



UNIVERSITY OF LINCOLN

Programme Specification

Title:

Audio Production

Final Award: **Bachelor of Arts with Honours (BA (Hons))**

With Exit Awards at:

Certificate of Higher Education (CertHE)

Diploma of Higher Education (DipHE)

Bachelor of Arts with Honours (BA (Hons))

To be delivered from:

Level	Date
Level 1 or Certificate of Higher Education (CertHE)	2018-19
Level 2 or Diploma of Higher Education (DipHE)	2019-20
Level 3 or Bachelor of Arts with Honours (BA (Hons))	2020-21

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1. Introduction

This document describes one of the University of Lincoln's programmes using the protocols required by the UK National Qualifications Framework as defined in the publication *QAA guidelines for preparing programme specifications*.

This programme operates under the policy and regulatory frameworks of the University of Lincoln.

2. Basic Programme Data

Final Award:	Bachelor of Arts with Honours (BA (Hons))
Programme Title:	Audio Production
Exit Awards and Titles	Certificate of Higher Education (CertHE) Diploma of Higher Education (DipHE) Bachelor of Arts with Honours (BA (Hons))
Subject(s)	Audio Production
Mode(s) of delivery	Full Time Part Time
Is there a Placement or Exchange?	Yes
UCAS code	J933
Awarding Body	University of Lincoln
Campus(es)	Lincoln Campus
School(s)	Lincoln School of Film and Media
Programme Leader	David McSherry (dmcsherry)
Relevant Subject Benchmark Statements	
Professional, Statutory or Regulatory Body Accreditation	
Programme Start Date	2018-19

3. Programme Description

3.1 Overview

The BA (Hons) Audio Production is the natural outcome and part convergence of two current established programmes, namely; the BA (Hons) Media Production and BSc (Hons) Audio Technology (phased out in 2011). As integral component of the Lincoln School of Media, the programme is supported by a number of research and/or production-active academic staff who bring a rich and varied range of experience to the student experience. Their output ranges from major academic publications through conference papers to broadcast and commercial output in all areas of the creative industry. This is augmented by a programme of guest lecturers drawn from industry who provide a valuable insight into their work and the industry.

The programme is an up-to-date response to the rapid technological, social, cultural and economic development of communication and media in society. The programme analyses this continuing development through the exploration of emerging areas of study and creative practices to best equip graduates with the transferable skills required to sustain careers in the creative industries and journalism. The graduate employability track record is secure, with increasing numbers of employers and previous alumni returning to Lincoln each year to recruit the next generation of professional, capable and creative people.

The programme is based in the Media, Humanities and Technology (MHT) building on the Lincoln campus, and benefits from access to four radio studios, two multi-track studio environments; The Lincoln Sound Theatre (a 5.1 surround sound post – production video/film animation facility), eight audio editing suites, audio lab, eight Avid editing suites (as part of an approved Academic partner scheme), a dedicated script development lab, two digital media labs, two major High Definition (HD) television studios, a multi-format transfer facility, a photography studio with digital darkroom and dedicated workshop, two design studios, and a whole range of seminar and lecture rooms. This is all housed within a purpose-built facility that allows for integrated and converged ways of working, to support the education and development of a vibrant centre of excellence.

The proposed revalidated programme contains an opportunity to undertake a period of study abroad namely the Music Industry and Business Programme at the Minnesota State University at the Moorhead Campus. Study at MSUM replicates much of the same principles, practice, critical studies and indeed learning outcomes of the Audio Production programme. However, in some cases e.g. with reference to music cultures there is an obvious and welcome American focus.

