Doc. 300.1.2

Higher Education Institution's Response

Date: 18 March 2021

- **Higher Education Institution:**
  University of Nicosia

- **Town:** Nicosia

- **Programme of study**
  Name (Duration, ECTS, Cycle)

  In Greek:

  Ψηφιακή Τέχνη και Σχεδιασμός (1.5 έτη, 90 ECTS, Μάστερ)

  In English:

  Digital Art and Design (1.5 years, 90 ECTS, Master of Arts)

- **Language(s) of instruction:** English

- **Programme's status:** Currently Operating

ΚΥΠΡΙΑΚΗ ΔΗΜΟΚΡΑΤΙΑ
REPUBLIC OF CYPRUS

A. Guidelines on content and structure of the report

- *The Higher Education Institution (HEI) based on the External Evaluation Committee's (EEC's) evaluation report (Doc.300.1.1) must justify whether actions have been taken in improving the quality of the programme of study in each assessment area.*

- *In particular, under each assessment area, the HEI must respond on, <u>without changing the format of the report</u>:*

   - *the findings, strengths, areas of improvement and recommendations of the EEC*
   - *the deficiencies noted under the quality indicators (criteria)*
   - *the conclusions and final remarks noted by the EEC*

- *The HEI's response must follow below the EEC's comments, which must be copied from the external evaluation report (Doc. 300.1.1).*

- *In case of annexes, those should be attached and sent on a separate document.*

1. Study programme and study programme's design and development
   (ESG 1.1, 1.2, 1.8, 1.9)

According to the EEC members report the MA in Digital Art and Design has been considered to be fully compliant with all criteria of this section. No deficiencies in the quality indicators have been identified.

   The EEC has confirmed that the programme has a clear purpose and clear objectives, as well as explicit intended learning outcomes. The Committee acknowledged that the selection of modules is well designed and facilitates the professional/academic development of the students. The EEC has further confirmed that all information regarding the programme of study is readily accessible through the University's and the Department's websites. Based on the documents provided and the online site visit, the Committee expressed the opinion that the information for the effective management of the programme of study is adequately collected, monitored and analysed, and that the University provides a clear profile of the student population, ensuring student participation and thus their satisfaction with their programmes.

   In the EEC's report it was also confirmed that the University, the School of Humanities and Social Sciences, and the Department of Design and Multimedia apply adequate quality assurance controls on many levels, including the MA in Digital Art and Design programme of study. There are quality assurance measures for both teaching and students. Teaching is evaluated by internal and external evaluators and must achieve a certain quality, which is a measure to support responsibility in meeting a certain standard. The quality is measured and evaluated according to predefined criteria and the policy for quality assurance facilitates the progression of students.

   There are sufficient mechanisms in practice to ensure academic integrity and to combat fraud (for example, by using Turnitin in the case of written work/assignments). The EEC has also acknowledged that the University of Nicosia has developed a comprehensive monitoring system that supports students in case of difficulties and helps them to maintain their performance. It involves faculty members (acting as year tutors and Programme Coordinators) as well as academic advisors and works through continuous feedback. Moreover, the EEC members noted that among the strengths of the programme "there are satisfactory extracurricular activities; the connection between students and tutors is close and sufficient; the students get industry insights and contacts via their tutors and the projects offered".

Under "Findings for MA in Digital Art and Design" on page 7, the EEC members' report indicated that:
"There were some complaints by the students about towards the different levels of prior knowledge of MA students, which is due to their BA degrees from several fields. However, the committee sees clear advantages of MA students from diverse BA background. Such are the cooperation amongst the students, as well as the pluralistic knowledge that is created within such a student population.".
Although we do not know the exact context in which the student made the above comment (during the EEC members interview session with a number of graduates and current students), we do know for sure that occasionally it takes some time for a new student to realise that this approach is a very beneficial one in the long term, and it is also helpful towards his/her professional development. Accordingly, we would like to thank the Committee members for supporting our practice, recognising that there are "clear advantages of MA students [being recruited] from diverse BA background. Such are the cooperation amongst the students, as well as the pluralistic knowledge that is created within such a student population.".

