

1.	<b>Title of Programme(s):</b> (incl. Award Type and Specify Embedded Exit Awards)	Bachelor of Arts (Honours) in Animation & Game Design
2.	<b>NFQ Level(s)/</b> <b>No. ECTS:</b>	8 180
3.	<b>Duration:</b>	3 years
4.	<b>ISCED Code:</b>	0211
5.	<b>School / Centre:</b>	School of Design and Creative Arts
6.	<b>Department:</b>	Centre for Creative Arts and Media
7.	<b>Type of Review:</b>	New Programme
8.	<b>Date of Review:</b>	28 <sup>th</sup> February, 2022
9.	<b>Delivery Mode:</b>	Full Time
10.	<b>Panel Members:</b>	Dr Joe McGarry, Education Advisor (Chair), Dr Kieran Nolan, Lecturer, Department of Creative Arts, Media and Music Dundalk Institute of Technology Ms Jade Murphy, Talent Development Executive, Galway Film Centre, Dr Sam Redfern, Lecturer in Software Development, NUI Galway Ms Carmel Brennan, GMIT Head of Academic Quality (Secretary)
11.	<b>Proposing Staff:</b>	Dr Patrick Tobin, Ms Celine Curtin, Ms Edith Pieperhoff, Mr Felim MacDermott, Mr Gary Dempsey, Ms Heather Mills, Mr Jim Vaughan, Ms Lynne O'Loughlin, Ms Manuela Corbari, Mr Manus Burke, Ms Mel French, Mr Paul Rowland, Mr Tony Patrickson
12.	<b>Programme Rationale:</b>	Ireland's animation industry is steadily expanding, and the digital gaming sector has seen exponential growth in the past decade. Animation is currently worth over €100m annually to the Irish economy, having doubled its growth since 2014 with 85% of the output for overseas companies. Revenue in the video games segment in Ireland is projected

		<p>to reach \$172m in 2021, with video games users in Ireland expected to amount to 3.1m by 2025. There are a large number of games and animation companies in Ireland. In Galway alone, there are high-profile, award-winning animation companies such as Moetion Films, Telegael and Triggerfish, and international games companies such as Romero Games, 9<sup>th</sup> Impact, Tribal City and DoomCube.</p> <p>The aims and objectives of this programme are to:</p> <ul style="list-style-type: none"> <li>• Develop students as technical artists in the disciplines of animation or games, by providing a programme of multi-mediated education that combines a strong emphasis on the development of the practical creativity required in animation and games production with a sound theoretical foundation.</li> <li>• Augment students’ opportunities to progress into the workplace as creative, disciplined, thinking practitioners, with the ability to work within a production team as evidenced in a meaningful portfolio of work.</li> <li>• Impart learners with the opportunity to become enterprising, resourceful, confident, multi-skilled graduates, capable of meeting the diverse demands of the creative screen sector, and capable of securing employment in a variety of careers in other creative and technical industries.</li> <li>• Stimulate the creative and intellectual curiosity of the students, encouraging independent experimentation.</li> </ul> <p>Demand for animation and games pathway in the BA (Hons) in Design has tripled during the 4 years of delivery, hence it was decided to seek approval for this as a stand along programme. This will allow higher visibility for potential students and the programme design will facilitate the development of an integrated portfolio of media programmes.</p>
13.	<b>Proposed Student Intake:</b>	40 Students
14.	<b>Stakeholder Engagement:</b>	Games and animation have been offered as an elective pathway on the BA (Hons) in Design programme. This programme builds on this stream taking on board student, graduate, industry and educational feedback. Employers were surveyed and discussions took place with industry stakeholders and from this insight was gained into skillset demand, gaps in training, preferred software usage and industry direction. This informed the structure and content of the programme.

15.	<p><b>Graduate Demand/Employment:</b></p>	<p>As outlined above both the animation and gaming industries are rapidly expanding. The programme is designed to produce animators and game designers including, but not limited to the following roles:</p> <ul style="list-style-type: none"> <li>Technical artists</li> <li>Conceptual artists</li> <li>Illustrators</li> <li>Game artists</li> <li>Multimedia artists</li> <li>Character animators</li> <li>3D model makers</li> <li>Animation production staff</li> <li>Storyboard artists</li> </ul> <p>Graduates may be employed in a variety of direct and indirectly linked industries such as:</p> <ul style="list-style-type: none"> <li>Animation production</li> <li>Games development</li> <li>Architecture</li> <li>Industrial design</li> <li>Heritage</li> <li>Advertising</li> <li>Printing</li> <li>Graphic design</li> <li>Illustration</li> <li>Mobile apps</li> <li>Website design</li> </ul>
16.	<p><b>Entry Requirements, Access, Transfer &amp; Progression:</b></p>	<p>Leaving Certificate entry requirements for the Level 8 programme are currently Pass (Grade D3 or higher) in six (6) Leaving Certificate subjects including Mathematics, English or Irish. Two of the 6 subjects must be passed in higher-level papers at Grade C3 or higher. Foundation Studies Certificate or any FETAC Level 5/6 award with three Distinctions will also meet the minimum entry requirements.</p> <p>Students will have to meet the entry requirements as indicated in GMIT's Academic Code of Practice No. 4 (Access, Transfer and Progression), at any given time. There is no portfolio or alternative assessment required for entry to the course.</p> <p>Applications from mature students are welcomed by GMIT. A quota of places is reserved for mature applicants.</p> <p>Equivalent qualifications and scores from other countries which will be assessed and scored by the Institute.</p>

