Quality Handbook

Programme Specification Template - Postgraduate

SECTION A: CORE INFORMATION

1. Name of programme: Photography

2. Award title: Master of Arts
   Postgraduate Certificate
   Postgraduate Diploma

3. Programme linkage: No

4. Is the programme a top-up only? No

5. Level of award: Level 7

6. Awarding body: University of Sunderland

7. Department: School of Art and Design

8. Programme Studies Board: MA Photography

9. Programme Leader: Dr Alexandra Moschovi

10. How and where can I study the programme?

At Sunderland:	
Full-time on campus	✓
Part-time on campus	✓
As work-based learning full-time	
As work-based learning part-time	
As a full-time sandwich course	
As a part-time sandwich course	
By distance learning	

At the University of Sunderland London campus:	
Full-time on campus	
Part-time on campus	
As work-based learning full-time	
As work-based learning part-time	
As a full-time sandwich course	
As a part-time sandwich course	
By distance learning	

At a partner college:	
Full-time in the UK	
Part-time in the UK	
Full-time overseas	
Part-time overseas	
By distance learning	
As a full-time sandwich course in the UK	
As a part-time sandwich course in the UK	
As a full-time sandwich course overseas	
As a part-time sandwich course overseas	
As work-based learning full-time in the UK	
As work-based learning part-time overseas	
Other (please specify)	

11. How long does the programme take?

	Min number of years / months	Max number of years / months
Full-time	1 year	3 years
Part-time	2 year	3 years
Distance learning		
Work-based learning		

For start-dates please see the current edition of the Prospectus or contact the relevant department at the University. For start-dates for programmes delivered in a partner college, please contact the college.

SECTION B: FURTHER CORE INFORMATION

Use **Outline Programme Proposal Form for ADC, for questions 12 to 23**

24. Learning and teaching strategy
The learning and teaching strategy for this programme is aligned to the University Learning and Teaching Plan whose aims are to:

- develop independent, active and reflective learners;
- create learning environments where teaching approaches, learning technologies, and institutional structures and culture foster these learners;
- ensure that staff are supported and developed for their roles, and valued for their contribution to learning and the learner experience;
- promote learning partnerships in which innovative, supportive and challenging practice inspires students to approach their courses and careers with curiosity, enthusiasm and creativity.

The main learning and teaching methods employed are a combination of:

Lectures
to present and explain factual information and give a grounding in key theories, genres and relevant works.

Seminars
to allow guided group discussion as a means of clarifying and elaborating on aspects of course work and thinking.

Demonstrations
to show you practical techniques across different areas.

Group critiques
to allow you to develop the ability to feedback to others about their work and to learn from feedback given by lecturers and your peers.

Tutorials
are available throughout the programme. They are either one-to-one with the lecturer or in small groups to discuss your ideas and support your learning.

Electronic learning resources (electronic journals, internet, DVDs, videos, VLE)
develop your skills of research and analysis, and allow you to access information from different appropriate sources.

Presentations
help with your oral and visual presentation skills and allow you to develop the skills to evaluate your own work and concisely identify the key points to inform your audience.

Feedback
to improve your work. When you have submitted work for assessment you will receive feedback as well as a grade for the work. With practical work it is normal to provide verbal formative feedback throughout the process of production and on completion of an assignment or module.

Independent learning or private study
encourages you to become resourceful and self-reliant using your own initiative and time-management skills. With experience you also learn when it is better to seek appropriate guidance. This is a core skill that employers are keen to see in any graduate.

The teaching and learning strategies used within the MA Photography programme are explicitly linked to the learning outcomes of the programme. They are concerned with students developing their practice, informed by critical and professional contexts and current debates in art, design and photography, and enhance their understanding of the processes required to undertake innovative and engaged work. The group operates as a safe environment for ideas and approaches to production to be tested and challenged and for experimentation to occur. In turn, you will be able to develop your own working philosophies that will inform future work. The opportunity to learn from different practitioners enables you not only to question your own methodologies, but also to understand and challenge a range of methodologies and consider the success and failure of these within a professional environment.

A small number of technical workshops will be provided to allow you to further develop your technical skills within photography.

The virtual learning environment (VLE) is used as a repository for a range of material and web-links. Along with module guides, module spaces on the VLE include list of illustrations, summaries and technical notes (if appropriate) for staff research lectures and additional content for further study. Students submit all assessed written work on Turnitin and can upload drafts for formative feedback on dropbox baskets linked to the module space.

Assessment is an important element of teaching and learning. You will receive oral formative feedback to your practical and written work. There are formal assessment points on completion of each module for which you will receive summative feedback.

25. Retention strategy

The University has a range of strategies in place to guide and support students, which help to maintain retention.

Induction
After enrolling on this programme you will be taken through induction activities, introducing you to the University, the staff and fellow students. There is normally a range of programme and library inductions, tours of facilities and social events with MA students from Arts and Design and Students' Union activities all designed to help you make friends, settle in to University life, find your way around and get ready for your studies.

Student Handbook
You will receive a student handbook that explains important aspects of your academic studies, how and where to get advice and support, and directs you to some of the wider support systems in place for students.

Student Reps
Students on all programmes elect a student representative who can speak for them at the various committees and forums where decisions are made about how the programme is run.

Attendance

The University has an attendance monitoring system where students swipe into at each contact session electronically. Any unexplained absences are noted and student support staff will contact any students who do not attend to make sure everything is all right and to ask if they need any support. Further unexplained absences result in more formal letters being sent to ask for a meeting with the student at which any issues can be resolved.

Staff Student Liaison Committee (SSLC)

Each area holds SSLC meetings at least once per term at which student reps and staff are invited to identify things that are worth commending about the operation of each programme, as well as things that need to be addressed. An action plan ensures that all agreed actions are followed up and addressed.

Personal Tutor

All students are allocated a personal tutor who is there to turn to and who can support them or direct them to where appropriate help may be obtained. You can request a change of tutor without any questions asked.

Student Support Staff

The University has Student Support staff that can meet to discuss anything if you prefer to discuss issues with someone who is outside of your immediate academic community.