Under "Areas of improvement and recommendations for MA in Digital Art and Design" on page 8, the EEC members' report indicated that:
"The program structure and course naming are partly unclear. The courses content, titles and structure should clarify and sharpen the program's profile.
   The naming of the study program is misleading. The MA program's content resembles an M.A. in design rather than art. Either the profile of the MA should be sharpened and the program name revised. Or, if the name shall be sustained the courses need a stronger emphasis on the field of Digital Art.
   The structure of the MA resembles the structure of the BA programs quite closely. Crystallizing the profile of the MA, instead of offering a general and broad education would sharpen the program identity.

ΔΙΠΑΕ
CYQAA
ΦΟΡΕΑΣ ΔΙΑΣΦΑΛΙΣΗΣ ΚΑΙ ΠΙΣΤΟΠΟΙΗΣΗΣ ΤΗΣ ΠΟΙΟΤΗΤΑΣ ΤΗΣ ΑΝΩΤΕΡΗΣ ΕΚΠΑΙΔΕΥΣΗΣ
CYPRUS AGENCY OF QUALITY ASSURANCE AND ACCREDITATION IN HIGHER EDUCATION

eqar//// enqa.

The committee suggests to sharpen the profile and identity of the MA, instead of offering a general and broad education with a structure that resembles the department's BA programs.

A course structure such as in the BA Fine Arts seems to be more appropriate to an MA program than the current structure. A Master program should provide rather an in-deep study instead of a general introduction to a range of subject areas.".

As explained during the online meeting, there are various approaches, an ongoing discussion and a timeless debate about the (blurring of) boundaries and the differences between Art and Design (we could also add Craft to this discussion, involve Architecture, refer to Fashion etc.); we are fully aware of these debates, in which we participate and to which we contribute as academics (more information in the faculty CVs submitted as Annex 3, pp.55–101). During the relevant discussion at the meeting with the EEC members, we clarified that we have strong opinions on this issue, not only as individuals but as a Department too, something that is reflected in the development and content of our undergraduate and postgraduate courses. We believe that our views constitute a strong element of the Department's and of our programmes' identity and uniqueness. As already indicated, much of this has been based on and reflects the academic research, carried out by our faculty. More specifically, our MA course relies heavily on three pillars, i.e., theory, history and practice; we teach using examples of the history of art and design, discuss art and design theory in our classes, and expect our students to produce art and design artefacts, for they'll become art and design professionals for the cultural and creative industries. These industries are continuously transformed by digital technologies and the overlaps between the digital and creative sectors constitute an unavoidable reality that lies at the heart of our programme. We could claim that this approach is mainly rooted in the Anglo-Saxon culture and education, an example of which is to be found in the very basic UCAS description/terminology at https://www.ucas.com/explore/subjects/art-and-design.

For practical reasons (number of ECTS, duration etc.), let alone content, an MA cannot resemble in its structure a BA programme of study. Furthermore, an MA in art and design at a university level and under humanities should be mostly about how to learn to think critically, and not merely about specialisations for the job market. Our master's degree is not a vocational degree and this is obvious from the documents submitted. In our view – and from our own experience–, most of our students do not know exactly what they want to do in their career, which might change over time. This is why we focus on broadly applicable skills like critical and independent thinking, reflecting on innovation and creativity when discussing with our students the specialised main and sub-topic(s) of the creative industries, such as digital technologies and their application to specific areas (e.g., digital publishing, animation, web and game design etc.).

