technologies

Re-validation for programmes:

1. DLXXX, BSc Honours in Creative Computing, level 8, 240 credits

2. DL826, BA Honours in Visual Communication Design, level 8, 240 credits

External Panel Re-validation Date: 23rd October 2014

Introduction

The purpose of this document is to report on the findings of the peer review panel established to re-validate the two programmes, against the criteria for the validation of programmes as outlined in Section 3 of the IADT Quality Manual; *Procedures for Design and approval of New Programmes, Subjects and Modules*.

General Information

Provider: Dun Laoghaire Institute of Art, Design and Technology
Faculty: Film, Art and Creative Technologies
Departments: Dept. Art and Design and Dept. Technology and Psychology

Programme Details

Programme Title: Bachelor of Science Honours in Creative Computing
Award Title: Bachelor of Science
NFQ Level: Level 8
ECTS Credits: 240
Award Type: Honours
Delivery Mode: Full-time/Part-time/ACCS
Duration: Four Years
Starting Date: September 2015

Programme Title: Bachelor of Arts Honours in Visual Communication Design
Award Title: Bachelor of Arts
NFQ Level: Level 8
ECTS Credits: 240
Award Type: Honours
Delivery Mode: Full-time/Part-time/ACCS
Duration: Four Years
Starting Date: September 2015

Panel members

Chairperson   Mr Billy Bennett
                     Registrar
                     Letterkenny Institute of Technology

Panel member 1   Dr Gerard Bob McKiernan
                     Head of School
                     School of Informatics and Creative Arts
                     Dundalk Institute of Technology

Panel member 2   Mr Martin Casey
                     Founder/CEO
                     Arekibo
                     Dublin

Panel member 3   Mr Richard McElveen
                     Lecturer in Graphic Design
                     University of Ulster

Panel member 4   Mr Paul Farrington
                     Freelance Digital Creative Designer
                     United Kingdom

IADT   Dr Annie Doona, President, IADT
                     Dr Marian O'Sullivan, Registrar, IADT
                     Dr Andrew, Head of Faculty of Film, Art and Creative
                     Technologies
                     Dr Marion Palmer, Head of Department of Technology and
                     Psychology
                     Mr Liam Doona, Head of Department of Design & Visual Arts
                     Programme Teams

Findings and recommendations of external panel
BSc Honours in Creative Computing

The external validation panel approve the re-validation of the programme, subject to the following condition and recommendations:

Condition

1. The titles of the exit awards offered within the programme are to be included and they are to be consistent with QQI policy and standards.

Recommendations

The panel recommends the team:

1. Strongly re-consider the title of the programme. While the panel supports the concept of a hybrid programme the title could be viewed as a compromise. The panel suggests the team reflects on whether the title will be fully understood by potential students and if it accurately reflects the programme content and learning outcomes.
2. Consider opportunities for further use of cross-faculty, joint student projects.
3. Ensures the transfer of skills for professional practice are fully addressed, to include team work, project management, time keeping etc., so as to ensure students are industry ready.
4. Reviews the profile of external examiners on the programme, to ensure the view of Industry is represented, while remaining consistent with IADT policy on external examiners.
5. Ensures entrepreneurship and entrepreneurial skills are introduced early, are clearly documented and embedded into the programme.
6. Introduces a culture of creativity into the programme earlier than fourth year, so students understand what is to follow.

Commendations and Observations

1. The panel noted the excellent quality of the programme document, which reflected the rigorous process the team had applied in reviewing the programme.
2. The team were commended for their engagement with the panel throughout the re-validation process, particularly in light of the amount of changes required in the programme, some of which presented challenges for the team.
3. The FACT elective module was noted as a positive addition to student options on the programme.

Bachelor of Arts Honours in Visual Communication Design
The external validation panel approves the re-validation of the programme, subject to the following recommendations (no conditions):

Recommendations
The panel recommends the team:
1. Reviews the programme schedule to ensure student contact hours are consistent with the student workload.
2. Reviews Professional placement – an accredited placement would formally recognise industry partnerships.
3. Considers opportunities for taught postgraduate progression within IADT.
4. Considers offering exit awards for students who wish to leave after 2 or 3 years; a generic award for creative arts programmes may be relevant for this purpose.
5. Considers opportunities for further use of cross-institute and cross-faculty joint student projects.
6. Ensures the success of the programme is promoted by the department, programme team, students and staff at IADT.
7. Give consideration to the marketing of the programme online and show exhibit/projects online.

Commendations and Observations
1. The panel noted the excellent quality of the programme document, which reflected the rigorous process the team had applied in reviewing the programme.
2. The team were commended for their input into the re-validation process and their willingness to engage with rapidly changing disciplines.
3. The roll-out of the new FACT elective module was welcomed.
4. The panel noted the programme enjoyed a very high retention rate of students, with high quality graduates emerging from the programme.
5. The panel remarked on the calibre of the team; strong, cohesive and committed to the programme.

Decision of the Panel

The Panel recommended the re-validation of the two programmes, for a period of five year, to IADT Academic Council:

Code	Status	Description	Credits
DLXXX	Re-validated	Bachelor of Science Honours in Creative Computing	240
DL826	Re-validated	Bachelor of Arts Honours in Visual Communication Design	240
Validation Date		Thursday 23rd October 2014	

In summing up, on behalf of the panel the Chair thanked the President of IADT and commended the teams on their hard work in developing the programmes. The Panel were happy to recommend the programmes for re-validation to the Academic Council of IADT, taking into consideration the condition and recommendations outlined above.

Panel signatures

Chairperson

Mr Billy Bennett   _____   Date _____

Registrar

Dr Marian O'Sullivan   _____   Date _____

APPENDIX
Private meeting of panel

Background

The panel were provided with a briefing note from the Head of the Department of Technology and Psychology, Dr Marion Palmer, who is also the programmatic review co-ordinator in the Faculty of Film, Art and Creative Technologies. The briefing note sets out the context for the programme re-validations in preparation for the programmatic review process which will take place in spring 2015.

The Faculty of Film, Art and Creative Technologies was set up in September 2012 from the School of Creative Technologies with the School of Creative Arts. There are three departments - Technology and Psychology, Film and Media and Design and Visual arts.
The Head of the Faculty is Dr Andrew Power and the Heads of Department are:
Film and Media   Donald Taylor Black
Design and Visual Arts   Liam Doona
Technology and Psychology   Dr Marion Palmer

The panel discussed their observations on the programme documents and any queries they wished to raise with the programme teams.

Issues noted included:
BSc Honours in Creative Computing

- Title of programme
- Up to date software
- Ambitious project in first two years of programme
- Industry placement
- Learning outcomes
- Change of structure, implications for entry requirements
- Teaching and learning strategy
- Contact hours and workload
- A lot of exams
- Introduction of streams
- Dynamics of the team

Bachelor of Arts Honours in Visual Communication Design
- No work placement
- Programme schedule
- Schedule - number of hours per year
- Ambitious workload for students
- A lot of projects
- Transferable skills
- Aim of FACT optional module
- Cross-faculty projects
- High percentage of first class degrees
- Dynamics of the team
- Opportunities to repeat CA work
- Professional development/business plan

Panel meeting with Institute President, Registrar and Head of Faculty

The IADT President, Dr Annie Doona gave a brief presentation on the Institute's strategy for 2014-2019, and how the programmes fit within that context.

Priorities of the strategy include:
- IADT - a specialist institution
- Autonomy in partnerships and collaborations
- Entrepreneurship and entrepreneurial skills an important factor for sole traders, which many IADT graduates become

Faculty overview:

Dr Andrew Power, Head of the Faculty of Film, Art and Creative Technologies, gave an overview of the two programmes and outlined the aims of the Faculty:

- The two programmes are in different departments but have aspects in common. Both are foundation programmes in technology and design, there is cross teaching between the two programmes and joint projects are developed
- The Faculty Head had discussions with IBM who are interested in increasing the design potential for their products by augmenting the ratio of designers to engineers. Last year IBM hired eleven IADT graduates, four from computing and 7 from visual communication.

Staffing, facilities and resources:

The President outlined the challenges facing the Institute in relation to the Employment Control Framework and space restrictions on campus. Some space has been opened up with the construction of a back-lot for the level 8 Design for Stage and Screen programme and the opening of the National Film School on campus.

Cross-faculty pragmatic initiatives are being implemented to maximise the available space for programmes. The staff profile at the Institute is comparatively young and staff retention will be steady for the foreseeable future.

The panel noted the three priorities identified by the faculty were helpful in providing them with an overview of the aims of the programmatic review process in spring 2015:

1. Work placement/industry engagement

2. Cross-Institute (cross-faculty) links

3. Supporting first year engagement

Industry Placement:

The panel noted this was a faculty priority, but not so apparent in the two programme documents for re-validation.

The Head of Faculty informed the panel that ways are found to expose students to industry in the best way that suits particular disciplines, for example students of the BA in Design for Stage and Screen are working on the Wexford Opera Festival. For other programmes industry experts are invited to IADT to speak to the students. Other students are given industry projects where they complete a brief as if for a company e.g. the Lighthouse Project.

For the computing programme it is a case of finding ways of making skills more practical and up to date. A one size fits all industry placement is not beneficial for all programmes

Panel meeting with the programme team
BSc Honours in Creative Computing
Team:

Rupert Westrup, Robert Griffin, Timm Jeschawitz, Marian McDonnell,

Dr Catherine Noonan, Dr Sue Reardon, John Dempsey, Anne Wright, Joachim Pietsch

Dr Andrew Errity, Dr Timothy McNichols, John Montayne, Stefan Paz Berrios

Dr Marion Palmer

Title of the programme:

The team view is that the title captures what they want to do with the programme and is an incentive for students to interact across programmes. The focus on creativity will enable students to develop skills in relation to software development. Other options were considered, but Creative Computing was considered short and succinct.

The title also encapsulates a lot of changes in the programme over the past five years. The programme has strong links with industry and employers. The emphasis on computing is 70%, creativity 30%.