		Applicants with relevant prior learning, skills and experience may also apply via myexperience.ie and be considered for Recognised Prior Learning as per the GMIT RPL Policy.
17.	<b>Programme Structure:</b>	This programme is a three-year, level 8 offering. The programme is structured to build the skills of the student over three years. Stage One will focus on fundamental skills and principles of both animation and game design. Stage Two allows students to focus their study through chosen electives while exploring collaborative projects and developing their artistic and technical identities. Stage Three provides the student with a professional and industry focus, which is complimented by production practice and portfolio modules. While students are extensively assessed throughout the programme, they are given space for self-directed learning and reflection. Throughout the programme students are instructed to incorporate literacy, and visual and communication skills into their work and to develop their own professional competencies in these areas.
18.	<b>Learning, Teaching &amp; Assessment Strategies:</b>	<p>The teaching and learning strategy for this programme is concerned with supporting students in developing their practice, which is informed by personal critical and professional contexts, current debates in Animation and Games Design, and challenges their understanding of processes required to undertake innovative and complex projects. The teaching and learning strategies for the programme include a combination of lectures, practical workshops, labs, tutorials, and supervised project work. The balance of practical to theory in both teaching and assessment strategies skews at around 60:40 Practical: Theory.</p> <p>The programme assessment strategy consists of a mixture of continuous assessments and terminal exams or projects. Assessments aim to reflect and represent the work simulated nature of the learning. Each module provides opportunities for ongoing critical feedback. Continuous assessment will allow students to build confidence and reflects a professional creative process where projects are developed through iterative consultation with clients.</p>
19.	<b>Resource Implications:</b>	The resources required to deliver this programme are in place. Should numbers increase in the future additional staff resources may be required.

20.	<b>Synergies with Existing Programmes:</b>	There is commonality with: Bachelor of Arts (Honours) in Animation and Game Design Bachelor of Arts (Honours) in Film and Documentary
21.	<b>Findings and Recommendations:</b>	<p><b>Commendations:</b></p> <ol style="list-style-type: none"> <li>1. This programme builds on the success of the earlier design degree within which there was an animation and games design stream, and there is a strong market for potential students and graduates.</li> <li>2. The structure, the syllabus and the rationale for the programme are all very well considered.</li> <li>3. There is a clear and informed vision of how the technical and professional practice modules align and enhance the overall programme.</li> </ol> <p><b>Conditions:</b></p> <ol style="list-style-type: none"> <li>1. Develop a Gantt chart to illustrate the sequencing of module delivery being cognisant of student workload.</li> <li>2. Review all module learning outcomes to ensure that they are expressed at a level appropriate to the stage of the programme and are reflective of the intent of the module.</li> <li>3. Ensure that common modules such as ‘Screen Writing 1’ accommodates the specialisation of animation and game design whether through case studies or other means.</li> </ol> <p><b>Recommendations:</b></p> <ol style="list-style-type: none"> <li>1. Include an overview of virtual production in the programme with a view to expanding on this in the future.</li> <li>2. Explore alternatives to dedicated games companies for student projects and/or placements. For example, link with companies and not for profit organisations who are creating marketing and education-based games.</li> <li>3. Consider requiring students to enter the Games Fleadh to give them a real-world focus to their project work and enhance their visibility within the industry.</li> <li>4. Consider renaming VFX module as ‘Visual Effects (VFX)’ or similar title to provide clarity of title to those not in the industry.</li> <li>5. Include a sample plan for integrated assessments within the programme and design module assessment strategies to ensure that students can identify the connections between modules.</li> <li>6. Review all module learning outcomes to ensure that they are expressed at a level appropriate to the stage of the programme and are reflective of the intent of the module.</li> </ol>

		<p>7. Whilst recognising that some books may be ‘classics’ all reading resources should be reviewed to ensure they are up to date.</p> <p>8. Include Imirt, the WRAP fund, Northern Ireland Screen and Creative Europe Media Desk as resources for the ‘Production Practice – Project Management’ module.</p> <p>9. Review the ‘Production Practice: Entrepreneurship’ module either revising the module to be at level 8 and/or locating it earlier in the programme structure.</p> <p>10. Introduce students to the new Digital Games Tax Credit in a relevant module.</p> <p>11. Students should be encouraged to publish their material online as a self-marketing tool and be facilitated to develop portfolios to aid employment.</p> <p>12. As suggested by the proposing team, explore the potential of offering a work integrated learning programme to provide a progression opportunity for graduates.</p>	
22.	FAO: Academic Council:	Approved:	
		Approved subject to recommended changes:	X
		Not approved at this time:	
	Signed:		
		Chair	Secretary