

ACADEMIC SERVICES

PROGRAMME SPECIFICATION

Part 1: Basic Data			
Awarding Institution	University of the West of England, Bristol		
Teaching Institution	University of the West of England, Bristol		
Delivery Location	City Campus, University of the West of England, Bristol		
Study abroad / Exchange / Credit recognition	N/A		
Faculty responsible for programme	Faculty of Arts, Creative Industries and Education		
Department responsible for programme	Department of Film and Journalism		
Modular Scheme Title	Postgraduate Programme Modular Scheme		
Professional Statutory or Regulatory Body Links	Affiliation and accreditation with Association of Photographers		
Highest Award Title	MA Photography		
Default Award Title	N/A		
Fall-back Award Title	N/A		
Interim Award Titles	PG Certificate Photography PG Diploma Photography		
UWE Progression Route	N/A		
Mode(s) of Delivery	Full Time (15 months)		
Codes	<b>UCAS:</b>		<b>JACS:</b>
	<b>ISIS2: W6411</b>		<b>HESA:</b>
Relevant QAA Subject Benchmark Statements			
First CAP Approval Date	02/06/2016	Valid from	September 2016.
Revision CAP Approval Date		Revised with effect from	
Version	1		
Review Date			

## Part 2: Educational Aims of the Programme

Designed in collaboration and consultation with industry partners, the course aims to deliver high quality teaching across a range of photographic practice that embraces creative, critical and technical approaches. Building on the existing AOP (Association of Photographers) and Creative Skillset accredited undergraduate course, this practice-based programme is designed and delivered by academics with extensive experience in the creative industries and the practices of photography across a broad range of disciplines. Through the formation of the programme's own unique 'Collective', students will be provided with innovative frameworks for collaborative practice in professional contexts. Students graduating from the course will have satisfied their creative photographic potential and be able to channel this success into a range of appropriate discourses.

### ***Broad Aims***

The broad aims of this course are;

- to enable students to critically engage with photography/photographic art as a form of independent practice and develop an advanced body of work
- to provide a broad range of learning experiences within a structured, practice based curriculum
- to develop a systematic and comprehensive knowledge and understanding of the critical and professional context in which students' practice is situated
- to provide input from a range of creative industry experts in the delivery of the curriculum and feedback related to assessable outcomes
- to equip students with a wide range of critical, creative and practical skills relevant to their stated aims, objectives and future ambitions that meet the needs of the photography industry and wider media
- to provide students with knowledge, understanding and practical experience of professional contexts and the demands of the creative industries
- to equip students with knowledge, abilities and methods – creative, conceptual, theoretical, technical and organisational
- to enable students to propose, research and develop original projects formulated from an independent critical perspective
- to enable students to develop critical perspectives on issues, debates, theories and practices in the field of contemporary photographic production

### ***Specific Aims***

The specific aims of this course are;

- to provide students with an opportunity to develop a range of skills to a professional standard appropriate to their chosen specialist field of photographic practice via a curriculum that focuses on innovative frameworks for producing and disseminating work; design and book publication; exhibiting (installation and curating); commercial production.
- to develop students research skills and methods in order to support the development of a long term sustainable photographic practice
- to develop students' abilities in critical reflection, equipping them to develop their practice through a process of research, reflection and evaluation and to engage with insights and current contexts within photographic practices
- to contextualise and inform practical project work in relation to established and innovative processes
- to provide students with the experience of working on a range of live and collaborative projects that focus on the development of technical, creative and critical skills
- to enable students to work autonomously in order to resolve and disseminate outcomes in the public domain a body of work that demonstrates originality, visual impact and critical reflection.

## Part 2: Educational Aims of the Programme

- to prepare students for entry into the industry through the focus on professional practice within the modules
- to further develop the research culture around the discipline of photography in the Department and wider University and to prepare students for higher study at doctoral level

### Special Features:

Taught by award-winning professional photographers and leading academics, this distinctive practice-based MA offers a highly supportive, academic and technical excellent environment.

Relevant to undergraduates from a broad range of disciplines wishing to focus on photography and professionals already working in the field who want to enrich their practice, the programme will enable students to explore their passion for the medium, underpin their practice with relevant theory and contextualise it within professional environments, such as research, education, exhibition, curation, project management, marketing, art direction, publishing and design.

