



CORPORATE AND ACADEMIC SERVICES

PROGRAMME SPECIFICATION

Part 1: Basic Data		
Awarding Institution	UWE	
Teaching Institution	UWE (and Hong Kong University Space CIDP subject to approval)	
Delivery Location	UWE Bower Ashton (and Hong Kong University SPACE CIDP, 6/F United Centre, 95 Queensway, Admiralty, Hong Kong subject to approval)	
Faculty responsible for programme	Arts, Creative Industries & Education	
Department responsible for programme	Creative Industries	
Modular Scheme Title	Undergraduate	
Professional Statutory or Regulatory Body Links	N/A	
Highest Award Title	BA (Hons) Social Media & Cultural Practice	
Default Award Title		
Fall-back Award Title		
Interim Award Titles	BA Social Media & Cultural Practice CertHE Social Media & Cultural Practice DipHE Social Media & Cultural Practice	
UWE Progression Route		
Mode(s) of Delivery	FT	
Codes	<b>UCAS:</b> <b>ISIS2:</b>	<b>JACS:</b> <b>HESA:</b>
Relevant QAA Subject Benchmark Statements	Communication, media, film and cultural studies	
CAP Approval Date	20 May 2014	
Valid from	September 2014	
Valid until Date	<i>September 2020</i>	
Version	1	

Part 2: Educational Aims of the Programme

Broad aims:

- To provide a general educational experience in which students might acquire knowledge and skills, and a critical and creative approach to learning and reflection
- To promote critical, creative and analytical thinking

## Part 2: Educational Aims of the Programme

- To promote an exploratory and critical approach to research, writing and media production
- To provide a general foundation for graduate employment by equipping students with a broad ranges of skills, understanding and knowledge for a wide range of careers

### Specific aims:

- To develop knowledge of the nature and significance of social, participatory and networked media for the cultural economy and output of the creative industries
- To develop knowledge of the nature and significance of social, participatory and networked media in everyday life and popular culture
- To introduce students to a range of concepts, debates and research approaches appropriate to the study of media, culture, and society
- To develop skills in research, critical analysis and communication appropriate for both academic and professional contexts
- To develop innovative media production and writing within a digital technical environment
- To acknowledge the diversity of students, their experiences, and their interests through a flexible programme that offers a wide variety of learning approaches and assessment methods, and an emphasis on individual research and enquiry

### Programme requirements for the purposes of the Higher Education Achievement Record (HEAR)

Social Media and Cultural Practice graduates will possess the practical, theoretical, and professional skills and knowledge that underpin a wide range of career paths in the creative and communication industries. Graduates will be able to apply their thinking to a diverse range of subjects and relate these to the broad field of creative and industrial contexts and practices. They can critically evaluate the relationship between initial intent, content and delivery to inform the development and evaluation of a variety of creative outputs.

Graduates will be able to demonstrate skills in research, writing, and critical thinking in order to implement a range of creative, strategic and technical skills across diverse contexts and practice. They will have practical experience and theoretical knowledge of a broad range of media disciplines and contexts together with digital photography, video, and interactive design for online communication. Graduates will have acquired technical and practical skills that range from writing for different audiences and platforms to events management and marketing skills.

A strong emphasis is placed on graduates having the ability to work both collaboratively as part of a team, and independently, demonstrating creative initiative and self-motivation. This equips Social Media and Cultural Practice students with the flexibility to progress into a broad range of professions both directly related to and distinct from their subject specialism. Graduates will possess the ability to present themselves and their work professionally as well as engage with a diverse range of people, clients, and audiences.

Social Media and Cultural Practice graduates will be highly visually and conceptually literate and will excel at creative problem solving. They will have the ability to work as autonomous practitioners or within teams in a variety of contexts and for a variety of audiences.