Although we acknowledge that the three members of the EEC come from a different 'environment', of mostly hands-on learning and practical work experience, with less obvious direct emphasis on the theoretical side of the subjects discussed (for example, German "universities of applied sciences" [Fachhochschulen] focus on the practical side of higher education, offering more concrete specialisations relevant to the labour market and this is also true for the "Oslo National Academy of the Arts", a college of higher education in Norway), their suggestions have been noted and appreciated. As a result, and following the EEC's recommendation, we have decided to include an innovative, specialised art course, which is informed by modern digital technologies (DAD-524, Installation Art and Digital Practices) into the six majors and to place DAD-521, 3D Game Design under the electives; this strengthens the digital art study field and further supports the current name of the MA (For a description of DAD-524, Installation Art and Digital Practices but also for an updated "List of compulsory and elective courses" and the "Indicative semester breakdown", please see Appendix 1).

2. Teaching, learning and student assessment
   (ESG 1.3)

The MA in Digital Art and Design has been considered to be fully compliant in all criteria of this section. No deficiencies in the quality indicators have been identified and there are "no specific recommendations" made by the EEC, whose members' report states:

"The overall impression towards learning and teaching is satisfactory.

The teaching staff accommodates a high amount of office hours to support the students individually.

The average number of students that are in a classroom or lab is good.

Areas of improvement and recommendations for MA in Digital Art and Design: No issues identified".

3. Teaching Staff
   (ESG 1.5)

The MA in Digital Art and Design has been considered to be fully compliant in all criteria of this section. No deficiencies in the quality indicators have been identified and there are "no specific recommendations" made by the EEC, whose members' report states:

"The recruited staff is qualified however the EC did not get any insights in the recruitment process.
   The number of staff in ratio to the students numbers is good.
   There are good synergies of research and teaching, particularly towards specific theory subjects.
   Good number of teaching staff.
   Ratio of academic staff in relation to students is good.
   The status of the academics is appropriate for the program.
   Areas of improvement and recommendations for MA in Digital Art and Design: None.".

We thank the EEC members for all their positive comments under this section. As to the recruitment process regarding new faculty, the programme/Department comply with the University of Nicosia Internal Regulations and the procedures described in the documents submitted to the CYQAA and the EEC (Departmental Application, Recruitment and selection process for academic staff, p.42).

4. Students
(ESG 1.4, 1.6, 1.7)

The MA in Digital Art and Design has been considered to be fully compliant in all criteria of this section. No deficiencies in the quality indicators have been identified and there are "no specific recommendations" made by the EEC, whose members' report states:

"Student admission, recognition, progress, and certification fulfilled the expectations of committee.
Strengths for MA in Digital Art and Design: Applies the committee's expectations.
Areas of improvement and recommendations for MA in Digital Art and Design: No specific recommendations.".

ΔΙΠΑΕ
CYQAA

ΦΟΡΕΑΣ ΔΙΑΣΦΑΛΙΣΗΣ ΚΑΙ ΠΙΣΤΟΠΟΙΗΣΗΣ ΤΗΣ ΠΟΙΟΤΗΤΑΣ ΤΗΣ ΑΝΩΤΕΡΗΣ ΕΚΠΑΙΔΕΥΣΗΣ
CYPRUS AGENCY OF QUALITY ASSURANCE AND ACCREDITATION IN HIGHER EDUCATION

5. Resources
   (ESG 1.6)

The MA in Digital Art and Design has been considered to be fully compliant in all criteria of this section. No deficiencies in the quality indicators have been identified and there are "no specific recommendations" made by the EEC, whose members' report states:

"There is extensive student support through academics and non-academics.
   The human support resources are clearly a strength.
   The academic team is enthusiastic and passionate.
   They accommodate a high number of office hours to advise their students.
   Additionally, there is qualified administrative staff supporting the learners.".

6. Additional for distance learning programmes
(ALL ESG)

Click or tap here to enter text.

7. Additional for doctoral programmes
   (ALL ESG)

Click or tap here to enter text.

8. Additional for joint programmes
(ALL ESG)

Click or tap here to enter text.