There are four key drivers in the development of this programme: Firstly, although radio and sound continues to be a strong component of the BA (Hons) Media Production, over a number of years it was evident that many students had wished to develop a more specialist audio/radio production, and/or specialist post production audio profile. Additionally, two of the external moderators for BA (Hons) Media Production, Dr. Paul Moore (University of Ulster) and Professor Tim Wall (Birmingham School of Media, Birmingham City University) commended the amount and quality of practical provision, but noted the lack of a theoretical and conceptual sound and radio component. Similarly, they also recommended expansion and more experimentation in audio based projects. In terms of facilities, size and manageability, the media programme as it stands could not facilitate any further expansion in either practice and/or theory. Thus, the Audio Production award provides an opportunity to both fulfil student aspiration and develop a new area of academic study and research. Secondly, the award continues the trend of establishing successful new programmes out of the Media Production brand. Media Production was the first production-oriented programme in the UK, and has rapidly established a solid reputation and that of its' graduates. The Universities and Colleges Admissions Service identifies the programme as the largest undergraduate provision in the UK with

the second highest application rate, recruiting undergraduates from across the UK with a smattering of European students. It is the highest-regarded large-volume programme in the UK having been ranked 2nd in the Sunday Times subject league table for 2007. Journalism, once a strand of media production, is now the very successful Lincoln School of Journalism, offering a range of both undergraduate and postgraduate awards. Similarly, Audio Production expands both the profile of the university and faculty provision, but also maintains the core and successful brand values of the School of Media. Thirdly, most of the specialist courses across the UK further and higher education sector follow either a more technical 'BSc' route, or specialise as either media technology or music technology, in other words, they tend to lack a 'production' context. Paradoxically, Audio Production does exist at masters level in three UK institutions namely; the universities of Surrey, Bournemouth and Westminster. Furthermore, it was clear from discussions with key players from within the cultural industries that courses need to offer both a good technical and a creative production approach. At the time of validation, this award was unique within the education sector (from 2011 SAE introduced a similar award). Additionally, and in keeping with the current postgraduate market, the continuing development of a successful undergraduate programme will eventually lead to a Lincoln based Audio Production masters programme offering students the opportunity to continue at Lincoln. Fourthly, both the university and the county offers opportunities to establish a skills and opportunity base. The university, and in particular the School of Media are involved with and developing the Knowledge Transfer Partnerships (KTP) requiring audio production skills. Local organisations such 'SoundLincs' (set up to develop music and sound in the county) have established firm relations with the faculty and would like to expand and offer opportunities to undergraduates in local projects. Similarly, the school also engages in significant external outreach, schools and community work, having both an in-house production arm augmenting a graduate start-up centre that encourages graduates to stay within the region to locate their creative industry businesses. This connection with both corporate bodies in the region and also community bodies, resulted in a successful bid to OFCOM in 2007 for a five-year Community radio licence for Siren FM, which launched in the summer of 2007 and broadcasts from the building.

The programme alongside the other school programmes benefits from the advice and guidance from industry through the senior managers and creatives of many creative industry and community organisations:

- Trevor Dann, FRSA, Visiting Professor of Radio & Sound, University of Lincoln
- Grant Bridgeman, Freelance Film & TV Sound Recordist
- Rhys Hughes, Executive Producer, BBC Radio 1
- Hannah Brown, Executive producer, BBC Radio 1 & BBC Radio Nottingham
- Ian Bent, Editor, BBC Factual Radio, Manchester
- Helena Sills, Executive Producer, Cbeebies, London
- Andrew Ogden, Senior Director, Broadcast Media Services, Nottingham
- Antony Thomas, Education & Film Heritage Executive, EM Media, Nottingham
- Ben Robinson, Managing Director, Isis Media Ltd, Birmingham
- Charlie Partridge, Managing Editor, BBC Radio Lincolnshire
- Dr.Chris Riley, Producer Science Features, London
- John Redshaw, Series Producer, Townhouse Productions, Norwich, Norfolk
- Michael Barringer, UK Marketing Director, Interflora UK, Sleaford
- Michael Betton, Chief Exec, Lincs FM Group Ltd, Lincoln
- Mike Newell, Film Director, London
- Neil Baker, Creative Director, Electric Egg Digital Video & Animation, Lincoln
- Patrick Taylor, New Media Account Manager, Avid UK Ltd
- Saul Nassé, Creative Head Content & Production, BBC India, Mumbai

- Stephen Horn, CEO, HBL Media Ltd, London
- Ursula Lidbetter, Chief Executive, Lincolnshire Co-operative Ltd

The school benefits from recognition from The BBC North initiative as an Approved Partner in the development of “Media City” at Salford Quays. The academic team are also engaged with professional bodies such as the Royal Television Society, the UK Media, Communication and Cultural Studies Association and the Art, Design & Media Subject Centre of The Higher Education Academy.