Through a substantial programme of creative practice, intensive study and engagement with professional partnerships, students will discover the diverse applications of photography and deepen their understanding of the discipline. Students will develop lines of enquiry, researching, testing and contextualising their ideas. As well as producing an original body of work on their chosen theme, they will build the skills to disseminate their work via outward facing networks and events. The course will also provide innovative frameworks for collaborative practice in professional contexts; students will be offered the opportunity to create and work within their own photographic collective and explore different methods of dissemination their practice on a global scale in order to connect with the international photographic community

In addition, postgraduate students will automatically become associate members of the newly formed Bristol Photography Research Group based at UWE, a multidisciplinary network dedicated to exploring a broad understanding of photographic practices and the complex role photography plays in contemporary society.

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

An MA Photography graduate will be self reliant and connected by developing their abilities to network with industry partners and forging their own creative identity which is a crucial requirement for a self-employed photographer in any field. Through the shared management of a bespoke industry facing 'photographic collective' this graduate will be ready and able to develop their practice to a professional level. An enterprising graduate is one of the key characteristics of the course, as they will have studied with academic staff, guest speakers and leading figures in the photographic industries in how to develop their practice to maximize employability and gain credible commissions. Due to the ethical considerations this graduate will encounter and respond to proactively during the course, they will be globally responsible in their day to day working life, and have the acumen to make considered decisions on how their practice engages with and incorporates a diverse range of public and working communities. Based on the new digital technologies that are available on the course, this graduate will be future-facing and digitally proficient, enabling him or her to confidently adapt to new developments and environments in the dynamic and ever-changing creative industries.

### **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:

#### **A. Knowledge and Understanding (subject specific)**

1. Theoretical frameworks and historical and contemporary context relevant for their photographic practice;
2. A range of research, information literacy and interpretative and analytical sources and methods appropriate to the study and practice of photography;
3. Historical and contemporary practices in photography and wider media production;
4. Key creative processes and practices employed in the development and production of still and moving image work;
5. Key methodologies for disseminating still and moving image work, including the devising, execution and evaluation of commissions, exhibitions and other means of distribution including online platforms;
6. Contemporary photographic business, roles and requirements in professional practice, including editorial, production and technical skills relevant to the medium;
7. The role and potential of new technological, social and cultural developments in disseminating photographic practices;
8. Fields of interdisciplinary practice related to subject specific knowledge and understanding.

#### **B. Intellectual Skills (generic)**

1. Critically assess, evaluate and contextualize their own and others' practice, demonstrating awareness of appropriate specialist and advanced technical, professional and/or research skills;
2. Demonstrate through clear, fluent writing and verbal presentation, how subject knowledge and understanding has informed the approach, development and formulation of projects;
3. Identify and contextualize key questions, issues and theoretical debates in relation to practice;
4. Demonstrate innovative research skills that enable enhancement of a practice-led photographic project, including the ability to identify and review relevant texts and resources and to organize, consolidate, critically evaluate and synthesis a range of information, knowledge and evidence;
5. Critically analyse and develop frameworks for understanding and responding to ever changing situations and contexts in the practice of photographic media;

#### **C. Subject/Professional/Practical Skills (subject specific)**

1. Research and develop innovative photographic projects that demonstrate clarity of intention, rigor and inventiveness;
2. Design and create photographic projects demonstrating acquisition of appropriate technical skills, skillful execution and visual impact;
3. Present photographic projects through appropriate modes of dissemination, demonstrating a critically informed understanding of audience and context;
4. Work both autonomously and as part of a team in the production and dissemination of photographic projects;
5. Production skills, methods and processes that relate to industry production practice;
6. Access and utilize a wide range of resources and facilities necessary for the successful completion of project work.

## Part 3: Learning Outcomes of the Programme

### **D. Transferable Skills and other attributes (generic)**

1. Ability to research topics of interest, making use of a wide range of academic and non-academic resources across a range of disciplines;
2. Engage confidently in debate and discussion with peers, stakeholders, clients and potential employers, and negotiate and network effectively;
3. Work effectively and collaboratively with peers on student-initiated tasks and demonstrate innovative approaches to production and problem-solving within a team;
4. Manage time and work effectively within given, agreed and self-developed limits;
5. Flexible and adaptable skills to deal with challenging and unpredictable situations, demonstrating problem solving, ingenuity and resourcefulness;
6. The ability to reflect upon and offer criticism in a professional context;
7. The ability to develop and implement strategies for personal and professional progression;
8. The use and development of appropriate hardware, software, IT skills and new technologies;
9. Increased autonomy and self-motivation with regard to academic study and professional practice, and improved ability to organize, self-direct and sustain the management of projects.