Comprehensive Additional Support

All on-campus students have access to the University's central support services including Counselling, Disability Service, Health and Well-being, Chaplaincy, International Office, Careers and Employability Service, and financial support and advice. The Students' Union provides an independent service that offers advice and support across the full range of personal and academic problems which students may encounter. These services are available via the Student Gateway or directed by tutors.

26. Any other information
N/A

SECTION C: TEACHING AND LEARNING

27. What is the programme about?

The MA Photography programme aims to

1. encourage creativity and imaginative thinking, based on your individual perspective in photography and in response to critical, creative and professional contexts.
2. encourage you to test your working philosophy, research and ideas against prevailing issues in photographic practice.
3. develop and deepen knowledge of key concepts, critical, creative and professional approaches in photography through an awareness of historical/contemporary debates within and beyond the subject.
4. provide technical and contextual support in photography to enhance existing or develop new practical skills and conceptual strategies.
5. develop research, IT, communication and other transferable skills to high professional and scholarly standards.
6. provide support in developing your employability skills and professional profile.

28. What will I know or be able to do at the end of the programme?

Learning Outcomes Postgraduate Certificate – Skills

By the end of this part of the programme successful students should know, understand or be able to do the following:

- Pursue an explorative approach to image-making informed by research, which demonstrates and introduces an advanced synthesis of specific ideas, form and content.

- Devise a strategy for approaching individualised project work, particularly in terms of time-management, inter-personal and sustained project development.

- Use an advanced and extended range of appropriate skills and methods for academic research, including information technologies.

- Reflect and analyse their own professional practice, knowledge and skills using a range of tools.

Learning Outcomes Postgraduate Certificate – Knowledge

By the end of this part of the programme successful students should know, understand or be able to do the following:

- Demonstrate a critical understanding of the professional strategies used in contemporary photographic practice.

- Demonstrate an advanced understanding of critical and professional contexts informing contemporary practice in art, design and photography.

- Demonstrate expert knowledge in advanced critical discourse in art, design and photography after Modernism.

- Demonstrate advanced critical understanding of contemporary issues in photographic practice and how to identify and research these interests in practice-led and contextual research.

- Demonstrate advanced critical understanding of contemporary issues in photographic practice and how to identify and research these interests in practice-led and contextual research.

Learning Outcomes Postgraduate Diploma – Skills

By the end of this part of the programme successful students should know, understand or be able to do the following:

- Develop and execute a coherent body of work that demonstrates a critical and creative approach achieving an effective synthesis of specific ideas.

- Demonstrate an advanced ability to critically analyse the relationship between photographic practices and their critical and professional contexts in academic research and writing.

- Develop and employ appropriate production skills effectively and independently in order to present practical work at an appropriate standard.

Learning Outcomes Postgraduate Diploma – Knowledge

By the end of this part of the programme successful students should know, understand or be able to do the following:

- Demonstrate an extensive understanding of the relationship of photographic contexts in order to reach and engage with specific audiences.

- Demonstrate an advanced knowledge and understanding of contemporary photographic practices and professional contexts that informs the presentation of their own creative and professional practice.

- Demonstrate expert knowledge of relevant critical and theoretical debates informing contemporary photographic practices and genres.

Learning Outcomes Masters – Skills

By the end of this part of the programme successful students should know, understand or be able to do the following:

- Produce an imaginative and creative body of photographic work, based on their own perspective of practice and in response to a variety of contemporary and contextual issues.

- Develop and research new ideas in photography; and identify and test their working philosophies against the prevailing critical issues within contemporary photographic practice.

Learning Outcomes Masters – Knowledge

By the end of this part of the programme successful students should know, understand or be able to do the following:

- Demonstrate an advanced knowledge of key concepts and theoretical approaches in photography through an awareness of historical and contemporary debates and a high level of critical understanding of creative and professional practices.

29. What will the programme consist of?

Taught postgraduate programmes generally consist of a number of taught modules leading to the award of a Postgraduate Certificate (60 credits) or Postgraduate Diploma (120 credits). A Masters qualification (180 credits) usually culminates in a major piece of independent work such as a project or dissertation. All modules are at postgraduate level (level 7 in the UK's national scheme). The summary below describes briefly what is contained in the programme. The

programme structure, including a detailed list of modules, can be found in the [programme regulations](#).

MA Photography aims to provide a learning environment that encourages the development of creativity, imagination and ideas from the individual perspective of the student. The development of new practice, conceptual skills and an understanding of the broader debates surrounding photographic practice are all a key part of the programme. In order to facilitate these objectives, the programme emphasises directed learning, negotiated project work and individual research. The course structure is designed to support student-initiated projects in which you can implement, research and extend your existing practical and intellectual skills within photographic media. As such, the programme is structured to allow continuity in the development of your work through a modular system. This is achieved by delivering the practice-based and contextual studies elements as six 30-credit modules. In the first semester the module PHOM24 Practice-led Exploration focuses on methodologies for practice-led research which will be employed in the subsequent modules PHOM25 Publication and PHOM26 Exhibition. The main teaching strategies for the practice-based modules emphasise peer-learning through seminars and critiques, supported by workshops, lectures and individual tutorial provision. Although it is a practice-based programme, MA Photography retains an emphasis on contextual and contemporary photographic and visual culture debates and professional practices integrated in three 30-credit contextual studies modules. These modules are specifically designed to provide you with knowledge and tools to situate your practical work in wider creative and professional contexts. Research and writing skills developed through workshops in the modules ARTM29 and PHOM22 will enable you to complete the final research project, an extended academic essay, visual essay or report in the context of PHOM23.

