

**University of Dublin**

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**Perceptions of visual communication design education in higher  
education in Ireland: A multi-case study from the design industry,  
institutes and graduates perspectives**

**by**

**Fiona Dowling**

**Volumn 2**

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**Perceptions of visual communication design education in higher  
education in Ireland: A multi-case study from the design industry,  
institutes and graduates perspectives**

**Fiona Dowling**

# **Appendices**

**Volume 2**

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## APPENDICES

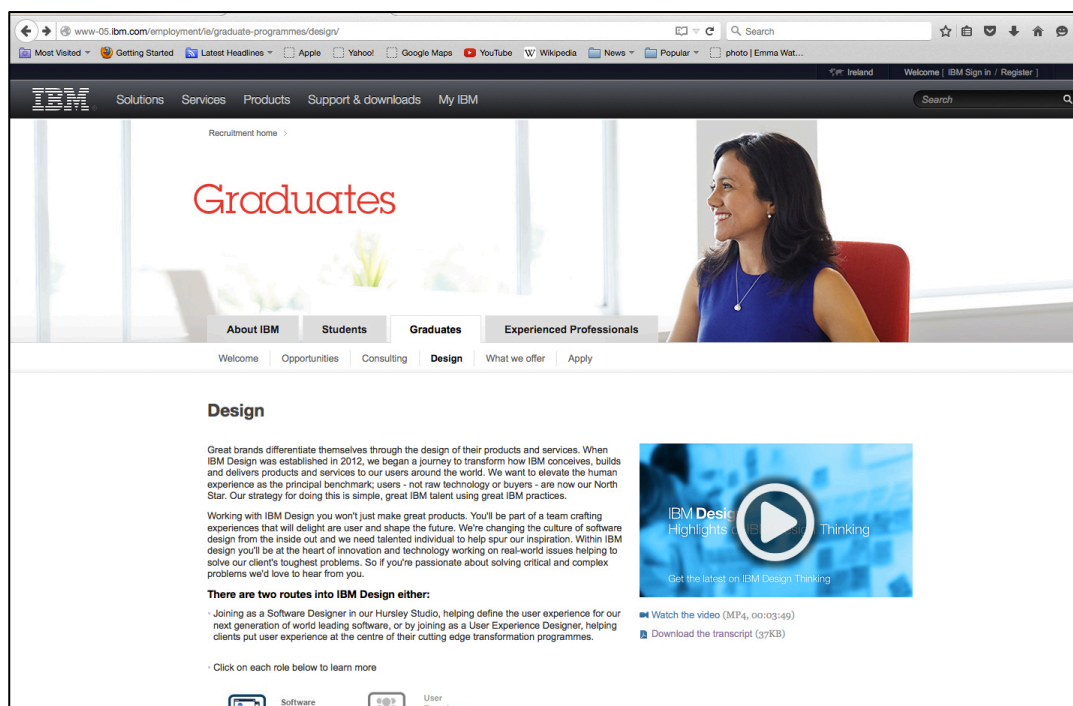
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### Appendix A

#### Chapter 2 [1.]

IBM Web Page – Employment- Graduates Ireland

Image 2.1: Retrieved 31.7.15 <http://www-05.ibm.com/employment/ie/>



## Chapter 2 [2.]

IBM Web Page – Employment – Graduates Ireland

Image 2.2: Retrieved 31.7.15 <http://www-05.ibm.com/employment/ie/>



### Software Designer | £30,000

Welcome to a new era of design-led innovation. IBM Design engages and inspires forward-thinking individuals everywhere to impact humanity in ways that matter and endure. We're looking for designers who will conceive, articulate and lead the future of IBM's entire product portfolio. If you are passionate about solving critical and complex problems, interacting directly with end users, working with powerful technology, and ultimately delivering exceptional experiences through great design what are you waiting for?

**What the role involves**

IBM needs talented and motivated designers to lead an era of design-lead innovation at one of the largest software companies in the world. Designers will help to conceive and articulate the future user experience of IBM's products. These positions are available to start immediately!

You will initially be allocated to one particular product area. Throughout your first 2 years with us, you will then be rotated through other product areas thus giving you an amazing opportunity to enhance your experience, network and product knowledge.

You will also have the fantastic opportunity to attend a three month design camp at our Austin, Texas location during the first year of your employment. Here you will be involved in an immersive and experiential week of

### A design history steeped in greatness



*"We live in the shadow of what Eliot Noyes and the Eameses, Rand and Saarinen have done... It's the same mission. It's just different people."*

Keith Yamashita, IBM Charles and Ray Eames Brand Fellow

learning and hands-on practice that applies IBM Design Thinking to your project.

We are recruiting User Experience Designers, Design researchers, Visual Designers and Front End Developers.

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To apply for the Software Designer role please send your CV and portfolio to [redesign@uk.ibm.com](mailto:redesign@uk.ibm.com)

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- LinkedIn

*"There's one key to our future growth: the client experience."*

## **Chapter 2 [3.]**

IBM Web Page – Employment – Graduates Ireland

Retrieved 31.7.15 <http://www-05.ibm.com/employment/ie/>

### **Text Only – Design Thinking – Music Text For Web Pod Cast**

[ MUSIC ]

#### **IBM Design Thinking**

GILBERT:IBM Design Thinking is our response to the question of, how do you build IBM to become a great design-led organization? IBM is very complex. We obviously are distributed all around the world. Our products and solutions solve very complex problems, they have very large teams associated with them. And those teams themselves are made up of a pretty complex and diverse set of skills and disciplines across them.

And so, traditional design methods like design thinking which are really useful in understanding problems and in driving innovative solutions to those problems out to the marketplace begin to fall down when you start practicing them at a scale of IBM and across the complex portfolio of products and solutions that we deliver. IBM Design Thinking specifically addresses those shortfalls.

Design Thinking methods really bring to bear four primary things that you have to do. You have to first understand problems and develop empathy with users. You have to explore those problems and explore solutions typically by rapid prototyping. And then, you have to evaluate those and change and iterate. So, this notion of understanding, exploring, prototyping and then evaluating is what we call Design Thinking.