## Part 3: Learning Outcomes of the Programme

The award route provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas:

## Part 2: Educational Aims of the Programme

<i>Learning Outcomes:</i>	UCAKG-60-1	UACAL5-30-1	UACAFF-30-2	UACAJR30-2 SM: C&P	UACPAR-30-2 web	UACPAU-30-2 Photo	UCAJQ-30-3 Project	UACAGW-30-3 Games	UACPCU-30-3 dissert	UACAFC-60-3 intensive
<b>A) Knowledge and understanding of:</b>										
<b>Social &amp; participatory media in everyday &amp; industrial contexts</b>	X	X	X	X	X	X	X	X	X	X
<b>Key aspects of the historical formation of contemporary forms of media and culture</b>	X	X	X	X	X	X	X	X	X	X
<b>the evaluation and use of theoretical and interpretative frameworks for the study of media and culture in rigorous, systematic and imaginative ways</b>	X	X	X	X	X	X	X	X	X	X
<b>The ways in which media communication and culture are produced in different professional and cultural contexts and everyday life</b>	X	X	X	X	X	X	X	X	X	X
<b>Approaches and methodologies for analysing and interpreting media texts in relation to diverse professional contexts and audiences</b>	X	X	X	X	X	X	X	X	X	X
<b>The relationships between media, culture, and technology, and the roles they play in citizenship, democracy, and global systems of power</b>	X	X	X	X	X	X	X	X	X	X
<b>Media practice, including cross-media forms of writing and production, within a critical and exploratory context</b>	X	X	X	X	X	X	X			X
<b>The design and realisation of sustained critical and creative research projects</b>	X				X		X	X	X	X
<b>Relevant work environments including entrepreneurial and freelance skills</b>			X	X			X			X
<b>The ways in which systems of media production and consumption work to promote or inhibit the wider goals of sustainability</b>			X	X			X			
<b>(B) Intellectual Skills</b>										
<b>Ability to read academic and other texts carefully and critically</b>	X	X	X	X	X	X	X	X	X	X
<b>Ability to analyse complex media products and cultural processes within their relevant contexts</b>	X	X	X	X	X	X	X	X	X	X
<b>Ability to extract and present key ideas and significant content from complex material</b>	X	X	X	X	X	X	X	X	X	X
<b>Ability to formulate research questions and, in the light of these, identify, organise diverse discursive and numerical material, i.e. locate, select, synthesise, précis, and evaluate</b>	X	X	X	X	X	X	X	X	X	X
<b>Ability to present complex ideas with clarity in writing, verbally, diagrammatically, and by using other media</b>	X	X	X	X	X	X	X	X	X	X
<b>Ability to construct coherent arguments</b>	X	X	X	X	X	X	X	X	X	X
<b>Ability to reflect upon and articulate their own cultural identity and positioning in relation to an increasingly cosmopolitan and global cultural context</b>		X	X	X			X		X	
<b>Ability to develop critical and creative solutions in response to problems identified within their subject specialisms</b>	X	X	X	X	X	X	X	X	X	X
<b>(C) Subject/Professional/Practical Skills</b>										
<b>A technical and creative confidence in the use of industry standard hardware and software in the production of one or more key digital</b>	X			X	X	X	X			X

## Part 2: Educational Aims of the Programme

<b>media forms</b>											
<b>A critical understanding of significant aspects of contemporary media culture, its institutions, economics, histories, geographies, politics, ethics, practices and lived experiences</b>	X	X	X	X	X	X	X	X	X	X	X
<b>The ability to initiate, plan and execute a substantial, innovative project in cultural research or digital media production relevant to chosen specialism</b>							X	X	X	X	
<b>The understanding of, and ability to select and adapt, qualitative and quantitative research methods according to audience and context</b>	X			X			X				X
<b>The ability to work collaboratively in the production of cultural research and digital media production relevant to their chosen specialism</b>	X		X		X		X				X
<b>The ability to produce cultural criticism and research in written, oral, and audiovisual form, using languages and conventions appropriate to audience and context, including rigorous citation and referencing</b>	X	X	X	X	X	X	X	X	X	X	X
<b>(D) Transferable skills and other attributes</b>											
<b>Communicate effectively in writing and verbally</b>	X	X	X	X	X	X	X	X	X	X	X
<b>Engage with local and global issues both as citizens and apprentice professionals and so increase intercultural awareness</b>	X	X	X	X	X	X	X	X	X	X	X
<b>Engage with significant ethical issues raised by the changing nature of contemporary media and culture</b>	X	X	X	X	X		X	X	X	X	X
<b>Work independently on complex tasks</b>		X	X	X	X	X	X	X	X	X	X
<b>Organise and self-direct substantial projects</b>			X				X	X	X	X	X
<b>Access and evaluate bodies of information from diverse sources</b>	X	X	X	X	X	X	X	X	X	X	X
<b>Have developed information literacy and numeracy skills</b>	X	X	X	X	X	X	X	X	X	X	X
<b>The ability to manage time and work effectively within given limits</b>	X	X	X	X	X	X	X	X	X	X	X
<b>Use appropriate information technology effectively for research, presentation, and media production</b>	X	X	X	X	X	X	X	X	X	X	X
<b>Work as a supportive member of a team</b>	X		X		X		X				X
<b>Demonstrate self reflexivity in their own work</b>	X	X	X	X	X	X	X	X	X	X	X