	Code	Title	Credits
PGCert	PHOM24	Practice-led Exploration	30
PGCert	ARTM29	Contextual Studies: Critical and Professional Contexts in Contemporary Art and Design	30
PGDip	PHOM25	Publication	30
PGDip	PHOM22	Contextual Studies: Issues in Contemporary Photographic Practice	30
MA	PHOM26	Exhibition	30
MA	PHOM23	Contextual Studies: Research Project	30

30. How will I be taught?

Scheduled teaching activities	X
Independent study	X
Placement	

In 2016, the Northern Centre of Photography in collaboration with NEPN (Alexandra Moschovi, Carol McKay, Arabella Plouviez, Dave Harvey, Amanda Ritson) was awarded the prestigious Collaborative Award for Teaching Excellence by the Higher Education Academy. The rationale for the team's approach stems from signature pedagogies in Arts and Design that aim to engage students and graduates in communities of practice, in ways that help build the confidence of students as active cultural participants, as consumers as well as producers. Enhancing such opportunities for 'live' engagement is particularly significant as it encourages students to develop ownership of their learning to reach graduateness.

As MA students, you will take a large responsibility for the management of your own learning, supported by a range of teaching methods. At MA level you will already have some command of the necessary creative, organisational and research skills sufficient to support independent learning. This is particularly important because the programme is focused on developing your own perspective of practice, in response to the issues posed by the course. The aim of the programme is to provide a stimulating and supportive learning environment within a framework of critical debate and against professional contexts where ideas can be encouraged and tested. The teaching emphasis is therefore on encouraging self- reliance and personal creative responsibility within a programme of lectures, seminars, workshops, and peer reviews (critiques), supported by group and individual tutorials.

The group sessions provide opportunities for you to describe, develop and explore your area of interest and get feedback on your developing practice from tutors and your peer group. You will also give presentations on your research, developing your oral skills and building confidence in pitching for your work. This programme requires a significant amount of independent learning and you will be taken through a range of research skills to enable you to understand what is required within each module and undertake the necessary research. It will also equip you with tools to reflect upon your knowledge base skills and professional studies with view to develop future professional opportunities.

The contextual studies modules enable students to understand some areas of critical theory in art, design and photography and to position their own production within informed critical and professional contexts. Through in-depth exploration of key concepts and debates that inform contemporary photographic practice you will develop confidence in thinking about your practice in an academic context and develop an awareness of historic and contemporary debates. The contextual studies modules combine lectures, seminars and student-led seminars and provide you with a range of research skills required for academic research and tools to reflect upon your own creative and professional practice.

A list of the modules in the programme can be found in the Programme Regulations.

A summary of the types of teaching, learning and assessment in each module of the programme can be found in the Matrix of Modes of Teaching.

31. How will I be assessed and given feedback?

Written examinations	
Coursework	X
Practical assessments	

A summary of the types of teaching, learning and assessment in each module of the programme can be found in the Matrix of Modes of Teaching.

The generic assessment criteria which we use can be found here. Some programmes use subject-specific assessment criteria which are based on the generic ones.

This programme uses the Generic University Assessment Criteria	**YES**	
This programme uses the Subject Specific Assessment Criteria	**YES**	

The University regulations can be found here.

The purpose of assessment is to enable you to demonstrate the extent to which you have achieved the learning outcomes of each module. Within this programme you are encouraged to see the assessment as an integral part of the learning experience, and with formative assessment being provided throughout the development of each self-initiated piece of work, you will take on more responsibility for your learning throughout the programme.

Each module provides different elements for assessment to enable you to evidence your learning and develop and extend your skills and knowledge, making you better prepared to compete within the world of work, or to continue your studies onto MPhil/PhD.

All assessment elements will be marked by the programme team and all elements will be sampled by the external examiner. Feedback will be provided orally throughout the programme and as written feedback on the completion of each module. You will be required to evidence the progress of all your self-initiated practical projects with a supporting Research and Process file that will document and evaluate the process of developing the work and reflect upon the decisions that have been made.

The contextual studies modules will use assessment in written format (essays, exhibition reviews, reflective accounts of own practice) to evidence your ability to articulate your ideas and use research to inform your creative and professional practice as well as providing evidence of your knowledge and understanding of key critical debates within photography.

The University aims to return marked assessments and feedback within 4 working weeks of the assignment submission date after internal moderation process has been completed. If this is not possible, you will be notified by the Module Leaders when the feedback is available and how it can be obtained.

The Academic Misconduct Regulations and associated guidance can be found here. It is the responsibility of students to ensure they are familiar with their responsibilities in regards to assessment and the implications of an allegation of academic misconduct.

Students should refer to the University Regulations for information on degree classifications.

32. Teaching, learning and assessment matrix

Matrix of modes of teaching, learning and assessment

Postgraduate Certificate

Module	Code	Core / optional	Modes of T&L	Modes of Assessment
Contextual Studies: Critical and Professional Contexts in Contemporary Art and Design	ARTM29	Core	Lectures, seminars, tutorials, workshops, small group work, self-directed learning	Coursework: Essay (80%) S.W.O.T Analysis and Reflective Report of professional practice (20%)
Practice-led Exploration	PHOTM24	Core	Seminars, presentations, workshops, critiques, visits, self-directed learning	Coursework: Project and Research and Process File (100%)

Postgraduate Diploma

Module	Code	Core / optional	Modes of T&L	Modes of Assessment
Contextual Studies: Issues In Contemporary Photographic Practice	PHOTM22	Core	Lectures, seminars, tutorials, research skills workshops, small group works, artist talks, visits, self-directed learning	Coursework: Exhibition Review or Essay (80%) Distributable Profile (20%)

Publication	PHOTM25	Core	Seminars, presentations, workshops, critiques, visits, self-directed learning	Coursework: Project and Research and Process File (100%)

Masters

Module	Code	Core / optio nal	Modes of T&L	Modes of Assessment
Contextual Studies: Research Project	PHOTM23	Core	Seminars, workshops, tutorials, self-directed learning	Coursework: Research Project (essay, report of professional practice or visual essay) (100%)
Exhibition	PHOTM26	Core	Seminars, presentations, workshops, critiques, self-directed learning	Coursework: Exhibition presentation of final project and Research and Process File (100%)