Student Skills:

There was a discussion on the varied skills set required by students and how this was managed by the programme team. A project showcase is arranged each year, where students engage with employers and ascertain what the industry is looking for. Employers are also invited into IADT to talk to students about graduate opportunities. Work is undertaken by students via the Innovation Voucher scheme – this is a link to industry via Enterprise Ireland. Students undertake a lot of practice based research with real live industry projects. There is also postgraduate engagement with industry.

Assessments

It was acknowledged there are a lot of deliverables on the programme. When the programme was re-structured, an integrated project was introduced, a variety of assessments are set and the large project is now a stand-alone module. The two projects modules are big changes for the programme.

The team are pro-active in managing assessments and this is approached from a teaching and learning point of view. All teaching is lab-based, there is very little lecture delivery. In industry-led competitions, the students on the programme perform well. Delivery of the programme is a democratic, well managed process, based on a lot of discussion where a consensus emerged.

Industry ready graduates:

The hybrid aspect of the programme was noted, and the panel queried whether this raised ambitious expectations of students. Apart from teaching the fundamentals of computer science, the team's aim is to train programme developers to focus on user centred design, taking into consideration usability from the start of the concept. This is similar to what happens in the BA Honours in Visual Communication Design programme, where students are given a literacy to interact with design. Some staff teach across both programmes. Spaces are created for collaboration across the programmes; this is a new concept in IADT undergraduate programmes. The team run an employers' forum and this is very well attended.

The panel noted most companies working in the industry in Ireland are relatively small, where graduates would need to be 'desk ready' at the outset and be educated also about the commercial aspect of the business. The team outlined how students start project work in first and second year. Students are required to do a project plan and a time cycle for this.

They work in teams for this and manage the project week by week. Employers come in to talk to students and a number of students are already working through internships. The Professional Practice module in third year is facilitated as part of the students' work.

Students will have the skills to work in a myriad of environments; web design, project managers, etc. One new development is that students who have completed the programme, will leave with a portfolio of work completed and will be able to showcase to potential employers

Work placement:

This is not formally structured on the programme. The team are confident the third and fourth year projects are relevant to industry. The marking scheme for projects takes into account individual and group work.

Entry requirements:

The team are confident the different entry requirements for level 7 and 8 programmes will not adversely affect the programme. The Institute strategy is to move away from level 7 awards. The team is proposing exit awards on the programme, at level 6 and 7. The CAO points profile of students indicate that learners are coming in with level 8 entry requirements and in general the level 7 and 8 profile is the same. There is also a FETAC entry route onto the programme.

Learning outcomes:

QQI requirements are the starting point for reviewing the programme's learning outcomes, after which changes were introduced by the team, who were conscious of the need for level 6 outcomes in the context of an exit award. Level 7 outcomes were already established in the earlier, three year degree programme. Overall there is less of an emphasis on digital media, which is no longer niche, and more emphasis on testing and the use of project management tools. It is important to match the learning outcomes to what students are doing on projects.

Faculty optional module:
This is running across all programmes in the Faculty this year. There is a series of lectures organised, online work, off-site visits etc. This is an opportunity for students to meet across programmes.

Modules: Seven modules per stage is the Faculty rule.
1. Database Management Systems
   This is now 5 credits in first year and 10 credits in second year. These skills are required early on in the programme.

2. Entrepreneurship
   This is new in fourth year and offers broader analytical skills.

3. Mobile Computing
   This is introduced in first year, with a stronger focus in third year.

4. Java
   Used in the Software Development module. There is some processing in first year.

5. Creative Coding
   Students develop problem solving skills, and develop innovative responses. The aim is to create a space in fourth year for students to use coding in a creative way. Ruby and Data Net can be supported. The team noted a lot of students learn a new language themselves, helped by the first year fundamentals taught. Students are shown how to provide security when writing code.

6. Data Application
   Students develop an understanding of how to produce and show data and design skills.

7. Elective Module
   This is skills and exploration based. Modules come from across IADT, and are shared across the faculties in first year. The two electives for this programme are Web Design and Generative Coding for Art and Design.

The discussion with the programme team concluded.

Panel meeting with the programme team
Bachelor of Art in Visual Communication Design
Team:

David Smith, Ron Hamilton, Dr Linda King, Ger Fox, Dr Hilary Kenna, Liam Doona, John Montayne, Dr Marion Palmer, Stefan Paz Berrios, Shirley Casey, Alistair Keady

Changes to the programme are minor, essentially a new module in first year and a new elective in second year.

Demand for programme:
Student numbers have increased in recent years. Retention has improved.
There are new avenues of entry and more international students participating in
the programme. The programme has a leaving certificate and portfolio based
entry criteria.

Resources and space:
The first year target intake is 30 students, this year there are 31 in the class.
Each student is allocated a desk space.

Rationalisation:
Team teaching is part of the programme structure. Modules have been
consolidated with the team identifying what fitted together well. Work is
integrated, with natural cross-overs.

Work Placement:
The team recognise the need for this, but it needs to be resourced, so as to
identify professional placements. In third year there is a Professional Practice
module. Projects must be mapped against core aims of the programme. To
build in an accredited work placement, would need recognition across
programmes, so students could benefit and there is no conflict with scheduled
exams and assessments. Identifying the right industry partners is important, and
needs to be relevant to specific programmes. External experts visit the
programme all the time, so a filtering system is in place for students to learn. All
of the team are also still engaged in industry. IBM has employed five graduates
from the programme and the team are in discussion with Dell.

Entrepreneurship:
It was noted there are limited opportunities in Ireland for companies to mentor
students to make them industry-ready employees. Time keeping and discipline
on the programme is a priority for students. During the four years of the
programme such foundations are put in place to ensure that graduates are
prepared for the real life work place. The team see themselves as educators not
simply trainers. Graduates enter the industry at foundation level, but already
have a grasp of team and project work.

Exit awards:
Historically this has never been an issue on the programme, but students can
exit under exceptional circumstances. The decision was taken in 2009 not to
provide a level 7 exit award in third year, but the Faculty is looking at a generic
exit award for creative arts programmes.

Student hours:
The correct number of hours on the schedule is the directed hours. The schedule table needs to be amended for clarification.

Cross faculty projects:
Design students can work with Film students, and there is a cross-over project with students on the Multimedia programme. Psychology students are involved in the Usability project which is now under way. In first year students do the same module across programmes and take part in an exhibition at the end of the year.

Industry links:
The value of formal industry links was discussed. The team place importance on sourcing the right partners for this and ensuring it is valid for the duration of the degree.

Module titles:
It was suggested the module titles are a bit wordy. The team want students to see the emphasis and progress of the work across the four years and are confident the students will engage with the descriptors.

Marketing:
Communication and promotion, the Web etc. could all be used to promote the programme, though it was suggested the best advertisement for the programme was the programme team and the students.

Print versus Screen:
The programme has been very screen based in the past few years, and the team strive for a balance. Addressing print principles that were being overlooked is an aim of the team. While students are very au fait with digital media, they also need to know about editorial content and learn basic principles. The team try to integrate digital content from the very beginning. The scholarly dimension of the programme was also noted.

The discussion with the programme team concluded.

Panel Re-validation Report

With Appendices (notes on discussions with teams and suggested edits to programme literature for BA Honours in Art)

Group 4 programmes
Faculty of Film, Art and Creative Technologies

Re-validation for programmes:

1. DL827, BA Honours in Art, level 8, 240 credits

2. DL828, BA Honours in Three Dimensional Design, Modelmaking and Digital Art, level 8, 240 credits

3. DL834, BA Honours in Film and Television Production, level 8, 240 credits

External Panel Re-validation Date: 6th November 2014

Introduction

The purpose of this document is to report on the findings of the peer review panel established to re-validate the three programmes, against the criteria for the validation of programmes as outlined in Section 3 of the IADT Quality Manual; *Procedures for Design and approval of New Programmes, Subjects and Modules.*

General Information

Provider: Dun Laoghaire Institute of Art, Design and Technology
Faculty: Faculty of Film, Art and Creative Technologies
Departments: Dept. of Design and Visual Arts, and Dept. of Film and Media

Programme Details

Programme Title: Bachelor of Arts (Honours) in Art
Award Title: Bachelor of Arts
NFQ Level: Level 8
ECTS Credits: 240
Award Type: Honours
Delivery Mode: Full-time/Part-time/ACCS
Duration: Four Years
Starting Date: September 2015

Programme Title: Bachelor of Arts (Honours) in Three Dimensional Design,
                   Modelmaking and Digital Art
Award Title: Bachelor of Arts
NFQ Level: Level 8
ECTS Credits: 240
Award Type: Honours
Delivery Mode: Full-time/Part-time/ACCS
Duration: Four Years
Starting Date: September 2015

Programme Title: Bachelor of Arts (Honours) in Film and Television Production
Award Title: Bachelor of Arts
NFQ Level: Level 8
ECTS Credits: 240
Award Type: Honours
Delivery Mode: Full-time/Part-time/ACCS
Duration: Four Years
Starting Date: September 2015

Panel members

Chairperson   Dr Joseph Ryan
                        Registrar
                        Athlone Institute of Technology

Panel member 1 Dr Harvey O'Brien
                    Lecturer, Film Studies
                    University College Dublin

Panel member 2 Ms Fionnuala Sweeney
                    Head of Film
                    Arts Council
                    Ireland

Panel member 3 Mr Tony Shaw
                    Programme Leader
                    Cleveland College of Art and Design
                    UK

Panel member 4 Mr Kevin Murphy
                    Director
                    Shadow Creations
                    Dublin

Panel member 5 Dr Ed Krcma
                    Lecturer, History of Art
                    University College Cork

Panel member 6 Ms Emma Lucy O'Brien
                    Galleries Co-ordinator
                    Visual Centre for Contemporary Art
                    Carlow

IADT   Dr Annie Doona, President, IADT
                    Dr Marian O'Sullivan, Registrar, IADT
                    Dr Andrew, Head of Faculty of Film, Art and Creative
                    Technologies
                    Dr Marion Palmer, Head of Department of Technology and
                    Psychology
                    Mr Donald Taylor Black, Head of Department of Film and
                    Media
                    Mr Liam Doona, Head of Department of Design & Visual Arts
                    Programme Teams

Findings and recommendations of external panel

<u>DL827, Bachelor of Arts (Honours) in Art</u>
The external validation panel approved the re-validation of the programme, subject to the following condition and recommendations:

Condition
No conditions

Recommendations
1. The panel recommended the team specify more clearly in the document the career opportunities for graduates of the programme
2. The international focus of the programme should be developed more and given more definition in the document; for example how is this focus realised?
3. Regarding the three strands of the programme – the panel recommended that the team review the publishing strand, as this aspect does not sit evenly with the other two strands.
4. The panel were of the opinion that the document could reflect more detail around the amount of student consultation/input into the proposed changes to the programme.
5. Reassessment – the panel commended the flexible approach and suggested this should be documented more adequately in the document.
6. The team might give some consideration to the notion of a supplemental award, focusing on life skills/practical supports. The importance for graduates to acquire real world skills was stressed, particularly in relation to professional practice.

