Programme Review Report

Bachelor of Arts (Honours) in Creative Digital Media (TU981)

Embedded awards:
Bachelor of Arts in Creative Digital Media (TU796)
Bachelor of Arts (Honours) in Creative Digital Media (TU987)

Version of Report	***Author***	***Date***
1.0	AQA - Gráinne Hurley	19/05/2025
Final	AQA – Michael Keane	03/06/2025

Approval	***Date***
Documentation for Review approved by Faculty Board	6th March 2025
Report of Programme Review Panel approved by AQAEC	Click or tap to enter a date.
New Programme Title approved by University Programmes Board (if applicable)	

Section A Programme Details

Title	Bachelor of Arts (Honours) in Creative Digital Media
NFQ Level	8
ECTS Credits	240 Credits, 4 Year, ab initio
Mode of delivery	Part-time ☐ Full-time ✓
Duration	Part-time: Full-time: 4
Modality/ies of delivery	In-person, On-campus ✓ Blended ☐
	Online ☐ Hyflex ☐
Classification of award	The new University Assessment Regulations will be effective from September 2025 and a new GPA will apply to incoming students as outlined below:

	***Table 6.1.* Award Classification** Grade Point Average (GPA) / Award Classification by Award Type • Higher Certificate (NFQ L6) • Bachelor's Degree (NFQ L7) • Postgraduate Diploma (NFQ L9) • Postgraduate Certificate (NFQ L9) • Honours Bachelor's Degree (NFQ L8) • Higher Diploma (NFQ L8) • Taught Master's Degree (NFQ L9) 3.60 — Distinction — 1st Class Honours 3.00 — Merit Grade 1 — 2nd Class Honours, Upper Division 2.60 — Merit Grade 2 — 2nd Class Honours, Lower Division 2.00[1] — Pass — Pass
Discipline Programmes Board	N/A
Faculty Board	Faculty of Arts & Humanities
Schools involved in delivery	School of Media
Delivery location	Blanchardstown
Collaborative Partner (where applicable)	N/A
Date of Commencement of revised programme	September 2025

Section B Awards

Award (1) Title	Bachelor of Arts (Honours) in Creative Digital Media
NFQ Level	8
Award Class	Major
ECTS Credits	240
Classification of award	The new University Assessment Regulations will be effective from September 2025 and a new GPA will apply to incoming students as outlined below: ***Table 6.1.* Award Classification** Grade Point Average (GPA) / Award Classification by Award Type • Higher Certificate (NFQ L6) • Bachelor's Degree (NFQ L7) • Postgraduate Diploma (NFQ L9) • Postgraduate Certificate (NFQ L9) • Honours Bachelor's Degree (NFQ L8) • Higher Diploma (NFQ L8) • Taught Master's Degree (NFQ L9) 3.60 — Distinction — 1st Class Honours 3.00 — Merit Grade 1 — 2nd Class Honours, Upper Division 2.60 — Merit Grade 2 — 2nd Class Honours, Lower Division 2.00[1] — Pass — Pass

<table>
<tr><td></td><td></td></tr>
<tr><td>Award (2) Title</td><td>Bachelor of Arts in Creative Digital Media</td></tr>
<tr><td>Exit/Embedded</td><td>Exit ☐ Embedded ☒</td></tr>
<tr><td>NFQ Level</td><td>7</td></tr>
<tr><td>Award Class</td><td>Major</td></tr>
<tr><td>ECTS Credits</td><td>180</td></tr>
<tr><td>Classification of award</td><td>Table 6.1. Award Classification
<table>
<tr><th>Grade Point Average (GPA)</th><th colspan="2">Award Classification by Award Type</th></tr>
<tr><td></td><td>• Higher Certificate (NFQ L6)
• Bachelor's Degree (NFQ L7)
• Postgraduate Diploma (NFQ L9)
• Postgraduate Certificate (NFQ L9)</td><td>• Honours Bachelor's Degree (NFQ L8)
• Higher Diploma (NFQ L8)
• Taught Master's Degree (NFQ L9)</td></tr>
<tr><td>3.60</td><td>Distinction</td><td>1st Class Honours</td></tr>
<tr><td>3.00</td><td>Merit Grade 1</td><td>2nd Class Honours, Upper Division</td></tr>
<tr><td>2.60</td><td>Merit Grade 2</td><td>2nd Class Honours, Lower Division</td></tr>
<tr><td>2.00[1]</td><td>Pass</td><td>Pass</td></tr>
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<tr><td>Award (3) Title</td><td>Bachelor of Arts (Honours) in Creative Digital Media</td></tr>
<tr><td>Exit/Embedded</td><td>Exit ☐ Embedded ☒</td></tr>
<tr><td>NFQ Level</td><td>8</td></tr>
<tr><td>Award Class</td><td>Major</td></tr>
<tr><td>ECTS Credits</td><td>60</td></tr>
<tr><td>Classification of award</td><td>Table 6.1. Award Classification
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<tr><td>2.00[1]</td><td>Pass</td><td>Pass</td></tr>
</table></td></tr>
<tr><td>Award (4) Title</td><td>Higher Certificate in Arts in Creative Digital Media</td></tr>
<tr><td>Exit/Embedded</td><td>Exit ☒ Embedded ☐</td></tr>
<tr><td>NFQ Level</td><td>6</td></tr>
<tr><td>Award Class</td><td>Major</td></tr>
<tr><td>ECTS Credits</td><td>120</td></tr>
<tr><td>Classification of award</td><td>The new University Assessment Regulations will be effective from September 2025 and a new GPA will apply to incoming students as outlined below:</td></tr>
</table>

***Table 6.1.* Award Classification**

Grade Point Average (GPA)	Award Classification by Award Type	
	• Higher Certificate (NFQ L6) • Bachelor's Degree (NFQ L7) • Postgraduate Diploma (NFQ L9) • Postgraduate Certificate (NFQ L9)	• Honours Bachelor's Degree (NFQ L8) • Higher Diploma (NFQ L8) • Taught Master's Degree (NFQ L9)
3.60	Distinction	1st Class Honours
3.00	Merit Grade 1	2nd Class Honours, Upper Division
2.60	Merit Grade 2	2nd Class Honours, Lower Division
2.00[1]	Pass	Pass

Section C - Programme Derogations (if required)

Derogations from Assessment Regulations/Marks and Standards, requiring approval by University Programmes Board	
The School will need to specify any special regulations/derogations (for modules that cannot be compensated) and seek approval by UPB.	
University Programmes Board Approval	Date

Section D Review Process

Date of Programme Review	8 May 2025

Context for Programme Review	
How was the programme review process instigated, by whom/via which process?	
The programme review process was initiated by the School of Media in order to update and enhance the programme to equip students with the skills and knowledge to embark upon a rewarding career in Digital Media and to align with the University Education Model (UEM) and Strategic Intent. The Programme Review was carried out within the TU Dublin's Quality Framework Programme Review Policy and associated procedures and processes.	