-1-

IBM Design Thinking adds three core principles to those four practices, and those three principles are very simple: one, we call the hills; the second are playbacks; and the third are sponsored users. Each of these three things help us scale Design Thinking across the breadth and complexity that is IBM.

The hills are very simple. The hills are a way that we set the initial conditions for a given release or deliverable and also align the team around these user-centric statements.

Playbacks are a way that we provide transparency into the iterative processes that we're exploring and prototyping and trying out. And they also help to align a broader set of stakeholders well beyond just the product or solution delivery team.

And then finally, the sponsor users are a programmatic way that here at IBM how we can proactively engage with real people at our clients around the world in a way that they are intimately involved in the product or solution development process in a way that's never been done before. These three concepts -- the hills, playbacks and sponsor users -- if we only did those three things for every deliverable that we had across IBM, we would increase the market penetration and the effectiveness of our portfolio by an order of magnitude.

Combined with the underlying Design Thinking practices of understanding, exploring, prototyping and then evaluating, we can really make a dramatic difference on this mission of helping IBM to become a design-led organization - in fact, creating the premiere design organization in the world.  
(Music) [ End of Segment ]

## **Focus Group Invitation**

### **Appendix B(1)**

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**December 2013 | Pilot Focus Group**

**Re: Invitation to attend a focus group on: Postgraduate Qualifications in Visual Communication/Digital Media In Ireland.**

Dear Participant,

You are invited to participate in a focus group discussion on the value of postgraduate Visual Communication degrees in Ireland from a student perspective. Your design education and work practice would be of great benefit to gaining an insight in to the area.

At present I am working on a PhD and my research topic is reviewing postgraduate programmes available in Ireland and their relationship to the graphic design community and industry.

The focus group therefore will examine the future implications of applied programmes in design in Ireland and it is aimed at helping educators and Institutes in policy making for the implementation of postgraduate design programmes in the future.

The focus group will be held on the 5<sup>th</sup> of December at 12.45 in C103 boardroom at the Waterford Institute of Technology (WIT) College Street Campus. It will include graduate students, designers and educators in design who have an interest in the area. During this meeting, you will have the opportunity to share your experiences and thoughts about the graphic designer's roll, from a graduate student to professional life. The focus group will be held in a casual environment and will include a light lunch and a 'goody bag' and will be kept to one hour in duration. Your views and experiences are extremely valuable in helping my research evaluate the current design education process and therefore will contribute to my findings.

I hope you will be able to join the focus group, as participation is voluntary. Please be assured that anything you say during the focus group will be kept strictly confidential.

If you should need more details about the study I will be glade to answer any questions you may have.

I look forward to confirmation of your attendance.

Your sincerely

---

F. Dowling.



## Appendix (2)

### Pilot Focus Group | Summery

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#### Focus Group

8<sup>th</sup> December 2011 | IoT

*The pilot focus group (Appendix 1) hoped to establish a more focused approach to the research study to create an over all 'research design' for the PhD. It therefore sought to answer three basic questions.*

*'What will be studied?*

*Why will it be studied?*

*How will it be studied'<sup>1</sup> (pg 41 Blaikie)*

#### Research Area:

Postgraduate design education and its relevance if any to the design industry in Ireland.

#### The aim of the focus group:

The study seeks to evaluate the rationale behind Irish postgraduate graphic design education from a student perspective.

**The objective:** Is to define the effect this has on the student's creative experience and how relevant it is when it is applied to the profession.

#### The purpose of this focus group:

To establish a line of questioning that would facilitate further research and establish

- What research strategy will be used for the study?
- Where will the data come from?
- What knowledge and philosophical concerns will the research assumptions take?
- When will the data be collected and how will it be evaluated and analyzed?

#### Examples of questions for focus group:

1. What do you consider is the identity of a graphic designer?
2. Do you think that a designer should have qualifications or be self-taught in a non-formal way i.e. an apprentice.

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<sup>1</sup> 'If these questions are answered satisfactorily, a researcher should be clear about how the research is to proceed.' Pg 42. Designing Social Research. Norman Blaikie.

3. Is there a value to an undergraduate qualification?
4. What do you learn? What is the core body of knowledge to all undergraduates programmes in Ireland?
5. Are all postgraduate programmes the same in Ireland?
7. Is graphic design a profession? Is it important that it is?
8. What is the relationship between design education and the design industry?
9. What role has technology in design practice and what will be the main changes that designers will face in the next 5 years?
10. Is there a value to having a postgraduate qualification?
11. Are you in a society or design organisation?

### **Participants background: The selection process of the focus group**

The group was made up of three men and three woman all of whom had a Masters qualification from a Irish or UK University or Art College. All of the participants would have had their degrees from a Visual Communication background or would have had marketing or other creative design modules and subjects within these qualifications. Four of the group had design work practice either currently or in their background. The main design industry fields that the group had experience in were publishing, design consultancy, advertising or multi-media. Two of the group, one male and one female, had not worked in the design field after graduation but instead had chosen to go in to arts management or the marketing sector. Five members of the group had also worked in a third level design education Institute or University.

### **Participants feedback: How group dynamics effected the contributions**

The two main male participants were interested in the outcome of the debate and felt that airing some of the questions had been very useful and had provided them with some food for thought for in the future. They would like more debate like the focus group to inspire design practice and liked the idea of shared ideas around policy making.

The other male who attended was unsure that his input was of use and felt that he had not answered the questions in a way that would shed much light on the design field. He felt that the debates though enlightening were not focused enough.

The three women, one of whom had just graduated from her taught MA in Heritage Management at WIT, did not feel comfortable. The most recent graduate who was a lot younger than the other participants and had also been taught by some of the group, seemed somewhat intimidated by the other more vocal participants in the group. Her lack of experience in the design-working environment also inhibited her from offering her views. The second woman participant expressed difficulty in getting her views passed the most dominant male participant whom she recognized as being very enthusiastic but not easy to interrupt. The third female participant did not contribute during the session but contacted me after the group ended and arranged for a one to one interview which took place in TCD (Trinity College Dublin) on the 16<sup>th</sup> of December in the postgraduate study hall. She was very relaxed in this setting and answered the questions with ease. She felt that the focus group was somewhat difficult to work with, as there are always aspects of the design world and peoples' experiences in it that are competitive. As a result she made a decision not to participate.