## Part 4: Student Learning and Student Support

### Teaching and learning strategies to enable learning outcomes to be achieved and demonstrated

At UWE, Bristol there is a policy for a minimum average requirement of 12 hours/week contact time over the course of the full undergraduate programme. This contact time encompasses a range of face:face activities as described below. In addition a range of other learning activities will be embedded within the programme which, together with the contact time, will enable learning outcomes to be achieved and demonstrated.

On the Social Media & Cultural Practice programme teaching is a mix of scheduled and independent learning:

**Scheduled learning** includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; supervised time in studio/workshop. Scheduled sessions will vary slightly depending on the module choices made.

#### Part 4: Student Learning and Student Support

**Independent learning** includes hours engaged with essential reading, case study preparation, assignment preparation and completion etc. Scheduled sessions will vary slightly depending on the module choices made.

**Placement learning:** students have the option of the Work Placement & Experience module at level 3.

The teaching, learning and assessment strategy on Social Media & Cultural Practice encourages students to assume responsibility for many aspects of their learning with staff facilitating that learning and independence. The balance of student and staff responsibility varies according to individual student profiles, academic level and according to the nature of the learning outcomes the students are expected to meet. Ultimately, the aim of this programme is to enable students to progress to a high level of autonomy in their learning by level 3 and to view that learning as an ongoing process over which they have some control, about which they are able to make active choices, and which they are free to challenge.

The programme is supported by a subject librarian, with library sessions offered in all years of study. These include embedded information literacy sessions, tied into specific modules, and backed up by extensive online resources as well as the physical library environment.

The teaching team, both academic staff and media instructors, have experience of supporting students with hearing and visual impairments and with dyslexia. This includes researching and providing adaptive technologies for media production and written assignments, implementing reasonable adjustments for assessment tasks, and offering one to one tutorials. Where appropriate lecture notes and handouts are made available on Blackboard 48 hours in advance of classes. The team are aware of the support that student services can offer to disabled students, and seek advice from the Disability Service when appropriate. Reasonable adjustments are now made for pregnant students and their partners and this group are also supported by Disability Services.

#### Description of any Distinctive Features

The programme's blend of small group work, workshops and seminars is supported by and extended through extensive use of online learning environments from Blackboard to proprietary and popular social and participatory platforms. These platforms are both the object of study and the means through which students research and communicate their learning.

Local field trips are used throughout the programme for research and for professional experience, with a residential field trip at level 2.

Students work in groups as well as individually, emphasising collaboration and team-work as well as individual motivation.

The programme asks students to work across media theory and practice. Students reflect on these different approaches to learning and research in class discussions and evaluative work. Workshops and support in both key media techniques and writing for academic work and other audiences are a strong feature of the programme. Students use the industry standard studios and editing suites, camera, lighting and sound recording equipment, and multimedia computer labs with industry standard software.

The programme is taught by leading practitioners and researchers in the field of digital media culture. It has integral links with the Digital Cultures Research Centre, with DCRC researchers teaching on or visiting the programme, and offering visits and work experience through the Pervasive Media Studio.

