

## Report of External Peer Review Group for the Programmatic Review of:

Programme	Code	Level	ECTS	Duration	Award Type	Embedded Awards
Bachelor of Arts (Honours) in Contemporary Art	GA_ACONG_H08	8	240	4	Major	Bachelor of Arts in Contemporary Art Higher Certificate in Contemporary Art
Bachelor of Arts in Contemporary Art	GA_ACONG_B07	7	180	3	Major	Higher Certificate in Contemporary Art
Higher Certificate in Arts in Contemporary Art (Exit)	GA_ACONG_C06	6	120	2	Exit	None
Master of Arts in Creative Practice	GA_ACREG_V09	9	90	1	Major	Postgraduate Diploma in Arts in Creative Practice
Postgraduate Diploma in Arts in Creative Practice	GA_ACREG_O09	9	60	9 months	Major	None
Bachelor of Arts in Art and Design (P/T)	GA_AARPG_B07	7	180	6	Major	None

**Date of Panel:** 8<sup>th</sup> February 2022

### External Peer Review Group:

Panel	
Chairperson	Dr. Joe McGarry, Educational Consultant
IoT/University Representative	Mr. Brian Garvey, IT Carlow, Lecturer In Art and Design
IoT/University Representative	Mr Conor McGrady, Dean of Academic Affairs, Burren College of Art
Industry Representative	Ms. Allannah Robbins, Visual Artist
Graduate Representative	Ms. Sona Smedkova, Artist and Graduate
Secretary	Ms. Carmel Brennan, Assistant Registrar (Quality) GMIT

## 1 Introduction to Programmatic Review

Programmatic review involves a periodic, formal, systematic, comprehensive and reflective review and evaluation of each programme and award offered by the Institute for purposes of programme development, quality enhancement and revalidation. It is an important means of ensuring and assuring, *inter alia*:

- that required academic standards are being attained;
- that programmes and awards remain relevant and viable;
- that student needs, including academic and labour-market needs, are addressed;
- that the quality of programmes and awards is enhanced and improved;
- public confidence in the quality of GMIT's programmes and awards.

GMIT last conducted Programmatic Review in 2014 and was due to undertake it again in 2019/20. The process was delayed until this year due to the COVID-19 pandemic.

The objective of a programmatic review is to review the development of the programme over the previous five to seven years, with particular emphasis on the achievement and improvement of educational quality. The focus is principally on the evaluation of quality and the flexibility of the programmes' responses to changing needs in light of the validation criteria and relevant awards standards. In particular, a programmatic review seeks to confirm that the promise evidenced at the original validation (or since the last programmatic review) in terms of academic quality, relevance and viability has been realised, and that the programme is adapting appropriately to evolving circumstances.

The specific objectives of a programmatic review are, *inter alia*, to:

- analyse and evaluate the effectiveness and efficiency of the programme, including details of student numbers, retention rates and success rates;
- review the development of the programme in the context of the requirements of employers, industry, professional bodies, the Irish economy and international developments;
- evaluate the response of the programme to regional and societal requirements and to educational developments;
- evaluate the feedback mechanisms for students and the processes for acting on this feedback;
- review the feedback from students relating to the student experience of the programme
- evaluate stakeholder engagement including links and collaboration with industry, business and the wider community;
- review feedback from employers and graduates;
- evaluate the physical facilities and resources provided for the provision of the programme;
- review any research activities in the field of learning in the disciplinary areas and their impact on teaching and learning;
- consider likely future developments in the disciplinary areas;
- make proposals in relation to updating programmes and modules, and to discontinuing programmes or parts of programmes.

Academic Council identified three themes to be specifically addressed during the 2021/22 Programmatic Review namely:

- Assessment – ensure the assessment strategy and methodology are appropriate and aligned with learning outcomes and that students are not over-assessed.
- Employability – ensure that students develop career skills necessary to prepare them for employment. Embed professional practice (e.g. work placement, work-based projects in the programme, ensuring that there is an appropriate plan for their management)
- Sustainability – review modules and learning outcomes to ensure that the sustainability agenda is addressed, debated and applied within student learning and assessment, as appropriate.

## 2 Methodology

The programmatic review process involves a self-evaluation by each programme board followed by an external peer review. The Programme board engaged in a process of the collection and review of data related to the programme and feedback from stakeholders including students, graduates and industry. The overall programme and each individual module have been reviewed and recommendation(s) for updates made as required.