<b>Learning Outcomes:</b>	Module No: UALN7D-30-M Enquiry and Context	Module No: UALN6X-30-M Developing Practices	Module No: UALN6W-60-M Consolidating Practices	Module No: UALN6Y-60-M Dissemination in Professional Contexts
<b>A) Knowledge and understanding of:</b>				
Theoretical frameworks and historical and contemporary context relevant for their photographic practice	X	X		X
A range of research, information literacy and interpretative and analytical sources and methods appropriate to the study and practice of photography	X	X	X	X
Historical and contemporary practices in photography and wider media production	X	X	X	X
Key creative processes and practices employed in the development and production of still and moving image work		X	X	X
Key methodologies for disseminating still and moving image work, including the	X	X	X	X

### Part 3: Learning Outcomes of the Programme

devising, execution and evaluation of commissions, exhibitions and other means of distribution including online platforms				
Contemporary photographic business, roles and requirements in professional practice, including editorial, production and technical skills relevant to the medium	X	X	X	X
The role and potential of new technological, social and cultural developments in disseminating photographic practices	X	X	X	X
Fields of interdisciplinary practice related to subject specific knowledge and understanding	X	X	X	X
<b>(B) Intellectual Skills</b>				
Critically assess, evaluate and contextualize their own and others' practice, demonstrating awareness of appropriate specialist and advanced technical, professional and/or research skills	X	X	X	X
Demonstrate through clear, fluent writing and verbal presentation, how subject knowledge and understanding has informed the approach, development and formulation of projects	X	X	X	X
Identify and contextualize key questions, issues and theoretical debates in relation to practice	X	X	X	
Demonstrate innovative skills that enable enhancement of a practice-led photographic project, including the ability to identify and review relevant texts and resources and to organize, consolidate, critically evaluate and synthesis a range of information, knowledge and evidence	X	X	X	X
Critically analyse and develop frameworks for understanding and responding to ever changing situations and contexts in practice of photographic media	X	X	X	X
<b>(C) Subject/Professional/Practical Skills</b>				
Research and develop innovative photographic projects that demonstrate clarity of intention, rigor and inventiveness		X	X	X

### Part 3: Learning Outcomes of the Programme

Design and create photographic projects demonstrating acquisition of appropriate technical skills, skillful execution and visual impact	X	X	X	X
Present photographic projects through appropriate modes of dissemination, demonstrating a critically informed understanding of audience and context		X	X	X
Work both autonomously and as part of a team in the production and dissemination of photographic projects		X	X	X
Production skills, methods and processes that relate to industry production practice		X	X	X
Access and utilize a wide range of resources and facilities necessary for the successful completion of project work	X	X	X	X
<b>(D) Transferable skills and other attributes</b>				
Ability to research topics of interest, making use of a wide range of academic and non-academic resources across a range of disciplines;	X	X	X	X
Engage confidently in debate and discussion with peers, stakeholders, clients and potential employers, and negotiate and network effectively	X	X	X	X
Work effectively and collaboratively with peers on student-initiated tasks and demonstrate innovative approaches to production and problem-solving within a team			X	X
Manage time and work effectively within given, agreed and self-developed limits	X	X	X	X
Flexible and adaptable skills to deal with challenging and unpredictable situations, demonstrating problem solving, ingenuity and resourcefulness	X	X	X	X
The ability to reflect upon and offer criticism in a professional context		X	X	X
The ability to develop and implement strategies for personal and professional progression		X	X	X
The use and development of appropriate hardware, software, IT skills and new		X	X	X

### Part 3: Learning Outcomes of the Programme

technologies				
Increased autonomy and self-motivation with regard to academic study and professional practice, and improved ability to organize, self-direct and sustain the management of projects		X	X	X



## Part 4: Student Learning and Student Support

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

#### *Induction activities*

In advance of enrolment, students will receive a programme preparation pack that includes suggested reading lists. They will be expected to draw up a 'shopping list' of potential ideas and undertake initial research to determine whether these ideas could be developed further.