## Part 5: Assessment

Delete one of the following statements as appropriate

A: Approved to [University Regulations and Procedures](#)

### Assessment Strategy

Assessment strategy to enable the learning outcomes to be achieved and demonstrated:

The programme supports and encourages a wide range of learning styles, abilities and preferences. Forms of assessment commonly used in controlled and non-controlled conditions assessment are: presentations, portfolios of small experimental practical and written assignments, self-evaluations, individual and group projects and supervised mini-projects, practical projects, critical diaries, essays, and dissertations. The optional Work Placement and Experience module asks students to apply their subject knowledge and methods to the study of their chosen work environment.

### Assessment Map

The programme encompasses a range of **assessment methods** detailed in the following assessment map

#### Assessment Map for BA(Hons) Social Media & Cultural Practice

		Type of Assessment*				
		Oral assessment and/or presentation	Written Assignment	Report / Project	Dissertation	Portfolio
Compulsory Modules Level 1	UACAKG-60-1		A(40)	A(60)		
	UACAL5-30-1			A(40)		A(60)
	UACAL6-30-1			A(40)		A(60)
Compulsory Modules Level 2	UACAJR-30-2		A(60)	A(40)		
	UACAFE-30-2					A(100)
	UACAFF-30-2		A(25)	(A75)		
Compulsory Modules Level 3	UACAJQ-30-3		(A25)	A(75)		
Optional Modules Level 2	UACA9B-30-2	A(25)	B(25)	B(50)		
	UACPAU-30-2		A(33)	A(34)		A(33)
	UACAFJ-30-2	A(10)	A(15)	A(45)		(A30)
	UACPAR-	A(10)	A(15)	A(50)		A(25)

**Part 5: Assessment**

<b>Optional Modules Level 3</b>	<b>30-2</b>					
	<b>UACPCU- 30-3</b>				A(100)	
	<b>UACAFC- 60-</b>		A(40)	A(60)		
	<b>UACAGW- 30-3</b>	A(25)		A(75)		
	<b>UACPMN- 30-3</b>	A(40)	A(20)	B(40)		

## Part 6: Programme Structure

This structure diagram demonstrates the student journey from Entry through to Graduation for a typical **full time student**, including:  
 level and credit requirements  
 interim award requirements  
 module diet, including compulsory and optional modules

ENTRY				
	Year 1	Compulsory Modules	Optional Modules	Interim Awards
		UACA KG-60-1 Contemporary Digital Practice	None	
		UACAL5-30-1 Experience & Identity		
	UACAL6-30-1 The City, Modernity & Network Culture		Other requirements:	
	Year 2	Compulsory Modules	Optional Modules	Interim Awards
		UACA JR-30-2 Social Media: Culture & Practice	UACPAU-30-2 Photomedia	
		UACAFE-30-2 Media Culture 1: Mediated Lives	UACPAR-30-2 Web Media	
		UACAFF-30-2 Media Culture 2: Creative Cultural Research	UACAFJ-30-2 Video Media	
			UACA9B-30-2 Screen Media	
	Year 3	Compulsory Modules	Optional Modules	Interim Awards
UACA JQ-30-3 Social & Participatory Media Project		UACAGW-30-3 Games, Simulation and Media		
		UACPCS-30-3 Independent Production		



		UACPMN-30-3 Work Placement & Experience	Other requirements:
		UACPCU-30-3 Dissertation	
		UACAFC-60-3 Intensive Production	

## GRADUATION

Part 7: Entry Requirements
<p>The University's Standard Entry Requirements apply with the following additions/exceptions*:</p> <p>GCSE grade C or above in English</p> <p>A'level no specific subjects required. Points from A-Level General Studies and AS-Level subjects (not taken onto full A-Level) can included toward the overall tariff. You must have a minimum of two A-Levels. Relevant subjects: English, Media Studies, Art / Design, Photography, Social Science, History</p> <p>EDEXCEL (BTEC) Diploma: A minimum of DMM from the BTEC Diploma</p> <p>Access: Achievement of the HE Diploma; to include 15 L3 credits at merit; achievement of Level 2 credits giving GCSE equivalency in English Language.</p> <p>Baccalaureate IB: 25 points.</p>