The External Peer Review Group (EPRG) received a copy of the Self Evaluation Review documentation and the programme documentation including any proposed changes. The EPRG then met the Programme Board (Appendix A) to discuss the programme and the documentation provided, as well as meeting a representative sample of students (Appendix B). The schedule for the review visit is contained in Appendix C.

## 3 Background to Programme(s) Being Reviewed

### **Bachelor of Arts (Honours) in Contemporary Art**

### **Bachelor of Arts in Contemporary Art**

### **Higher Certificate in Arts in Contemporary Art (Exit)**

The Centre for Creative Art and Media (CCAM) has offered programmes in Art and Design since 1997. The Contemporary Art programme was developed as an innovation, aiming to update the traditional Fine Art discipline specific programmes formerly provided by the institution and within various other institutions nationally. The Contemporary Art Programme has two pathways—one which utilizes the two-dimensional media of Painting, Photography and Printmaking, and the other which utilizes the three-dimensional media of Sculpture, Ceramics, and Digital Media. The common characteristics of two-and three-dimensional art making are thus harmonized into two clear pathways of study. As other higher education centres in the region also offer Art and Design programmes, it was necessary to reflect upon how CCAM could forge a distinctive identity addressing new demands in a changing national and international cultural landscape. The naming of the programme as Contemporary Art encapsulates that distinctive identity and helps to position the programme academically in the present moment. The Contemporary Art programme addresses shifting perceptions in visual culture and aims to achieve two things: firstly, it seeks to reflect the contemporary dissolution of the boundaries between fine art, design, and popular culture; secondly, it aims to emphasise how the traditions and history of art making are negotiated in the present circumstance. In other words, students and graduates engage with current themes, issues, and practices with a knowledge of the contemporaneity of the past. The Centre has offered an Honours Degree in Contemporary Art in addition to a Level 7 award of the same name, since 2015. The previous Level 8 offering was an add on year in Fine Art and another for Textiles; however, this was not always visible to applicants when considering their options on CAO (Central Applications Office). This programme addresses regional and societal needs, and the Centre remains committed to a substantial presence across levels 6-10. The awards reflect the current landscape of contemporary art. They address an increasing emphasis on interdisciplinarity, and the fluid nature and multiple roles played by artists within the cultural sphere and society in general.

### **Master of Arts in Creative Practice**

### **Postgraduate Diploma in Arts in Creative Practice**

The MA in Creative Practice started in October 2017. It was developed in response to the findings of GMIT's Self Evaluation Review (SER) and the Programmatic Reviews in 2014. It has also been informed by the validation process for the BA (Hons) Contemporary Art and BA (Hons) Film and Documentary programmes in CCAM. Each of these repeatedly identified the need for level 9 provision in the creative arts in the region and the need for a deeper professionalisation of creative practices. They also recognised the value of interdisciplinary models of practice that can be developed within a project-led research environment. The MA in Creative Practice offers artists and filmmakers a creative and critically informed research environment in which to develop and consolidate their practice. The programme supports experimental and

interdisciplinary enquiry through an open range of media and approaches in the disciplines of contemporary art, film, socially engaged practices and digital media. The programme is based around four interrelating strands: (a) contemporary art studio practice, (b) digital cultures, (c) film and lens-based media, and, (d) socially engaged practice and civic engagement.

### **Bachelor of Arts in Art and Design (Part-time)**

Having ceased to run since 2018, this Programme was rolled out again September 2021. Historically this programme was very successful and tended to attract more mature students. The recent shift in work practices i.e., shorter working weeks, people working from home and many people relocating to rural areas combined with its past appeal encouraged the reinstatement of this programme. The part-time BA Art and Design by flexible delivery mode aims to promote lifelong learning and is an example of GMIT’s commitment to lifelong learning. It is designed to educate mature learners in studio art practice in a contemporary context, incorporating art history and critical theory. It is designed as such to meet the needs of those who wish to pursue a programme of study for a BA degree and gain a professional qualification in contemporary art education but cannot for a variety of reasons undertake a fulltime course of study.