A series of programme inductions introduce students to the details of the course, its structure, delivery pattern, schedule, modes of teaching and learning. Students are introduced to academic staff, technical instructors and to student support staff. Specific inductions and workshops are provided to deal with issues of health and safety. There are also introduction sessions that acquaint students with a range of studio environments, the library service and centres of technical learning and research within the campus.

#### *Career planning and preparation*

In addition to the formal programme of practice based study, students engage in local and regional network events, research activities, participation in international photography festivals, live briefs, presentations to industry partners, the creation of a range appropriate self-promotion material including either a portfolio or photobook and website. This planning will enable students to be more globally aware and be able to access and engage in the international community networks existing within photography.

#### *Support for students with disabilities/additional needs*

Students on the programme benefit from UWE's facilities and support systems that ensure parity of learning experience to all students and assist with issues related to their educational needs, their broader student experience and wellbeing.

Contact time encompasses a range of face to 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 MA Photography, teaching is a mix of scheduled, independent and project-based learning.

**Scheduled learning** includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops and access to online resources; external visits and industry-led master classes; work based learning; supervised time in studio/workshop. Scheduled sessions may vary slightly depending on the students' own project choices.

**Independent learning** includes hours engaged with essential reading, assignment preparation and completion.

**Work-based learning:** includes a period of practical work collaborating and/or assisting with an industry partner, live brief or industry initiated project.

### Description of the teaching resources provided for students

Six fully comprehensive photographic studio facilities, colour and B&W processing and darkrooms, medium and large format analogue and digital formats combined with professional standard digital workflow facilities, as well as full frame DSLR cameras and location lighting kits. Industry standard digital darkrooms featuring Adobe Creative Suite and Capture One software,

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

plus film scanning and large format printing capabilities.

Moving image resources based at the Media Centre and EPI Centre include full camera and audio recording equipment and software workshops in editing for video and audio. Bower Ashton Studios offers an excellent base within the City Campus, connecting teaching and learning with some of the creative and cultural organisations in Bristol. Bower Ashton also houses the main library supporting the creative and cultural industries as well as student support services.

#### **Description of any Distinctive Features**

This programme is a practice-based course accredited by the Association of Photographers that reflects the needs of the industry and places emphasis on employability, creative collaboration and independence. Links with industry, both local and national, are strong and long standing. The curriculum development process has been undertaken with industry partners who are active in the delivery of the programme through the provision of master classes, live briefs, commissions and the review of student work.

This programme addresses the creative process of developing and realizing a major body of work paying attention to research, exhibition and publication. Experimenting with different approaches and developing a major project to a professional level supported by discussion, lectures, seminars, workshops and tutorials. This balance enables students to establish themselves as rounded professionals who can formulate ideas in a sophisticated framework whilst also being able to communicate to others, both visually and verbally. Strong emphasis is placed on dissemination, enabling students to find creative ways to disseminate their work beyond the academic context and into the public arena.

Students will automatically become associate members of the UWE's Bristol Photography Research Group (BPRG), a multidisciplinary network dedicated to exploring a broad understanding of photographic practices and the complex role photography plays in contemporary society. The group is based in the Faculty of Arts, Creative Industries and Education within the university, and reaches across all subject areas, including the physical and social sciences, linguistics, education, law, business and health. The BPRG works with its members to apply for funding, conducts practice-based and written research projects, and works with partner organisations to maximise knowledge bases and impact. The group also stages conferences and talks, publishes books and papers, and organises other events to communicate ideas exploring broad aspects of photographic discourse. Through the new 'Photographic Dialogues' scheme, the group encourages multidisciplinary partnerships to be formed, to develop new conversations and ideas with the aim of inspiring future research projects, exploring the role of photography in all aspects of culture and society. The BPRG is associated with established Research Centres including the Centre for Moving Image Research (CMIR) and the Digital Cultures Research Centre (DCRC). Events organized by group members have featured contributions from *Magnum Photos*, *Art & Commerce*, *The Guardian*, *FT Weekend*, *Ffotogallery*, *Here Press*, *We Folk*, *Webber Represents*, *Visual Artists*, and *Industry Arts* and will continue to collaborate with other such global networks in the future.

The programme will also provide a framework for innovative collaborative practice in professional contexts, providing the opportunity for students to form their own collective, focused on obtaining commercial commissions; editing and publishing photobooks and other publications under a new publishing imprint; creating a pop-up gallery/exhibition space. This collective will be industry facing and be supported by local business partners utilizing Bristol's

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

reputation as a city-region with a strong, distinctive cultural identity. It will enable the student cohort to be self-supportive and independent and is unique in comparison to other postgraduate programmes in Photography.