Programme and Module Learning outcomes – Skills and Knowledge:		PHOTM24	ARTM29	PHOTM25	PHOTM22	PHOTM26	PHOTM23
An explorative approach to image making, responding to a particular theme or topic that demonstrates and introduces an advanced synthesis of specific ideas, form and content.	PGCert	X					
An effective strategy for approaching individualised project work, particularly in terms of time-management, inter-personal and sustained project development.	PGCert	X		X		X	
An advanced and extended range of appropriate skills and methods for academic research and writing, including use of information technologies.	PGCert		X		X		X
The ability to reflect upon and analyse their own professional practice, knowledge and skills using a range of tools.	PGCert		X				
The ability to relate advanced theoretical discourses and professional contexts in contemporary art, design and photography to their own practice through a range of written skills, including essay writing and reflective analysis.	PGCert		X		X		X
An advanced understanding of critical and professional contexts informing contemporary practice in art, design and photography.	PGCert		X				
Specialist knowledge in advanced critical discourse and related practices in Art and Design after Modernism.	PGCert		X				

		1	2	3	4	5	6
The ability to develop and produce a body of work resolved into publishing context that demonstrates a critical and creative approach of achieving an effective synthesis of specific ideas, form and content.	**PGDip**			X			
An advanced ability to critically analyse the relationship between photographic practices and their critical and professional contexts in writing.	**PGDip**				X		
The ability to develop and employ appropriate production skills effectively and independently in order to present practical work at an appropriate standard.	**PGDip**			X		X	
The ability to develop and research ideas in art and photography; and identify and test their working philosophies against prevailing critical issues in contemporary photographic practice.	**PGDip**				X		X
An extensive understanding of the relationship of photographic publishing contexts in order to reach and engage with specific audiences.	**PGDip**			X			
An advanced critical understanding of the contemporary issues in photographic practice through practice-led and contextual research.	**PGDip**	X		X		X	
An advanced knowledge and understanding of contemporary photographic practices and professional contexts that informs the presentation of their own creative and professional practice.	**PGDip**				X		
Expert knowledge of relevant critical and theoretical debates informing contemporary photographic practices and genres.	**PGDip**				X		

The ability to produce an imaginative and creative body of photographic work based on their own perspective of practice, resolved for exhibition presentation.	MA					X	
An extensive understanding of the relationship between photographic contexts and appropriate modes of presentation with relation to audience and gallery contexts.	MA					X	
An advanced knowledge and high level of critical understanding of the key concepts and theoretical approaches in photographic practice through an awareness of historical and contemporary debates and a high level of critical understanding of creative and professional practices.	MA						X

33. How does research influence the programme?

The Centre for Research in Art & Design

Research is the systematic study of particular questions, issues or problems in order to create new knowledge that is useful for others. University lecturers undertake research, as well as teaching, in order to advance knowledge in their subjects and importantly to develop the curriculum for their students. In art and design subjects, research can take a number of forms including writing articles and books, curating exhibitions, presenting ideas at conferences and making artworks or designs. Your lecturers will use the experience and knowledge that they gain from this in order to support you to achieve your goals.

Research in art and design at the University of Sunderland is focused through 'The Centre for Research in Art & Design' part of the Institute for Research in the Arts & Creative Industries. We have a well-established research record, especially in professional art and design practice. This is sometimes known as 'practice-led' research. The centre is divided into eight research groups and achieved 40% internationally excellent and world–leading research in the most recent national audits of research quality - REF 2014 and RAE 2008. We also have research students, who are studying PhD and MPhil degrees in most subject areas. These students are undertaking a training in research and this is something that you may wish to consider after your masters degree.

The eight research groups are:

- CRUMB (Curating New Media)

- National Glass Centre (Glass)

- Ceramic Arts Research Centre University of Sunderland (CARCuos)

- North East Photography Network (NEPN)

- Space/Social Space (Fine Art)

- Digital Design ☐IIR C (C a llig ra p h y)

- WALK (Fine Art, Landscape, Walking)

The University has a long-standing special interest in new media art, and this is showcased through the Curatorial Resource for Upstart Media Bliss (CRUMB). CRUMB aims to help those who 'exhibit' new media art, including curators, artists and technicians. Since 2001, CRUMB has brought together academics, research fellows and research students and has successfully realised projects through partnerships with the BALTIC, The Banff Centre in Canada, San Francisco Museum of Modern Art, the Harris Museum Preston, and Eyebeam New York.

Based in the National Glass Centre research is undertaken in both glass and ceramics and is primarily concerned with developing creative practice at a national and international level. The Institute for International Research in Glass (IIRG) established in 1998 (now renamed National Glass Centre Research) and, in 2011, the Ceramics Arts Research Centre University of

Sunderland (CARCuos) are both involved with the creation of new artworks, techniques and approaches to creative practice, as well as contextual and historical issues. We also have a strong track record of research students with graduates now working around the world.

The **Northern Centre of Photography**, based at City Campus, is home to photography research at Sunderland. The centre is made up of academics and research students involved in research around critically engaged photographic practice working across both practice and theory, which seek to question the role of the photographer in modern society. Academics operate within an intellectual and creative territory which actively engages in a conscious dialogue with contemporary society; works are enquiry-driven, research-led and challenge the viewer to see the world differently. The centre has developed the North East Photography Network, which works with photographers, artists, curators and a wide range of cultural partners. Its aim is to create a lively and informed context for photographic activity and to encourage new audiences for photography. This team was recently awarded a 'Collaborative Award for Teaching Excellence from the Higher Education Academy which is likely to create more opportunities for both Masters and undergraduate students to work on live projects.

Fine Art forms a significant area of research in Art & Design primarily concerned with art practice. Space/Socialspace brings together practitioners specifically interested in issues of space in relation to audience whilst WALK (Walking, Art, Landskip and Knowledge) has developed through an increased interest (both practical and theoretical) in 'art walking' and the relationship of 'art walking' to the practice of painting, sculpture, music and performance.