## **4 General Findings of the External Peer Review Group**

Having considered the documentation provided and discussed it with the Programme Board, the External Peer Review Group recommends that all programmes reviewed are:

Accredited until the next programmatic review	
Accredited until the next programmatic review subject to conditions and/or recommendations <sup>1</sup>	x
Re-design and re-submit to the same External Peer Review Group after additional developmental work	
Not Accredited	

## **5 Programme-Level Findings – BA(Hons) in Contemporary Art and Embedded Programmes**

<b>Consideration for the panel</b>	<b>Overall finding: Yes/No/Partially</b>
Is there an ongoing need for the programme and has evidence been provided to support it?	Yes
Is the level and type of the award appropriate?	Yes
Are the entry requirements for the proposed programme clear and appropriate?	Yes
Is there a relationship between this programme and further education?	Yes
Are the access, transfer and progression procedures appropriate?	Yes

<sup>1</sup> **Note:**

Approval is conditional on the submission of a revised programme document that takes account of the conditions and recommendations outlined in the report and a response document describing the actions to address the conditions and recommendations made by the External Peer Review Group (EPRG). In this report, the term ‘condition’ is used to indicate an action or amendment which in the view of the EPRG must be undertaken prior to the commencement of the next delivery of the programme. Conditions are mandatory if the programme is to be approved. The term ‘recommendation’ indicates an item to which the Programme Board should give serious consideration for implementation at an early stage and which should be the subject of on-going monitoring.

Does the programme comply with the Institute norms for retention, both in first year and subsequent years? Where not, does the Programme Board proactively take appropriate measures to optimise student engagement and retention?	Yes
Does the programme meet the required standards for programmes at its NFQ level (i.e., conform to GMIT Award Standards <sup>2</sup> )? For Parent Award? For Embedded Award(s) (if applicable)? For Exit Award (if applicable)? For Minor Award (if applicable)?	Yes
Is the programme structure logical, well designed, and can the stated programme intended learning outcomes, in terms of employment skills and career opportunities, be met by this programme?	Yes
Have appropriate learning and teaching strategies been provided for the programme that supports Student Centered Learning (SCL)?	Yes
Have appropriate programme assessment strategies been provided for the programme taking account of the student workload?	Yes
Is there evidence that learning and teaching is informed by research?	Yes
Have appropriate quality management procedures been implemented in line with GMIT's Quality Assurance Framework? (e.g., Induction, Programme Handbook, Programme Board, Student Feedback, External Examiners)	Yes
Does the proposed programme demonstrate an international dimension? (e.g., content, mobility, collaboration)	Yes
Does the programme encompass sustainable development principles and ethos?	Yes
Does the programme embed employability through the inclusion of work placements, employment preparatory module(s) and/or work-based projects?	Yes
Is there evidence of strategies to promote diversity and inclusion?	Yes
Is entrepreneurship, creativity and innovation embedded in the programme?	Yes
Has the efficiency of the programme's design been considered? For example, does the programme meet the Institute norms on staff:student ratios for programmes of this type?	Yes
Is the programme externally facing? (e.g. Stakeholder engagement, guest speakers, fieldtrips, applied projects)	Yes

Graduates of this programme pursue a variety of employment routes with many self-employed, and others working as art educators or as artists in the community. Graduates are versatile with some working in design, as curators, critical writers or in museum and gallery education. Graduates take time to develop their practice, and some have set up collectives with likeminded individuals. The programme aims to support employability through educating students in relation to business skills, identifying resources, and making applications. Projects such as the Radius project aim to create bridges between leaving college and entering the real world. Staff are cognisant of the need to development entrepreneurial skills and resilience. The Programme Board will consider the inclusion of a student work placement, but at this point in time have concerns about the availability of equitable placements and are concentrating on building contacts in this regard. In the meantime, simulated work environments are created, with student being based in their own studios.

<sup>2</sup> GMIT has adopted QQI's award standards which are available [HERE](#).

Attracting students to the programme is challenging and this is reflected in student numbers. This is due in part to the changes that have occurred in the landscape of art education. The Programme Board used Programmatic Review as an opportunity to examine obstacles and challenges. They have raised the visibility of the 2D and 3D pathways and continue to think about the attractiveness of the programme title. They have reintroduced the portfolio requirement for entry, and this has strengthened linkages with Further Education programmes. The teamwork with the Marketing and Communications Offices to promote the programme and utilised social media for this purpose.

The Programme Board emphasised the ongoing need for the programme arguing that visual art is of extreme importance, critical to the life and soul of the city and critical to all kinds of commentary - social, cultural and institutional. Galway's reputation as an artistic city is based on hard work of graduates, many of whom come from GMIT. They cautioned against confusing the demand for the programme with the need for the programme.

