ΔΙΠΑΕ CYQAA

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

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Doc. 300.1.2

Date: 14/05/2024

Higher Education Institution's Response

- **Higher Education Institution:**

  University of Central Lancashire Cyprus (UCLan Cyprus)

- **Town:** Larnaca

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

  In Greek:

  Πτυχίο Γραφικών Τεχνών (4 ακαδημαϊκά έτη, 240 ECTS, 1ος κύκλος)

  In English:

  BA (Hons) Graphic Design (4 academic years, 240 ECTS, 1st Cycle)

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

- **Programme's status:** New

- **Concentrations (if any):**

  In Greek: N/A
  In English: N/A

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 or 300.1.1/1 or 300.1.1/2 or 300.1.1/3 or 300.1.1/4) must justify whether actions have been taken in improving the quality of the programme of study in each assessment area. The answers' documentation should be brief and accurate and supported by the relevant documentation. Referral to annexes should be made only when necessary.*

- *In particular, under each assessment area and by using the 2nd column of each table, the HEI must respond on the following:*

    - *the areas of improvement and recommendations of the EEC*
    - *the conclusions and final remarks noted by the EEC*

- *The institution should respond to the EEC comments, in the designated area next each comment. The comments of the EEC should be copied from the EEC report **without any interference** in the content.*

- *In case of annexes, those should be attached and sent on separate document(s). Each document should be in *.pdf format and named as annex1, annex2, etc.*

1. Study programme and study programme's design and development
(ESG 1.1, 1.2, 1.7, 1.8, 1.9)

Areas of improvement and recommendations **by EEC**	Actions Taken by the Institution	For Official Use ONLY
The BA programme's stated aims and overall structure clearly correspond more to a vocational curriculum than a research-oriented one – which is absolutely fine and in line both with the institution's strategic plan and with Cyprus' economic context. This approach though appears to be markedly different from the design curricula at most European universities/art & design schools, an aspect which might potentially lead to confusing expectations for prospective students. In this regard, **the EEC feels that a clear definition of what constitutes graphic design at UCLan Cyprus, i.e. the lens through which the discipline is looked at and taught, would help contextualise and make explicit the specificity of the new programme.**	We would like to thank the EEC for their thoughtful insights regarding the presentation of our BA Graphic Design programme at UCLan Cyprus. We believe that the EEC's observation regarding the balance between vocational training and research-oriented approaches within our programme does not truly represent the aims and content of our programme. While it is true that our curriculum is designed to meet the practical demands of the industry, we also acknowledge the importance of integrating a strong research element into our curriculum. To this end, we define our BA Graphic Design programme as a highly practical programme that is aligned with the current demands of the Graphic Design industry as well as the latest research findings in the field (i.e. industry informed and research informed curriculum). It is a programme that its curriculum aims at nurturing students' practical and research skills. This is very similar to most of the Graphic Design programmes offered by other Higher Education Institutions in Cyprus and accredited by CYQAA. The above definition encapsulates both the practical aspects of the discipline and the integration of research methodologies. By articulating this perspective, we aim to contextualise the specificity of our programme and provide prospective students with a clear understanding of our educational philosophy. We highly appreciate the EEC's feedback for reframing our programme's presentation to highlight its practical and research-oriented aspects. We believe that effectively communicating the unique value proposition of our BA Graphic Design programme at UCLan Cyprus can strengthen our market position.	Choose level of compliance:

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

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Secondly (but still related to the previous point), although there seems to be a fair balance of theory and practice in the programme structure and course contents, the **EEC feels that the fundamentals of graphic design are somehow neglected, whereas they should be part of the early phase of the curriculum.** Basic graphic design teaching should include disciplines such as typography, illustration and photography (like drawing, which is indeed covered by one course), since they are key components of visual communication/graphic design regardless of the chosen media (printed/digital, fixed/in motion, etc.). **The EEC therefore recommends revising the programme structure in order to include basic components such as typography, illustration and photography into the early steps of the curriculum. These disciplines would provide students with a solid background and could then be successfully integrated into more advanced courses.**	We thank the EEC for the constructive feedback on our programme's structure. Although the above components are covered throughout different modules of the programme in the first couple of years, we agree with the EEC that these should become more prominent. To this end, we proceeded with the following changes in our programme structure: • The "Drawing Fundamentals" module has been changed to "Drawing and Illustration" – The module descriptor has been enriched with a focus on Illustration. • A new compulsory module has been introduced in year 1, called "Typography Fundamentals". • The module descriptor of "Introduction to Visual Media Technologies" has been updated to emphasise photography better. • The "Communication Craft Skills" module descriptor has been updated to further reflect its focus (both digital and traditional) graphic design related disciplines and skills including packaging design, editorial design, illustration, typography, drawing and collage. These changes are presented in Appendix I in the standard format of CYQAA Annex 2.	Choose level of compliance:
The EEC also notes the rather small number of elective courses, especially within a 4-year study programme. **We recommend that more options for diversification be offered to students, especially in the 3rd and 4th year of the BA.**	We would like to thank the EEC for the constructive recommendation. We proceeded with the addition of two new optional modules in Y3 ("Information Design" and "Publishing and Advanced Editorial Design" and one new optional module in Y4 ("On-Screen Graphics and Typography"). The respective module descriptors can be found in Appendix I in the standard format of CYQAA Annex 2. The updated structure of the programme is also available in Appendix I in the standard format of CyQAA Table 2.	Choose level of compliance:
What are the scope and objectives of the foundation courses in the study programme (where appropriate)? What are the pass rates?	Admission on the bachelor's degree in graphic design is based on the successful completion of a High School Leaving Certificate and a proof of English Language proficiency at level B2 according to CEFR. No Foundation course is related to the admission to this Bachelor.	Choose level of compliance:

2. Student – centred learning, teaching and assessment

(ESG 1.3)

Areas of improvement and recommendations **by EEC**	Actions Taken by the Institution	For Official Use ONLY
The term 'innovative' is being mentioned multiply towards the curriculum, the teaching methods, giving feedback, and practice. How such innovation will be achieved remains unclear and seems to be left to the teaching staff. **The EEC recommends a clear definition of what innovation means in those various contexts, how it is going to be implemented, and how tutors can implement it in their teaching in order to yield change towards novel approaches.**	From our perspective, innovative curriculum development refers to the utilisation of innovative educational methods and approaches across different aspects of the curriculum. All programmes of the Department encompass the continuous exploration, adaptation, and application of cutting-edge techniques, technologies, and methodologies, which are reflected within each programme's curriculum design, curriculum delivery, feedback mechanisms, and learning/practice environments. In what follows, we provide information on how we view such innovative approaches and provide examples of how they are implemented across the curriculum. **Curriculum Design:** The programme's curriculum design integrates emerging trends (research and industry informed curriculum), interdisciplinary approaches, and real-world challenges. With regards to the BA and MA in Graphic Design, their curriculum was designed so that during their studies, students have the opportunity to design graphics for digital applications and platforms (such as websites, web apps and mobile apps), for emerging technologies (such as augmented and virtual reality), and more, as well as be exposed to the latest research findings in their area. A good example is the BA Graphic Design module "Introduction to Visual Media Technologies" which brings such innovations in the curriculum and introduces students to the latest technologies in their field. This knowledge is further enhanced and applied through other modules within the programme, especially the "On-Screen Graphics and Typography". Moreover, as indicated in the respective Module Descriptors, the	Choose level of compliance:

curriculum of various modules (e.g. GR1002, DD2000, MK1006, DD1000, GC2000) incorporates elements of professional practice, entrepreneurship, sustainability, and social impact to prepare students for the evolving needs of the design industry. Additionally, as with all our programmes, the academic team of both the BA and MA programmes will be regularly reviewing industry trends, conduct meetings with professionals, and collaborate with industry partners to ensure that the curriculum remains relevant and forward-thinking.