Please tick the type of programme review undertaken:

Full Programme Review ✓	Focused Programme Review ☐
If a focused programme review, what is/are the area(s) of focus? N/A	
Transitional arrangements	
How will changes to revised programme be implemented, i.e. to be implemented with immediate effect in the next academic year of delivery, or phased in on a year-by-year basis.	
Changes to the programme will be implemented in September 2025. The programme board has mapped transition arrangements and included its proposed approach in the Programme Self Evaluation Report (PSER). As agreed, as part of this review, there is a requirement to introduce an	

interim schedule for 2025/26 and 2026/27 to reflect any changes. The School will need to engage with the Curriculum Management and Programme Data teams to discuss how the changes can be captured on the PMC and Banner to align with these transitional arrangements (see Condition No. 3).

Panel Members

Name	Role	Affiliation
Dr Richard Gallery	Chair	Sustainability Project Senior Manager
Rose McGrath	External assessor	Head of School Crawford College of Art, and Design Munster Technological University
Dr Trevor Hogan	External assessor	Munster Technological University
Tracy Duffy	External assessor	Accenture
Robert Hickey	Internal assessor	School of Electrical and Electronic Engineering
Dr Gráinne Hurley	Academic Quality Advisor	Academic Affairs, TU Dublin.

Schedule of Meetings

9.00 hrs	Private meeting of panel to discuss/provide initial feedback on the submission documentation and draw up an agenda of matters to be raised at subsequent meetings.
10.00 hrs	Meeting of Panel with Head of School, Head of Discipline and staff teaching on the programme to discuss the PSER, revised programme, module syllabi (existing, revised and new), teaching, learning and assessment methods.
13.00 hrs	Lunch
13.45 hrs	Meeting of Panel with current students and graduates
14.15 hrs	Panel tour of facilities
14.45 hrs	Private Meeting of Panel to discuss its findings
16.00 hrs	Oral Presentation of panel summary findings to Head of School, Head of Discipline and Programme Coordinator

Section E Programme Evaluation

Programme Review Process		
Was the programme review conducted in accordance with the Programme Review Process, i.e. were current students, graduates, employers, other appropriate stakeholders involved in the review process?	Yes ✓	No ☐
Comment: The programme review was conducted in accordance with the TU Dublin's Quality Framework's Programme Review Policy and associated processes and procedures. The panel commended the		

School's depth of engagement with stakeholders which included interviews with industry professionals to glean key insights on graduate hiring policies, requirements and aspirations for ideal candidates, essential traits for career success, and to determine an industry forecast for the next 5–10 years with particular focus on the immediate and future impact of AI. The resulting insights formed an important part of the redesign and restructuring of the degree. Graduate and current student surveys were conducted and the resulting feedback also informed the curriculum. Consideration was also given to external examiner feedback. Please refer to the Research informing programme review section in the PSER.

Governance & Management		
Does the programme align with the University's Strategic Plan and the principles of the University Education Model, and relevant policies?	Yes ✓	No ☐
Comment: The panel was impressed with the School's meaningful engagement and alignment with the University's Strategic Plan and the UEM as evident in the embedding of sustainability and EDI in the curriculum, enabling autonomy over pathways, provision of common modules across programmes and real-world engagement. Please refer to the Alignment with UEM section in the PSER.		
Do the Programme Management and Quality Assurance arrangements align to TU Dublin Quality Framework processes?	Yes ✓	No ☐
Comment: The School operates in accordance with the TU Dublin Quality Assurance and Enhancement processes.		
Has the Annual Monitoring/Academic Quality Enhancement process been used to identify issues and actions that continually enhance the programme and student learning experience?	Yes ✓	No ☐
Comment: Annual Programme Monitoring reports were provided and significant enhancements to the programme are evidenced in the PSER.		

Student Data		
On consideration of student recruitment data, is there evidence that there continues to be a market demand for the programme and that the programme remains viable?	Yes ✓	No ☐
Comment: The School highlighted the various challenges in recruitment although its engagement with students and external stakeholders clearly shows a demand for the programme, especially given the enhancements and adaptations made to it based on their feedback and future projections. Significant changes include the introduction of the following five new thematic module streams which allow for specialisation in later years of the programme: 1. Critical and Contextual Studies 2. Core and Transversal Skills 3. Interactive Media 4. Media Production 5. Design The proposed design now incorporates enhanced levels of student choice at all stages of the programme. Students can select from a range of UEM modules at each stage of the programme, as		

well as several specialisation modules in stages 3 & 4. Please refer to Description of the Proposed Programme & Rationale for Change for more detailed information on these streams and modules. Improving the student experience was core to the extensive programme redesign. Clearly the programme is valued by potential employers and students alike as evidenced in the impressive work placements and graduate destinations and the panel's discussion with current students and graduates of the programme.		
On consideration of student engagement, performance and progression data, are students engaging with their programme and performing as expected? If not, has this been acknowledged and addressed through the programme review process?	Yes ✓	No ☐
Comment: The School highlighted the various challenges concerning retention and completion rates which were largely impacted by the Covid-19 pandemic as well as other factors including family care commitments, the necessity to undertake part-time work, inadequate public transport and the overall campus experience. The School has adapted to these challenges by introducing flexible learning pathways, as advocated by the UEM. It also checks in with each first-year student individually to provide support and identify any concerns. The School has also made efforts to enhance the student experience on campus through the organisation of various activities and initiatives. The panel recommends that the university should consider supporting student access to online learning platforms from Year 1 onwards (see Condition No. 9).		
On consideration of graduate destination data, is there evidence that students are securing employment in the field or progressing to further study in the discipline?	Yes ✓	No ☐
Comment: Information on graduate destinations was obtained via the School's graduate surveys and its LinkedIn alumni network. Most students are securing employment in the digital media sector while others build careers in programming, software development, or the film and video production sectors. However, the panel noted that there was no mention of students progressing to further education. The panel therefore recommended that postgraduate opportunities should be promoted by the School (see Recommendation 11)		