Feedback from students was positive. First year was challenging due to the breadth of the syllabus, but it was useful in helping determine the specialism to pursue in second year. While it was agreed the facilities could be improved there was creativity in action throughout the building, and the library was signalled out as a 'work of art'. There was a perception that the facilities for 2D students was better than those for 3D. Students welcomed the professional practice content but would like this to be expanded. Talks given by practicing artists were viewed very positively. More chances for collaboration between the different streams and with other courses (e.g., Film and Documentary) was desired.

The primary changes proposed for the programme involved a revision of assessment and the number and duration of modules. The review of the programme included looking at assessment points with a view to avoiding assessment overload. Modules were changed to yearlong as a student centric move to allow for student transition and retention. All changes as outlined in Appendix D were approved and the programme was accredited until the next programmatic review subject to the recommendations below.

**Commendation(s):**

1. There is evidence of a strong student-centred approach. Students are well supported in completion of these programmes. There is a strong sense of communication with tutors. There is flexibility in relation to student access to facilities. Some aspects of the programme allow students engage with stakeholders in the Galway region as evidenced in the case studies presented.
2. There are outward and real-life engagement opportunities for students which enhance the programme and the student experience.
3. The team involved in the delivery of this programme demonstrated clear commitment to their students, to the programme and to their disciplines.
4. These programmes represent a comprehensive offering for undergraduates and is necessary given it is unique in the region.
5. Staff in the Centre are actively involved in building community engagement. A strong example of this is the Radius project.

**Condition(s):**

None

**Recommendation(s):**

1. Develop a mentorship programme to support students transition out of higher education.
2. Continue to work to build contacts with industry with a view to both creating professional networks for students and investigating the possibility of establishment work placement opportunities in the future.
3. Conduct further research on the name of this programme. This should include consultation with representatives of the target market and their advisors e.g., parents, career guidance teachers. Consider whether it is feasible and desirable to have named awards for both pathways.

4. The Programme Board should work to generate content to communicate the programme's benefits effectively to potential applicants through established marketing channels, ensuring that key messages such as the student gallery are prominent. Promotion of the programme should include the use of social media as this is an important research tool for students and will aid connection with galleries. Utilise the School's network of graduates from both the full and part time programmes to promote this programme.
5. Identify and exploit opportunities to work with organisations involved in sustainability in respect of student projects.
6. Explore opportunities to increase the internationalisation of the programme through actively attracting incoming students and providing opportunities for GMIT students to study abroad and/or engage in international projects.
7. Expand engagement between 2D and 3D students during the programme to enhance the practice of both cohorts.
8. Consider timetabling theory lecturers in the morning or splitting into shorter duration where feasible.
9. Increase the focus on professional practice in years 3 and 4 of Contemporary Art to allow students to practice applications in preparation for post-graduation.
10. Further enhance critiques for students on the 3D stream, as appropriate.
11. Make sure that students are clear on the requirements to achieve certain grades and the learning outcomes they are being assessed against.
12. Address student concerns in relation to ensuring that feedback provided to lecturers on modules is anonymous.
13. Examine the viability of designated visiting lecturers, both practicing artists and others involved in the profession, being a formalised and integral part of the BA programme.
14. Ensure that there is formalised dialogue with students in relation to their stream/module choices for the following year.

#### Module Findings:

Module Title	Findings
Art History 2	Ensure that the correct version of the module (History of Art 2.1 – Modernism Matters) is attached to the programme.

For office use only (To be completed by Head of Department)	
Changes due to be implemented in:	
Changes to be implemented on phased or simultaneous basis:	
<b>NB:</b> If the programme changes are to be implemented simultaneously (all stages at once) then the Academic Information Systems Office must be notified immediately where modules have moved stages and an interim APS is required.	