BA (Hons) Audio Production is one of a suite of awards provided by the Lincoln School of Media that include the undergraduate BA (Hons) Media Production, BA (Joint Hons) Film and Television Studies, BA (Hons) Documentary Production and two Masters programmes; MA Media Production and MA Media & Cultural Studies. The programme and school are located within the Faculty of Media, Humanities and Technology and integrates with other Faculty Schools and Departments through the provision of collaborative awards at undergraduate and postgraduate level. This integration is further consolidated through Faculty Research Centres. BA (Hons) Audio Production is part of a response to the rapid technological, social and economic development of communication and media in society. The programme acknowledges this continuing development and the exploration of emerging areas of study and creative practices. In terms of employment, the DCMS stated that by September 2010, creative employment totalled almost 2.3 million jobs. This consisted of 1.3 million jobs in The Creative Industries and almost 1 million in supporting businesses (DCMS, December 2009). Exports of services from the Creative Industries totalled £17.3 billion in 2008, with the UK’s music industry alone contributing £5 billion and offering 126,000 full-time jobs’ (UCAS, 2008). The range of careers requiring audio specialists include Broadcasting (radio and television, Film and animation, Games Design, Music Production, Advertising & Public Relations, Information Technology, Publishing (audio books) and the Performing Arts (inc. stage/live performance). During the third year of the validated programme the university will seek association with and ultimately professional accreditation via the Joint Audio Media Education Service (JAMES), the educational support arm of the Association of Professional Recording Services (APRS), Music Producers Guild (MPG) and the UK Screen Association. These three organisations are the principle industry associations representing recording and audio post-production studios, sound and recording engineers, record producers, manufacturers and companies providing services to the audio, music, media, film and television screen industries. JAMES is also recognised and approved by Skillset.

3.2 Aims and Objectives

The BA (Hons) Audio Production aims to provide an educational context in which students develop creative, conceptual, critical, analytical, technical, organisational and research skills appropriate to employment in the audio and media industries.

The subject aims to provide students with opportunities to make and develop contacts with audio and media professionals.

The BA (Hons) Audio Production is distinctive in that it provides response to the need for audio professionals and university graduates more generally, to understand the uses of technology and technological change in relation to cultural production and in addition, the importance of audio cultural products in the formation of national and other identities.

It is also a response to the United Kingdom's economic need to develop its creative and cultural industries and, in particular, a response to the need to stimulate and develop the local and regional

economies.

3.3 Variations to Standard Regulations and Guidance

None

4. Programme Outcomes

Programme-level learning outcomes are identified below.

Refer to *Appendix I – Curriculum Map* for details of how outcomes are deployed across the programme.

4.1 Knowledge and Understanding

On successful completion of this programme a student will have knowledge and understanding of:

- 1 Show advanced understanding of the cultural and historic contexts of production.
- 2 Advance arguments concerning issues relating to form, content and context of production.
- 3 Assess the implications of ownership copyright, sponsorship and commissioning.
- 4 Predict the effects of technological developments upon production.
- 5 Demonstrate understanding of codes and conventions in relation to production
- 6 Evaluate distribution and production frameworks.
- 7 Identify and assess the processes linking production, circulation and consumption.
- 8 Identify and assess local to global contexts of media developments.
- 9 Examine the roles media institutions play in different societies
- 10 Analyse how different social groups access and are affected by media.
- 11 Understand the role of cultural practice and institutions in society
- 12 Have knowledge of regulatory frameworks for media industries
- 13 Use critical and independent analysis to inform and evaluate production

4.2 Subject Specific Intellectual Skills

On successful completion of this programme a student will be able to:

- 14 Produce audience specific work appropriate for the chosen forms of presentation.
- 15 Develop original formats that challenge existing professional and subject boundaries.
- 16 Recognise the importance of specific elements in the construction of meaning.
- 17 Structure development of ideas within a practical context
- 18 Develop and employ creative and innovative strategies in production

4.3 Subject Specific Practical Skills

On successful completion of this programme a student will be able to:

- 19 Demonstrate knowledge of technical processes and procedures
- 20 Build up professional practice and techniques appropriate to production
- 21 Identify and apply appropriate software programmes in order to produce work
- 22 Write fiction and documentary scripts in line with professional formats

4.4 Transferable Skills and Attributes

On successful completion of this programme a student will be able to:

- 23 Develop critical and analytical skills.
- 24 Produce an original project efficiently and creatively.
- 25 Work well as a member of a team and apply group management skills.
- 26 Present research and findings through the production of written essay and reports.
- 27 Independently research recent theory.
- 28 Produce and deliver information effectively as a presentation.
- 29 Undertake technical, distributive and financial planning
- 30 Plan, organise and have strategies for managing time and resources
- 31 Understand the media labour market and career development opportunities.
- 32 Evaluate and reflect on their own work

For details of each module contributing to the programme, please consult the module specification document.

5. Learning, Teaching and Assessment Strategies

5.1. Learning and Teaching Strategy

The teaching and learning strategy adopted within BA (Hons) Audio Production derives from the programme learning outcomes and the principles underscored in Section 7 (p.p.15-18) of the QAA Subject Benchmarks for the subject of Communication, media, film and cultural studies. The re-examination of traditional methods and the School's roots in Art & Design practice have also influenced initiatives to increase flexibility and explore methods to integrate and synthesise practice and practical criticism, allied to creative production. In this context practical criticism means the use of analysis, research and criticism in the context of practical production not divorced from it.

During the first year all students undertake modules that introduce them to the tools, techniques and principles of research, writing, critical analysis and production practices, giving students a diagnostic and supportive programme of preparation for the various forms of learning available on the programme. The first year is heavily tutor focused to enable students to pick up the full range of foundation skills, theoretical contexts plus key industry knowledge. Progression through the levels leads to increasing emphasis on student self direction and self responsibility in the learning strategies and options/outcomes employed. Students experience a wide variety of learning and teaching situations designed to support the aims and outcomes of the programme. A balance of the following methods are used: lectures, seminars, tutorials, workshops, group work, live broadcast, public exhibition, project work, multi media and production practice, supervised independent learning, peer evaluation, reflective reporting, live projects. Active engagement in a social production environment is developed through method as much as content. Students articulate and defend concepts and projects to communicate their own ideas, understand those of others and work creatively with both.

Module descriptions identifying learning outcomes, methods, content and assessment are contained in the student handbook and are distributed to all students at the beginning of the academic year.

5.2. Assessment Strategy

Assessment strategies adopted within the BA (Hons) Audio Production are aligned with aims and outcomes of the modules undertaken and the principles underscored in Sections 5-7 of the QAA Subject Benchmarks for the subject of Communication, media, film and cultural studies (2008). Assessment criteria and scope are communicated to students at the beginning of each module in the student handbook and module guide. Assessment methods include: Short and long essays, dissertation, reports, presentations, self and peer evaluation, logbooks, portfolio presentations, exhibitions, screening, research and development files. Programmes and portfolios in a wide range of media, produced individually and by groups are usual. Group work will usually include a significant component of individually assessed work.

6. Programme Structure

The total number of credit points required for the achievement of Certificate of Higher Education (CertHE) is 120.

The total number of credit points required for the achievement of Diploma of Higher Education (DipHE) is 240.

The total number of credit points required for the achievement of Bachelor of Arts with Honours (BA (Hons)) is 360.