#### **Researcher feedback:**

'Social research is the use of controlled enquiry to locate, describe, understand, explain, evaluate and change patterns or regularities in social life.'<sup>2</sup> pg24 Blaikie

My own role during the focus group was to control the questions and to focus the research design so that it would be more explicit. At times I was not in full control of the debate and in particular was deferential to two members of the group who happened to be male.

When reviewing the hour long transcript of the focus group it was clear that because they are my peer group and not my students I had difficulty in stopping the conversation and inviting other female members of the group to participate more fully. When forming the focus group as a method of research data gathering I decided to take the stance that my own detachment was not achievable in the study. It would therefore require a reflective approach to the focus group and my role within it. New knowledge could be established and the objective of refining the research design be achieved with careful analysis.

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<sup>2</sup> "Some methods of research, control may be very difficult to achieve. For example, some methods of data collection, such as participant observation, are very unpredictable in terms of how they will develop and where they will take the researcher"

Some of the surprising outcomes from the group was that I needed to be more authoritative and much more direct when moving forward with new questions. I appeared to be more comfortable with the female participants but I did not manage to avail of this to gather more information.

### **Conclusion:**

When planning another focus group I would be more aware of how I can influence the outcome of the findings with regard to my role and participation. Remaining objective is very difficult. Clear questions, which are not open ended will achieve better responses and will refine rather than expand the questions and thus avoid 'waffling'. I needed to be able to stop one participant from being too dominating and to make sure that each participant could answer questions. This could be achieved by being more assertive from the outset and setting a time frame for each question

The research pilot focus group was successful in that some direction could be expanded on and it was more revealing as to the gaps, than I had expected. The nature of graphic design and communications encourages a competitive personality. When participants are answering the questions there was a competitiveness to answer them quickly, which meant that some of the participants were not given the same opportunity to speak. Perhaps individual interviews could be a more productive solution for data collection at the beginning of the research while a focus group could be used as a 'sounding block' at the end of the process rather than at the beginning.

## Appendix C (1)

### Graduate Case Study Invitation letter to Participate

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**Re: Student Invitation To Participation in Postgraduate  
Creative Design Practice-Visual | Graphic Communication – Digital Media Survey**

Dear Graduate,

You are invited to participate in a research survey on the value of postgraduate Creative Design Practice - Visual Graphic Communication- Digital Media degrees in Ireland. Your experience since graduating in design would be of great benefit to gaining an insight into the area.

This research will examine the future implications of applied/taught full and part-time programmes in Creative Design Practice - Visual Graphic Communication- Digital Media degrees in Ireland. It is aimed at helping educators and Institutes in policy making for the implementation of postgraduate design programmes in the future. Your views and experiences are extremely valuable in helping to evaluate the current design education process and therefore will contribute to the findings.

Your participation is voluntary. Please be assured that anything you say will be kept strictly confidential. If you should need more details about the study I will be glad to answer any questions you may have at [dowlinfoi@tcd.ie](mailto:dowlinfoi@tcd.ie)/ [fdowling@wit.ie](mailto:fdowling@wit.ie).

Thank you in advance for your time and interest in this research activity.

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TCD Ethics Committee Approved – Postgraduate Visual Communication -  
Creative Design Digital Media Research



**Trinity College Dublin**  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin

## Appendix C (2)

### Graduate Case Study Sample Questions

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#### Interview questions – Graduate from Design/Visual Communication

*Abbreviations: Higher Education (HE) Undergraduate (UG) Postgraduate (PG)*

##### **Design Profession/Identity**

1. What is the Visual Communication/Graphic Design profile-identity with the general public?
2. Do you think that design HE is keeping up with current trends in industry?
3. Would you consider returning to college now and if yes what would you be returning for
  - a.) digital skills short course
  - b.) UG degree
  - c.) on-line short course
  - d.) none of the above - explain
4. Have you participated in an internship or work placement as part of your programme of study? Do you think that is desirable?
5. If someone with industry experience going back to study what form of attendance would you consider?
  - a.) full-time
  - b.) part-time
  - c.) on-line
  - d.) none of the above – explain

##### **The Design Industry in Ireland**

6. In what way do you think design/visual communications programmes should change in the short to medium-term with the present economic situation?
7. Do you think that attending Higher Education (HE) at UG and PG will serve the design and media students for the future?
8. Do you think having a design degree is important to the long-term career of a designer in Ireland?

### **Curriculum in HE Education**

9. If in PG study or just finished what was it that attracted you to the programme of study and qualification?
10. What do you think would be the one single talent or ability that would be desirable for employment when leaving the college to gain employment in the creative sector?
11. Is there a greater predominance of any particular age or gender in the design sector to your knowledge?
12. How important do you think the external societies such as the IDI or ICAD are to the design industry and do they support education and the graduate?

### **Relationship Between Industry and HE Education**

13. Who benefits from HE design programmes the most e.g. graduates, Institutes or the design industry?

### **Creativity and the Student**

14. How important is the student's portfolio in getting a design position?
15. What is the difference between a UG and PG qualification from an industry perspective?

## Appendix D (1)

### Design Industry Case Study Invitation Letter to Participate

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**Trinity College Dublin**  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin

Date: 2nd March 2015

Re: Invitation to participate in an interview for PhD Research: based on Postgraduate Qualifications in Creative Design/Media In Ireland.

Dear XXXX,

I am presently studying at TCD and I am in my final year part time of a PhD at the School of Education. My study is exploring the rationale behind Irish postgraduate Visual Communication/Design Media education in Ireland and the effect that it has on the students 'creative' experience and how relevant it is when it is applied to the profession. As part of the methodology, I plan to visit third level Institutes of Technology and Universities in Ireland and conduct semi-structured interviews with academics in the area of design and media. The research therefore will examine the future implications of applied programme's in design. The study is aimed at helping educators and Institutes in their policy making around the implementation of postgraduate design programmes in the future.

The participation of this interview is voluntary. Please be assured that anything you say will be kept strictly confidential. All transcripts will be supplied for your approval before being used in the thesis. If you should need more details about the study I will be glad to answer any questions you may have. See below for contact details.