Awards Standards		
Are the programme aims and learning outcomes clearly written using appropriate terminology?	Yes ✓	No ☐
Comment:		
Are the programme aims and learning outcomes aligned to the proposed level of the award on the NFQ in accordance with applicable Award Standards?	Yes ✓	No ☐
Comment:		
Will the curricula, teaching, learning and assessment methods enable students to reach the appropriate standard to qualify for the award(s)?	Yes ✓	No ☐
Comment:		
Is ongoing programme development appropriately informed by internal and external stakeholder input (including industry/practice, professional/regulatory bodies, and community organisations)?	Yes ✓	No ☐
Comment:		

The School's review process involved engagement with external stakeholders including industry and students and internal stakeholders including all members of the academic team and academic colleagues across the School of Media. Following the analysis of stakeholder feedback, the programme board held a series of workshops to explore key points of discussion which informed the curriculum design and syllabus.		
Does ongoing programme development take account of relevant external discipline benchmarks and Professional Statutory and Regulatory Body requirements?	Yes ✓	No ☐
Comment:		

Programme Design		
Is the programme design informed by current development in the discipline and associated subject areas, having taken into consideration current trends, stakeholder feedback and market analysis?	Yes ✓	No ☐
Comment: As mentioned above, stakeholder feedback informed the curriculum design and syllabus. In addition, the School conducted extensive research in market context and labour market trends and has designed its curriculum to meet these demands to ensure that students are prepared for the demands and challenges in the ever-evolving workplace (see PSER p. 20). The panel recommended that the School review material covering GEN AI and ensure that it is sufficiently covered throughout programme regardless of elected path chosen (See Recommendation 8).		
Is there a mechanism to ensure the input of external stakeholders in the ongoing development of the programme?	Yes ✓	No ☐
Comment: The School's assessment strategy is to remain responsive to external feedback and enhance the programmes through regular engagement with stakeholders. The programme team systematically analyse data from student performance, external examiner reports and industry feedback.		
Is the programme curriculum well-structured with a logical progression of learning and development across the modules and stages?	Yes ✓	No ☐
Comment: The panel had some recommendations about the reweighting and placement of some modules (please see Recommendations 2, 3, 5 and 7).		

Are there appropriate opportunities for students to undertake work-based learning, through work placements or work-based projects or assignments?	Yes ✓	No ☐
Comment: 'Work Placement', 'Professional Project' and 'Professional Practice' are modules offered in Year 3.		
Are work/practice placements appropriate and fit for purpose, having regard to the requirements of professional, regulatory, and associative bodies where applicable, in the context of student achievement of learning outcomes and in the overall student experience?	Yes ✓	No ☐
Comment: Programme Learning Outcomes were developed in response to stakeholder input. The panel recommended that 'Professional Practice' should be placed earlier in the semester to allow students adequate time to finalise their CVs well in advance of work placement (see Recommendation 7).		
If applicable, have the relevant Blended Learning Checklists (i.e. Learning Experience Context & Programme Context) been fully completed and submitted to the Panel?	Yes ☐	No ☐
Comment:		
Is the required programme and module information provided in the correct format?	Yes ✓	No ☐
Comment: The programme descriptor and book of modules downloaded from the PMC and were provided to the panel. Some updates need to be made to the PMC (see Condition no. 1).		

Learning, Teaching & Assessment		
Is there an effective student-centred learning and teaching strategy that aligns with the University's strategies and guidelines in this regard?	Yes ✓	No ☐
Comment: The panel commended the School's embracing of the UEM and Strategic Intent and offering students flexibility and autonomy in their choice of study.		
Does the assessment strategy provide an appropriate mix of assessment types that will enable students to demonstrate that they have met the module and programme learning outcomes?	Yes ✓	No ☐
Comment: The panel have recommended that the School consider incorporating 'Digital Literacy' into the 'Exploring Creative Logic' module in the Interactive Media stream and adding an appropriate learning outcome for same (see Recommendation 6).		
Do the learning outcomes and assessment strategy ensure that academic integrity can be maintained and attempted breaches of academic integrity are minimised/easily detected?	Yes ✓	No ☐
Comment: The panel recommends promoting a sharing culture between lecturers of shared modules to ensure students obtain the same learning outcomes (see Recommendation 10).		
Is there a comprehensive mapping of assessment methods and module learning outcomes and between module learning outcomes and programme learning outcomes?	Yes ✓	No ☐
Comment:		

Are there opportunities in all modules to provide students with timely and constructive feedback on their learning and development?	Yes ✓	No ☐
Comment: Lecturers provide students with feedback on assignments through a number of methods. In general, feedback, including a numeric mark for assignments, will be made available through Moodle. This is normally accompanied by more detailed personalised feedback in the form of written comments and/or a rubric. Feedback meetings may on occasion be used to provide verbal feedback.		
Do the teaching and assessment methods consider the diversity of the student cohort?	Yes ✓	No ☐
Comment: Due to the fact that this programme is 100% CA some students with special needs raised the need for learning support with assignments throughout the year rather than just at examination time.		

Student Supports & Learning Environment		
Are there sufficient and appropriate resources (e.g. human, financial and physical) to support the proposed programme aims and objectives, to deliver the programme as specified?	Yes ✓	No ☐
Comment:		
Are there sufficient staff that are appropriately qualified and capable to support the programme delivery?	Yes ✓	No ☐
Comment: The staff involved in the programme delivery are highly qualified and actively engaged as evidenced in their discussion with the panel and the detailed Curricula Vitae provided.		
Are there appropriate arrangements in place to support the student experience and to monitor student performance?	Yes ✓ (for monitoring student performance)	No ☐
Comment: Upon completion of each module, students are asked to submit a Student Feedback Form (Q6A) to their lecturer, usually via Brightspace, who then uses this feedback in the ongoing development of their module. Once per year, they are asked to provide general feedback on their programme using the Programme Survey Questionnaire (Q6C). This feedback is provided to school management and is used for the ongoing development of the programme. Staff-student meetings are held throughout the year, during which they get an opportunity to provide feedback to the academic staff on the programme. They can also ask to meet with their lecturer or class tutor to provide informal feedback. The School and students who met with the panel highlighted various challenges for students including transport issues, financial constraints and lack of a student centre and presence of the Students' Union on the Blanchardstown campus, which in turn has had an impact on students' performance and experience. The School makes every effort to ensure that students have a holistic experience by providing workshops, social events and field trips. The panel commended the School's induction/orientation programme and its exemplary initiative of checking in with each student individually during their first year. Given the feedback, the panel is of the opinion that the university should give due consideration to the current students' palpable feeling of isolation and a disconnect from the university as a whole (this is elaborated upon in the section, 'Other matters to be brought to the attention of Faculty Board and/or Academic Quality Assurance & Enhancement Committee').		