#### **Part 5: Assessment**

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

##### **Assessment Strategy**

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

Assessment strategies within the programme reflect the philosophy of the creative industries based courses within the Faculty where assessment is part of the learning process.

Formative and summative assessments are designed to support the monitoring of progress by both tutors and students and provide an opportunity for students to reflect on their achievements.

Assessment methods include:

- group and individual visual/verbal presentations
- project briefs, planning and illustrated evaluative documents and research reports (including personal project proposals, evidence of critical evaluations).
- project work in development and finished work

Submission types include:

- a body of work (portfolio) which allows for appropriate submissions according to chosen field of photographic practice and alternatives to written submissions are permitted to support both students with particular learning difficulties but also to be commensurate with the needs of their field.
- Research log books which evidence rigorous approaches to research utilizing innovative and traditional methodologies
- Written assignments
- Evaluative Reports

Feedback at regular points throughout the programme provides students with a clear understanding of their progress.

## Part 5: Assessment

### Assessment Map

The programme encompasses a range of **assessment methods** including; project portfolio, blog, oral presentation, student team presentations, exhibition display and extended essay. These are detailed in the following assessment map:

#### Assessment Map for MA Photography

		Type of Assessment*									
		Unseen Written Exam	Open Book Written Exam	In-class Written Test	Practical Exam	Practical Skills Assessment	Oral assessment and/or presentation	Written Assignment	Report / Project	Dissertation	Portfolio
Compulsory Modules Semester 1	<b>Module No UALN7D-30-M</b> Enquiry and Context						A1 (30)	A2 (70)			
	<b>Module No UALN6X-30-M</b> Developing Practices										A (100)
Compulsory Modules Semester 2	<b>Module No UALN6W-60-M</b> Consolidating Practices										A2 (100)
Compulsory Modules Semester 3	<b>Module No UALN6Y-60-M</b> Dissemination in Professional Contexts								A2 (30)		A1 (70)

\*Assessment should be shown in terms of either **Written Exams**, **Practical exams**, or **Coursework** as indicated by the colour coding above.

## 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		Compulsory Modules	Optional Modules	Interim Awards
Year 1		Module number: <b>UALN7D-30-M</b>  Module name: <b>Enquiry and Context</b>  Semester 1	None	PG Cert Photography (60)
		Module number: <b>UALN6X-30-M</b>  Module name: <b>Developing Practices</b>  Semester 1	None	
		Module number: <b>UALN6W-60-M</b>  Module name: <b>Consolidating Practices</b>  Semester 2	None	
	Year 2	Module number: <b>UALN6Y-60-M</b>  Module name: <b>Dissemination in Professional Contexts</b>  Semester 3		MA Photography (180)



## GRADUATION

### Part time:

The following structure diagram demonstrates the student journey from Entry through to Graduation for a typical **part time student**.

Not applicable

### Part 7: Entry Requirements

The University's Standard Entry Requirements apply with the following additions/exceptions\*:

\* Prospective students would benefit from a 2:1 grade from a relevant BA Degree Course, but more importantly have a portfolio of work that demonstrates their previous experience (professional or non-professional) and future potential in photographic practice.

For prospective international students, an online portfolio of work that demonstrates their previous experience and future potential in photographic practice, as well as statement of intent (500 words) that proposes what area of interest they intend to pursue during the course.

### Part 8: Reference Points and Benchmarks

Description of **how** the following reference points and benchmarks have been used in the design of the programme:

#### [QAA UK Quality Code for HE](#)

National qualification framework

Subject benchmark statements

#### [SEEC Credit Level Descriptors for HE](#)

#### **Subject Benchmarks:**

There are no QAA benchmark statements for Photography at M Level but the programme is grounded in the defining principles of Art and Design benchmark statement (particularly creativity, aesthetic sensibility, intellectual and critical enquiry, team working, variety of research modes and personal reflective learning). Curriculum content, development, progression, teaching and learning approaches within this programme are in line with QAA subject benchmark recommendations for Art and Design. This includes the breadth and depth of knowledge being offered, the coherence of the programme's structure, and the use of a wide range of teaching and learning models and assessment practices.