Part 8: Reference Points and Benchmarks
<p>Description of <b>how</b> the following reference points and benchmarks have been used in the design of the programme:</p> <p>This programme has been designed with close attention to the Subject Benchmark Statement for Communication, Media, Film and Cultural Studies, with particular reference in the Learning Outcomes and Assessment regime to Subject Knowledge, Nature and Scope, Teaching Learning and Assessment, Subject Specific Skills, and Generic Skills: <a href="http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf">http://www.qaa.ac.uk/Publications/InformationAndGuidance/Documents/CMF08.pdf</a></p> <p>The programme meets the stipulations of the QAA UK Quality Code for HE: <a href="#">QAA UK Quality Code for HE</a></p> <p>The programme addresses the priorities of the UWE Strategy 2020 through the team's contacts with industry and cultural sector partners, developed through both programme design and existing networks, such as those developed through visiting speakers, and the Work Placement module. It is practice-led in its emphasis on both media practice and writing for diverse</p>

## Part 8: Reference Points and Benchmarks

audiences and platforms, and digitally enhanced learning is at the core of its subject interests as well as its teaching, learning and assessment. The programme will be taught in Hong Kong as well as Bristol, ensuring a global outlook from the start.

The programme design team have engaged with QMEF throughout the design process.

Teaching staff are active media practitioners and / or researchers. Recent projects of relevance to this programme include:

Dr Seth Giddings' mobile phone dance game project for the Nesta / Arts Council England Digital R&D scheme in collaboration with Pavilion Dance South West and the developers Mobile Pie: <http://www.artscouncil.org.uk/news/arts-council-news/dancetag-app-connects-people-globally-through-dan/>

Dr Patrick Crogan's collaboration with game developers Auroch Digital on the 'playable documentary' Jack the Ripper 125 (JTR125), funded by the REACT Hub:

<http://www.react-hub.org.uk/future-doc-sandbox/projects/2013/jtr125/>

Some of the key texts in the study of digital media have been produced by the teaching team and erstwhile colleagues, including: Lister et al, *New Media: a critical introduction*, 2009; Giddings (ed.), *The New Media & Technocultures Reader*, 2011 (both Routledge); Crogan, *Gameplay Mode: war, simulation and technoculture*, 2011 (Minnesota).

Other early-stage projects include Dr Sherryl Wilson's work on social media and 'second screens' in the context of new patterns of television viewing.

The teaching team are all involved in the Digital Cultures Research Centre, the centre itself arising from the teaching and research that forms the background to this new programme.

Recent graduates of BA Media Culture & Practice, Media & Cultural Studies, and Media & Journalism were surveyed about the programme and were enthusiastic about its emphasis on social and participatory media for a range of creative industries, and the significance of the skills it would provide for a wide range of graduate careers today. A number of respondents singled out online marketing and advertising as an important area of study. This has been emphasised in the module specifications for the new compulsory modules.

A balance of critical / theoretical work with specific technical skills was identified as key by a number of respondents and this is a feature of the programme throughout. Equal numbers of UK respondents favoured a 50/50 theory / practice split and a 75/25 split, with a small minority preferring a more practice-led programme. A similar survey of current Hong Kong University Space students taking media and communications degrees demonstrated a preference for a 50/50 theory/practice balance. The nature of the modules on offer would allow students to weight their studies and assessment between 75/25 and 50/50 theory/ practice.

The Earth Development Team at the BBC were consulted, asserting that "now and for the foreseeable future, employers will be looking for graduates who can demonstrate and provide tangible evidence of high level skills and understanding in social media or other means of digital communication. Broadcasting, for example, is no longer a one-way conversation. Audiences are talking about our productions on an unprecedented scale, so we must be able to listen effectively and promote our output in all instances. Nowadays so many platforms host diverse audience sectors and their associated conversations. Knowing how, where, when and how much to engage is essential to the success of any media content. In the fast-moving world of digital media there are constantly new opportunities to explore and new ways that we can communicate with audiences. Individuals who can articulate and contribute meaningfully to conversations in the digital space are intrinsic to the future of broadcast media.

## Part 8: Reference Points and Benchmarks

This specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes, content and teaching, learning and assessment methods of individual modules can be found in module specifications, available on the [University's website](#).