Are the access, transfer and progression arrangements including RPL clearly defined and appropriate, and aligned to TU Dublin policy/strategy in this regard?	Yes ✓	No ☐
Comment: Please refer to the Access, Transfer & Progression section in the PSER.		
Do the student supports and learning environment cater for equality, diversity and inclusivity of students?	Yes ✓	No ☐
Comment: At a programme level, the fostering and support of equality and diversity is a core aim of the of the programme and is embedded throughout the curriculum. Please refer to the Strategies to foster and support equality and diversity section in the PSER. As highlighted previously, given that this programme is 100% CA, students with special needs raised the need for learning support on an ongoing basis rather than solely at examination periods.		
Is the relevant programme information clearly communicated to the students to ensure they are informed, guided and cared for?	Yes ✓	No ☐
Comment: Student Handbooks are provided. The programme team fully integrate the Virtual Learning Environment (Brightspace) into their teaching and administrative practices. All modules extensively utilise the VLE to support learning, with grades and feedback consistently published through the platform, ensuring students have timely access to their published feedback and grades.		

Collaborative Provision (if applicable)		
Are the roles and responsibilities of each partner clearly defined?	Yes ☐	No ☐
Comment: N/A		
In the case of Joint or Multiple Awards, has due diligence on the capacity of the partner institution to meet the QA/QE requirements for the programme been undertaken?	Yes ☐	No ☐
Comment: N/A		

Section F	Overall Recommendation of the Panel

1.	**Recommend continuing approval of programme as submitted, without amendment**	☐
2.	**Recommend continuing approval of programme, subject to minor amendments/editorial changes to be completed as soon as possible and with recommendations for consideration.** **Note:** recommendations are attached where it is considered that the programme would benefit from particular changes, or from a review of certain aspects of the programme over a period of time, with changes made if required. While recommendations are advisory in nature, there is an expectation that all recommendations are responded to appropriately and acted upon as appropriate.	☐
3.	**Recommend continuing approval of programme subject to the fulfilment of conditions. Recommendations for consideration may also be attached.** **Note:** conditions are attached where it is agreed that changes must be made to the programme / programme documentation prior to the commencement of the programme. Conditions must be set where issues are identified that relate directly to academic standards or to University regulations or procedures. It should be clear what is required in order to meet the conditions. A new programme cannot go forward to Faculty Board for consideration unless a response to the Review Report is submitted with revised programme documentation.	☒
4.	**Do not recommend continuing approval of programme.**	☐

Areas for commendation	
1.	The panel was impressed with the vast amount of work undertaken by the School in preparing for the review
2.	The panel commended the School's considered approach to evolving and enhancing the programme and its flexible and adaptable design, as informed by both external and internal stakeholders' feedback and the UEM.
3.	It was evident that the School has established strong ongoing relationships with practitioners and industry.
4.	The School demonstrated exemplary engagement and alignment with the UEM and Strategic Intent.
5.	The panel found the School's efforts in reaching out individually to first year students commendable.
6.	The panel was very impressed with the maturity, dedication and enthusiasm of the current cohort of students and graduates of the programme with whom it met during the review.

Conditions of Approval	
1.	PMC (Akari) updates are required to provide sufficient detail in all key fields to ensure adequacy and accuracy of information captured, in line with TU Dublin Quality Framework requirements. The information captured in these documents must align with other documentation to ensure consistency of information and programme requirements across all documentation.
	Response: - AKARI has been updated with the validated programme schedule, and all module descriptors have been submitted for final approval on TU Dublin systems.
2.	The need to identify any modules that do not allow compensation (e.g. capstone modules)
	Response: Following a thorough review, the Programme Board has considered the applicability of compensation across all modules within the programme. In alignment with academic standards, professional expectations, and the integrity of programme outcomes, it has been decided that the following modules will ***not*** be eligible for compensation: • **Work Placement (WKPL 3004)** – 30 ECTS Credits • **Final Year Project (Phase 2)** – 20 ECTS Credits These modules represent critical capstone components of the programme, requiring students to demonstrate the integration and application of knowledge, skills, and competencies at an advanced level. They carry a high level of academic and professional significance and must be passed on their own merit. • **Work Placement (WKPL 3004)** involves substantial engagement with external employers and reflects the student's ability to perform effectively in a real-world, professional context. The module is positioned at an *award stage* for students of **TU796** and also at an *exit award stage* for students exiting early from **TU981**. As such, student performance in this module is directly linked to the attainment of programme-level outcomes and the classification of the qualification awarded. Compensation in this 30 ECTS credit module risks undermining the assurance of graduate readiness and professional competence. • **Final Year Project (Phase 2)** is a major academic endeavour that serves as the culmination of the student's programme. It demands independent research, critical analysis, application of skills, and a synthesis of knowledge acquired throughout the programme. Given its central role in evidencing academic achievement and intellectual development, the module must be passed without compensation. Permitting compensation for either of these modules would compromise the integrity of the programme and the standards expected by both academic and industry stakeholders. The Programme Board has therefore determined that these modules are non-compensable to uphold the academic and professional value of the awards.

Conditions of Approval	
3.	Provision of a definitive schedule clearly articulating the elective choice within each semester of delivery. Due to transitional arrangements, within the programme descriptor on the PMC, the associated modules need to reflect the interim schedule for 2025/26. Post transition, for 2026/27 a new programme descriptor and associated modules will be required.
	The programme schedule for 2025/2026 has been submitted to the Faculty Academic Quality Advisor.