Commendations and Observations
1. The excellent quality of the programme document was noted.
2. The panel, while applauding the new initiatives put in place, noted the loss of the Drawing Project space.
3. The panel commended the energy and commitment of the staff on the programme.
4. The cohesive link between the programmes was noted by the panel, allowing for a clever way to be more ambitious with any potential changes in the future.

<u>DL828, Bachelor of Arts (Honours) in Three Dimensional Design, Modelmaking and Digital Art</u>
The external validation panel approved the re-validation of the programme, subject to the following recommendations:

Condition
No conditions

Recommendations
1. The panel recommended further reflection on the title of the programme, given the nature and focus of the programme. The team might reflect on the thought processes of their colleagues on the BA Honours in Art programme, when considering a title change.
2. The panel were of the opinion that the document could reflect more detail around the amount of student consultation/input into the proposed changes to the programme.
3. Reassessment – the panel commended the flexible approach and suggested this should be documented more adequately in the document.
4. The team might give some consideration to the notion of a supplemental award, focusing on life skills/practical supports. The importance for graduates to acquire real world skills was stressed, particularly in relation to professional practice.

Commendations and Observations
1. The high calibre of the document was noted; concise, clear and easy to read.
2. The panel noted the enthusiasm the team had for the programme.
3. The cohesive link between the programmes was noted by the panel, allowing for a clever way to be more ambitious with any potential changes in the future.

<u>DL834, Bachelor of Arts Honours in Film and Television Production</u>
The external validation panel approved the re-validation of the programme, subject to the following recommendations:

Condition
No conditions

Recommendations
1. The panel recommended further reflection on how to parallel the academic aspect of the programme with the production side.
2. While the teaching methods are informed by research, the panel noted the focus of the programme is on acquiring technical skills and suggested that the team build on this aspect, which would help to maintain the particular identify of the offering.
3. The team should consider the audience for programmes produced by students; a focus on the end user of any production is a fundamental consideration.
4. The team should review the reading lists; there is no mention of the Arts Council for example.
5. The team might give some consideration to the notion of a supplemental award, focusing on life skills/practical supports. The importance for graduates to acquire real world skills was stressed, particularly in relation to professional practice.

Commendations and Observations
1. The panel noted the high calibre of state-of-the-art facilities located in the new National Film School on campus, such as the high definition film and television studio.
2. The panel thanked the team for engaging in an interesting and informative discussion.
3. The high quality of the programme document was commended.

Decision of the Panel

The Panel recommended the re-validation of the three programmes, for a period of five years, to IADT Academic Council:

Code	Status	Description	Credits
DL827	Re-validated	Bachelor of Arts Honours in Art	240
DL828	Re-validated	Bachelor of Arts Honours in Three Dimensional Design, Modelmaking and Digital Art	240
DL834	Re-validated	Bachelor of Arts Honours in Film and Television Production	
Validation Date		Thursday 6th November 2014	

In summing up, on behalf of the panel, the Chair thanked the President of IADT and commended the teams on their hard work in developing the programmes. The Panel were happy to recommend the programmes for re-validation to the Academic Council of IADT, taking into consideration the condition and recommendations outlined above.

Panel signatures

Chairperson

Dr Joseph Ryan   _____   Date _____

Registrar

Dr Marian O'Sullivan   _____   Date _____

APPENDIX 1
Private meeting of panel

Background

The panel were provided with a briefing note from the Head of the Department of Technology and Psychology, Dr Marion Palmer, who is also the Programmatic Review co-ordinator in the Faculty of Film, Art and Creative Technologies. The briefing note sets out the context for the programme re-validations in preparation for the programmatic review process which will take place in spring 2015.

The Faculty of Film, Art and Creative Technologies was set up in September 2012. The previous Schools of Creative Technologies and Creative Arts were merged and the departments were restructured. Within the Faculty, there are three departments - Technology and Psychology, Film and Media and Design and Visual Arts.
The Head of the Faculty is Dr Andrew Power and the Heads of Department are:
Film and Media   Mr Donald Taylor Black
Design and Visual Arts   Mr Liam Doona
Technology and Psychology   Dr Marion Palmer

The panel discussed their observations on the programme documents and any queries they wished to raise with the programme teams.
The following was noted:

- The excellent quality of the three programme documents; they are concise in form but comprehensive in scope. The documents would provide a clear approach for overarching discussions during the programmatic review process in Spring 2015
- The rationale for changes to programmes are clearly documented
- What industry skills are students equipped with on graduation?

Panel meeting with Institute President, Registrar and Heads of Faculty

The IADT President, Dr Annie Doona gave a brief presentation on the Institute's strategy for 2014-2019, and how the programmes fit within that context. A priority of the strategy is Institutional autonomy in partnership and collaborations with other third level institutions. IADT's programmes are research informed. There is also a developing focus on student and staff research initiatives, via scholarships, private industry, innovation vouchers etc. Entrepreneurship and entrepreneurial skills are an important and developing aspect in IADT programmes.

Facilities, staffing and resources:

Dr Andrew Power, Head of the Faculty of Film, Art and Creative Technologies outlined the challenges facing the Institute in relation to the Employment Control Framework and space restrictions on campus. Some space has been opened up with the construction of a back-lot for the level 8 BA (Honours) in Design for Stage and Screen programme and the opening of the National Film School on campus.

The Faculty has sufficient high quality staff – full-time, part-time and visiting lecturers/practitioners - to deliver the three programmes. There is inventive cross-teaching on the programmes.

Student numbers at the Institute are increasing, but consideration has to be given to scale and scope when growing student numbers, taking into account increasing costs for materials, student supports etc.

Panel meeting with the programme team

DL827 Bachelor of Arts (Honours) in Art

Team:

Liam Doona, Dr Marion Palmer, Des Ward, Laurence Riddell, Amanda Ralph, Cora Cummins, Lynda Devenney, Dr Tom Duffy, Dr Sinead Hogan, Ciaran O'Keeffe, Adrian O'Connell

SWOT analysis: page 14

Strengths identified by the team include positive response from Alumni, developing industry partnerships, and innovative staff research and activity. There is also a shift to working collaborations across Film, Art and Creative Technology disciplines.

Weaknesses include the loss of the Drawing Project space in Dun Laoghaire, discontinuation of the ACCS method of delivery on the BA in Art programme and the fact that the programme will need to attract a diverse section of applicants.

Student feedback: page 21

The panel were informed that surveys during 2009-2013 drew positive responses about the programme. Graduates are invited to come and speak to final year students on the programme. Representatives from the student body are also full members of the programme boards.

Programme changes: page 35
- The major change is the title of the programme. There is a minor change to thesis module (currently an 8,000 'word count' submission). An alternative method of submission is now offered taking the form of an 'extended text' which would allow for diagrams, images etc. This is supported by a seminar module in fourth year.
- There is a minor change to 2D, 3D and 4D technical pathways; they are re-streamed into art/film, art/sculpture and art/publishing. The team were keen to open up and expand the publishing aspect of Art.
- There are some changes to module titles and some modules are merged.
- Despite the loss of the Drawing Project space, the team continue to develop industry partners who will offer alternative spaces. A project space with the National Gallery has been developed, and students will exhibit work in February 2015. A similar relationship exists with the Irish Museum of Modern Art. It is hoped such exhibitions will become annual events. The prospect of exhibiting across different spaces is a positive opportunity for emerging artists.

Career opportunities: page 10
- Graduates would hope to work as artists, with applied skills by finding work in design, education and community work.

Amendments to document:
Page 122, Literature Review, Year 3 – assessment word count is wrong
Page 126, Exhibition Module, Year 4 – error in credits

Preparation for industry:
Students are introduced to real world industry practice early on in the programme. Visiting lecturers and curators are invited to IADT. Students are encouraged to visit and critique exhibitions. The seminar project affords an opportunity to learn how to develop clear writing skills, how to write a proposal, develop a digital portfolio and apply for funding applications.

Embedded award:
There is currently no plan to provide an embedded award at Level 7. The Faculty is exploring the option of a generic embedded award for studio based creative art programmes,
Title change:
- The single term 'Art' is a clear indication of what the programme delivers, and is clearly understood by all applicants. The new title has received positive feedback from students. It was suggested some justification for the title change could be included in the programme document.

The discussion with the programme team concluded.

Panel meeting with the programme team

<u>DL828 Bachelor of Art Honours in</u>
Three Dimensional Design, Modelmaking and Digital Art
Team:

Liam Doona, Julian King, Sherra Murphy, Dr Helen Doherty, Dr Marion Palmer, Clyde Doyle, Ger Clancy, John Buckley

SWOT analysis: page 13
Strengths identified by the team include the strong calibre of staff on the programme; three are currently completing Doctorates and two are completing Masters.

The well-designed modules have been shaped over a number of years. The programme is unique to Ireland. The digital and physical components of the programme are strong elements. Weaknesses identified are constraints on funding (there is a need to keep pace with changing technology) and space. It was noted that more marketing, on the Institute website for example, would help to attract potential applicants, particularly in relation to the title change and the new emphasis of the programme.