Curriculum Delivery: Programme curriculum delivery should include innovative teaching and learning methods that promote active learning, critical thinking, reflection, collaboration, and experimentation. As indicated in various Module Descriptors of the Department's programmes, such teaching and learning methods include project-based learning, flipped classrooms, design thinking workshops, and peer-to-peer learning experiences. With regards to the BA and MA in Graphic Design, similarly to the rest of the Department's programmes, both programmes embrace a growth mindset and foster a culture of curiosity and exploration. Multimedia and media production resources (such as the Media Studio, DSLR cameras, 3D printers, VR headsets, computers etc.), gamified learning activities, and interactive presentations are incorporated in teaching and learning. During their studies, students are encouraged to explore diverse perspectives, experiment with unconventional approaches, while also having several opportunities for self-directed learning. Additionally, the programmes leverage digital tools and platforms for remote collaboration and feedback exchange such as MS Teams, Slack and Blackboard.

Feedback Mechanisms: In all programmes innovative feedback mechanisms go

beyond traditional critiques and grades. They focus on constructive, timely, and personalised feedback that empowers students to reflect on their work, iterate on their designs, and develop their unique voice as designers. Feedback should emphasise the process rather than just the final outcome. With regards to BA and MA Graphic design, as indicated across the programmes' Module Descriptors, tutors adopt a feedback loop approach where students receive feedback at various stages of the design process, not just at the end. This involves peer reviews, one-on-one feedback sessions, video critiques, and asynchronous feedback exchange through MS Teams. Programme Modules also utilise rubrics and assessment tools that emphasise holistic evaluation criteria such as creativity, problem-solving, and communication skills.

Learning/Practice   Environment:
Innovative learning/practice environments should provide students with opportunities to apply their knowledge and skills in real-world scenarios, collaborate with industry professionals, and contribute to meaningful projects. In our Department's programmes (BA and MA Graphic Design), this is achieved through internships, design studios, community engagement initiatives, and interdisciplinary collaborations (e.g. with Media Production, Fashion Design and Web Design students). Additionally, tutors facilitate project-based learning experiences that simulate real-world design challenges. During their studies, students have the opportunity to work on cross-disciplinary teams, participate in design competitions, and engage with local businesses and nonprofits to address authentic design assessment briefs. For example, in BA in Graphic Design such activities are implemented in a number of modules, especially DD3000 and GR3333. Additionally, throughout all programmes, tutors provide mentorship and networking opportunities to help students build their

	professional portfolio and establish connections within the industry. Overall, innovation in the Department of Arts, Media and Communication is defined as a holistic approach that encompasses the curriculum, teaching and learning methods, feedback mechanisms, and learning/practice environments. By embracing change, experimenting with new approaches, and staying connected to industry trends, the academic team of all programmes can inspire students to become versatile, forward-thinking graduates who drive positive change through their work.	
As the programmes expand, the EEC recommends the introduction of graphic design workshops such as type, bookmaking, printing to continue fostering a culture of creativity and making with physical outputs.	We would like to thank the EEC for the excellent recommendation. Although such workshops are already part of the curriculum of some modules (such as GC1000), introducing additional workshops as extra-curricular activities can indeed be very helpful for our students. Such additional workshops will be organised as supplementary to the existing curriculum delivery.	Choose level of compliance:

2. Teaching staff
(ESG 1.5)

Areas of improvement and recommendations **by EEC**	Actions Taken by the Institution	For Official Use ONLY
Although there are useful procedures to assess the teaching quality of Lecturers and Modules in the new Programs, the quality of the teaching and development of teaching skills are not reflected in the promotion scheme. Also during the site visit, the EEC gained the impression that quality in teaching is highly valued by the Program Leader and the staff. **Therefore the EEC recommends implementing additional factors in the promotion scheme that recognise the importance of teaching, meet the objectives and planned learning outcomes of the study programme, and ensure quality and sustainability of the teaching and learning.**	We are in agreement with the EEC and we would like to reassure the Committee that the Teaching and Learning is an integral part of our academic promotion scheme and one of the required areas that academics need to fulfil so that they are qualified to be promoted to the next academic rank. Activities that are considered under Teaching and Learning include, but are not limited to student feedback received, diversity in teaching skills, teaching methods employed during curriculum delivery, student learning engagement, research and industry engagement with curriculum delivery, teaching material development, student supervision, programme leadership/ coordination, engagement with programme accreditation (including professional body accreditation), and alignment of curriculum with industry certifications. Besides the academic promotion, it is worth mentioning that Teaching is also part of the annual appraisal of the academics, where their annual performance related to teaching is evaluated and discussed with their appraiser.	Choose level of compliance:
The academics who will form this Department are for the most part research active. However, all of the research outputs are in areas adjacent to graphic design and fashion design; none of them address it head on. **It is hoped that in the near future the academics will conduct research into topics that relate more directly to graphic design and share its outcomes in the journals and conferences and via other means of dissemination dedicated to fostering graphic design discourse.**	We agree with the recommendation, and this is something that is also embedded in the Department's strategy (i.e. to strengthen its research output, especially in the area of graphic design). Currently, two of the Department's academics (Rafaella Maria Lakeridou, Christos Karpasitis) recent research and peer-reviewed publications is focused on social design, signage design for behavioural change, design for social change and graphic design for out-of-home social cause advertising. We will ensure that this is continued and enhanced in the years to come.	Choose level of compliance:
According to 'TABLE 11 Academic Staff' in the Application for Departmental Evaluation, staff member Christina Varda has a weekly workload of 50 hours (18h for	We would like to thank the committee for spotting the indicated weekly workload of Mrs Varda in the application. We would like to re-assure the ECC that this was a typo, since the accurate workload of Christiana Varda is 40 hours	Choose level of compliance:

teaching, 14h for research, and 18h for administration). The table should be assessed, and, if the surplus of 10 weekly hours applies, Ms. Varda's workload has to be reduced by 10 hours to the regular full-time workload of 40 hours.	per week (18h for teaching, 14h for research, and 8h for administration).	
Academics on the programs demonstrate an impressive body of research, however the subject area of graphic design remains underrepresented. Staff membership of professional organisations is mostly on a local rather than internationally recognised level, and there are very few in the realm of graphic design, including closely related disciplines such as typography, illustration, editorial design, etc.	We appreciate the feedback provided by the EEC regarding the synergies between teaching and research within our department. Strengthening our research output, particularly in the area of graphic design, is indeed a key aspect of our Department's strategy. We are committed to enhancing our research efforts in graphic design and related disciplines such as typography, illustration, information and editorial design. In line with this commitment, two of our academics, Rafaella Maria Lakeridou and Christos Karpasitis, have recently published research on topics including social design, signage design for behavioural change, and graphic design for out-of-home social cause advertising. We will continue to support and expand upon these research initiatives in the years to come, with a specific focus on involving more staff members related to our BA and MA Graphic Design courses. Additionally, we recognise the importance of staff involvement in international professional associations directly related to graphic design. Currently, four of our academics - Lambros Ioannou, Eftyhia Toumazides-Katchis, Rafaella-Maria Lakeridou, and Christos Karpasitis - actively participate in local events and associations related to graphic design, such as the Cyprus Association of Graphic Designers and Illustrators and the ILOVEGRAPHIC festival. We are committed to ensuring that this involvement is continued and enhanced in the years to come by encouraging more members of staff related to the BA and MA Graphic Design courses to participate not only to local but also in international professional associations and events. This involvement not only enriches our staff's professional development but also enhances our Department's connection to the global graphic design community, fostering	Choose level of compliance:

	collaboration, innovation, and knowledge exchange. Furthermore, we have taken proactive steps to address staffing needs in this area. An academic vacancy advertisement for an additional member of staff with expertise in graphic design has been published, and we are currently in the process of scheduling interviews with potential candidates. Research experience in graphic design is one of the qualifications we are seeking for this vacancy, as we aim to further strengthen our research capacity in this field. We are confident that these efforts will contribute to the advancement of our Department's research profile and enhance the synergies between teaching and research, ultimately benefiting our students and the broader academic community.	
The EEC recommends fostering links to graphic design professional bodies, institutions, industry, practitioners, and other HEIs (also beyond Cyprus) offering the subject. When hiring further academics in the near future, the Programmes should recruit staff with a distinct background in graphic design in order to gain those connections, and to foster a culture of graphic design in the new Programmes and the Department. This will likely result in better understanding for the subject area, its disciplines and requirements. Currently, graphic design-specific backgrounds, memberships, industry links and research profiles are underrepresented in the body of staff.	We agree with the EEC and we consider the establishment of partnerships and external links to be an important element for the future success of the programme and the Department overall. Due to the pending accreditation status of the Department and the programmes, currently, we were only able to establish a number of local collaborations (Cyprus Association of Graphic Designers and Illustrators, ILOVEGRAPHIC festival, Vision Studio Communication Solution, Plexi Mania, Gnomi Integrated Communications, Webarts, Base Element Digital Agency, ORB Communications, Action Digital, Digital Tree). Additionally, we have engaged two visiting professors from other countries (Jez Hattosh-Nemeth, University of the West of England, UK and Jacob Cass (Brand Designer, Strategist & Educator), New York, United States). Of course, it is part of the Department's and programme's strategy to extend such collaborations once the programme and the Department are accredited. We also agree with the EEC that any future academic hirings for the programmes should have distinct background in graphic design.	
While it is rarely the case that an entire staff's research interests find direct equivalents in the subjects to be taught, the situation in the UCLan Cyprus is notable in that almost none of them correspond. The EEC recommends that the programme be	There is already an advertisement for an additional academic with expertise in Graphic Design and Typography to join the department in September 2024. This new hiring in addition to the current research background and interests of some of the members of the team such as Rafaella-Maria Lakeridou, Lambros Ioannou,	Choose level of compliance:

more explicit about this fact, explaining that the expertise of this programme is geared towards digital media design, user experience design etc. (with growing attention to, and understanding of graphic design as one of its aims). Alternatively, the programme can hire staff whose research interests and practices are more aligned with its intended learning outcomes.	Christos Karpasitis and Eftyhia Toumazides-Katchis are aligned with intended learning outcomes. Rafaella-Maria Lakeridou is a research active PhD candidate with an expected date of PhD completion in 2024. She has experience with practice-based research and applied design research (through her PhD) which are both strong elements of our BA and MA programmes in Graphic Design. Her research focus and expertise are in Graphic Design and specifically in Social Design. Rafaella already published work related to Signage Design, Social Design, Design for Social Change and Out-Of-Home Social Cause Advertisement Design. Eftyhia Toumazides-Katchis and Lambros Ioannou on the other hand have expertise and interests in areas including Graphic Design, Illustration, Digital Design and Packaging Design which are all areas that are aligned with intended learning outcomes of several modules and in which they can conduct potential research in the upcoming years. This aligns with the strategic planning of the Department. Moreover, Christos Karpasitis has experience with practice-based research and practice-based PhD supervision in areas including Graphic Design and Social Design.	
The member of academic staff who requires additional mentoring and time to develop his research practice has one of the largest teaching workloads (11 periods per week across four different programmes, which will likely require significant extra hours of preparation and assessment). The ratio of teaching : research : administration should be closely monitored here.	Research is at the core of the Department's and the University's strategy and we consider it vital for our academics to be productive in research. To ensure and support this, the Department (and the University) operates an academic workload model, which follows an interactive process of defining the academics' yearly workload and considers each academic's individual plans. As a result, the workload model provides the necessary foundations and processes to be able to adjust the distribution of academics' time between teaching, research and administrative duties. In summary, the workload model is prepared by all academics before the commencement of the academic year, and it is reviewed and discussed with the Chair of the Department. The standard target distribution of the academics' workload hours is 40% teaching, 40% research and 20%	