Recommendations	
1.	Consider renaming the 'Core and Transversal Skills' stream to better reflect the content (the title of 'Transversal' is appropriate, but 'Core' is misleading).
	Response: The programme team agree with the panel and internal documentation as well as communications to students will refer to the stream as **Transversal Skills**
2.	Consider placing the 'Design Thinking' module earlier in the programme (currently in Year 3, Semester 1).
	Response: Design Thinking (DT) has been described in many ways. In his book *Creative Confidence*, David Kelley describes Design Thinking as a process for creativity and innovation and acknowledges there's no one-size-fits-all methodology for implementation (Kelley and Kelley, 2023, Chapter 1). Tim Brown, CEO of IDEO, describes DT as creative problem-solving approach that uses a designer's sensibility to align human needs with technical feasibility and business viability, creating customer value and market opportunity (Brown 2008). Schweitzer, Groeger, and Sobel argue that designers develop a set of transferable skills through their professional practice that can be broadly applied using DT. They identify 11 key mindsets: being empathetic and human-centred; being collaborative; inquisitive, consciously creative, and process-aware. Design Thinkers are action-oriented and comfortable experimenting, learning through testing. They remain optimistic when facing challenges, are open to uncertainty, and motivated to drive change. They echo no single most-effective process (Schweitzer et al. 2016). While DT is not formally introduced until Year 3, its core mindsets and process-awareness are embedded throughout the four-year programme. Learners build up their cognitive, technical, and teamwork abilities during the first two years of the program. This foundation allows them to engage more meaningfully with Design Thinking in Year 3. **Year 1:** *DMED H1071 Creative Confidence*, introduces DT mindsets of conscious creativity, collaboration, and action-oriented learning through embedded learning outcomes as a foundation for formal DT theory and practice in Year 3. *DMED H1074 Introduction to Visual Communication* introduces process-awareness through the Double-Diamond framework describing an overall generic structure of a designer's process (Kochanowska et al. 2022), while DMED H1078 Design Principles and Practice reinforces collaborative and process-aware approaches. While Year 1 design modules will utilise a framework and follow a

	process, they are more closely aligned with tools of inquiry rather than problem solving - they are meaning making, communication based, discovery type processes. Learners with a stronger understanding of visual communication and design principles will bring more to DT. **Year 2:** Reinforces DT application through the *DMED H2030 Group Project's* sprint-based, action-oriented approach encouraging research, reflection, collaborative ideation, and experimental prototyping. While DT is not explicitly referenced, its core mindsets and process awareness are embedded throughout the teaching and learning approach in the module. *DMED H2071 User Experience Design* reinforces DT process-awareness through empathy, conscious creativity, experimentation, and testing. *DMED H2074 Interaction Design* embeds testing, evaluation, and iterative refinement based on learnings through a process-driven design practice. The broad base of process-based knowledge from multiple design modules in Year 1 and Year 2, enriches learner's approach, making them more agile and better able to be critical and evaluative when using DT, ultimately making them far more effective designers. **Year 3:** Key mindsets and underlying process are formally brought together as a structured approach to problem-solving in *DMED H3073 Design Thinking*. This is also where learners are introduced to the full DT innovation trio - desirability, feasibility, and viability, by exploring how technical feasibility and business viability help create market opportunities. While the bigger picture of DT may not be fully clear to learners in the earlier stages, the Year 3 module builds on the foundations laid by previous modules. The *DMED H3076 Identity and Branding Design* and *DMED H4073 Content Design* modules reinforce a process-aware approach to design practice, and the placing of Design Thinking in Year 3 aligns well with our goal of preparing students for final-year projects in Year 4. **Year 4**: Applies DT mindsets and process-awareness in the *DMED H4076 Enterprise Challenge*, where learner teams use human-centered problem-solving approaches to solve real-world challenges set by enterprise partners, and DT principles are reinforced for students who didn't take the Year 3 elective. **REFERENCES** Brown, T. (2008). Design Thinking. Harvard Business Review, 86, 84-92. https://www.researchgate.net/publication/5248069_Design_Thinking Kelley, T., & Kelley, D. (2013). Creative confidence: Unleashing the creative potential within us all (1st ed). William Collins. Schweitzer, J., Groeger, L., & Sobel, L. (2016). The Design Thinking Mindset: An assessment of what we know and what we see in practice. Journal of Design, Business & Society, 2(1), 71–94. https://doi.org/10.1386/dbs.2.1.71_1 Kochanowska, M., Gagliardi, W.R., with reference to Jonathan Ball (2022). The Double Diamond Model: In Pursuit of Simplicity and Flexibility. In: Raposo, D., Neves, J., Silva, J. (eds) Perspectives on Design II. Springer Series in Design and Innovation, vol 16. Springer, Cham. https://doi.org/10.1007/978-3-030-79879-6_2
3.	Consider changing the weightings of 'Group Project (Phase 1)' (Year 2, Semester 1) to 5 credits and 'Group Project (Phase 2)' (Year 2, Semester 2) to 10 credits.

	Response: The current structure of the Year 2 Group Project modules allocates equal credit weighting—10 credits each—to Phase 1 (Semester 1) and Phase 2 (Semester 2). However, a closer examination of the pedagogical structure, student workload, and learning outcomes suggests that this distribution does not accurately reflect the relative demands of each phase. It is therefore proposed that the credit weighting be adjusted to 10 credits for Phase 1 and 5 credits for Phase 2. **Phase 1: Foundation and Conceptual Development** Phase 1 of the Group Project is foundational and significantly more intensive in terms of structured learning, collaboration, and cognitive engagement. During this phase, students are required to form teams, establish effective working relationships, and develop a shared understanding of teamwork dynamics. This includes navigating interpersonal communication, conflict resolution, and collaborative decision-making—skills that are critical not only to the success of the project but also to students' broader professional development. Phase 1 is initiated with a series of weekly sprints where students work in teams of 4 working through the project life cycle and concluding with a group crit. Through this process students develop their understanding in the various stages of project development and management, learn teamwork skills, as well as critical thinking and reflection. Moreover, Phase 1 involves the ideation and conceptual development of the project. Students must engage in research, critical thinking, and creative problem-solving to identify a viable project idea. This process is typically supported by formal instruction, workshops, and regular formative feedback from academic staff. The resource and time investment required at this stage is substantial, as students must produce a well-defined project proposal, including objectives, methodology, a project plan and project prototypes. **Phase 2: Realisation and Independent Work** In contrast, Phase 2 is primarily focused on the realisation of the project conceived in Phase 1. While this phase is still important, it is characterized by a shift from structured learning to independent and self-directed work. Students, working in teams, develop and implement the ideas formulated in phase 1. The role of academic staff transitions from direct instruction to supervision and guidance, with less frequent formal contact hours. The nature of the work in Phase 2—execution, testing, refinement and reflection—build directly on the groundwork laid in the first semester and is in that sense more focused. Whereas phase 1 involves a broader knowledge base, learning about project life cycles and management, developing teamwork skills as well as forming a team and creating a project proposal. **Conclusion** Rebalancing the credit weighting to 10 credits in Semester 1 and 5 credits in Semester 2 accurately reflects the distribution of workload, learning outcomes, and instructional input across the two phases. This adjustment also aligns with principles of fair assessment and curriculum design, ensuring that students are awarded credit in proportion to the effort