Career opportunities: page 17
The programme offers a pipeline into many industries, as students graduate with transferable skills both technical and conceptual. Students find work as model makers, digital artists and sculptors. The nature of the work necessitates graduates going abroad to find employment, however the film industry in Ireland is currently showing signs of growth.

Programme changes: page 26
- The major change is the title of the programme, from BA (Honours) in Model Making, Design and Digital Effects, to BA (Honours) in Three Dimensional Design, Modelmaking and Digital Art. The rationale behind the change is to seek a foothold in other areas; there is a growth in the 3D digital industry. The name change seeks to be more descriptive for both students and industry. The aim is to produce designers not simply fabricators, and the team felt the old name undersold the expanded ambition of the programme. Student feedback on the new title has been positive.
- There is a change to the digital modules structure in 1st and 2nd year; two 5 credit modules combine into one 10 credit module in order to streamline content
- In 3rd year; the 5 credit Project Management & Business Skills module is combined with the 10 credit industry module so as to introduce students to professional practice before they engage in industry work placement

- Realigning the internal structure of modules to enhance the digital provision across the programme, to ensure up to date industry relevancy

Work placement: page 45
Students are given a brief to search for an industry placement. In the event they are unsuccessful, students are given live projects working within a team, with real outcomes.

Common module: page 67
The module 'Introduction to FACT' is assessed by 100% continuous assessment. All students are given well-structured feedback. The repeat mechanism is to repeat with attendance. However, on a case by case basis it may be possible to do a summer project, e.g. write a 2,000 word essay, or for students with limited writing skills a visual project may be set. All repeat mechanisms must meet the learning outcomes of a module. It was suggested the programme document could include more specific details around repeat mechanisms for students with dyslexia, for example.

Student retention: page 16
The numbers leaving the course before completion are low. New incentives have been initiated in recent years, such as the First Year Matters project. The programme teams help to raise awareness among students of the student services supports in place in IADT; for example the Access office and the Writing and Research Skills office.

The discussion with the programme team concluded.

Panel meeting with the programme team
DL834 Bachelor of Art Honours in Film and Television Production
Team:
Geoffrey Perrin, Paul Freaney, Barry Dignam, Donald Taylor Black, Jean Rice, Anne O'Leary, Tom Kennedy, Rebecca Roper, Frank Reid, Deirdre O'Toole

SWOT analysis: page 13
The strengths identified include strong retention levels on the programme. There is positive feedback from industry and graduates of the programme. The National Film School has high specification equipment and facilities on a par with current industry standards.

The weaknesses identified include the fact that the ratio of male to female students is uneven. More engagement for students at European level is desirable.

Career opportunities: page 18
Graduates find work across a diverse range of disciplines; camera work, production, editing, directing etc. The programme affords good links with industry, and the programme team includes current industry practitioners.

Student cohort: page 17
Retention rates are high and the programme is always over-subscribed, with a mix of CAO applicants, FETAC, Mature and Erasmus students making up the cohort. The course attracts interest from abroad, with students from Germany, France, USA, Poland, Estonia and the UK.

Student experience on programme:
It was suggested more detail of the overall four year student experience on the programme could be included in the document.

The team could also consider focusing on the target audience for student productions; there is little reference to this in the programme document. It was noted student productions are shown within IADT at the end of year exhibition, and students prepare class critiques with their peers.

The panel was informed that students are encouraged to develop reading and writing skills; developing briefs and pitches and funding applications. Industry professionals come to IADT to talk to the students.

Students are encouraged to engage with cinema and attend film festivals. There are plans to convert a lecture room into a screening room.

The state of the art facilities available to students enhance the quality of teaching on the programme, with exposure to the most up to date technology.

It was noted the overall reduction in modules was part of a Faculty decision in the context of preparation for Programmatic Review scheduled for spring 2015. This move reflects an institutional thematic shared prioritisation across programmes, which will be of benefit to the Review process next year.

The discussion with the programme team concluded.

APPENDIX 2

BA (Honours) in Art

Some Suggestions re: edits to Programme Literature

1) Discrepancy on word counts Y3 Literature Review quoted as 3,000 words (62), and as 2,500 (122 – Module Descriptor)

2) Discrepancy re: credit weighting for Y4 Exhibition production – quoted as 20 credits (136), whereas it should be 25 credits (40)

3) Typo p.73 (Descriptor for Y1 Techniques of Light and Space). Middle of page <plain> should be <plane>.

4) Repeated content on pp.76-77 – bottom of page 76 third bullet point is repetition of previous two.

5) Page 79, note absence of any female artists on list re: site-specific art. Suggestions might include Jenny Holzer, Tacita Dean, Nancy Holt, Rachel Whiteread, Susan Philipsz.

6) Page 83, third 'intended learning outcome' – should be WWII not WW11.

7) Page 94, details of the module missing from top of page (is this Studio: Self-Direction?)

8) Suggested additions to Indicative Content reading lists:

   a. Y1, Intro to Modernism and Popular Culture (86):
      i. Thomas Crow: The Long March of Pop
      ii. Thomas Crow: Art in the Common Culture

   b. Y2, Studio Selection / Development (Art/Sculpture strand, 90)
      i. Alex Potts: The Sculptural Imagination
      ii. Potts, Wood, Hulks (eds.): Modern Sculpture Reader
      iii. Rosalind Krauss: Passages in Modern Sculpture
      iv. Briony Fer: Eva Hesse: Studio Work

   c. Y2 Intermediate History (104)
      i. Paul Wood and Steve Edwards: Art of the Avant-Gardes
      ii. Peter Burger: Theory of the Avant-Garde

   d. Y3 Studio/Interdisciplinarity (114)
      i. To me it's strange to have an emphasis on Situationist strategies in a module about studio practice, given their rejection of that. (Debord, Knabb); focus on Concepual Art and Benjamin also not so clear in this context.
      ii. Brian O'Doherty: Studio and Cube
      iii. Jens Hoffmann (ed): The Studio

Panel Re-validation Report
With Appendix (notes of meeting)

Group 5 programmes
Faculty of Film, Art and Creative Technologies

Re-validation for programmes:

1. DL833, BA (Honours) in Photography

2. DL829, DL830, DL831, BA (Honours) in Design for Stage and Screen (Costume Design, Character MakeUp, Production Design), Level 8, 240 credits

3. DL835, BSc (Honours) in Creative Media Technologies, Level 8, 240 credits
   Encompassing BSc in Audio Visual Media Technologies, Level 7, 180 credits

External Panel Re-validation Date: 13th November 2014

Introduction

The purpose of this document is to report on the findings of the peer review panel established to re-validate the three programmes, against the criteria for the validation of programmes as outlined in Section 3 of the IADT Quality Manual; *Procedures for Design and approval of New Programmes, Subjects and Modules*.

General Information

Faculty: Film, Art and Creative Technologies
Departments: Dept. of Film and Media and Dept. of Technology and
                    Psychology

Programme Details

Programme Title: Bachelor of Arts in Photography
Award Title: Bachelor of Arts
NFQ Level: Level 8
ECTS Credits: 240
Award Type: Major
Delivery Mode: Full-time/Part-time/ACCS
Duration: Four Years
Starting Date: September 2015

Programme Title: Bachelor of Arts in Design for Stage and Screen
Award Title: Bachelor of Arts
NFQ Level: Level 8
ECTS Credits: 240
Award Type: Major
Delivery Mode: Full-time/Part-time/ACCS
Duration: Four Years
Starting Date: September 2015

Programme Title: Bachelor of Science in Creative Media Technologies
Award Title: Bachelor of Science
NFQ Level: Level 8
ECTS Credits: 240
Award Type: Major
Delivery Mode: Full-time/Part-time/ACCS
Duration: Four Years
Starting Date: September 2015

Panel members

Chairperson   Mr Richard Gallery
                         Registrar
                         Blanchardstown Institute of Technology, Dublin

Panel member 1   Mr Richard Page
                      Programme Leader (BA Hons. in Photography)
                      Manchester Metropolitan University, UK

Panel member 2   Mr Sean Kissane
                      Curator
                      Irish Museum of Modern Art, Dublin

Panel member 3   Mr Paul Barrett
                      Course Director
                      BA (Hons) in Theatre, Performance and Event Design
                      Birmingham City University, UK

Panel member 4   Ms Aisling Mooney
                      Head of Production
                      Abbey Theatre, Dublin

Panel member 5   Dr Kevin Berwick
                      Lecturer
                      School of Electronic and Communications Engineering
                      Dublin Institute of Technology

Panel member 6   Mr Thom Conaty
                      Founder, Dublin Music Hacklab

IADT   Dr Annie Doona, President
                      Dr Tara Ryan, Educational Partnerships and
                      Student Services Manager
                      Dr Andrew Power, Head of Faculty of Film, Art and Creative
                      Technologies
                      Dr Marion Palmer, Head of Department of Technology and
                      Psychology
                      Mr Donald Taylor Black, Head of Department of Film and
                      Media
                      Mr Liam Doona, Head of Department of Design& Visual Arts
                      Programme Teams

Findings and recommendations of panel

DL833, Bachelor of Arts (Honours) in Photography
The external validation panel recommended the re-validation of the programme, subject to the following condition and recommendations:

Conditions
1. Entry requirements to the programme must be updated to reflect the portfolio weighting of admission criteria as described orally during the panel meetings.
2. Review the relationship of programme learning outcomes (Section D3) to the National Framework of Qualifications.
3. Revise module learning outcomes (confused with aims and indicative content) using more specific language and avoiding repetition, with a view to a focus on graduate attributes. Review also the relationship between programme and module learning outcomes.
4. Revise and update the marks allocation for continuous assessment work and the Project module for the purpose of clarification.

Recommendations
1. The panel recommend the team consider awarding credits for work placement and facilitating the recognition of such work as fulfilling indicative learning outcomes. Such a module could be offered as an elective for professional practice. Reflect on professional employability skills across all programmes.
2. In the work to be conducted on implementing/coordinating the programme there should be a key lead person, so there is a coherent description of the learning experience in the programme document
3. An overarching recommendation for the Institute to consider is to provide more detail on assessments for programmes, which would be useful in evaluating how the learning outcomes are met. The panel appreciated that staff were asked to keep the description of assessment out of the programme document; an appendix of examples would be useful. The absence of detailed assessment made it difficult to evaluate whether the indicative learning outcomes could be met.