If you are available I could interview you in your office or in the TCD School of Education (via Skype) or if none of these are convenient I will supply you the questions and you can answer them in your own time. This study has been approved by the TCD, Ethics Committee.

Yours sincerely

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F. Dowling: TCD PhD Student School of Education; Mobile: 087-660 2430, Email: [dowlinfi@tcd.ie](mailto:dowlinfi@tcd.ie) | Supervisor: Dry Andrew Loxley, Email: [loxleya@tcd.ie](mailto:loxleya@tcd.ie)



### **My Background & Motivation For the Research:**

After working in Visual Communication/Graphic design for 16 years as a Senior Designer in Dublin, I joined WIT (Waterford Institute of Technology) in 2002 as a design lecturer in the School of Humanities. My Masters degree completed in 2002 at the DIT (Dublin Institute of Technology) and the thesis aspect was based on digital media implications on traditional Visual Communication undergraduate programmes in Ireland.

My PhD research area therefore, builds on my work experience in industry and education. It has afforded me the opportunity to link it with proposed current education aspirations in the South East. i.e. Technological University (TU). The research will contribute to the strategies and future policies for the Irish knowledge/smart economy and investment in postgraduate (PG) education in the creative design sector. It also seeks to capture the current status of the sector and how it operates as a profession with the ever greater challenges in creativity, digital platforms and global out-reach.

## **Appendix D(2)**

### **Design Industry Case Study Sample Questions**

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TCD ( Design Communication)

#### **Interview questionnaire Industry- 2015**

(UG= undergraduate PG=Postgraduate | HE = Higher Education)

##### **Design Profession/Identity In Ireland**

1. What is the Visual Communication/Graphic Design profile/identity with the general public and current students (UG) and (PG)?
2. How important is the content of the design degree (UG) in relation to the design industry?
3. Did you study at HE College and if so did you find it useful in the practical sense?
4. Would you consider returning to College now and if yes what would you be returning for a) Digital skills short course b) UG Degree c) PG Design Degree d) Other explain....
5. For someone with industry experience going back to study what form of attendance :  
  
a) full time b) part-time c) On-line c) None of the above.
6. If you had an opportunity to go back and study yourself what would you be looking for in a qualification?

##### **The Design Industry In Ireland**

7. Does your business have any connection with any of the Degree programmes in the country and do you believe that there is a creative difference between the individual Institutions/Colleges that have design and media programmes?
8. In what way do you think Visual Communication programmes should change in the short to medium-term with the present economic downturn?
9. Do you think that attending Higher Education at UG and PG level will serve the design and media students for the future and will it be advantageous for them?
10. Do you think having a design degree is important to the long-term career opportunities for a (Visual Communication/Design Media) designer?
11. What is your view as a professional designer of design education in Ireland and do you think that you could contribute to a design programme if you where asked?

### **Curriculum In HE Education**

12. If you had an opportunity to go back and study yourself what would you be looking for in a qualification?
13. Is it possible for design education to influence the future design industry in Ireland?
14. Do you know of any circumstance when a postgraduate degree other than in education would be required or desirable for a design position?
15. What do you think would be the one single talent or ability that would be desirable for employment when leaving the college to gain employment in the creative sector?
16. Is there a greater predominance of any particular age or gender in the design sector, to your knowledge?
17. What is the difference between a UG and PG design qualification and should the PG graduate gain a better salary?
18. How important do you think the external societies such as the IDI or ICAD are to the design industry and do they support education and the graduate designer?

### **Relationship Between Industry and HE Education**

19. What relationship does your business have with other design companies in Ireland or Internationally?
20. Does Enterprise Ireland and other government bodies provide support to your company?
21. Who benefits from third level design programmes the most e.g. the State, Education Institutes or the Design Industry sector?
22. Do you believe that the design industry can benefit and boost economic recovery in Ireland?

### **Creativity And The Student**

23. Do you think that a PG degree in design is something that your company would value if it had specific learning outcomes?
24. How important is the students portfolio in getting the design position?
25. If two young designers came looking for the same design position in your company, one with a UG degree and the other with a PG degree both very good portfolios which would you hire?

## Appendix E (1)

### Academia Case Study Invitation letter to Participate

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**Trinity College Dublin**  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin

Date: April 2015

Re: Invitation to participate in an interview for PhD Research based on Postgraduate Qualifications in Creative Design/Media In Ireland.

Dear XXXX,

Thank you for agreeing to participate in my PhD research. My study is exploring the rationale behind Irish postgraduate Visual Communication/Design Media education in Ireland and the effect that it has on the students 'creative' experience and how relevant it is when it is applied to the profession. The research therefore will examine the future implications of applied programmes in design. It will also engage with the Irish design industry to consider links and closer communication in the interest of the graduate leaving Higher Education. The study is aimed at helping educators and Institutes in their policy making around the implementation of postgraduate design programmes in the future.

The participation of this interview is voluntary. Please be assured that anything you say will be kept strictly confidential. All transcripts will be supplied for your approval before being used in the thesis. If you should need more details about the study I will be glad to answer any questions you may have. See below for contact details.

If you are available I could interview you in your office or in the TCD School of Education (via Skype) or if none of these are convenient I will supply you the questions and you can answer them in your own time. This study has been approved by the TCD, Ethics Committee.

Yours sincerely

---

F. Dowling: TCD PhD Student School of Education; Mobile: 087-660 2430, Email: [dowlinfoi@tcd.ie](mailto:dowlinfoi@tcd.ie)

## **Appendix E (2)**

### **Academia Case Study Sample Questions**

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#### **Interview Questionnaire Design Academia Fiona Dowling | TCD Design Research**

(UG= undergraduate PG=Postgraduate| HE = Higher Education)

Please note that it may not be possible to answer all these questions for various different reasons and that I fully expect this.

#### **HE Design Education In Ireland Identity**

1. What is the Visual Communication/Graphic Design profile/identity with the general public and current students (UG) and (PG)?
2. How important is the content of the design degree (UG) in relation to the postgraduate aspirations that the Institute/College wishes to foster?
3. Does your Institution consider the external modernisation of higher education systems e.g. Bologna, to be a significant influence on national policies in Ireland?