	and learning involved. Furthermore, it encourages greater focus and engagement during the critical early stages of the project, where foundational skills and ideas are developed. This proposed change supports a more accurate and pedagogically sound representation of the student experience and academic expectations within the Group Project modules.
4.	Consider changing the name of numbered projects to better reflect the content e.g. 'Final Year Project (Phase 1)' could be renamed 'Final Year Project Proposal' and 'Final Year Project (Phase 2)' could be retitled 'Final Year Project Implementation'.
	Response: We are in agreement with the panel that naming conventions for modules are very important in how they communicate information to learners and academic staff. It is important that they provide clarity on content, context and connection between modules. Based on this a course board discussion was convened on 10/06/2025 in relation to the naming of Final Year Project modules. After some discussion on a variety of potential options, the course board came to the conclusion that retaining the existing naming conventions for these modules is most appropriate. The following assembled points outline the rationale for this decision: • It was felt that the numbering convention communicates the module alignment, and promotes a shared understanding for learners (and academics) that the two modules are linked, and have a dependency on one another. The numerical referencing makes clear the modules are sequentially ordered indicating a progressive mode of study over two semesters. • Creative digital media is multidisciplinary in nature, with learners approaching projects in a multitude of ways, employing various processes, research tools and methodologies attained in prior modules. By naming or describing the phases it could confine learners in how they approach the module. Potential names like phrases like proposal, plan, outline, initiation etc can infer specific outcomes that are not always wholly appropriate. • As a capstone module at Level 8 study, the module requires learners to demonstrate self-direction and independent planning. The current naming allows for flexibility of scope and openness, allowing learners to apply acquired knowledge and practice in an agile manner to develop their projects. • The numerical referencing allows learners to be experimental in how they apply themselves to the modules. No two projects or learners are the same and as such flexibility is required to accommodate the diverse nature of our learners and their work. • At the outset of each project phase, we encourage learners to embrace ambiguity and embark on a journey of discovery, and to be divergent in their approach to their projects through the use of multiple modes of thinking, enquiry and production. We believe that descriptive naming could limit learners in their mindsets and limit their approach to ideas and themes. • The creative process is iterative and non-linear with divergent and convergent phases taking in any number of descriptors like proposal and solution, analysis and synthesis at every stage of the project life cycle. Naming phases can run the risk of excluding the opportunity for learners to pivot projects to better respond to identified goals with eventual better outcomes. • Learners progress through and enter these modules in varying states. Some enter with a defined idea and theme ready to embark on a structured process and plan to realise their idea and project. Others enter the module with keywords or

	phrases, a more explorative state that they need to investigate further. The current referencing of the module allows for these variable states. Based on the reasoning stated above it the course board recommends that the numbered naming convention remain in effect for Finaly Year Project Phase 1 and Final Year Project Phase 2. Additionally, the board recommends that a similar naming convention remain in effect for the Group Project modules in year 2, to reinforces continuity with learners. These modules have a number of structural similarities with Final Year project and we feel that by applying the same naming conventions in both contexts learners will be able to apply prior knowledge of these naming conventions to FYP. This will enable them to grasp the module structure for FYP more easily, and reduce cognitive load in this regard.
5.	Consider reweighting 'Professional Project' from 10 to 20 credits and allow students to choose one elective. This will better align with the workload on the 'Professional Practice' module and the ethos of specialisation.
	Response: The Programme Board has considered the recommendation and offers the following observations: • The module was originally validated as a 10 ECTS credit module, and the Programme Board is satisfied that the single-semester project aligns with the credit value and associated workload as outlined in the module descriptor. • This project has been delivered since 2015, and student feedback regarding workload has consistently been positive. • Increasing the ECTS credits for the module could negatively affect the viability of elective specialisms in Year 3. Under the current structure, students choose two of three specialisms. Raising the ECTS allocation for this module would limit students to only one elective, which may reduce class sizes to the point where some electives could become unviable and not run. The Programme Board proposes to retain the ECTS credit value at 10, as outlined in the submitted documentation, and commits to conducting a review of the module and stage operation at the end of the 2025/2026 academic year.
6.	Based on student feedback, consider incorporating 'Digital Literacy' into the 'Exploring Creative Logic' module in the Interactive Media stream and adding an appropriate learning outcome for same.
	Response: Digital literacy is an essential skill for all graduates, particularly those in the field of Creative Digital Media. Our graduates' ability for find and evaluate information and resources in a digital environment will be a key determinant of their success in this information-intensive and ever-changing field. These higher order digital literacy skills have become increasingly relevant in the years since this programmatic review was initiated, with the proliferation of AI 'slop' and hallucinations in online content and search results. To account for this, we propose that under section 1 of the indicative syllabus (History of Digital Interaction) we will include a sixth point "What is Generative AI?" and seventh point "How do large language models generate content?". Additionally, under section 4 (Finding and evaluating information) we will change point 1 to 'What are digital literacy and AI literacy?' and point 2 to 'Why are digital literacy and AI literacy important?'. We also