Commendations and Observations
1. The panel noted the critical approach to the subject is clearly a strong aspect of the programme
2. External examiner feedback on the programme was very positive.
3. The panel noted the design team's strong knowledge of topics.
4. The critical and creative culture among staff on the programme was commended.

DL829, DL830, DL831 BA Honours in Design for Stage and Screen
The external validation panel approved the re-validation of the programme, subject to the following conditions and recommendations:

Conditions
1. Entry requirements to be made clearer and include the weighting of the portfolio. Indicate how the portfolio is assessed.
2. The continuous assessment anomalies in the document are to be removed.
3. The team should review the module learning outcomes to remove reference to specific technology or specific craft methods. Adopt a common approach to style of expression for indicative learning outcomes, with reference to overly simple or overly complex descriptors.

Recommendations
1. The team should embrace the breadth of the programme and use its uniqueness as a driver for the promotion and ongoing development of the programme. The overlap of pathways is a positive aspect of the programme and should be promoted.
2. Regarding work placement – the team should consider the opportunities for students sourcing placements themselves and how such placements might be recognised within the programme structure. This could be considered for all three programmes being re-validated.

Commendations and Observations
1. The inventiveness and uniqueness of the programme is commended.
2. The value of the Entrepreneurship module is recognised.
3. The programme will need more resources, both staff and equipment, if it is to grow student numbers and this needs to be addressed by the relevant Institute management.
4. It was acknowledged that there are industry leaders on the programme team, providing an opportunity for students to learn directly from industry practitioners.

**DL835, Bachelor of Science Honours in Creative Media Technologies
with exit Level 7 award BSc in Audio Visual Media Technologies**
The external validation panel approved the re-validation of the programme,
subject to the following conditions and recommendations:

Conditions

1. The team must provide mapping of the Level 7 exit award (including
   learning outcomes), and include in the programme document.
2. Physical Interaction module (page 106) – revise text to remove
   extraneous material.
3. Year 1 Maths module (page 65) – the description of the module must
   be modified to include reference to Data Visualisation and the use of
   software.

Recommendations

1. In the Year 1 Building and Making module (page 55) –the use of micro
   controllers and advanced tools such as 3D and laser cutting should be
   documented
2. The team should review whether there is enough networking taught
   on the programme.

Commendations and Observations

1. The panel recognised the uniqueness of the programme and the cross
   Faculty projects that are undertaken.
2. The programme has the advantage of very good positioning in terms
   of industry and business demands.

Recommendation of the Panel to IADT Academic Council

The Panel recommended the re-validation of the three programmes, for a period of five year, to IADT Academic Council:

Code	Status	Description	Credits
DL833	Re-validated	Bachelor of Arts (Honours) in Photography	240
DL829, DL830, DL831	Re-validated	Bachelor of Arts (Honours) in Design for Stage and Screen	240
DL835	Re-validated	Bachelor of Science (Honours) in Creative Media Technologies with exit Level 7 award BSc in Audio Visual Media Technologies	240
Peer Review Date	Thursday 13th November 2014		

In summing up, on behalf of the panel the Chair thanked the President of IADT and commended the teams on their hard work in developing the programmes. The Panel were happy to recommend the programmes for re-validation to the Academic Council of IADT, taking into consideration the conditions and recommendations outlined above.

Panel signatures

Chairperson

Mr Richard Gallery   _____   Date _____

Educational Partnerships & Student Services Manager, IADT

Dr Tara Ryan   _____   Date _____

Registrar, IADT

Dr Marian O'Sullivan   _____   Date _____

APPENDIX

Background

The panel were provided with a briefing note from the Head of the Department of Technology and Psychology, Dr Marion Palmer, who is also the Programmatic Review co-ordinator in the Faculty of Film, Art and Creative Technologies. The briefing note sets out the context for the programme re-validations in preparation for the Programmatic Review process which will take place in spring 2015.

The Faculty of Film, Art and Creative Technologies was set up in September 2012. The previous Schools of Creative Technologies and the School of Creative Arts were merged and the departments were restructured. There are three departments - Technology and Psychology, Film and Media, Design and Visual Arts.

The Head of the Faculty is Dr Andrew Power and the Heads of Department are:

Film and Media   Mr Donald Taylor Black
Design and Visual Arts   Mr Liam Doona
Technology and Psychology   Dr Marion Palmer

Private meeting of Panel

The panel discussed their observations on the programme documents and any queries they wished to raise with the programme teams.

Issues included:

- Clarity around the expression of learning outcomes and their accessibility
- Common module in year 1 – Introduction to FACT
- Work placements – how organised, and the possibility of awarding credits for such work. Reflect on professional employability skills across all programmes

Panel meeting with Institute President and Heads of Faculty

The IADT President, Dr Annie Doona gave a brief presentation on the Institute's strategy for 2014-2019, and how the programmes fit within that context. A priority of the strategy is autonomy in partnership and collaboration with other third level institutions. IADT programmes are research informed. There is also a developing focus on student and staff research initiatives, via scholarships, private industry, innovation vouchers etc. Entrepreneurship and entrepreneurial skills are an important and developing aspect in IADT programmes.

Work placements and Year 1 Common Module:

Dr Andrew Power, Head of the Faculty of Film, Art and Creative Technologies informed the panel that work placements are organised at programme level, as there is no one-size-fits-all format. There is no 'work placement module' with assigned credits on any of the programmes, but the programmes do offer a wide variety of opportunities to engage in industry-led projects.

For example, students in Year 3 of the BA (Honours) in Design for Stage and Screen work with companies on collaborative projects, involving a group of students. A recent collaborative project was with the Wexford Opera Company. On the Bachelor of Science (Honours) in Creative Media Technologies programme, students work on industry projects in the classroom, and these are real-live industry briefs.

The year 1 Common Module (Introduction to FACT) is a five credit module, where students get an opportunity to do cross programme projects with their peers outside their own area of study. This is currently a pilot project, but following a review of its 2014/2015 implementation it will be rolled out across all programmes next year. The aim is to teach students to work collaboratively across technology and arts disciplines, and embed entrepreneurship skills across the two faculties.

Panel meeting with the programme team

DL833 Bachelor of Arts Honours in Photography

Team:

Daniel De Chenu, Ian Mitton, Dr Justin Carville, Donald Taylor Black,

Dr Marion Palmer, Dr David Farrell, Adrian Reilly.

Programme changes: page 31

- Following review of the programme, the team proposed major and minor changes
- Most modules have been re-named to communicate the area of study more effectively to students
- The number of modules in Year 1 has been reduced from 9 to 7
- Credit weightings on some modules across all four years have been changed to accommodate changes to contemporary photographic practice and to better integrate theory and practice on the programme

Career opportunities:

The panel were informed that graduates find employment as curators, photographers, digital photography technicians etc. A lot of students run their own business and will be self-employed when they graduate. The programme has a good relationship with industry, for example NIKON visited IADT to talk to the students on the programme. The team place a strong emphasis on creative content aligned to technology.

Work placement:

Students find placements with the Irish Museum of Modern Art and Year 4 students helped archive the Photo Ireland project. The team are considering the possibility of awarding credits for such placements; the issue however is how to assess such work in a robust way. Placements are not offered across the board, as this would be challenging for staff to manage. The panel suggested the team might consider the possibility of students finding their own placements.

Assessment:

There was a discussion on assessment and the panel felt the document could have benefited from more information on this. P132 shows the programme assessment strategy but a standard project brief is not included, as each module is specific so there is no standard rubric. Students receive verbal feedback on their work and grades and know the criteria in advance. The assessment is matched to the prescribed learning outcomes. A sample brief is provided prior to a project. Workshops on assessments are provided for students.

Entry requirements:

Entry is via the Central Applications Office, Leaving Certificate points are combined with a portfolio score. 240 points is the minimum pass portfolio score. Direct entries are accepted into Year 2. The programme receives around 120 applications each year.

Learning outcomes:

The panel would have found more detail on assessments useful in evaluating how the learning outcomes were met. The language of learning outcomes should be more succinct. The learning outcomes for modules range from 6 to 3.

The panel felt the details of learning outcomes are too specific thus creating unnecessary programme restrictions.

There was a discussion on the possibility of including methods of display on the programme, in the context of the history of photographic exhibitions, starting from the 1940s, for example. The team cover some of this aspect in the Documentary module involving a display of photos with an Irish dimension.

SWOT analysis: page 16

The strengths identified by the team include high concentration of success in national and European awards, and strong engagement with external institutions in the cultural sector.

Weaknesses identified include the need to improve the marketing web presence of the programme. A high demand on facilities by students on the programme is a challenge. The discussion with the programme team concluded.

Panel meeting with the programme team

<u>DL829, DL830, DL831 BA Honours in Design for Stage and Screen</u>

Team:

Liam Doona, Clare Barman, Paul McDonnell, Martin Marley, Alan Farquharson, Gillian Carew, Dr Elaine Sisson, Monica Frawley.

SWOT analysis: page 16
The strengths identified include excellent collaborative links and three different pathways working in close proximity which is of benefit to all students.
Weaknesses identified include some limitations on space and resources and no formal links to a drama school.

Programme changes: page 33
- Following a review of the programme, the team proposed a number of major changes
- The team propose a change of title for the MakeUp pathway, from MakeUp Design to Character MakeUp Design
- The common module in Year 2 was created for all pathways to maximise efficiency of staff and pool resources

Three pathways: pages 8/9
Some students may not initially be clear about their focus, hence the rationale for a common Year 1 for all three pathways. Year 1 provides students with good overall strengths for progression, and allows them to experiment.

Entry requirements: page 39
The entry requirements are a combination of Leaving Certificate points and a portfolio score for general art and design material, combined with an interview. The interview helps applicants to focus on what pathway they may follow.