#### **HE Design Curriculum**

4. Do you think that modulisation and semesterisation are working well in Higher Education (HE) media and design programmes?
5. In what way do you think Visual Communication programmes at (Level 8-10) should change in the short to medium-term with the present economic downturn?
6. In particular, do you think that government and EU policies influence differentiation between institutions e.g Learning Outcomes, NQI and the Hunt Report clusters and mergers?
7. Do you think attending Design/Media degree programmes will serve the students for the future and be advantageous for them in particular at PG level?
8. What in your opinion is the difference that a design degree at PG level makes to the long-term career opportunities for a (Visual Communication) designer if any?
9. What is the difference between a UG and PG design qualification and should the PG graduate gain a better salary?
10. How important is the design programmes at UG and PG to influencing the future of the design industry in Ireland?

#### **Socialisation of the HE Design Graduate**

11. Where do your (UG) students on leaving the college gain employment?
12. If you could design a postgraduate degree for designers what format would it take?
13. Does your Institute/HE College work with Industry to design curriculum at UG and PG?
14. Do you know of any circumstance where a postgraduate degree other than in education would be required (or desirable) for a design position?
15. Is there a greater predominance of any particular age or gender in the design sector, to your knowledge?
16. How important do you think the external societies and design/advertising organizations are to supporting education and the graduate designer?

What is the relationship between Institutes and the Design Industry

17. Do you have any connections with the design industry and do you still remain practicing as a designer on a freelance basis?
18. Has holding a postgraduate qualification made a difference to you in academia e.g. what you teach and the programmes that your lecturing on?
19. What relationship if any does the Institution/College you work in have with other Institutes/Colleges in Ireland or abroad and does this help the student?
20. Does your Institute have International students and Erasmus students and does that influence the Irish design students?
21. What do you think of work placements and internships on design degrees at UG and PG level?
22. In what way can an industry design practitioner influence the final year marking scheme if they are involved with the teaching if they are a non-paid member of Institute staff?

How does HE policy influence Academia?

23. Does the OECD reports (Hunt/Landscapes) and documents influence design HE and who benefits from it e.g. the State, Education Institutes or the Design Industry sector?
24. To what extent do you believe that investment in Creative Design HE can boost economic recovery?

## Appendix F

### Research Consent Form Example

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**Trinity College Dublin**  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin

Date: 2015

#### Consent Participation

**Re: Ph.D Research in Visual Communication Design - Digital Media Design  
Professional Practice.**

Thank you for agreeing to participate in my research. Please be assured that in doing so that your name will be kept strictly confidential/anonymous and that it does not interfere with your rights under the Freedom of Information Act 1977 (amended 2003). If there is anything that you would prefer not have directly attributed to the transcript that I might use as by way of a quotation please do not hesitate to advice me accordingly. My details are provided below if you need to contact me or would like further information.

Once again many thanks for your kind support.

Signed

Signed:

*Fiona Dowling*

Fiona Dowling \_\_\_\_\_ Participant: \_\_\_\_\_

This research is approved by the TCD Ethics Committee

## Appendix G (1)

### Design and Crafts Council of Ireland change of name query IDI membership emails

---

#### Email - Membership 2011

**From:** Coffey, Carol  
**Sent:** 14 June 2011 18:11  
**Subject:** RE: Crafts Council Proposed Name Change

Dear all,

I am writing to advise you of the *proposed* name change for the Crafts Council of Ireland CCOI to the Design and Crafts Council of Ireland.

As President of the Institute of Designers in Ireland IDI, I requested a meeting with the CEO of the CCOI to discuss our concerns regarding the consequences for all the design disciplines in respect to the proposed name change. Karen Hennessy, CEO met with Lorraine Egan, IDI President Elect and I on Monday morning.

#### Key points raised at the meeting:

- CCOI is proposing to include the word "Design" in their new title which would become the Design and Crafts Council of Ireland.
- CCOI is not proposing to be a general Design Council and not intending to increase the remit of the CCOI beyond design of craft. They confirmed that they do not have a broader long term strategy in this regard.
- IDI expressed concern that Government would be unlikely to fund more than 1 organisation in the design area
- IDI also expressed concern that the perception could be that CCOI with its new title could now be perceived as representing all design disciplines
- CCOI and IDI need to open up lines of communication between the 2 bodies and to work closely together to establish areas of co-operation and collaboration with a view to raising the profile of design in general.
- If motion carried at CCOI AGM name change will not happen until 2012



## **Appendix G (2)**

**2011**

### **Email 2: IDI Membership**

Dear all,

Apologies for neglecting to Bcc the earlier mail.

Following from my earlier communication, in conjunction with the organisations in Ireland representing Design we are asking for a postponement of the CCOI name change until all of the details pertaining to a name change and the ramifications thereof have been fully discussed by all the stakeholders. I have also included the CCOI's explanation for the name changes.

Carol

Carol Coffey, MIDII President of the IDI

The Institute of Designers in Ireland,

The Digital Hub, Dublin 8

P: 01 4893650

W: [www.idi-design.ie](http://www.idi-design.ie)

We are now on Facebook, to join us [click here](#)

## **Appendix H (1)**

### **Example of Data Generation Analysis – Industry Axil Coding 20 Case studies**

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## Appendix I (1)

### RTE – Data Protection and Usage of Images contract with the education researcher Images and Audio recording.

#### **RTÉ Libraries and Archives**

Ms Fiona Dowling  
TCD  
39 Arnold Park,  
Glenageary  
Ireland  
Tel: +353 87 660 2430  
Fax:  
E-mail: dowlinfi@tcd.ie