The Design area brings together a number of research threads, from contemporary calligraphy to the use of computer code as a creative practice, to environmental design. We are highly ranked for the quality of our research and have a range of PhD students carrying out cutting edge research. Staff exhibit their work internationally and publish widely. Design research hosts international conferences, exhibitions and symposia. The International Research Centre for Calligraphy (IRCC) is dedicated to promoting and facilitating the development of calligraphy in both National and International Contexts through conferences, master-classes, exhibitions and publications. The main aims of the centre are to promote Calligraphy and generate an understanding of the different cultural roles it has.

As an MA student you are likely to benefit from research in a number of ways. Examples might include:

- Publications by your lecturers in your module reading lists

- Lecturers giving presentations on their artworks and projects and discussing them in seminars

- Invitations to visit exhibitions by lecturers

- Opportunities for you to work alongside your lecturers on research projects

- Presentations by external contacts made by your lecturers through their research

- Presentation by PhD students about their research

All **MA Photography** staff are active researchers as practitioners and/or within photographic history and theory. All staff have PG qualifications while two staff currently have doctorates.

Current research by photography staff directly feeds into both the contextual studies and practical modules by sharing research methodologies as well as content and context for student projects. More specifically:

As a former soldier and Evidence Photographer in the British Army, Craig Ames' practice is often concerned with contemporary warfare and its effects. Employing a range of visual strategies, his practice-led research in photographic practice offers an alternative understanding of conflict that seeks to question established conventions, as well as the commodification of modern warfare, combat induced Post Traumatic Stress Disorder, image fatigue and contested landscapes. Ames' expanded practice, his use of diverse media, modes and platforms of display in his own research practice, as well as his experience of exhibiting work in different contexts, directly feeds into the ways students research, articulate and present their own creative work in the Exploration (PHOM24), Publication (PHOM25) and Exhibition (PHOM26) modules. In this context recent exhibition projects *Green and Pleasant Crammed* and *Modern Warfare* were the basis of exhibition seminars for MA students. For more information and a list of publications and exhibitions, see:

https://www.sunderland.ac.uk/about/staff/creative-arts/craig_ames www.craigames.com

With a background in art history, Dr Carol McKay is a photography historian, writer and curator who combines academic and pedagogical activity with her role as Arts Team Leader and programme manager of the North East Photography Network (NEPN). Her collaborative research explores practices of commissioning and exhibiting photography in the public realm, including the role of the 'networked image' in photographic and curatorial practice. McKay's expertise on photographic participative practices that use crowd sourcing as well as her engagement with interdisciplinary projects involving walk as art informs lectures on photography's expanded field in the contextual studies modules ARTM29 and PHOM22. A number of NEPN projects that McKay leads, most notably the international festival *The Social*, engage MA students in event organising and provide opportunities for disseminating work in professional contexts. For more information and a list of research publications, see

https://www.sunderland.ac.uk/about/staff/creative-arts/carol_mckay

An art critic, writer and curator, Dr Alexandra Moschovi researches and writes on the cultural value of the 'networked image', the interface of photography and the museum, the history of modern Greek photography, and the postcolonial archive in the digital era. Moschovi's research on exhibiting cultures and digital media informs lectures and seminars on cultures of display, shifting photographic practices in the era of social media, the uses of the archive in contemporary art practice and global photographies in the contextual studies modules ARTM29 and PHOM22. The anthology *The Versatile Image: Photography, Digital Technologies and the Internet*, which she co-edited with photography colleagues, is key reading in the photography syllabus at Sunderland and other U.K. universities whilst her publications on social media activism, the accommodation of public-generated photography in the museum and the de/re materialised (post)colonial archive are equally part of the MA curriculum. Moschovi's curatorial work also forms the base of seminars on exhibition strategies for contemporary and historical photographic practices. For more information and a list of research publications and exhibitions, see

https://www.sunderland.ac.uk/about/staff/creative-arts/alexandra_moschovi

Marjolaine Ryley's practice-led research explores ideas of memory, history, familial relationships

and archival narratives. Her practice uses photography, the moving image, creative writing and archival materials to explore a range of themes and issues that look at linking personal experiences to broader social and political narratives, while moving between the personal album and the social document. Ryley has exhibited her work nationally and internationally and has produced a number of books and a range of artist's publications. Her books *Villa Mona - A Proper Kind of House*, *Growing Up in the New Age* and *The Thin Blue Line, The Deep Red Sea* are used in her teaching of autoethnography research methods, also used in her doctoral research, and specifically the combination of the photographic image with creative writing. Alongside her experience of commissions and residencies, this practical knowledge of disseminating creative work in different formats constitutes the core of the professional practice seminars, workshops and tutorials that Ryley offers for MA students. For more information and a list of publications and exhibitions, see

https://www.sunderland.ac.uk/about/staff/creative-arts/marjolaine_ryley

www.marjolaineryley.co.uk.

There have been a number of commissions that have taken place in the region, led by the Northern Centre of Photography in collaboration with affiliate organisation NEPN, including Gerhard Stromberg, Andrew Cross, Henna Nadeem, Jem Southam, Helen Sweeting, Sarah Pickering and Simon Roberts among others. The artists involved in these commissions worked with undergraduate and postgraduate students, as well as giving talks about their work and providing opportunities for postgraduate students to see the development of a commission. NEPN also arranges for established photographers to come and give talks about their careers. All students have access to these events. Past speakers have included: Simon Norfolk, Helen Sear, Rosy Martin, John Davies, Seawright, Liz Wells, Jem Southam, Melanie Friend, Julian Germain, Paul Wombell, Julian Stallabrass, Melanie Manchot, Shahidul Alam, Dan Holdsworth, Anna Fox, Peter Kennard and Cat Phillips, Michael Grieve, and Michele Sank among many others.

SECTION D EMPLOYABILITY

34. How will the programme prepare me for employment?

The programme gives you the opportunity to develop advanced skills and knowledge which you can use in the future. Some postgraduate programmes are associated with a particular career path but most skills can be applied to a range of employment situations.

The MA Photography programme enables you to develop advanced skills in photographic practice and knowledge that you can use in the future and can be applied to a range of employment situations as well as a range of transferrable skills including IT and communication skills, team work, time and budget management.