	propose the inclusion of a fifth point in this section to read: 'Ensuring the veracity of information and media content in relation to Generative AI'. To ensure that digital literacy is stated as a clearly required outcome of the module we propose to change the wording of LO3 to "Employ methods for finding and evaluating answers and information online in accordance with the principles of digital and artificial intelligence literacy." Updated elements of syllabus is shown below **History of Digital Interaction** 1. History of Computing 2. Computer Hardware and Software 3. Introduction to Von Neumann architecture 4. What is the Internet? 5. Interaction methods - Input and outputs 6. What is Generative AI? 7. How do large language models generate content? **Finding and evaluating information** 1. What are digital literacy and AI literacy? 2. Why are digital literacy and AI literacy important? 3. Common search techniques (Search operators, Boolean search terms, truncation and wildcard symbols, Advanced Search) 4. Using the SIFT method for evaluating information 5. Ensuring the veracity of information and media content in relation to Generative AI Learning outcome 3 is also updated LO3: Employ methods for finding and evaluating answers and information online in accordance with the principles of digital and artificial intelligence literacy. See Appendix 2 DMED H1072 Exploring Creative Logic.pdf for an updated module descriptor
7.	In response to student feedback, ensure that 'Professional Practice' is foregrounded early enough in its semester to enable students to finalise their CVs etc., well in advance of work placement.
	Response: We appreciate the panel's feedback regarding the timing of key deliverables within the *Professional Practice* module and the importance of ensuring that students are well prepared in advance of their work placement applications. The current 12-week structure of the module is carefully designed to meet this goal. Students are required to apply for their work placements in Week 9/10. All relevant professional materials – CV, LinkedIn profile, portfolio, and mock interview – are introduced and developed early in the semester to ensure timely completion and allow for multiple rounds of feedback and revision before the work placement applications and interviews.

	The *Professional Practice* key deliverable deadlines are scheduled as follows: • Week 2: Professional profile statement (first draft; the statement is refined iteratively throughout the module) • Week 3: CV (content and structure) • Week 4: Final CV (with design and layout) • Week 5: Final LinkedIn profile • Week 7: First draft of portfolio (following mid-term break) • Week 8: Final portfolio submitted • Week 9: Start of work placement application process (students submit CVs and portfolio links to apply for their preferred placement opportunities) • Week 9/10: Mock interview • Week 12/13: Creative digital media industry reflective report Students receive structured weekly feedback from both the lecturer and their peers on all key deliverables during scheduled workshop sessions. This scaffolding is designed to support their development of professional materials iteratively, rather than as one-off tasks; workshops are planned around smaller tasks to help build and develop these deliverables. Additional elements of the module include workplace visits to media companies, and weekly guest presentations from digital media professionals, which expose students to a broad range of career paths and real-world expectations. These sessions include not only presentations from those working directly in the industry, but also expert workshops on portfolio development, recruitment practices, and a session presented by recent graduates and current 4th year students. After submitting their placement applications in Week 9, students take part in mock interviews to further prepare for the work placement interviews. Students also complete a reflective report on a chosen sector of the industry, due at the end of the module. Given the above, we believe the module foregrounds professional preparation appropriately and with ample lead-in time. That said, we fully acknowledge the panel's concern and will take the opportunity to make the timeline more visible to students from the outset – for example, by including a clear 'placement preparation roadmap' during the first week of teaching. We will also update the module descriptor on Akari to more explicitly define the indicative schedule of deliverables in the *Learning and Teaching Methods* section, and to emphasise the key role of this module as preparation for the *Work Placement* and *Professional Project* modules. We also suspect some confusion may have stemmed from students associating their portfolio development with another module (*Content Management Systems*), which had a later deadline, but going forward that module will not be running concurrently, and portfolios will be developed within the *Professional Practice* module. We hope this response assures the panel that the module is structured with students' professional readiness in mind, and that we remain committed to ensuring they are well supported in making the transition to work placement.
8.	Review material covering GEN AI and ensure that it is sufficiently covered throughout the programme, regardless of the elected path chosen.
	Response:

	The programme team welcomes this recommendation and acknowledges the need to address Generative AI as a disrputive influence that is reshaping the creative industries, digital workflows, and broader academic practices. In response, we have initiated a review of how Gen AI is currently represented across all stages and pathways of the programme, guided by the thematic lenses recently shared with staff. Rather than viewing Gen AI solely as a technical skillset, our approach is to embed it more broadly across the curriculum, drawing on the following six lenses: 1. **Industry and Sectoral Change**: We are examining how AI is transforming roles, workflows, and business models in the creative industries, and how this knowledge can be integrated into both core and elective modules. This includes promoting awareness of new career paths and the social, cultural, and ethical impacts of AI on media production and consumption. 2. **Graduate Profiles**: As part of our ongoing curriculum development, we are evaluating whether our current graduate attributes remain fit for purpose in an AI-augmented world. This includes considering new literacies (e.g. AI literacy, ethical reasoning) and creating space for students to contribute to shaping their own graduate identities. 3. **AI and the Curriculum**: Gen AI is being considered at both programme and module levels. We aim to ensure all students are exposed to AI in a way that builds not only technical understanding but also critical reflection. This includes curriculum updates that reflect evolving practices in design, storytelling, data-driven creativity, and interdisciplinary collaboration, alongside the ethical and legal implications of these changes. 4. **Pedagogy and Academic Practice**: The team is actively engaging in discussions around the impact of AI on teaching, learning, and assessment. Beyond concerns around academic integrity, we are also exploring how AI changes the dynamics of student engagement and academic identity, and how pedagogy can evolve to support critical thinking, creativity, and independent learning in this context. 5. **Critical Perspectives**: We are committed to embedding critical engagement with AI across the programme. This includes discussions on algorithmic bias, disinformation, surveillance, and creative deskilling. We aim to foster a culture where students can question the implications of the tools they use and develop agency in how they adopt or resist emerging technologies. 6. **AI and the University**: Our programme-level response is also situated within broader institutional frameworks. We are aligning with the University's academic policies and contributing to evolving practices around digital capability, critical AI literacy, and staff support. We are also mindful of the legal and regulatory considerations that shape our engagement with AI tools in teaching and assessment. In summary, we are taking an in-depth multi-dimensional approach to reviewing and considering Gen AI across the programme, ensuring that all students regardless of their chosen pathway graduate with the awareness, skills, and critical capacity to navigate and influence a rapidly evolving digital media landscape.