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For and on behalf of

Date: 14/05/2012

Date: 14/05/2012

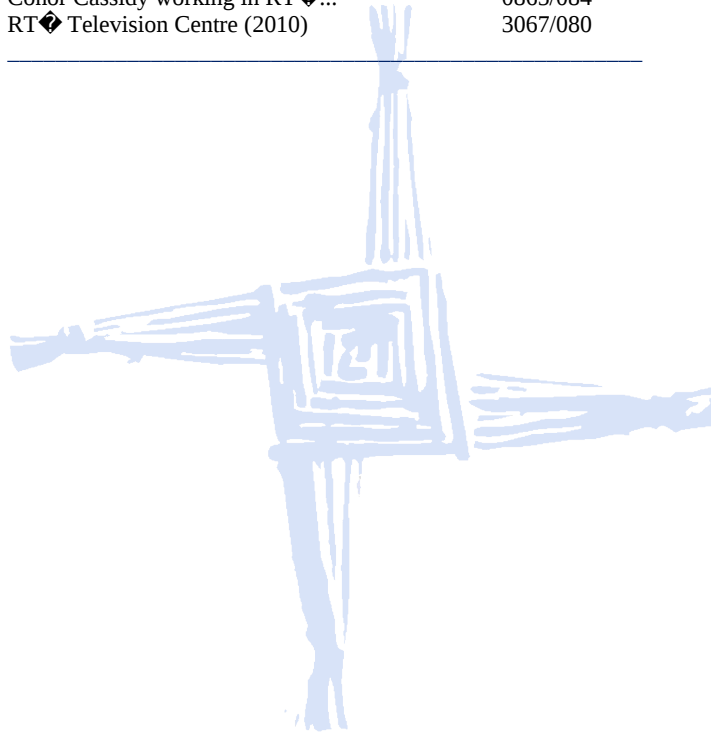
#### **Schedule A**

**Image content**

**Image No.**

RTÉ Stills Library, RTÉ, Dublin 4, Ireland  
Tel: +353 1 208 3127 | Fax: +353 1 208 3031 | Email: stillslibrary@rte.ie

|                                   |          |
|-----------------------------------|----------|
| Kilkenny Design Workshops         | 0354/061 |
| Irish sculptor Oisín Kelly (1966) | 2072/025 |
| Kilkenny Design Shop              | 0452/078 |
| Kilkenny Design Centre (1983)     | 0746/067 |
| Shop window sign (1967)           | 2200/028 |
| Train timetable (1969)            | 2146/025 |
| Irish Woman                       | 0112/067 |
| Conor Cassidy working in RTÉ...   | 0865/085 |
| Conor Cassidy working in RTÉ...   | 0865/084 |
| RTÉ Television Centre (2010)      | 3067/080 |



## Appendix 1 (2) Kilkenny Design Audio Files 1980s RTE (Sent 9<sup>th</sup> of May 2012)

### 1. Morning Ireland 17.7.1985

Today 9 young Irish fashion designers will be presented with £11,000 between them by Michael Moynihan - the Minister of State at the Dept of Industry, Commerce and Tourism as part of the **Kilkenny Design** Awards. David Hanly talks to 2 of the winners about their awards - KATRIONA BRESLIN [actuality] and ANNE ROGERS [actuality], and about their background in design. Reference is made to the need for better facilities in Ireland

### 2.

News at 6.30 3.6.1988

The Government is to give **Kilkenny Design** Workshops an extra quarter of a million pounds to allow the company to continue trading until its shops in Dublin and Kilkenny are sold. The company's design function will continue. Fine Gael's Mr Kieran Crotty and Mr Seamus Patterson of Labour called on the sale of the **Kilkenny Design** shops not to go ahead at this stage. The Minister ALBERT REYNOLDS[actuality] ruled out any extra money for the KDW.

## Appendix J

### Dáil debates

#### Department of Jobs, Enterprise and Innovation

#### Enterprise Support Services Provision

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Richard Bruton Minister, Jobs, Enterprise and Innovation  
Written Answers: KildareStreet.com Thursday, 5<sup>th</sup> November 2015

Bruton, R. (2015) Statement issued in response to Shane Ross TD asking for employment figures created as a result of the Irish Design ID15, and querying the tending for grants related to the DCCOI.

Retrieved November 5<sup>th</sup> 2015 <https://www.kildarestreet.com/wrans/?id=2015-11-05a.328>

In November 2013, the Government agreed to support the Global Irish Economic Forum's proposal to designate a year to celebrate Irish Design. It is widely recognised that encouraging businesses to invest in good quality design as a key component of innovation and competitiveness will maximise opportunities for success in today's competitive marketplace and ultimately create additional jobs here in Ireland. ID2015 will enjoin all parts of the Irish design economy in a concerted effort to promote design as a key business differentiator and employment generator. Primarily, ID2015 will aim to generate:

- 1,800 additional jobs in the design sector over 2015-2019;
- 200 new design enterprises established in 2015 and registered with DCCOI;
- €10m (5%) growth in design-related exports in 2015;
- Participation of 300+ SMEs in international trade missions and design-based trade events over 2015/16.
- 50+ SMEs involved in a 'Design for Growth' Programme (2015/16);
- In July 2015, an interim report was published on ID2015. Highlights of the programme at that stage included:
  - 33 companies supported through the International Trade Fund, to participate in 50 international trade events, generating new market penetration and export opportunities. Early feedback received to date from 15 participants indicates that they have generated in excess of €3.8 million of new business as a result of being at the relevant trade fairs,
  - 15 new Design Networks established, bringing designers, design organisations and design users together,
  - 336 new designers/companies registered with the Design and Crafts Council of Ireland (DCCOI), Institute of Designers in Ireland and the Royal Institute of Architects of Ireland,

- Over 160 Irish designers, studios and companies showcased internationally at exhibitions, trade fairs etc, generating leads with significant potential for exports and job creation,
- DesignED, a design innovation programme and toolkit for 2nd level students distributed to 3,145 students. It seeks to embed design thinking and entrepreneurship into the curriculum,
- To complement the designED project, CRAFTed, a 1st level programme introducing pupils to design and craft has been rolled out to 1,725 primary school pupils during 2015. In addition, to date over 8,000 schoolchildren have engaged with the education and outreach programmes through the Dublin Design Hub and National Craft Gallery.
- 50 SMEs are currently participating in the Design4Growth Voucher, which was launched in September and is aimed at encouraging small enterprises to use strategic design to improve their businesses. This Scheme, modelled on the very successful "Trading On-line Voucher Scheme", is being piloted by Dublin City Local Enterprise Office (LEO).
- Design Start-Ups, a start-up programme for creative industry entrepreneurs will shortly be rolled out, providing training for 40+ designers/SMEs selected in partnership with Enterprise Ireland and LEOs.
- To date through ID2015 Educational Outreach and other activities, over 6,000 designers have received training and over 1,600 business professionals have received design training during 2015.
- Irish Design 2015 was allocated funding totaling €5 million in 2015. An additional €500,000 was spent in 2014 on preparatory work.
- I understand that all ID2015 contracts were subject to a robust tendering process, and advertised through the ID2015 website, the DCCol website and in the national newspapers.
- The preliminary results of the campaign will be examined as part of a post-ID2015 evaluation to be undertaken early in 2016.