Workshops are arranged for applicants with borderline portfolio scores. A minimum score of 240 is required. Direct entry into year 2 is by portfolio and interview.

Career opportunities: page 19
The nature of work in the industry is predominantly freelance, with graduates finding work in film, theatre and television.

Common module: page 38
The introduction of a common module in Year 2 will approach common design principles relevant to designing for stage and screen. Students will benefit from a broader comprehension of the design process within the three specialisations.

Work placements: page 61
Students in Year 3 have an opportunity to work on collaborative projects, both internally and externally. There was a general discussion around the possibility of students finding their own placements, giving them an opportunity to develop their negotiation skills. The team noted the issue is finding the right opportunities for students in the creative industries sector. The issue of awarding credits for work placements was discussed and how this might be implemented

Programme document:
- The learning outcomes need to be reviewed, as they range from 6 to 3 (the average is between 4 and 6). It was suggested the learning outcomes should be less prescriptive. The team should consider using language that allows for flexibility over the coming years
- The team should review numeracy issues on page 68
- It was suggested that the use of specific technical terms should be avoided – this could be a problem in five years' time, when technology changes

The discussion with the programme team concluded.

Panel meeting with the programme team

<u>DL835 Bachelor of Science (Honours) in Creative Media Technologies encompassing Level 7 exit Award BSc in Audio Visual Media Technologies</u>

Team:

Dr Marion Palmer, Rupert Westrup, Timm Jeschawitz, Dr Andrew Errity,

Conor Brennan, Dr Tim McNichols, Dr Sivakumar Ramachandran, Ruth Moran,

Dr Paul Comiskey

Programme changes: page 29
- There is a proposed title change
- The team proposed moving from a Level 7 three year degree plus one year Level 8 add-on degree, to a four year level 8 ab initio degree programme
- There are changes to module in all four years
- Level 7 exit award offered

Rationale for title of programme:
IADT cannot offer a Bachelor of Engineering award. The proposed title is acceptable for Associate Engineers, and Engineers Ireland deem the new title of *BSc (Honours) in Creative Media Technologies* as acceptable.

Exit Award
An exit award at Level 7 will be offered, and mapping for learning outcomes around this level should be included in the document, to show the differentiation between Levels 7 and 8.

Entry requirements: page 12/13
Admission is via the Central Applications Office and is based on Leaving Certificate points. The team are not currently considering a portfolio as part of the admission process.

SWOT analysis: page 14
The strengths identified by the team include student supports (seminars, library, writing/research), annual showcase and the growing reputation of the programme.
Weaknesses identified include lack of direct marketing (although the team have built a web site specifically for the programme) and constraints on equipment and technology resources.

Modules:
Maths:
There was a discussion around Year 1 Maths which was quite basic in content, compared to Year 2 which is more advanced for students. The team informed the panel that students do Maths on software with a lot of visualisation. The aim is to introduce concepts gradually, for a cohort of about 50 students of varying ability.

The retention rate for students is quite good and quality assurance feedback is positive; by Year 2 students begin to appreciate the skills they are developing.

Electronics:
The rationale for introducing this module in Year 2 is that the programme is moving to a system level/project based approach. There is an element of underpinning in terms of explanation; some basic electronics is done in Year 1 (students need to know how components work) and basic principles such as circuit analysis are covered. There is also an Electrical principles module running in tandem. The team noted this is not a traditional engineering programme.

Networks:
The panel queried whether one module on this was enough.

Broadcast Communications:
The rationale for the title of this module is to give a more modern aspect to the topic. High specification broadcast facilities are available at IADT.

The panel noted some module descriptors are quite specific, which could be a problem with changing technology over time. The panel suggested the descriptors could be termed "indicative content".

Assessments:
The approach in Year 2 is to engage students in problem solving and the team are also considering introducing this in Year 1.

While noting the split of 60% continuous assessment and 40% written examination, the panel queried how the team ensured the assessment process was rigorous. The team acknowledged it was possible for a student to only submit CA work and pass, but group work makes up a large part of projects, and these are assessed by a panel of staff.
An overview of assessment has been included in the Programme Handbook for students. The team are keen to retain a variety of assessment methods, reduce the number of assessments, and improve quality.

Work placement:
There is not a lot of formal feedback from employers on work placements. However the Year 3 project module can simulate work practice. The programme is engaged with Engineers Ireland and graduates are invited in to talk to students. The panel noted more feedback from industry would be valuable for students.

Programme document:
- The Nicholas Colgan book could be included in the bibliography
- Physical Direction (page 106) - remove typing error
- Communication Protocol - amend

The discussion with the programme team concluded.

Appendix:

Programme Team Responses to Panel Validation Reports

Programmatic Review Report 2010 - 2015

Faculty of Film, Art and Creative Technologies

March 2015

Programme Team Responses to Validation Panel Reports

Contents

1 Department of Design and Visual Arts

1.1 DL826 BA (Hons) in Visual Communications Design

Programme Code: DL826
Programme Title: **Bachelor of Arts (Honours) in Visual Communication Design**
Award Title: **Bachelor of Arts**
NFQ Level: **Level 8**
ECTS Credits: **240 Credits**
Award Type: **Honours**
Delivery Mode: **Full-time/Part-time/ACCS**
Duration: **4 Years**
Validation Date: **23rd October 2014**

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
No conditions	
Recommendations	**Response/Action by Programme Team**
1 Reviews the programme schedule to ensure student contact hours are consistent with the student workload.	We have re-examined the entire document to ensure that the total student effort is fair and in line with FACT recommendations. We continuously review student schedules and deliverables and ensure that the student workload is as evenly spread as possible.
2 Reviews Professional placement – an accredited placement would formally recognise industry partnerships.	We welcome the panel's proposal of accredited placements and will seek to trial this model within our Professional Practice module (Year 3). With additional Faculty and Institute resources and support we look forward to being able to offer this objective for the entire cohort of students in the future. We already have very close and established relationships with industry and external stakeholders and run a considerable amount of live professional projects that are accredited within modules (including Professional Practice). We look forward to being able to build on and

		develop these.
3	Considers opportunities for taught postgraduate progression within IADT.	We welcome this suggestion and look forward to progressing this objective at Faculty and Institute levels.
4	Considers offering exit awards for students who wish to leave after 2 or 3 years; a generic award for creative arts programmes may be relevant for this purpose.	We support this suggestion. A strategy to allow for early exit is currently being evolved at Faculty and Institute level.
5	Considers opportunities for further use of cross-institute and cross-faculty joint student projects.	We welcome this suggestion as we are amongst the most responsive programmes within the Institute in this respect. Further alignment within our Faculty's schedules will facilitate further collaborative opportunities and we are happy to build and expand on such developments.
6	Ensures the success of the programme is promoted by the department, programme team, students and staff at IADT.	We appreciate the panel's acknowledgement of the success of the programme. The programme team, students and alumni are very proactive in promoting the programme through social media, word of mouth, professional activities and professional networks. These strategies will be greatly enhanced with the new IADT website and communications strategy that is currently under development and we look forward to working with our marketing manager in further developing our promotional strategies.
7	Give consideration to the marketing of the programme online and show exhibit/projects online.	See above.

1.2   DL827 BA (Hons) in Art

Programme Code:	DL827
Programme Title:	Bachelor of Arts (Honours) in Art
Award Title:	Bachelor of Arts
NFQ Level:	Level 8
ECTS Credits:	240 Credits
Award Type:	Honours
Delivery Mode:	Full-time/Part-time/ACCS
Duration:	4 Years
Validation Date:	6th November 2014

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
No conditions	
Recommendations	**Response/Action by Programme Team**
1 The panel recommended the team specify more clearly in the document the career opportunities for graduates of the programme	Graduates from our programme are working as professional Artists both nationally and internationally, Curators, Art Administrators, Lecturers, Teachers, Art Consultants, Designers, Film makers, Production Designers and Critical Writers and even an Award winning Author.
2 The international focus of the programme should be developed more and given more definition in the document; for example how is this focus realised?	The programme places a strong emphasis on studying the international art scene and for students to reference and contextualise their work within the international art world. Staff members Maeve Connolly, Clodagh Emoe, Lynda Devenney and Sinead Hogan have developed international links through their research and presentations at conferences. The visiting lecture programme has also hosted international artists such as Sarah Cook, Teresa Hubbard and Alexander Birchler and through links with the MA in Art and Research this will continue to develop.

3	Regarding the three strands of the programme – the panel recommended that the team review the publishing strand, as this aspect does not sit evenly with the other two strands.	We will name the Art/Publishing strand Art/Image
4	The panel was of the opinion that the document could reflect more detail around the amount of student consultation/input into the proposed changes to the programme.	A survey of alumni and current students was conducted by the course co-ordinator by email, a number of consultations i.e. meetings and discussions with students were also conducted.
5	Reassessment – the panel commended the flexible approach and suggested this should be documented more adequately in the document.	The team were not sure what this recommendation meant
6	The team might give some consideration to the notion of a supplemental award, focusing on life skills/practical supports. The importance for graduates to acquire real world skills was stressed, particularly in relation to professional practice.	The team considered this and feel that the BA in Art offers valuable real world skills, our links with industry i.e. IMMA, The Lab, The Project Arts Centre, The National Gallery, Black Church Print Studio, the IFI, The Lexicon, DLR Co Co, The OPW, The RHA, CREATE all add to developing real world skills required for a successful art graduate.