administration, but during the annual review, other adjustments can be made according to the academic's research output and engagement. The workload model considers several aspects of the responsibilities of the academics on the aforementioned three areas, along with the time allocated to each. As a result, once the model is prepared, academics who are above the allocated 40% research active, can request a teaching reduction and increase in research allocation hours. It is the responsibility of the academic and the Chair of the Department to ensure during the annual review meeting that academics are allocated the needed time to conduct research and be productive in this area. The workload model has been in operation for the last 8 years and it has proven very effective in assisting the Departments and the academics to keep a good balance between research, teaching and administrative work. It is a process we consider important for the sustainability and strengthening of our research environment, as well as for ensuring that teaching material is enhanced with the latest research developments, and as such, we are committed in continuing.

We are also in agreement with the EEC that academic workload should be closely monitored and adjusted (e.g. reduce teaching workload) to allow academics, especially early career researchers, to further develop their careers. Through the years, a number of support mechanisms were established, such as mentoring of early career researchers by experienced researchers, and organization of general as well as discipline-specific research related seminars, conferences and trainings (e.g., proposal writing trainings, research networking). In addition to the overall university support staff for research and academic purposes, the University also has dedicated Research and Innovation Officer, who has been shown to be extremely beneficial for early career researchers and newly appointed staff.

Of course, the Department is committed to continue supporting and strengthening its research environment and provide further opportunities for the academics to conduct research.

3. Student admission, progression, recognition and certification
(ESG 1.4)

Areas of improvement and recommendations **by EEC**	Actions Taken by the Institution	For Official Use ONLY
The EEC recommends that the interview committee request a portfolio for admission to the BA. **The EEC also recommends that interviews be conducted by more than one person.**	We would like to thank the EEC for the constructive recommendation, which we will implement. The interviews will be conducted by two members of academic staff (course leader and one additional academic) and a portfolio will be requested.	Choose level of compliance:

4. Learning resources and student support
(ESG 1.6)

Areas of improvement and recommendations **by EEC**	Actions Taken by the Institution	For Official Use ONLY
The area which needs most immediate attention is the library which currently contains only a handful of books related to fashion design and graphic design, and almost none pertaining to fashion or graphic design research, graphic design history, or typography. The Department is keen to provide adequate facilities and equipment to cover the staff and students' creative research activities. The EEC is pleased to note that the Department has made arrangements with other institutions (University of Cyprus and Cyprus University of Technology) so that researchers with specialised equipment needs will be able to access it.	It came to our attention that during the EEC visit, the committee only visited one section of the Library that had some books related to Graphic Design and Fashion Design. There were additional sections in the Library containing Graphic Design and Fashion Design books that unfortunately, the EEC was not able to see. Currently, the library has all the required books for MA Graphic Design, and the first two years of BA Graphic Design and BA Fashion Design (a list is provided in Appendix 1). Additional books will be acquired after the programmes are accredited and commence their delivery. For the full list of physical titles currently available in our Library and additional titles that we are expecting to receive by September 2024 please refer to Appendix 1.	Choose level of compliance:
The Design Studio is yet to be activated as a research lab and is currently staged with some 'placeholder' materials which the EEC is concerned might be misleading to potential students, since they are not indicative of current graphic design practice nor of graphic design research.	It is worth mentioning that the construction of the Design Studio has been recently completed and it is not currently in use by any students or academics. We are confident that soon this will change and there will be more realistic representation of the work that is conducted at the University, by both, students and academics	Choose level of compliance:
About the library, the EEC recommends splitting responsibility for the acquisition of printed and digital publications by broad domains, such as Business, Management and Law and Visual Arts and Media, possibly hiring a second librarian.	The University already employs two fulltime Librarians as well as two part-time library assistants. The members of the team are assigned to respective Departments of the University, and therefore their responsibilities are split by subject areas in order for them to get familiarised with the needs of each domain and to ensure that appropriate Library resources are available to the students and academic staff. Our colleague Vicky Pantazakou will be dedicated to ensure the Library needs of the new Department of Arts, Media and Communication.	Choose level of compliance:

5. Additional for doctoral programmes N/A
(ALL ESG)

Areas of improvement and recommendations **by EEC**	Actions Taken by the Institution	For Official Use ONLY
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7. Eligibility (Joint programme) N/A
(ALL ESG)

Areas of improvement and recommendations **by EEC**	Actions Taken by the Institution	For Official Use ONLY
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B. Conclusions and final remarks

Conclusions and final remarks **by EEC**	Actions Taken by the Institution	For Official Use ONLY
The BA programme's stated aims and overall structure clearly correspond more to a vocational curriculum than a research-oriented one – which is appropriate and in line with the institution's strategic plan and Cyprus' economic context. This approach though appears to be markedly different from the design curricula at most European universities/art & design schools, an aspect which might potentially lead to confusing expectations for prospective students. In this regard, **the EEC feels that a clear definition of what constitutes graphic design at UCLan Cyprus, i.e. the lens through which the discipline is looked at and taught, would help contextualise and make explicit the specificity of the new programme.**	This has been addressed above, in Section 1, page 3.	Choose level of compliance:
The term 'innovative' is being mentioned multiply towards the curriculum, the teaching methods, giving feedback, and practice. How such innovation will be achieved remains unclear, and seems to be left to the teaching staff. **The EEC recommends a clear definition of what innovation means in those various contexts, how it is going to be implemented, and how tutors can implement it in their teaching in order to yield change towards novel approaches.**	This has been addressed above, in Section 2, pages 5-8.	Choose level of compliance:
Although there seems to be a fair balance of theory and practice in the programme structure, the EEC feels that the fundamentals of graphic design are somehow neglected, whereas they should be part of the early phase of the curriculum. Basic graphic design teaching should include disciplines such as typography, illustration and	This has been addressed above, in Section 1, page 4.	Choose level of compliance:

photography (on a par with drawing), which are key components of visual communication regardless of the chosen media. **The EEC therefore recommends revising the programme structure in order to include basic components such as typography, illustration and photography into the early steps of the curriculum. These disciplines would provide students with a solid background, and could then be successfully integrated into more advanced courses.**		
The EEC also notes the rather small number of elective courses, especially within a 4-year study programme, and **recommends that more options for diversification be offered to students, especially in the 3rd and 4th year of the BA.**	This has been addressed above, in Section 1, page 4. Click or tap here to enter text.	Choose level of compliance:
The research interests of the staff comprise the topics that do not exactly match the subjects covered in the modules. While it is rarely the case that an entire staff's research interests find direct equivalents in the subjects to be taught, the situation in the UCLan Cyprus is notable in that almost none of them seem to correspond. **The EEC recommends that the programme be more explicit about this fact, explaining that the expertise of this programme is geared towards digital media design, user experience design etc. (with growing attention to, and understanding of graphic design as one of its aims). Alternatively, the programme can hire staff whose research interests and practices are more aligned with its intended learning outcomes.**	This has been addressed above, in Section 3, pages 11-12.	Choose level of compliance:
It is hoped that in the near future the academics will conduct research into topics that relate more directly to graphic design and share its outcomes in the journals and	This has been addressed above, in Section 3, page 9.	Choose level of compliance:

conferences and via other means of dissemination dedicated to fostering graphic design discourse.		
The EEC recommends fostering links to graphic design professional bodies, institutions, industry, practitioners, and other HEIs (also beyond Cyprus) offering the subject. When hiring further academics in the near future, the Programmes should recruit staff with a distinct background in graphic design in order to gain those connections, and to foster a culture of graphic design in the new Programmes and the Department.	This has been addressed above, in Section 3, page 11.	Choose level of compliance:

C. Higher Education Institution academic representatives

Name	Position	Signature
Dr Christos Karpasitis	Chair of the Department of Arts, Media and Communication Academic Standards and Quality Assurance Committee	
Dr Cosmina Theodoulou	Director of the Academic Quality and Compliance Office	
Mr Lambros Ioannou	Course Leader of BA (Hons) Graphic Design	

Date: 14/05/2024