## Appendix K (1):

**National Framework of Qualifications-Grid of Level Indicators For all disciplines in gray with the Art and Design Level 8, 9 in Black.** Note that there is no level indicator provided for Level 10 in Art and Design Degrees (Award Standards – Art and Design: July 2014. QQI, Retrieved: December 2017).

|                                      | Level 8                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Level 9                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Level 10                                                                                                                                                                                                                 |
|--------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Knowledge- Breath</b>             | An Understanding of the theory, concepts and methods pertaining to a field (or fields) of learning                                                                                                                                                                                                                                                                                                                                                                                                                                                        | A systematic understanding of knowledge, at, or informed by, the forefront of a field of learning                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | A systematic acquisition and understanding of a substantial body of knowledge which is at the forefront of a field of learning.                                                                                          |
|                                      | Thorough and selective knowledge and focused critical understanding of the works of other practitioners, appropriate to the learner's creative development. Substantial knowledge of contemporary art/design/ media. Sophisticated understanding of the range of concepts that underpin both practical and theoretical aspects of the particular sub-field of art/design/media. Current knowledge in relation to the real world professional practice of the particular sub-field of art/ design/media. Thorough knowledge of health and safety standards | Systematic understanding and knowledge of the particular sub-field of art/design/media. Advanced comprehension of the historical contexts of the contemporary sub-field of art/ design/media. Comprehensive understanding of current and future trends within the particular sub.field of art/design/ media and which are relevant to the market, public dissemination and mediation of their practice. Understanding and an enhanced awareness of the broad remit and the social, economic and public role of the particular sub-field of art/design/media as evidenced in specific proposals for future work. |                                                                                                                                                                                                                          |
| <b>Knowledge- Kind</b>               | Detailed knowledge and understanding in one or more specialised areas, some of the current boundaries of the field(s)                                                                                                                                                                                                                                                                                                                                                                                                                                     | A critical awareness of current problems and/or new insights, generally informed by the forefront of a field of learning                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | The creation and interpretation of new knowledge, through original research, or other advanced scholarship, of a quality to satisfy review by peers                                                                      |
|                                      | Develop awareness of the nature of personal enquiry and identity. Understand the complexities of theory and practice in the particular sub-field of art/ design/media. Advanced knowledge and understanding of the interdisciplinary nature of the particular sub-field of art/design/ media and its relationship to other subfields of art/design/media. Understand the relevance of traditional knowledge and skills and the interplay with new technologies.                                                                                           | Demonstrate the evaluation and appropriate use of different approaches to the particular sub-field of art/design/media. Advanced knowledge of the institutional structures and practices of the particular sub-field of art/design/media.                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                          |
| <b>Knowledge-How and Skill-Range</b> | Demonstrate mastery of a complex and specialized area of skills and tools; use and modify advanced skills and tools to conduct closely guided research, professional or advanced technical activity.                                                                                                                                                                                                                                                                                                                                                      | Demonstrate a range of standard and specialised research or equivalent tools and techniques of enquiry.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Demonstrate a significant range of the principal skills, techniques, tools, practices and/or materials which are associated with a field of learning; develop new skills, techniques, tools, practices and/or materials. |
|                                      | Demonstrate an understanding of the difference between artefacts, products, systems, processes                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Demonstrate complete mastery of the particular subfield of art/ design/media. Demonstrate through practical                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                          |



|                                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                             |
|--------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|
|                                            | <p>or texts. Demonstrate an ability to source contemporary relevant research, apply to a project and articulate responses to it. Demonstrate a capacity to analyse, synthesise, summarise and critically judge information. Demonstrate an ability to identify the merits of unfamiliar arguments and shortcomings of familiar arguments. Demonstrate expertise and skills in the appropriate media. Visualise personal concepts at every stage of the creative process, through to the realisation of the finished work. Develop a critical approach and understanding to own professional practice and the practice of others. Analyse critically one's own work and that of others and be able to formulate confident, independent judgements based on research, analysis and criticism. Communicate effectively within the particular subfield of art/design/media and to external audiences.</p>                                                                                                                              | <p>projects and self-directed work, knowledge of how to develop, implement and evaluate specific creative projects and ensure practical realisation and delivery of appropriate outcomes. Demonstrate a critical comprehension of the methodologies and the range of divergent practices that constitute the particular contemporary sub-field of art/design/media. Demonstrate and articulate ways in which their practice is appropriate to an advanced and professional level of engagement with the contemporary aspect of the particular sub-field of art/design/media. Produce a comprehensive portfolio of work demonstrating skills and creativity at an advanced professional level.</p>                                                                                                                              |                                                                                             |
| <b>Knowledge-How and Skill-Selectivity</b> | <p>Exercise appropriate judgement in a number of complex planning, design, technical and/or management functions related to products, services, operations or processes, including resourcing</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <p>Select from complex and advanced skills across a field of learning; develop new skills to a high level, including novel and emerging techniques.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | <p>Respond to abstract problems that expand and redefine existing procedural knowledge.</p> |
|                                            | <p>Demonstrate an ability to: 1. identify a framework, set the brief and respond appropriately; 2. select and test and make appropriate use of materials, processes and environments; 3. engage in and evaluate experimental practice with critical reflection; 4. analyse information and experiences and formulate independent, advanced judgements; 5. formulate reasoned responses to the critical judgements of others; 6. develop strengths through taking risks and reflecting on unsuccessful outcomes. Demonstrate proficiency in observation, investigation, enquiry, visualisation and making. Demonstrate an ability to produce work which is challenging within their contemporary sub-field of art/design/media, through the application of processes and methodologies. Demonstrate an ability to evaluate appropriate content through research methodologies and critical analysis. Demonstrate an ability to consider the conceptual application of traditional and experimental modes of the particular sub-</p> | <p>Demonstrate an ability to: 1. undertake systematic analysis and construct reasoned responses from available information and evidence; 2. select, test and make appropriate use of materials, processes and environments. Demonstrate a broad range of enhanced skills, (critical, conceptual, practical and technical), appropriate to an advanced level of professional practice in the particular sub-field of art/design/ media, to be evidenced in the content, form, presentational strategies and critical mediation of self-initiated work. Demonstrate an ability to conduct informed independent research in an interdisciplinary context, informed by the most recent debates within the particular sub-field of art/design/media and the broadly related visual culture sub-field and wider cultural context</p> |                                                                                             |