1.3   DL828 BA (Hons) in Three Dimensional Design, Modelmaking & Digital Art

Programme Code: DL828
Programme Title: Bachelor of Arts (Honours) in Three Dimensional Design, Modelmaking and Digital Art
Award Title: Bachelor of Arts
NFQ Level: Level 8
ECTS Credits: 240 Credits
Award Type: Honours
Delivery Mode: Full-time/Part-time/ACCS
Duration: 4 Years
Validation Date: 6th November 2014

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
No conditions	
Recommendations	**Response/Action by Programme Team**
1 The panel recommended further reflection on the title of the programme, given the nature and focus of the programme. The team might reflect on the thought processes of their colleagues on the BA Honours in Art programme, when considering a title change.	The title change has been the subject of an on-going discussion since the panel met with us in November. The programme team feels that we must balance the legacy and unique identity of modelmaking as a wide-ranging discipline in IADT against the necessity to foreground the higher-level conceptual operations required for the pursuit of three-dimensional design at third level. Though we agree that issues the title remain, it is our goal to shift the perceptions of our course with the proposed title, without losing the currency we have built. We envision that future iterations of the title will be leaner due to that shift.
2 The panel was of the opinion that the document could reflect more detail around the amount of student consultation/input into the proposed changes to the	The programme team agrees fully with this observation, and the final document will be edited to express the level of consultation with and feedback from students. The SWOT analysis on p. 13, the feedback from internal stakeholders on page 19, and the distinctive features of the

	programme.	programme on p.20 will be adjusted to include this information and to more clearly express the sense of open communication between staff and students.
3	Reassessment – the panel commended the flexible approach and suggested this should be documented more adequately in the document.	The flexibility around reassessment, especially as regards the first year cohort, will be addressed in the following sections: retention initiatives and progression, p.15; and section C4, pp.29-30
4	The team might give some consideration to the notion of a supplemental award, focusing on life skills/practical supports. The importance for graduates to acquire real world skills was stressed, particularly in relation to professional practice.	A supplemental award, which the team interprets as a level 7 exit award, has been an ongoing discussion within the Institute and is not something about the programme team can make a unilateral decision. It is something that we would certainly consider as part of a wider Institute policy. However, there are already elements of professional practice within the document, and it is possible to consider where they may be strengthened and foregrounded within the structures of individual modules.

1.4   DL829, DL830, DL831 BA (Hons) in Design for Stage and Screen

Programme Code:	DL829, DL830, DL831
Programme Title:	Bachelor of Arts (Honours) in Design for Stage and Screen
Award Title:	Bachelor of Arts
NFQ Level:	Level 8
ECTS Credits:	240 Credits
Award Type:	Honours
Delivery Mode:	Full-time/Part-time/ACCS
Duration:	4 Years
Validation Date:	13th November 2014

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
1 Entry requirements to be made clearer and include the weighting of the portfolio. Indicate how the portfolio is assessed.	Entry Requirements now includes reference to how Leaving Certificate grades (up to 600 points) is combined with a portfolio grade which is marked to a maximum of 600 points which is then fed through the CAO system. We have expanded portfolio guidelines.
2 Revisit the continuous assessment anomalies in the document.	We have revisited the continuous assessment for each strand and each module to rectify anomalies
3 Revisit module learning outcomes to remove reference to specific technology or specific craft methods. Adopt a common approach to style of expression for indicative learning outcomes, with reference to overly simple or overly complex descriptors.	Specific current technologies such as Photoshop/ Premiere are now referred to as 'digital documentation and alteration to allow for future advancements in software as they emerge. Silicone Prosthetics is referred to as three dimensional makeup. Learning outcomes have been revisited to adopt a more cohesive approach.
Recommendations	**Response/Action by Programme Team**
4 Embrace the breadth of the programme and use the sense of uniqueness as a driver for the programme. The overlap of	We are currently exploring how to facilitate the overlap of pathways throughout the programme. This may mean more integrated teaching for the three disciplines for seminars and presentations and group projects.

	pathways is a positive aspect of the programme to be promoted.	
5	Work placement – consider the opportunities for how students might place themselves and how such placements might be recognised within the programme structure. This could be considered for all three programmes being re-validated.	We are currently working on availing of our professional network to provide additional placement opportunities. We envision these may become competitive and are asking current second year students to identify their area of interest so we can potentially provide suitable opportunities. Next year, we propose offering the RIAM Opera collaboration as a work placement /Internship opportunity for approx. two students from each discipline. Students will be interviewed for the positions and successful students will take the lead in designing whilst working closely with the director. Flexible options; Students may secure more than one placement during the allocated time (for example two fortnightly placements) or a three day/two day placement.

2 Department of Film and Media

2.1 DL832 BA (Hons) in Animation

Programme Code: DL832
Programme Title: Bachelor of Arts (Honours) in Animation
Award Title: Bachelor of Arts
NFQ Level: Level 8
ECTS Credits: 240 Credits
Award Type: Honours
Delivery Mode: Full-time/Part-time/ACCS
Duration: 4 Years
Validation Date: 12th June 2014

Findings of the Panel	
Condition	**Response/Action by Programme Team**
1 The team to review the document for any phrase that includes 'could be' (examples include pages 103, 105, 107 and 109); assessment strategy across all modules needs to be clear and concise. The assessment strategy across all modules should be clear and concise for the student.	Appropriate amendments made
Recommendations	**Response/Action by Programme Team**
2 Stage 3 Review title of Group Industry project.	Group Industry Project 10C is now titled Group Industry and Professional Practice
3 Consider precise word count for Thesis and all written assignments.	Changed to "Thesis 15C assessment to be an 8,000 word written thesis with alternative modes, as required"
4 Finalise the industry discussion document into an industry placement policy.	Document has been finalised

5	Review the year 1 Introduction to FACT module after a year.	Plan to review at Summer Programme Board
6	Module descriptors could be updated for clarity.	Some amendments have been made to titles and credits
7	Assignment submission process and policy needs to be reviewed. Consider greater clarity for deadlines and penalties.	Assessment strategy has been reviewed and clarity regarding assessment submissions and processes have been agreed on and changed
8	The continuing of staff development in technology and software should be considered at Institute level.	Training and Development is currently covered under the Official Institute training and Development Policy and is open to all staff within the Faculty. This policy is open to all strands of staff development through investigative research and practical single purpose training such as software up skilling etc.

2.2 DL833 BA (Hons) in Photography

Programme Code:	DL833
Programme Title:	Bachelor of Arts (Honours) in Photography
Award Title:	Bachelor of Arts
NFQ Level:	Level 8
ECTS Credits:	240 Credits
Award Type:	Honours
Delivery Mode:	Full-time/Part-time/ACCS
Duration:	4 Years
Validation Date:	13th November 2014

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
1 Entry requirements to the programme must be updated to reflect the portfolio weighting of admission criteria.	This section has now been addressed and the entry requirements and portfolio weighting have been amended in line with the condition of the panel.
2 Review the relationship of programme learning outcomes (Section D3) to the National Framework of Qualifications.	Table D3 now includes the alignment of the most appropriate modules and indicative learning outcomes as matched against programme learning outcomes in response to the NFQ.
3 Revise module learning outcomes (confused with aims and indicative content) using more specific language and avoiding repetition, with a view to a focus on graduate attributes. Review also the relationship between programme and module learning outcomes.	Each member of the programme team has reviewed and revised the module learning outcomes in cognizance of the panel's condition. These have now been rewritten to the specifications of the condition.
4 Revise and update marks allocation for Continuous Assessment work and the Project so it is regularised throughout the document.	Practical and theoretical modules now have a regularised approach to continuous and summative assessments. This has now been included on all of the module descriptors in the document.

Recommendations	Response/Action by Programme Team
5 The panel recommends the team consider awarding credits to the work placement module and facilitating the recognition of such work as fulfilling indicative learning outcomes. Such a module could be offered as an elective for professional practice. Reflect on professional employability skills across all programmes.	The team considered the awarding of credits for work placement, and recognises this. At present these factors are reviewed in assessments as part of continuous assessment and summative assessment as part of student participation and engagement. However, in response to the panel's recommendation, the team will work to implementing this as part of the institute's strategic plan in the future.
6 In the work to be conducted on devising the programme there should be a key lead person so there is a coherent description of the learning experience in the programme document	The team welcomes the recommendation of the panel and will work towards ensuring greater cohesion in describing the learning experience of the programme in future documentation.
7 High level recommendation: more detail on assessments would be useful in evaluating how the learning outcomes were met, but the panel appreciated that the staff were asked to keep the description of assessment out of the programme document; an appendix of examples may be useful. The absence of detailed assessment made it difficult to evaluate if the indicative learning outcomes could be met.	Greater clarity now exists in relation to assessments as part of the inclusion of continuous/summative assessment. Percentage weighting of these is now included on each module descriptor. The programme team has considered the recommendation carefully and will seek to incorporate project deliverables as part of a future review.

2.3   DL834 BA (Hons) in Film and Television Production

Programme Code:	DL834
Programme Title:	Bachelor of Arts (Honours) in Film and Television Production
Award Title:	Bachelor of Arts
NFQ Level:	Level 8
ECTS Credits:	240 Credits
Award Type:	Honours
Delivery Mode:	Full-time/Part-time/ACCS
Duration:	4 Years
Validation Date:	6th November 2014

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
No conditions	
Recommendations	**Response/Action by Programme Team**
1 The panel recommended further reflection on how to parallel the academic aspect of the programme with the production side.	We will continue to reflect upon the parallels between the academic and the production aspects of the programme. While designing of the individual modules we have been cognisant of potential complementary cross over and carry through between the various elements of the course. The programme schedule will integrate the modules and offer further points of convergence between academic and production lecturers. We plan to elaborate on the design and focus of the practical production work into the future. Parallels that are currently running include the academic study of Film Noir and the exploration of lighting techniques in photography, The History of Documentary contextualising and informing the development of documentary production proposals. The Practice based research module features a field trip to the International Film Festival and Market

| | | in Berlin. The trip is led by both academic and production lecturers and examines cultural and economic imperatives in different national cinemas.