#### **SEEC Credit Level Descriptors:**

The learning outcomes, curriculum design and assessment criteria of the programme have been designed with reference SEEC descriptors for M level (Level 7).

#### **Association of Photographers**

This course is affiliated with the leading professional body for photographers in the UK and beyond, the [Association of Photographers \(AOP\)](#), which promotes good professional practice

## Part 8: Reference Points and Benchmarks

and protects the intellectual property rights of its member practitioners. The affiliation is testament to the Department's commitment to professional practice.

### **Creative Skillset**

The course has referred to the National Occupational Standards for Photo Imaging set out by Creative Skillset and adheres to these standards

[http://standards.creativeskillset.org/standards/photo\\_imaging](http://standards.creativeskillset.org/standards/photo_imaging)

### **University strategies and policies:**

MA Photography fits in with University's 2020 strategy in the following ways:

**Strategic Partnerships, connections and networks:** it will build on and enhance existing working relationships with industry partners in Bristol and the South West, including: Royal Photographic Society; IC Visual Labs; Bristol Museums, Galleries and Archives; Knowle West Media Centre; Ffotogallery (Cardiff); Taxi (leading regional design agency); Martin Parr Foundation and nationally: Association of Photography; Creative Skillset; Arts Council; BBC; Financial Times. The award will also create new connections with industry networks and partnerships by forming a distinctive and dynamic photographic collective offering students the opportunity of work experience and commissions in collaboration with regional and national design, marketing, advertising agencies and newspapers. The opportunity to operate within this innovative framework for collaborative practice in professional contexts will be one of defining marketing attributes of the course and will differentiate UWE's academic activity from other MA Photography courses, and will enhance the reputation and sustainability of the course and the University.

**Research with impact:** academic staff in Photography produce strong professional practice and research projects leading to national and international standard outputs, which underpin the learning and teaching. The programme will enable staff to build research capacity and outputs in three ways:

- an additional staff member will be recruited for the MA and research reputation will be an essential condition of this appointment.
- MA students will propose a research agenda at the beginning of their studies, in the knowledge that the academic staff has the expertise to support excellence in the field.
- MA students will automatically become associate members of UWE's Bristol Photography Research Group; students will feed into this group and the group will feed into the MA.

This approach will make an important contribution to practice-based research within the Department as well as ACE Faculty and the wider university.

**Ready and able graduates:** recent graduates from the BA programme have benefited from a range of relevant work placements: e.g. Rankin Studios; Sunday Times; We Folk Agency. At M-level, students' employability will be supported by exposing them to a range of markets and practices, via the creation of a collective, as above. This collective will consist of a number of different industry facing enterprises; a publishing imprint; a public-facing (pop-up) gallery; an agency collective, that MA students (under the tutelage of the programme's academic staff and industry partners) will manage and expand thus giving them real world industry experience and allowing them to make a positive academic and economic contribution to Bristol and the wider region.

**Outstanding learning:** The MA will build upon the successful practice-led focus of our BA (Hons) Photography, enhancing students' ability to produce intensive, well researched and well crafted outputs, and to contextualise this work effectively. Through a structured pedagogic

## Part 8: Reference Points and Benchmarks

strategy, combined with the use of new and existing technologies, students will experience engaging and outstanding learning, teaching and support services throughout their studies, paving the way for further career success and development on graduation.

Various stakeholders were contacted and consulted as a part of the developmental process both locally: M-Shed, Knowle West Media Centre, IC Visual Labs, Bristol Photobook Festival, Ffotogallery (Cardiff), Taxi (leading regional design agency), and nationally: Creative Skillset, Arts Council, Royal Photographic Society, BBC, Financial Times. We also canvassed independent photographers, agencies, curators, alumni to give a broad spectrum of opinion for the needs and requirements of a postgraduate Photography programme.

The outcomes from these meetings demonstrated a key requirement that the programme should be industry facing and this has strongly informed the course philosophy, which places interaction with external practitioners and organizations at the heart of student learning. This approach will be central to the design and delivery of the MA curriculum and will generate activities such as intensive study week activities, regular guest speaker lectures and portfolio reviews, master classes, live briefs, exhibition opportunities, and professional practice mentoring. The MA course will further expand on the current BA course guest practitioner speaker programme and will establish collaborative working projects with both independent, external practitioners and other invested stakeholders, for the benefit of the student body and affiliated business/organisations in the local economy.

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](#).