9.	University to consider how to support student access to LinkedIn Learning or other similar online learning platforms from Year 1 onwards.
	Response: The programme team acknowledges the value of platforms such as LinkedIn Learning in supporting the development of digital and professional skills among students, particularly in a fast-evolving field like digital media. While LinkedIn Learning has been available to students in recent years, access is currently under review as part of a wider evaluation of institutional digital resource budgets. In the interim, and to ensure that students continue to benefit from high-quality online learning resources from Year 1 onwards, the programme team directs students to a curated selection of free platforms that offer reputable, industry-relevant content.
10.	Promote a culture of sharing of information between lecturers of shared modules to ensure students are obtaining the same learning outcomes.
	Response: The programme team fully agrees with the importance of consistency in the delivery and assessment of shared modules to ensure that all students achieve the intended learning outcomes, regardless of cohort or lecturer. To support this, the programme currently encourages a collaborative teaching culture through regular team meetings, shared module folders on the Brightspace virtual learning environment (VLE), and the use of common assessment briefs and marking rubrics. For modules delivered by multiple lecturers, coordination is facilitated by a designated module lead, who oversees planning, delivery alignment, and moderation processes.
11.	Postgraduate opportunities should be promoted and articulated.
	Response: Following the panel meeting, the progamme board considered this issue and is proposing the inclusion of a new module into year 3 of the programme which will run as an alternative to the professional project, allowing interested students to engage in a research focused module. The proposed inclusion of *Research for Critical Media Practices* as an alternative to the professional project in Year 3 of the programme responds directly to the need for greater articulation and promotion of postgraduate opportunities within creative digital media. As a discipline that bridges multiple domains including technological, artistic, cultural and theoretical, creative digital media is uniquely positioned to contribute to academic research across a wide range of fields. However, students at undergraduate level often lack structured exposure to research as a viable and fulfilling pathway beyond their degree. This module is designed to introduce students to the foundations of academic research in the context of their own creative practices. It enables learners to explore and apply rigorous research methodologies while developing projects that emerge from their personal, professional, and social interests. By integrating qualitative, quantitative and mixed-method approaches with the reflective, iterative processes of creative production, the module bridges traditional academic inquiry with experimental, practice-led methodologies. Furthermore, the module fosters critical thinking, academic writing, and project design skills essential for postgraduate study. It positions research not as a separate domain from practice, but as a dynamic mode of inquiry that enhances and informs creative production.

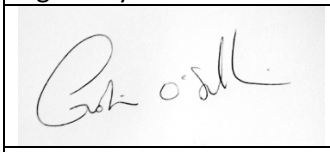
	In doing so, it empowers students to see themselves not only as media practitioners but as contributors to wider academic, social and cultural conversations. Upon successful completion of this module the learner will be able to: - Analyse and define a problem or topic in the field of creative digital media in order to frame it as an academic research project. - Apply relevant academic research methodologies to creative digital media projects. - Critically evaluate academic literature in order to inform, contextualise or critique the research problem. - Plan a research project which facilitates inquiry in the field of creative digital media. - Implement and document a research project in order to evidence critical inquiry. - Present the findings and outcomes of research in an appropriate format which may include written documents, digital media artefacts and visualisations. The introduction of the module represents a significant opportunity to support students with an interest in research at undergraduate level. By offering a structured, supported route into research-led inquiry, the module enables students to: • Understand the value and relevance of academic research within creative digital media. • Gain early exposure to postgraduate-level thinking, terminology, and methodologies. • Explore topics of personal and societal relevance through critical inquiry and creative engagement. • Build confidence in their ability to frame and articulate research questions. • Produce work that can serve as a strong foundation for Masters or PhD-level applications. By explicitly connecting undergraduate study to potential postgraduate pathways, this module contributes to a clearer research culture within the programme. It helps demystify academic research for students who may not otherwise see it as accessible, and opens new routes for progression within both academic and practice-based careers.
12.	Consider how programme changes will be communicated to students (e.g. provision of a guidebook which will identify pathways and specialisations).
	Response: To support students in understanding and navigating the revised programme structure, we are developing an updated **Programme Handbook** that will clearly outline the new curriculum, including available pathways and areas of specialisation. In addition, we will host **dedicated information sessions** for all students at the start of the academic year. These will include both incoming first-year students and continuing students in Years 2, 3 and 4. The sessions will provide an overview of programme changes, clarify academic pathways, and offer opportunities for students to ask questions and receive tailored advice. Furthermore, we can confirm that **current Year 2 and Year 3 students were informed of the proposed changes** in a series of briefing sessions held in May 2025. As part of this

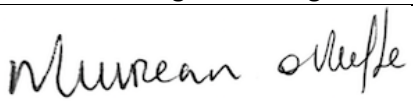
	process, students were also surveyed to gather feedback on their preferred electives and areas of specialisation under the revised programme structure. This input has been valuable in shaping the final configuration of options available. Through these coordinated communications and support mechanisms, we aim to ensure that students are fully informed, actively engaged in the transition, and supported in making decisions that align with their academic and professional goals.

Other matters to be brought to the attention of Faculty Board and/or Academic Quality Assurance & Enhancement Committee
It is noted that these programmes like all others within TU Dublin will need to reflect University assessment regulations including award classifications that are approved for implementation in September 2025. The panel were very impressed with the maturity, earnestness and openness of the current cohort of students and graduates of the programme with whom it met during the review. The panel felt it important to flag the following issues concerning the holistic student experience arising from this discussion that it believes require further consideration by the university, namely: • The current students' feel somewhat isolated and disconnected from the university as a whole. Transportation plays a major factor in this (inadequate means of public transport to Grangegorman hinders participation in societies and events, for example). • The early closure of the canteen and disrupted opening hours of the library, in addition to the lack of a student centre or bar, does not encourage students to socialise or prolong their time on campus. • The desire to have a stronger presence of the Students' Union on the campus. • Given that this particular programme is 100% Continuous Assessment, students with special needs raised the necessity for learning support on an ongoing basis, rather than exclusively at peak examination periods.

Section G Approvals

Review Report	
This Review Report has been agreed by the Review Panel and is signed on its behalf by the Panel Chair.	
Dr Richard Gallery, 3rd June 2025	

School Response	
The response to the conditions and recommendations has been agreed by the School and is signed by the Head of School.	
	11/7/25

Faculty Board	
The report and response have been approved by Faculty Board	
Faculty Head of Teaching & Learning:	16 July 2025
Signed: 	Date: Click or tap to enter a date.