B. Conclusions and final remarks

We wish to thank the EEC for the professionalism they showed during the execution of their duties. We acknowledge that as the EEC members have noted, any recommendations aim to the further improvement of an already fully compliant MA programme of study. As it has been indicated on the committee's final report:

"The committee has a positive overall impression of the department. The academic staffs' broad professional interests, expertise, and passion was particularly convinced the members of the EC.

Towards the MA program, the committee would like to suggest slight improvements regarding the program name, profile and structure. This is further specified in "Areas of improvement and recommendations" under "1 Study programme and study programme's design and development".

"The committee agrees that the BA in Graphic and Digital Design, as well as the MA Digital Art and Design are both compliant to their expectations.".

We would like to thank the EEC members for the positive evaluation, as well as the suggestions and recommendations, which we addressed herein, for the further improvement of our MA in Digital Art and Design programme.

C. Higher Education Institution academic representatives

Name	*Position*	*Signature*
Click to enter Name	Click to enter Position	
Click to enter Name	Click to enter Position	
Click to enter Name	Click to enter Position	
Click to enter Name	Click to enter Position	
Click to enter Name	Click to enter Position	
Click to enter Name	Click to enter Position	

Date: Click to enter date

ΔΙΠΑΕ CYQAA
ΦΟΡΕΑΣ ΔΙΑΣΦΑΛΙΣΗΣ ΚΑΙ ΠΙΣΤΟΠΟΙΗΣΗΣ ΤΗΣ ΠΟΙΟΤΗΤΑΣ ΤΗΣ ΑΝΩΤΕΡΗΣ ΕΚΠΑΙΔΕΥΣΗΣ
CYPRUS AGENCY OF QUALITY ASSURANCE AND ACCREDITATION IN HIGHER EDUCATION

eqar//// enqa.

APPENDIX 1

Course Syllabus | Installation Art and Digital Practices

Course Code	Course Title	ECTS Credits
DAD-524	Installation Art and Digital Practices	10
Prerequisites	**Department**	**Semester**
N/A	Design & Multimedia	Fall/Spring
Type of Course	**Field**	**Language of**
Compulsory	Digital Art and Design	English
Level of Course	**Lecturer(s)**	**Year of Study**
2nd Cycle	Constantinos Taliotis	1st
Mode of Delivery	**Work Placement**	**Corequisites**
Face to face	N/A	N/A

Course Objectives:

The main objectives of the course are to:

 • Examine the history of digital media and theories of mediality and identify their
   relationship to space and time in Installation Art and Digital Practices
 • Investigate the significations of bodily representations and questions about identity and
   perception in art.
 • Analyze ideas of immersion through absolute, immersive and narrative works of art,
   and the transformative modes of spectatorship they generate.
 • Demonstrate how media are used in art practices.
 • Examine the exhibition as a medium.
 • Consolidate space-related research methodologies towards art production and
   reinforce a critical approach to art making.

Learning Outcomes:

After completion of the course students are expected to be able to:
  1. Comprehend contemporary discourses of spatiality and mediality and analyze ideas
  about perception by using phenomenological tools (not what I perceive, but how I perceive).
  2. Discuss the evolution of spectatorship, subjectivity and identity debates through that of
  space and mediality.
  3. Conduct a self-directed, independent and original study, and create a work of art as
  spatial experience with the use of multimedia (video, sound, image).
  4. Document in the most appropriate electronic mediums their practice and understand the
  relationship between the spatial and the mediated experience.
  5. Operate as art practitioners with advanced understanding of their work in relation to
  context and duration.

Course Content:

Week 1	Lecture: "The production of space" Group Seminar
Week 2	Lecture: "Beyond Objecthood – The exhibition as a medium" Group Workshop
Week 3	Deadline for Assignment 1 Lecture: "What is a medium?" Group Seminar
Week 4	Lecture: "Technological Mediums as mediators of space & time" Group Workshop on "Recording and Memory"
Week 5	Deadline for Assignment 2 Lecture: "Immersive Installations and modes of spectatorship" Group Seminar
Week 6	Group Workshop on "Space as experience: Embodiment as a medium"
Week 7	Students' presentations for Independent Final Project
Week 8	Studio Practice. One-to-one tutorials.
Week 9	Studio Practice. One-to-one tutorials.
Week 10	Group critique. Students are expected to present their work progress and give each other feedback
Week 11	Studio Practice. One-to-one tutorial
Week 12	Group Critique

Learning Activities and Teaching Methods:

Lectures, research seminars, studio practice, group and individual discussions and critiques, tutorials, projects, workshops by invited professional/academic.