Regular team meetings will ensure that the lecturers are aware of the content of all course modules and all are encouraged to maintain links and cross refer where possible. |
|---|---|---|
| **2** | While the teaching methods are informed by research, the panel noted the focus of the programme is on acquiring technical skills and suggested that the team build on this aspect, which would help to maintain the particular identify of the offering. | We acknowledge the need for high levels of technical skills and will continue to build on this aspect of the course. However, we must also remain cognisant of the ultimately creative nature of the medium. Essential to the ethos of the course is the integration of creativity, technical skills and techniques in the successful realization of content. |
| **3** | The team should consider the audience for programmes produced by students; a focus on the end user of any production is a fundamental consideration. | We will consider this aspect further. It is proposed that screenings of student work take place on a more regular basis, both on and off campus and that students glean audience response at various stages of the production process; concept pitch panels, reading groups, test screenings. |
| **4** | The team should review the reading lists; there is no mention of the Arts Council for example. | We will continue to review and update our reading lists. Arts Council publications have now been included in Stage 3 Production Focus |
| **5** | The team might give some consideration to the notion of a supplemental award, focusing on life skills/practical supports. The importance for graduates to acquire real world skills was stressed, particularly in relation to professional practice. | The team is in favour of a supplemental award at the end of Stage 3 of the programme and will be advised by the Institute in this regard. |

2.4   DL901 MA in Screenwriting

Programme Code:	**DL901**
Programme Title:	**Master of Arts in Screenwriting for Film and Television**
Award Title:	**Master of Arts**
NFQ Level:	**Level 9**
ECTS Credits:	**60 Credits**
Award Type:	**Masters**
Delivery Mode:	**Full-time/Part-time**
Duration:	**1 Year**
Validation Date:	**12th June 2014**

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
No conditions.	
Recommendations	**Response/Action by Programme Team**
1 Review essay titles across the relevant modules.	The essay titles have been reviewed by Programme Team and with the relevant tutors and titles have been modified where appropriate in the programme handbook. The titles in the programme document are indicative.
2 Review the genre aspect of The Film History and Theory module. It seems over packed for the credit value; review.	The module content was reviewed and the Programme Team believe that, although the curriculum covers a number of topics, the learning outcomes and student workload reflect the credit weighting.

2.5   DL902 MA in Broadcast Production

Programme Code: **DL902**
Programme Title: **Master of Arts in Broadcast Production**
Award Title: **Master of Arts**
NFQ Level: **Level 9**
ECTS Credits: **60 Credits**
Award Type: **Masters**
Delivery Mode: **Full-time**
Duration: **1 Year**
Validation Date: **12th June 2014**

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
No conditions.	
Recommendations	**Response/Action by Programme Team**
1 Encourage the continuation of industry placement across Radio and TV.	This module continues to be an essential element in the latter half of the academic year
2 The team could consider extending the work to incorporate new social media platforms.	Incorporation of new social media platforms will be an integral part of the existing module Production Techniques
3 Clarify how issues raised by external examiners are addressed	Issues raised by External Examiners are discussed at the autumn Programme Board followed by actions agreed by the programme team.
4 Clarify the mechanism by which students are supported during the Major Project, given the allocated contract hours and the amount of hours that are self-directed.	Students are assigned a tutor for their projects, both Radio and Television, who spends a half hour per week for 4 weeks on each project in an advisory and consultative capacity.

3 Department of Psychology and Technology

3.1 DL825 BSc (Hons) in Applied Psychology

Programme Code: DL825
Programme Title: Bachelor of Science (Honours) in Applied Psychology
Award Title: Bachelor of Science
NFQ Level: Level 8
ECTS Credits: 240 Credits
Award Type: Honours
Delivery Mode: Full-time/Part-time/ACCS
Duration: 4 Years
Validation Date: 22nd May 2014

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
No conditions.	
Recommendations	**Response/Action by Programme Team**
1 The Panel recommend that the visibility of cognitive learning be increased in the core areas of psychology, e.g., cognitive and biological.	Each module now includes a breakdown of the area of Psychology being taught in the module. These have been highlighted in red in the PR document.
2 The Panel recommends linking detailed assessments to T&L Strategy; this is a recommendation for all programmes.	The team has included several examples linking the assessments to the T&L strategy. Please see p.38 (highlighted in red) and the accompanying appendices.
3 The Panel recommends that inclusion, design and accessibility be mentioned in the learning outcomes, where relevant.	This has now been included in modules, such as Usability (p.95) and the IT project (p.112).
4 The Panel recommends making the streams more visible and core issues more visible.	Colour coding has aided with this. See p.33 and 42. Year 1 modules in red.

		Core modules (year 2-4) in beige.
		Practice stream (years 2-4) in yellow
		Design stream (Years 2-4) in green.
5	The Panel recommends the team showcase the visiting lecturers.	Please see p.16, the strengths of the course (highlighted in red) and appendix D.

3.2 DL835 BSc (Hons) in Creative Media Technologies

Programme Code: DL835
Programme Title: Bachelor of Science (Honours) in Creative Media Technologies
Award Title: Bachelor of Science
NFQ Level: Level 8
ECTS Credits: 240 Credits
Award Type: Honours
Delivery Mode: Full-time/Part-time/ACCS
Duration: 4 Years
Validation Date: 13th November 2014

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
1 Review level 7 mapping on the programme.	Added table on pp 43-44.
2 Physical Interaction module (page 106) – revise text to remove spurious material.	Text has been revised to remove spurious material, such as references to introductory electronics.
3 Year 1 Maths module (page 65) – modify description to include reference to Data Visualisation and the use of software.	The module descriptor includes references to data visualisation and the use of software. A further statement has been added to explain the role these play in the module.
Recommendations	**Response/Action by Programme Team**
4 Year 1 Building and Making module (page 55) – mention the use of micro controllers, and advanced tools such as 3D and laser cutting.	Added to the indicative content: "Use of micro controllers, and advanced tools such as 3D printing and laser cutting."
5 Consider whether there is enough networking taught on the programme.	The team has reflected on this and considers that there is an appropriate amount of Networking taught on the programme.
6 Include mapping of learning outcomes for level 7 exit award in the document.	Added table on pp 43-44.

3.3 DL836 BSc (Hons) in Creative Computing

Programme Code: DL836
Programme Title: Bachelor of Science (Honours) in Creative Computing
Award Title: Bachelor of Science
NFQ Level: Level 8
ECTS Credits: 240 Credits
Award Type: Honours
Delivery Mode: Full-time/Part-time/ACCS
Duration: 4 Years
Validation Date: 23rd October 2014

Findings of the Panel	
Condition	**Response/Action by Programme Team**
1 The titles of the exit awards offered within the programme are to be included and they are to be consistent with QQI policy and standards.	The titles of the exit awards have been included in the document: − Higher Certificate in Computing (NFQ Level 6 award) − BSc in Computing (NFQ Level 7 award)
Recommendations	**Response/Action by Programme Team**
2 Strongly re-consider the title of the programme. While the panel supports the concept of a hybrid programme the title could be viewed as a compromise. The panel suggests the team reflects on whether the title will be fully understood by potential students and if it accurately reflects the programme content and learning outcomes.	The programme team have reconsidered the name of the programme and possible alternatives, including: − Creative Software Development − Creative Software Design and Development − Mobile and Cloud Software Development The programme team is happy that the title of the programme best describes the programme content and learning outcomes. The programme team will work on conveying the aim of the programme to ensure that it is fully understood by potential students.
3 Consider opportunities for further use of cross-faculty, joint student projects.	The programme team will work closely with the programme teams of other programmes to identify and avail of opportunities for cross-faculty

		joint student projects.
4	Ensures the transfer of skills for professional practice are fully addressed, to include team work, project management, time keeping etc., so as to ensure students are industry ready.	The learning outcomes of the Integrated Project, Software Project and Professional Practice modules have been updated to ensure that this recommendation is met.
5	Reviews the profile of external examiners on the programme, to ensure the view of Industry is represented, while remaining consistent with IADT policy on external examiners.	The programme team will adopt this recommendation as a policy for the programme from the academic year 2015/16.
6	Ensures entrepreneurship and entrepreneurial skills are introduced early, are clearly documented and embedded into the programme.	The learning outcomes of the Integrated Project, Software Project and Professional Practice modules have been updated to ensure that this recommendation is met. The programme team will identify appropriate learning resources and projects to help support this recommendation, including for example: The Campus Entrepreneurship Enterprise Network (www.ceen.ie) Entrepreneurship Fundamentals, Whitney Johnson (http://www.lynda.com/Business-Skills-tutorials/Entrepreneurship-Fundamentals/162455-2.html)
7	Introduces a culture of creativity into the programme earlier than fourth year, so students understand what is to follow.	The learning outcomes of the Integrated Project, Software Project and Professional Practice modules have been updated to ensure that this recommendation is met.

3.4   DL904 MSc in Cyberpsychology

Programme Code: DL904
Programme Title: **Master of Science in Cyberpsychology**
Award Title: **Master of Science**
NFQ Level: **Level 9**
ECTS Credits: **75 Credits**
Award Type: **Masters**
Delivery Mode: **Part-time**
Duration: **1 Year**
Validation Date: **22nd May 2014**

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
No conditions.	
Recommendations	**Response/Action by Programme Team**
1 The Panel recommend the team show links between T&L and the assessment strategy	Section C6; Changes to Programme Learning, Teaching & Assessment Strategy - Page 25 of the MSc in Cyperpsychology document has been changed. Paragraphs 1 – 4 have been deleted and a new paragraph has been added. This now reads. The Programme Learning, Teaching and Assessment Strategy is stated on page 33. It is reviewed annually and updated as the assessment is planned. It is an evolving dynamic strategy to meet the needs of the learning and this developing discipline.

3.5   DL106s Certificate in Critical Research: Foundations, Futures and Skills

Programme Code:	**DL106s**
Programme Title:	**Certificate in Critical Research: Foundations, Futures and Skills**
Award Title:	**Special Purpose Award**
NFQ Level:	**Level 9**
ECTS Credits:	**10 Credits**
Award Type:	**Certificate**
Delivery Mode:	**Part-time**
Duration:	**1 Year**
Validation Date:	**22nd May 2014**

Findings of the Panel	
Conditions	**Response/Action by Programme Team**
No conditions.	
Recommendations	**Response/Action by Programme Team**
1 The Panel recommends the difference in assessments for the Masters programme and the SPA offering be made clear in the document.	The indicative assessment on page 45 of the programme document is that appropriate to the SPA. The SPA has a separate programme handbook that states the assessment for the programme each year. This is independent of the Masters programme.