Level 1

Title	Credit Rating	Core / Optional
Radio and Sound 2018-19	15	Core
Sound for Visual Media 2018-19	15	Core
Multitrack Recording and Music Production 2018-19	15	Core
Electronic Music Production 2018-19	15	Core
Principles of Audio 2018-19	15	Core
Understanding The Cultural Industries 2018-19	15	Core
Mediation & Representation 1 2018-19	15	Core
Key Concepts in Sound 2018-19	15	Core

Level 2

Title	Credit Rating	Core / Optional
Auditory Culture 2019-20	15	Core
Practices of Listening 2019-20	15	Core
Media Research: Methods and Proposal Design 2019-20	15	Core
Radio and Sound Projects 2019-20	30	Optional
Audio for Visual Production 2019-20	30	Optional
Music Production and Enterprise 2019-20	30	Optional
Audio Production Study Period Abroad (USA) 2019-20	60	Optional
Radio and Sound Projects (variant) 2019-20	15	Optional
Audio for Visual Production (variant) 2019-20	15	Optional
Music Production and Enterprise (variant) 2019-20	15	Optional
Sound Branding 2019-20	15	Core

Level 3

Title	Credit Rating	Core / Optional
Audio Project 1 2020-21	30	Core
Audio Project 2 2020-21	30	Core
Audio Production Independent Study 2020-21	30	Core
Community Education & Mentoring 2020-21	15	Optional
Creative Enterprise 2020-21	15	Core
Creative Industries Case Study 2020-21	15	Optional

Appendix I - Curriculum Map

This table indicates which modules assume responsibility for delivering and ordering particular programme learning outcomes.

Key: Delivered and Assessed Delivered Assessed

Level 1

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Electronic Music Production 2018-19				✓								
Key Concepts in Sound 2018-19	✓									✓	✓	
Mediation & Representation 1 2018-19	✓	✓	✓		✓		✓	✓	✓	✓		
Multitrack Recording and Music Production 2018-19				✓								
Principles of Audio 2018-19				✓		✓						
Radio and Sound 2018-19			✓				✓					
Sound for Visual Media 2018-19					✓							
Understanding The Cultural Industries 2018-19			✓	✓			✓	✓	✓	✓	✓	✓

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Electronic Music Production 2018-19		✓		✓	✓			✓	✓			
Key Concepts in Sound 2018-19											✓	
Mediation & Representation 1 2018-19												
Multitrack Recording and Music Production 2018-19								✓	✓			
Principles of Audio 2018-19												
Radio and Sound 2018-19	✓	✓			✓							
Sound for Visual Media 2018-19				✓		✓		✓	✓			
Understanding The Cultural Industries 2018-19												

	PO25	PO26	PO27	PO28	PO29	PO30	PO31	PO32
Electronic Music Production 2018-19	✓							
Key Concepts in Sound 2018-19		✓	✓					
Mediation & Representation 1 2018-19		✓						
Multitrack Recording and Music Production 2018-19	✓							
Principles of Audio 2018-19	✓							
Radio and Sound 2018-19								
Sound for Visual Media 2018-19	✓							
Understanding The Cultural Industries 2018-19		✓					✓	

Level 2

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Audio for Visual Production (variant) 2019-20												✓
Audio for Visual Production 2019-20												✓
Audio Production Study Period Abroad (USA) 2019-20	✓	✓	✓		✓	✓	✓	✓	✓		✓	
Auditory Culture 2019-20	✓	✓		✓				✓	✓	✓	✓	
Media Research: Methods and Proposal Design 2019-20							✓	✓			✓	
Music Production and Enterprise (variant) 2019-20	✓	✓	✓	✓		✓	✓					
Music Production and Enterprise 2019-20	✓	✓	✓	✓		✓	✓					
Practices of Listening 2019-20	✓	✓						✓		✓	✓	
Radio and Sound Projects (variant) 2019-20			✓		✓							
Radio and Sound Projects 2019-20			✓		✓							
Sound Branding 2019-20	✓	✓	✓		✓		✓					

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Audio for Visual Production (variant) 2019-20	✓	✓						✓	✓			✓
Audio for Visual Production 2019-20	✓	✓						✓	✓			✓