Assessment Methods:

Projects, written essays, oral presentations, class attendance & performance.

Required Textbooks / Readings:

Title	Author(s)	Publisher	Year
Discursive vs Immersive, IN "Stedelijk Studies", Issue 4, 2016	Wigley, M.	Stedelijk Museum Amsterdam	2016
Installation Art: Between Image and Stage	Petersen, Anne Ring	Museum Tusculanum Press	2015
Space Shifters	Lauson, C., Schuld, D. and Zelevansky L.	Hayward Gallery Publishing	2019

Recommended Textbooks / Readings:

Title	Author(s)	Publisher	Year
Immersed in time, IN "Visual Communication", 2007, 6(2), pp. 220 - 229	Cubitt, S.		2007
Exhibition as Medium, IN "Art Monthly", Issue 428, pp.6 -10	Verhagen, M.	Art monthly	2019
The hermeneutics of the subject	Foucault, M.	Picador	2005
Phenomenology of perception	Merleau-Ponty, M.	Routledge	2013
Understanding Media: The extensions of Man	McLuhan, M	The MIT Press	1994
The production of Space	Lefebvre, H.	Wiley-Blackwell	1992

eua EUROPEAN UNIVERSITY ASSOCIATION   INQAAHE   EDEN

CYQAA
5 Lemesou Avenue, Lefkosia 2112
Tel.: +357 22 504 340   Fax: +357 22 504 392   email: info@dipae.ac.cy   www.dipae.ac.cy

LIST OF COMPULSORY COURSES AND ELECTIVE COURSES

MAJOR REQUIREMENTS	ECTS
Compulsory courses	**60**
DAD-501 Visual Rhetoric	10
DAD-502 Contemporary Art & Design Concepts	10
DAD-503 Digital Culture, Innovation & Technology	10
DAD-524 Installation Art and Digital Practices	10
DAD-522 Digital Publishing	10
DAD-523 Stop Motion Animation	10
Elective courses	**30**
DAD-511 Interactive Web Design	10
DAD-521 3D Game Design	10
DAD-532 Photography on Location	10
DAD-542 Curating the Visual	10
DAD-590 Research Methodologies in Art & Design	10
DAD-591 MA Thesis / Project	20
Total	**90**

Students can choose to compose a postgraduate Thesis / Project (20 ECTS) or attend two elective courses.

COURSE DISTRIBUTION PER SEMESTER [indicative semester breakdown]

A/A	Course Type	Course Name	Course Code	Periods per week	Period duration	Number of weeks/ Academic semester	Total periods/ Academic semester	Number of ECTS
1st Semester								
1.	Compulsory	Digital Culture, Innovation & Technology	DAD-503	3	50′	13	39	10
2.	Compulsory	Installation Art & Digital Practices	DAD-524	3	50′	13	39	10
3.	Elective	Photography on Location	DAD-532	3	50′	13	39	10
2nd Semester								
4.	Compulsory	Contemporary Art & Design Concepts	DAD-502	3	50′	13	39	10
5.	Compulsory	Digital publishing	DAD-522	3	50′	13	39	10
6.	Elective	Interactive Web Design	DAD-511	3	50′	13	39	10
3rd Semester								
7.	Compulsory	Visual Rhetoric	DAD-501	3	50′	13	39	10
8.	Compulsory	Stop Motion Animation	DAD-523	3	50′	13	39	10
9.	Elective	Curating the Visual	DAD-542	3	50′	13	39	10