## 6 Programme-Level Findings – MA in Creative Practice and embedded Awards

Consideration for the panel	Overall finding: Yes/No/Partially
Is there an ongoing need for the programme and has evidence been provided to support it?	Yes
Is the level and type of the award appropriate?	Yes
Are the entry requirements for the proposed programme clear and appropriate?	Yes



Is there a relationship between this programme and further education?	N/A
Are the access, transfer and progression procedures appropriate?	Yes
Does the programme comply with the Institute norms for retention, both in first year and subsequent years? Where not, does the Programme Board proactively take appropriate measures to optimise student engagement and retention?	Yes
Does the programme meet the required standards for programmes at its NFQ level (i.e., conform to GMIT Award Standards <sup>3</sup> )? For Parent Award? For Embedded Award(s) (if applicable)? For Exit Award (if applicable)? For Minor Award (if applicable)?	Yes
Is the programme structure logical, well designed, and can the stated programme intended learning outcomes, in terms of employment skills and career opportunities, be met by this programme?	Yes
Have appropriate learning and teaching strategies been provided for the programme that supports Student Centered Learning (SCL)?	Yes
Have appropriate programme assessment strategies been provided for the programme taking account of the student workload?	Yes
Is there evidence that learning and teaching is informed by research?	Yes
Have appropriate quality management procedures been implemented in line with GMIT's Quality Assurance Framework? (e.g. Induction, Programme Handbook, Programme Board, Student Feedback, External Examiners)	Yes
Does the proposed programme demonstrate an international dimension? (e.g. content, mobility, collaboration)	Yes
Does the programme encompass sustainable development principles and ethos?	Yes
Does the programme embed employability through the inclusion of work placements, employment preparatory module(s) and/or work-based projects?	Yes
Is there evidence of strategies to promote diversity and inclusion?	Yes
Is entrepreneurship, creativity and innovation embedded in the programme?	Yes
Has the efficiency of the programme's design been considered? For example, does the programme meet the Institute norms on staff: student ratios for programmes of this type?	Yes
Is the programme externally facing? (e.g. Stakeholder engagement, guest speakers, fieldtrips, applied projects)	Yes

This programme is a structured research master programme and the key focus is on research practice and everything serving that. Assessments of taught elements are split between practice and writing. Students are supported in respect of their writing skills. Teaching is informed by research. Generally, the level of formal academic research is growing within the School. Following on from the School Review a School research strategy is in development and this will provide a formal framework to support staff and enhance research.

The Programme ethos is focussed on the student with the needs of each student considered. Whilst lecturers bring their own research and background to the programme the learning of students is shaped to their individual needs.

<sup>3</sup> GMIT has adopted QQI's award standards which are available [HERE](#).



Programme demand varies annually, but the programme was designed efficiently with the resource requirements varying as student numbers do, so the programme continues to be viable.

Student feedback on the programme was positive.

The sole change proposed for the programme was the extension of the duration of the Professional Practice module so that it can better reflect the holistic student experience of the programme, and the associated changes to the assessment of that module. This change as outlined in Appendix E was approved and the programme was accredited until the next programmatic review subject to the recommendations below.

**Commendation(s):**

1. This is a strong, research focussed offering at master’s level in the region, providing opportunities for GMIT’s graduates and those from other Institutions.
2. The outward facing aspect is a strong element of the programme and one from which students benefit.
3. Students are well supported in the programme and there are good levels of communication between students and the programme team.
4. The visiting lecturer programme enhances the student perspective and experience on the programme.
5. Staff in the Centre are actively involved in building community engagement. A strong example of this is the Radius project.

**Condition(s):**

None

**Recommendation(s):**

1. Consider requiring students to chart their journey throughout the programme in a research journal, as an assessment element, to complement their practice.
2. Include the elective requirements as a special regulation in the Approved Programme Schedule.
3. Whilst there was strong evidence of sustainability in the programme, this needs to be explicitly embedded within learning outcomes, syllabi and/or assessment.
4. Consider providing teaching opportunities for students on the programme whilst not impacting on the time available to their studies.
5. Provide opportunities for graduates to continue their relationship with the college e.g., residencies post-graduation.

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Changes due to be implemented in:	
Changes to be implemented on phased or simultaneous basis:	
<b>NB:</b> If the programme changes are to be implemented simultaneously (all stages at once) then the Academic Information Systems Office must be notified immediately where modules have moved stages and an interim APS is required.	