A strength of the programme is the exhibition of student work in gallery space in Sunderland, which gives you professional exhibiting experience, opening, at the same time, your work to a broad audience and enhancing your employability opportunities. It has often been the case that within the context of this exhibition graduating students have been approached with view to further exhibition of their work, collaborations or professional opportunities. This experience also equips MA graduates with knowledge and confidence to pursue their careers further and MA Photography graduates have been particularly successful in disseminating their work nationally

and internationally.

Research, exhibition and work opportunities are offered through an extensive regional, national and international network of contacts and partnerships. Collaborating organisations have included Helix Arts (Newcastle), Northern Gallery of Contemporary Art (Sunderland), The Baltic Art Centre (Newcastle), The Photographers' Gallery (London), The National Media Museum (Bradford), Locus+ (Newcastle); Paradox (The Netherlands), Dom Fotografie (Slovakia), Folkwang Museum (Germany), and the Hellenic Centre of Photography (Greece) among others.

There are no formal opportunities for students to undertake placements or work-based learning, but given the nature of the self-initiated projects in the practice-based modules, you may wish to engage in projects that involve operating with other institutions that would be similar to a placement. This may be negotiated with the academic staff. There are also opportunities for students to engage with the small-to-medium enterprise assistance projects that the University offers, after completion of your programme. Information about this is available during the programme. Work experience may be acquired through involvement in the Centre's research projects and related events (such projects have included the city billboard project *CIVIC*, the interdisciplinary project *Walk* and *The Versatile Image* conference).

Graduates from MA Photography have gone on to a varied range of creative occupations, including: professional photography and arts practice; exhibition and design work; and academic occupations such as further research and teaching.

The industries that employ graduates of this course include:

FE Colleges

Higher Education Institutions

Art Institutions, Galleries and Museums

Media Industries

Community Arts Organizations

Publishing

There are also opportunities for on-campus students outside your programme of study.

With support from Arts Council England through Grants for the Arts, NEPN functions as a research and development agency for photography in the North East region. Since 2009, the team has commissioned a number of major new photography projects, as well as producing the region's first International Festival of Photography. NEPN also runs a regular programme of public talks and seminars by leading photographers and experts in the field, while also offering professional and post-graduate mentorship (e.g. Develop scheme). The team also develops live learning opportunities for current students and graduates through an on-going series of projects that involve students, staff and external organisations working together as partners. Enhancing such opportunities for 'live' engagement is particularly significant as it encourages students to develop ownership of their learning and independence.

For information about other opportunities available to our students who study on campus, click here.

35. Particular features of the qualification.

N/A

36. Professional statutory or regulatory body (PSRB) accreditation.

PSRB accreditation is not relevant to this programme	X
PSRB accreditation is currently being sought for this programme	
This programme currently has PSRB accreditation	

SECTION E: PROGRAMME STRUCTURE AND REGULATIONS

University Regulations
Postgraduate Academic Regulations: Assessment of modules: 4.2.1 and 4.2.2
Student Progression: 5.1 and 5.2
Requirements for Awards: 6.1
Postgraduate Awards: 6.4.1

Core modules

Code	Title	Credits
PHOM24	Practice-led Exploration	30
ARTM29	Contextual Studies: Critical and Professional Contexts in Contemporary Art and Design	30
PHOM25	Publication	30
PHOM22	Contextual Studies: Issues in Contemporary Photographic Practice	30
PHOM26	Exhibition	30
PHOM23	Contextual Studies: Research Project	30

SECTION F: ADMISSIONS, LEARNING ENVIRONMENT AND SUPPORT

38. What are the admissions requirements?

Entry point	Standard entry requirements[1]
Level 7 (Masters awards) – start of programme	A good BA in Photography or relevant subject area.

	Relevant photography experience may also be considered.

The University's standard admissions requirements can be found in the <u>university regulations.</u>

Can students enter with advanced standing?	**Yes**

The University's standard admissions requirements can be found in the <u>university regulations.</u> Programme-specific requirements which are in addition to those regulations are given below.

Can students enter with advanced standing?	**Yes**

If yes, to which Stages?

Stage 1	Y
Stage 2	Y
Stage 3	Y

If yes, with what qualifications?

Entry point	Standard entry requirements[1]	Entry with advanced standing[2]	Other[3]
Level 7 (Masters awards) – start of programme	BA(Hons). Normally 1ST or 2:1	yes	Portfolio of photographic work
Level 7 (Masters awards) – after Certificate phase	PG Certificate	yes	Portfolio of photographic work
Level 7 (Masters awards) – after Diploma phase	PG Diploma	yes	Portfolio of photographic work

The University has a process by which applicants whose experience to date already covers one or more modules of the programme they are applying for may seek Accreditation of Prior Learning (APL). Full details can be found here but if you think that this may be relevant to you, please contact the department which offers the programme you are interested in.

39. What kind of support and help will there be?
   a. in the department:
   All students are allocated a personal tutor who is there to turn to and who can support you or direct you to where appropriate help may be obtained. Tutorial support for coursework is provided by module tutors and leaders, but all staff at NCP are available for academic tutorials during office hours by appointment. Librarians may also provide tailored support for academic reading, writing and reference through group workshops and one-to-one sessions. The

Programme Leader provides pastoral support and help with careers guidance while careers appointments can also be booked with dedicated officers at Sunderland Futures.

b. *in the university as a whole:*
   The University provides a range of professional support services including [wellbeing](#), [counselling](#), [disability support](#), and a [Chaplaincy](#). Click on the links for further information.

40. What resources will I have access to?

On campus	☐	In a partner college		By distance learning	

On campus
Tick all that apply

General Teaching and Learning Space	✓
IT	✓
Library	✓
VLE	✓
Laboratory	✓
Studio	✓
Performance space	
Other specialist	✓
Technical resources	✓

The taught sessions make use of the seminar room in the Northern Centre of Photography and/or a seminar room in Priestman building and where applicable, the Murray Library and seminar rooms in other buildings. All these teaching spaces have access to video and data projection facilities.