|                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                    |
|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
|                                     | field of art/design/media.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                    |
| <b>Competence-Context</b>           | display mastery Use advanced skills to conduct research, or advanced technical or professional activity, accepting accountability for all related decision making; transfer and apply diagnostic and creative skills in a range of contexts                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Act in a wide and often unpredictable variety of professional levels and ill defined contexts.                                                                                                                                                                                                                                                                                                                                                                                                         | Exercise personal responsibility and largely autonomous initiative in complex and unpredictable situations. In professional or equivalent contexts |
|                                     | Employ both convergent and divergent thinking in the processes of observation, investigation, visualisation and production. Apply resourcefulness and entrepreneurial skills to support both individual practice and the practice of others. Demonstrate an ability to:<br>1. communicate the contextual dimensions of the specific discipline, - business, cultural, economic, environmental etc;<br>2. interact with audiences, clients, markets, users and consumers;<br>3. articulate and develop the relationship with audience, clients, markets and other users;<br>4. articulate reasoned arguments through reflection, review and evaluation. Demonstrate an engagement with the key developments in the particular sub-field of art/design/media and in interdisciplinary approaches to contemporary practice in art/design/media. | Explore and develop the possibilities presented by the key developments in current practice and in the emerging interdisciplinary approaches. Demonstrate an ability to work within contexts of ambiguity, uncertainty and unfamiliarity. Demonstrate the confidence to access professional networks and the skills-base, through the initiation and realisation of projects that are engaging of diverse audiences. Demonstrate an ability to work collaboratively and in interdisciplinary contexts. |                                                                                                                                                    |
| <b>Competence-Role</b>              | Act effectively under guidance in a peer relationship with qualified practitioners; lead multiple, complex and heterogeneous groups                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Take significant responsibility for the work of individuals and groups; lead and initiate activity.                                                                                                                                                                                                                                                                                                                                                                                                    | Communicate results of research and innovation to peers; engage in critical dialogue; lead and originate complex social processes                  |
|                                     | Exercise some autonomy and develop good working practices. Articulate ideas and information clearly, in visual, oral and written forms. Present ideas and work to audiences in a range of situations. Demonstrate an ability to:<br>1. work independently and in a self-directed manner;<br>2. work in a team, or as a team leader;<br>3. work in a multi-disciplinary environment;<br>4. conduct peer moderation, evaluation and collaboration;                                                                                                                                                                                                                                                                                                                                                                                             | Present ideas and work with internal and external audiences in a range of situations. Interact with experts in various sub-fields of art/design/media. Interact professionally with institutions or industry professionals within the particular sub-field, or other sub-fields, of art/design/media.                                                                                                                                                                                                  |                                                                                                                                                    |
| <b>Competence-Learning to Learn</b> | Learn to act in variable and unfamiliar learning contexts; learn to manage learning tasks independently, professionally and ethically                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Learn to self-evaluate and take responsibility for continuing academic/professional development.                                                                                                                                                                                                                                                                                                                                                                                                       | Learn to critique the broader implications of applying knowledge to particular contexts                                                            |
|                                     | meet deadlines. Work with and respond to personal strengths and needs. Acknowledge learning through successful                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                    |

|                           |                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                          |
|---------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
|                           | and unsuccessful outcomes. Accommodate change and uncertainty. Benefit from the critical judgement of others. Negotiate and take responsibility for managing personal learning.                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                          |
| <b>Competence-Insight</b> | Express a comprehensive, internalised, personal world view manifesting solidarity with others.                                                                                                                                                                                                                                                                                                                           | Scrutinise and reflect on social norms and relationships and act to change them.                                                                                                                                                                                                                                                                                                                                                                                              | Scrutinise and reflect on social norms and relationships and lead action to change them. |
|                           | Demonstrate a conceptual and aesthetic awareness that shows an ability to empathise with and question existing precepts, which will allow the learner to evolve an individual approach to own work, based on reflection and research. Demonstrate the necessary critical framework for a comprehensive understanding of the particular subfield of art/design/media from a historical, cultural and social perspective.. | Demonstrate the integration of critical thinking and the application of insights, emergent in current theoretical debates, into all aspects of practical work in the particular sub-field of art/design/media. Communicate clearly the nature, remit and critical context of their own practice and their personal objectives for future project work. Demonstrate practical skills in a range of mediation strategies in interactions with the public through personal work. |                                                                                          |

## **Appendix K (2) :**

### **Level 9 - Masters**

**Duration of a Masters Degree falls between 1 and 2 years full time (90/120 ECTS)**

- Research Degrees Classification: Awarded at Pass or Distinction
- Taught Degrees: Classification: Awarded at First Class Honours; Second Class Honours - Upper Division; Second Class Honours Lower Division; Pass.
- The creative practice-led project is 60% of the overall grade with a shorter written dissertation of 15-20 thousand words with 40% of the overall grade allotted to it.
- Awarded at 90 Or 120 ECTS. (The European Credit Transfer and Accumulation System (ECTS) allows for the study attainment and performance of the student at HE and is standard across all EU and collaborating countries).

### **Level 10 - PhD**

**Duration of a PhD/Structured Doctorate falls between 3 to 4 years full time and 5 - 6 years part-time ( 270 credits ECTS)**

- PhD Research Degrees Classification: Awarded at Pass
- Structured Doctorate Degrees: Classification: Awarded Pass
- The creative practice-led project is 60% of the overall grade with a written dissertation of 20 – 30 thousand words with 40% of the overall grade allotted to it.
- Awarded at 270 ECTS.

## **Appendix L :**

Further Support information