## 7 Programme-Level Findings – BA in Art and Design P/T

Consideration for the panel	Overall finding: Yes/No/Partially
Is there an ongoing need for the programme and has evidence been provided to support it?	Yes
Is the level and type of the award appropriate?	Yes
Are the entry requirements for the proposed programme clear and appropriate?	Yes
Is there a relationship between this programme and further education?	Yes
Are the access, transfer and progression procedures appropriate?	Yes
Does the programme comply with the Institute norms for retention, both in first year and subsequent years? Where not, does the Programme Board proactively take appropriate measures to optimise student engagement and retention?	Yes
Does the programme meet the required standards for programmes at its NFQ level (i.e., conform to GMIT Award Standards <sup>4</sup> )? For Parent Award? For Embedded Award(s) (if applicable)? For Exit Award (if applicable)? For Minor Award (if applicable)?	Yes
Is the programme structure logical, well designed, and can the stated programme intended learning outcomes, in terms of employment skills and career opportunities, be met by this programme?	Yes
Have appropriate learning and teaching strategies been provided for the programme that supports Student Centered Learning (SCL)?	Yes
Have appropriate programme assessment strategies been provided for the programme taking account of the student workload?	Yes
Is there evidence that learning and teaching is informed by research?	Yes
Have appropriate quality management procedures been implemented in line with GMIT's Quality Assurance Framework? (e.g., Induction, Programme Handbook, Programme Board, Student Feedback, External Examiners)	Yes
Does the proposed programme demonstrate an international dimension? (e.g. content, mobility, collaboration)	Yes
Does the programme encompass sustainable development principles and ethos?	Yes
Does the programme embed employability through the inclusion of work placements, employment preparatory module(s) and/or work-based projects?	Yes
Is there evidence of strategies to promote diversity and inclusion?	Yes
Is entrepreneurship, creativity and innovation embedded in the programme?	Yes
Has the efficiency of the programme's design been considered? For example, does the programme meet the Institute norms on staff:student ratios for programmes of this type?	Yes
Is the programme externally facing? (e.g., Stakeholder engagement, guest speakers, fieldtrips, applied projects)	Yes

<sup>4</sup> GMIT has adopted QQI's award standards which are available [HERE](#).

The Programme Board proposed that the module Academic and Professional Skills is included in year one to provide students with the core skills they need to succeed in the programme. This requires the reduction of credits for the Visual Studies module. This change as outlined in Appendix F was approved and the programme was accredited until the next programmatic review subject to the recommendations below.

**Commendation(s):**

1. This programme is a welcome response to a constituency of potential learners who are not otherwise served with a similar programme in the region.
2. Staff in the Centre are actively involved in building community engagement. A strong example of this is the Radius project.
3. The development of art collectives by graduates of the programme will strengthen their own practice and develop art within the region and beyond.

**Condition(s):**

None.

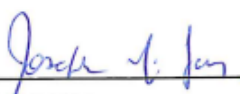
**Recommendation(s):**

1. The Programme Board should work to generate content to communicate the programme’s benefits effectively to potential applicants through established marketing channels, ensuring that key messages such as the student gallery are prominent. Promotion of the programme should include the use of social media as this is an important research tool for students and will aid connection with galleries. Utilise the School’s network of graduates from both the full and part time programmes to promote this programme.
2. Encourage students to establish their own exhibitions throughout the programme by providing space and time on each of the campuses to do so and making technical support available if required.
3. Clarify in the documentation that this programme is delivered over six years.
4. Develop a mentorship programme for students to support student’s transition out of education and into employment.
5. The same approach that is incorporated in the BA (Hons) in Contemporary Art in relation to sustainability should be reflected in this programme.

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Changes due to be implemented in:	
Changes to be implemented on phased or simultaneous basis:	
<b>NB:</b> If the programme changes are to be implemented simultaneously (all stages at once) then the Academic Information Systems Office must be notified immediately where modules have moved stages and an interim APS is required.	

**Panel Report Approved By:**

Signed:

  
 \_\_\_\_\_  
Insert name  
 Chairperson

Date:

24/06/2022

## Appendix A Programme Board members

The panel met with the following staff for the Bachelor of Arts (Honours) in Contemporary Art.

Dr. Patrick Tobin	Mr. Gavin Murphy	Dr. Seamus McGuinness
Ms. Celine Curtin	Ms. Marion McEnroy	Mr. Blaise Drummond
Ms. Katherine West	Ms. Mel French	Mr. Fergus Delargy
Ms. Louise Manifold	Mr. Ben Geoghegan	Mr. Dermot Delargy
Dr. Suzanne O Shea	Mr. Dominic Thorpe	Ms. Fiona Murray

The panel met with the following staff for the Master of Arts in Creative Practice.