You will have access to the photographic facilities during term time once you have been inducted into their use and health and safety issues. These include black-and-white printing facilities, colour printing facilities (normally October-December and February-March subject to demand), studio space with flash and tungsten lighting. There are also facilities for developing black-and-white film and a colour film processor operated by technicians. You also have access to a range of cameras from 35mm to 5x4, portable flash and studio lighting systems and all supporting equipment (tripods, light meters, etc).

There are a number of areas in the Northern Centre of Photography and the Murray Library with computer access and specialist software that students may access. The photography main digital darkroom has high-quality professional scanning facilities, flat-bed film scanners, professional film scanners and Mac computers. Room 124 also has a suite of Mac computers for student use. There is also a digital editing suite for any students wanting to work on digital video and video cameras that may be booked out.

University Library Services offer a range of resources, both in print and online, in support of

University learning, teaching and research activities. The two site libraries provide information collections, a variety of study spaces, IT facilities and experienced library staff during core hours, with online services and support available at any time off-campus. Current opening hours are available online http://library.sunderland.ac.uk/about-us/opening-hours/.

The University's Priestman Gallery is located on campus at Priestman Building and the Northern Gallery of Contemporary Art at the National Glass Centre are other valuable resources providing a rolling programme of exhibitions and events.

Academic staff are available during contact periods and encourage you to access them for tutorial support as and when it is required during designated office hours. Students have information about all staff internal office numbers and email addresses and have easy access to academic staff. Technical support is provided by two full-time photography technicians based in the Northern Centre of Photography. One of the technicians with printing specialism is in-charge of the wet darkrooms and the equipment store, whilst the other technician oversees all digital facilities and equipment. The technicians are available during the times that the Centre's facilities are open.

The first port of call for support in student matters is the Gateway, which is open 9:00 am to 5:00pm every week day. There is also a canteen at City Space and two cafes at the Murray Library and the Gateway.

Information about the University's facilities can be found here.

41. Are there any additional costs on top of the fees?

Yes (essential) All students buy some study materials such as books and provide their own basic study materials. In addition there are some are essential additional costs associated with the programme (see below)	✓

Each year, there are a number of essential visits taking place in museums and galleries in Newcastle that involve local travel expenses and some optional visits further afield that may incur travel costs up to an estimated £50.

Production costs and expenses towards presentation materials for the Research and Process folders and work presented in the practical modules vary considerably depending on selected methods (analogue and/or digital formats) and modes of presentation (physical or online). The same applies to the presentation of work in the programme exhibition. The university provides a wide range of analogue and digital equipment, but additional costs may incur if students may want to use equipment that is not provided.

42. How are student views represented?

All taught programmes in the University have student representatives for each programme who meet in a Student-Staff Liaison Committee (SSLC) where they can raise students' views and concerns. The Students' Union and the faculties together provide training for student representatives. SSLCs and focus groups are also used to obtain student feedback on plans for developing existing programmes and designing new ones. Feedback on your programme is obtained every year through module questionnaires and informs the annual review of your programme. Student representatives are also invited to attend Programme and Module

Studies Boards which manage the delivery and development of programmes and modules. Faculty Academic Committee, also has student representation. This allows students to be involved in higher-level plans for teaching and learning. At university level on Students are represented on University level Committed by sabbatical officers who are the elected leaders of the Students' Union.

The University's student representation and feedback policy can be found [here].

Every two years we participate in the national Postgraduate Taught Experience Survey (PTES) which is run by the Higher Education Academy.

Academic tutors are available to discuss academic matters during office hours in person, via phone or email. Module leaders seek module feedback at the end of each module and the Programme Leader discusses with the cohort and student representatives any matters arising at SSLC meetings and on a regularly basis in class and during progress tutorials.

SECTION G: QUALITY MANAGEMENT

43.   National subject benchmarks

The Quality Assurance Agency for Higher Education publishes benchmark statements which give guidance as to the skills and knowledge which graduates in various subjects and in certain types of degree are expected to have. They do not cover all subjects at postgraduate level but those which exist can be found at [here].

Are there any benchmark statements for this programme?	**NO**

The subject benchmark(s) for this programme is/are:

The QAA also publishes a Framework for Higher Education Qualifications (FHEQ) which defines the generic skills and abilities expected of students who have achieved awards at a given level and with which our programmes align. The FHEQ can be found [here].

44. How are the quality and standards of the programme assured?

The programme is managed and quality assured through the University's standard processes. Programmes are overseen by Module and Programme Studies Boards which include student representatives. Each year each module leader provides a brief report on the delivery of the module, identifying strengths and areas for development, and the programme team reviews the programme as a whole. The purpose of this is to ensure that the programme is coherent and up-to-date, with suitable progression through the programme, and a good fit (alignment) between what is taught and how students learn and are assessed - the learning outcomes, content and types of teaching, learning and assessment. Student achievement, including progress through the programme and the way in which the final award is made, is kept under review. The programme review report is sent to the Programme Studies Board and the Faculty in turn reports issues to the University's Quality Management Sub-Committee (QMSC).

External examiners are appointed to oversee and advise on the assessment of the programme. They ensure that the standards of the programme are comparable with those of similar programmes elsewhere in the UK and are also involved in the assessment process to make sure that it is fair. They are invited to comment on proposed developments to the programme. Their reports are sent to the Deputy Vice-Chancellor (Academic) as well as to the Faculty so that issues of concern can be addressed.

All programmes are reviewed by the University on a six-yearly cycle to identify good practice and areas for enhancement. Programmes are revalidated through this review process. These reviews include at least one academic specialist in the subject area concerned from another UK university. Quality Assurance Agency (QAA) review reports for Sunderland can be found here.

Further information about our quality processes can be found here.

Quality Handbook

SITS SUMMARY PROGRAMME/SHORT COURSE DETAILS
(Form to be completed electronically by the Faculty and forwarded to the Quality Support Officer supporting the Approval event, or sent to Planning & MI for faculty devolved processes before sending to Quality Support (with the exception of Short Courses and GRS))

This form is to be completed when a new programme has been validated and approved so that the programme codes and progression and awards rules can be set up in SITS. This also needs to be completed at periodic course review when there have been significant modifications to the course.

Please note that all details entered onto this form will go onto every student's record that is attached to this programme and it is therefore imperative that the information is correct.

1 Programme Details		
New/ Modification/Review:		
Full Programme Title (including award):	**MA Photography**	
If replacement for existing course, specify title and course code:		
Qualification Aim:	Masters of Art	
Qualification Level (NQF level):	7	
HECoS Code	100063	
Is the programme Open or Closed:	Open	
Faculty and School:	Faculty of Arts and Creative Industries	School of Art and Design
Location of study:	Sunderland	
Last Date Registration (PBI) Number of days:	18	
Programme Leader:	Dr Alexandra Moschovi	
Academic Team for the programme:	Arts	
Date of Approval/Modification/Review:	April 2017	
Date of next review (*QS to complete*):		
Accrediting Body or PSRB	No	
Programme Specific Regulations	Yes	
Does this programme come under the Unistats return? •	No	
Is this an undergraduate programme whose primary (but not necessarily only) purpose is to improve the effectiveness of practitioners registered with a professional body? If yes, please specify which body:	No Professional Body:	

Interim Awards		
If a student does not achieve their qualification aim, what lower awards might they be entitled to, assuming they have the credits? The subject title for any lower level award should be given where this is different from the subject of the qualification aim. This should be the same title as the main award unless an alternative is approved via a Programme Specific Regulation.		
	Interim Award Title	Credits Required	Interim Structure Please show mandatory requirements if applicable e.g. core module codes
1	Postgraduate Certificate	60	

2	Postgraduate Diploma	120	
3			

2 Mode of Attendance						
	Tick all that apply	Min number of years	Max number of years	Overall length of programme in years/months/ weeks	Intake dates (months)	Max and min cohort sizes
01 Full-time*	☐	1	3	45 weeks	October	
31 Part-time*	☐	2	3	90 weeks	October	
Sandwich*						
Off-campus						
On-campus						
Distance learning						
Work-based learning						
Collaborative						
Proposed start-date (month/year)						

3 Admissions An admissions or MCR code will be created to allow student applications.	Tick appropriate
U UCAS	
D Direct Entry	☐
G GTTR	

4 Collaborative Provision		UK	
		Overseas	
Institution		Collaborative Model	Funding Arrangements

Does this course offer a sandwich placement?	No
Is this sandwich placement **compulsory** or **optional**?	
Does this course offer a study abroad year out?	No
Is this study abroad year out **compulsory** or **optional**?	

5 Major Source of Funding	
Office for Students (previously known as HEFCE)	
Education & Skills Funding Agency (includes Degree Apprenticeships)	
DfE https://www.gov.uk/government/organisations/national-college-for-teaching-and-leadership	
Wholly NHS Funded Partially NHS Funded	

- Eligible for NHS Bursary N/A	
Other Funding:	
– If Other, please specify:	

<table>
<tr><td colspan="2">6 Education Programmes Only
This section must be completed for any programmes marked above as 'NCTL' funded</td></tr>
<tr><td>Teacher Training Identifier:</td><td></td></tr>
<tr><td>Teacher Training Scope:</td><td></td></tr>
<tr><td>Qualification Aim:
QTS and academic award, QTS only, QTS by assessment only</td><td></td></tr>
</table>

<table>
<tr><td colspan="2">7 Fees
Where non-standard fees are proposed this will need approval by Fees and Bursaries Group before the programme can be advertised.</td></tr>
<tr><td>Undergraduate:
(Please select option)</td><td>Standard</td></tr>
<tr><td></td><td>Other (please state):</td></tr>
<tr><td rowspan="4">Postgraduate: ☐
Fees stated are for full time programmes
All part-time programmes should be Band 2</td><td>Band 1 (classroom) £6000 (Sunderland) £6500 (UoSiL)</td></tr>
<tr><td>Band 2 (mixed) £6500 (Sunderland) £6800 (UoSiL)</td></tr>
<tr><td>Band 3 (laboratory) £7000 (Sunderland) £7200 (UoSiL)</td></tr>
<tr><td>MBA: £11500 (Sunderland) £11500 (UoSiL)</td></tr>
<tr><td>Other: (please state)</td><td></td></tr>
</table>

DETAILS SUPPLIED BY: Dr Alexandra Moschovi DATE: 1 May 2019

Module List

Award, Route (if applicable) and Level	New/Existing/ Modified Module (N/E/MM)	Module Title	Module Code	Module Credit Value	Whether core or option	Must choose (i.e. designated option):	Assessment weighting – give % weight for *each assessment item*	Pre-/co-requisites	Module leader	Other comment (if required)	Date of Entry on SITS. N/MM only (After event)	JACS Code	HECoS Code	Academic Team
MA Level 7	E	**Practice-led Exploration**	**PHOM24**	**30**	**C**		Project and Research and Process File (100%)		**C. Ames**			**W640**	10063	**Arts**
MA Level 7	E	**Publication**	**PHOM25**	**30**	**C**		Project and Research and Process File (100%)		**C. Ames**			**W640**	10063	**Arts**
MA Level 7	E	**Exhibition**	**PHOM26**	**30**	**C**		Project and Research and Process File (100%)		**C. Ames**			**W640**	10063	**Arts**
MA Level 7	E	Contextual Studies: Critical and Professional Contexts in Art and Design	**ARTM29**	**30**	**C**		Essay (80%) SWOT Analysis and Reflective Report (20%)		**A. Moschovi**			**W100**	10059	**Arts**
MA Level 7	E	Contextual Studies: Issues in Contemporary Photographic Practice	**PHOM22**	**30**	**C**		Essay/Exhibition Review (80%) Distributable profile (20%)		**A. Moschovi**			**W640**	10063	**Arts**
MA Level 7	E	Contextual Studies: Research Project	**PHOM23**	**30**	**C**		Research project (100%)		**C. McKay**			**W640**	10063	**Arts**