Dr. Seamus McGuinness	Ms. Mel French	Mr. Gavin Murphy
Dr. Patrick Tobin	Mr. Feilim Mac Dermott	

The panel met with the following staff for the Bachelor of Arts in Art and Design (P/T).

Ms. Marion McEnroy	Mr. John Brady	Ms. Celine Curtin
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## Appendix B Student Representatives

Student Name	Programme	Stage
Eileen fair	Bachelor of Arts (Honours) in Contemporary Art	3
Farrell Harris	Bachelor of Arts in Contemporary Art	3
Hugh Murphy	Masters in Creative Practice	Graduate
Naoise Sheridan	Bachelor of Arts (Honours) in Contemporary Art	Graduate
Michelle Conway	Fine Art Level 8	Graduate

## Appendix C Schedule of Meetings

Agenda	
Date:	8th February 2022
9am	Private Panel Meeting
9.30am	Contemporary Art Programme Board
11am	Break
11.15am	Parallel A: Art & Design (P/T) Programme Board
11.15am	Parallel B: MA Creative Practice Programme Board
12pm	Meeting with students
12.20pm	Private Deliberations
12.50am	Feedback

## Appendix D: Changes Proposed to MA in Contemporary Art

Topic	Proposed Change	Rationale
Programme Learning Outcomes		
Overall Contact Hours		
Structure or Sequencing of Modules	<p>1. Amalgamation of some smaller modules in Year 1 BACA into a smaller number of larger modules.</p> <p>2. Studio modules in Years 2, 3 &amp; 4 moving from semesterised to year-long.</p> <p>3. Expand Year 2 Drawing module to 10 credits as 'Interdisciplinary Drawing'</p> <p>4. In Year 4 Critical Theory 3: Dissertation and Critical Theory 4: Theory &amp; Practice, currently at 10 and 5 credits respectively, will go year long as a 15-credit module titled Critical Theory 4: Research Methods &amp; Dissertation.</p>	<p>1. Reduce number of assessment points and create better integrated,</p> <p>2. Improve learning</p> <p>3. To place a greater broadest sense within the programme</p> <p>4. This addresses a current APS anomaly as results cannot be entered for Dissertation until March.</p> <p>It also addresses the fact that Research Methods isn't currently taught in Year 3.</p>
Addition of New Module(s)	See 3 above	
New APS Regulations		
Minimum Entry Requirements		
Changed transfer or progression routes		
Teaching & Learning Strategy		
Assessment Strategy	Remove separate assessment of 'workbook' in every module of Year 1 BACA	Too many separate workbooks to assess.
<b>Module Changes</b>		
Module 1	Year 1 - Merge Drawing, Colour and Design into one 15 credit module	Too many assessment points at present
Module 2	Year 1 - Merge 2D, 3D, and Studio Practice into a 15 credit module	Too many assessment points at present
Module 3	Year 1- Add Contextual Studies to 2D/3D Studio Practice to integrate contextual practices in 2D&3D - 20 credits	To create a more integrated, coherent module
Module 4	Year 1- to connect the delivery of Digital Media and Photography in year 1	Consistent student feedback is that they find 4 hrs of Digital Media in first year too long

## Appendix E: Changes Proposed to MA in Creative Practice

There is only one significant change proposed by the Programme Board. It concerns the Professional Development module (10 credits). Previously, the module ended in May with student assessment completed. Subsequently, it could not take the exhibition and associated activities into account as a measure of student performance and professionalism when it came to their final exhibition, presentation and/or screening of work in September. The proposed change extends the Professional Development module to finish in September. An amended set of assessment criteria has been introduced to take account of student performance in the completion of their course.

## Appendix F: Changes Proposed to BA in Art and Design (part-time)

Topic	Proposed Change	Rationale
Programme Learning Outcomes		
Overall Contact Hours		
Structure or Sequencing of Modules		
Addition of New Module(s)	Academic & Professional Skills	This is mandatory across the institute, but more importantly we have noted the struggle that many returning mature students have in dealing with the digital technologies attached to learning.
New APS Regulations		
Minimum Entry Requirements		
Changed transfer or progression routes		
Teaching & Learning Strategy		
Assessment Strategy		
<b>Module Changes</b>		
Module 1	Core Visual Studies	Reduction in ECTS from 25 to 20
Module 2	Academic & Professional Skills	To be taught in Year 1 (5ECTS)
Module 3		
Module 4		