Audio Production Study Period Abroad (USA) 2019-20	✓	✓		✓	✓	✓	✓	✓	✓		✓	
Auditory Culture 2019-20				✓								
Media Research: Methods and Proposal Design 2019-20												
Music Production and Enterprise (variant) 2019-20	✓						✓	✓	✓			✓
Music Production and Enterprise 2019-20	✓						✓	✓	✓			✓
Practices of Listening 2019-20				✓								
Radio and Sound Projects (variant) 2019-20	✓	✓	✓	✓			✓	✓		✓		✓
Radio and Sound Projects 2019-20	✓	✓	✓	✓			✓	✓		✓		✓
Sound Branding 2019-20		✓		✓	✓						✓	

	PO25	PO26	PO27	PO28	PO29	PO30	PO31	PO32
Audio for Visual Production (variant) 2019-20	✓							✓
Audio for Visual Production 2019-20	✓							✓
Audio Production Study Period Abroad (USA) 2019-20	✓	✓				✓		✓
Auditory Culture 2019-20		✓	✓					
Media Research: Methods and Proposal Design 2019-20		✓	✓			✓		
Music Production and Enterprise (variant) 2019-20	✓	✓			✓	✓		✓
Music Production and Enterprise 2019-20	✓	✓			✓	✓		✓
Practices of Listening 2019-20		✓	✓					
Radio and Sound Projects (variant) 2019-20	✓			✓	✓			✓
Radio and Sound Projects 2019-20	✓			✓	✓			✓
Sound Branding 2019-20	✓	✓		✓				

Level 3

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Audio Production Independent Study 2020-21	✓	✓										
Audio Project 1 2020-21					✓	✓	✓					✓

Audio Project 2 2020-21					✓	✓	✓					✓
Community Education & Mentoring 2020-21										✓	✓	✓
Creative Enterprise 2020-21		✓	✓			✓	✓					✓
Creative Industries Case Study 2020-21			✓			✓	✓	✓				✓

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20	PO21	PO22	PO23	PO24
Audio Production Independent Study 2020-21		✓		✓							✓	✓
Audio Project 1 2020-21	✓		✓	✓	✓		✓	✓	✓		✓	✓
Audio Project 2 2020-21	✓		✓	✓	✓		✓	✓	✓		✓	✓
Community Education & Mentoring 2020-21			✓		✓						✓	
Creative Enterprise 2020-21			✓		✓							
Creative Industries Case Study 2020-21					✓							

	PO25	PO26	PO27	PO28	PO29	PO30	PO31	PO32
Audio Production Independent Study 2020-21		✓	✓			✓		
Audio Project 1 2020-21					✓			✓
Audio Project 2 2020-21					✓			✓
Community Education & Mentoring 2020-21	✓	✓				✓		✓
Creative Enterprise 2020-21		✓		✓				✓
Creative Industries Case Study 2020-21		✓					✓	✓

Appendix II - Assessment Map

This table indicates the spread of assessment activity across the programme. Percentages indicate assessment weighting.

Level 1

	01	02	03	04	05	06	07	08	09	10	11	12
Electronic Music Production 2018-19												
Key Concepts in Sound 2018-19												
Mediation & Representation 1 2018-19												100
Multitrack Recording and Music Production 2018-19					25							
Principles of Audio 2018-19							25					50
Radio and Sound 2018-19												
Sound for Visual Media 2018-19												
Understanding The Cultural Industries 2018-19												

	13	14	15	16	17	18	19	20	21	22	23	24
Electronic Music Production 2018-19									25			
Key Concepts in Sound 2018-19												
Mediation & Representation 1 2018-19												
Multitrack Recording and Music Production 2018-19	50	25										
Principles of Audio 2018-19	25											
Radio and Sound 2018-19							40					
Sound for Visual Media 2018-19										40		
Understanding The Cultural Industries 2018-19										50		

	25	26	27	28	29	30	31	32	33	34	35	36
Electronic Music Production 2018-19		50	25									

Key Concepts in Sound 2018-19				100								
Mediation & Representation 1 2018-19												
Multitrack Recording and Music Production 2018-19												
Principles of Audio 2018-19												
Radio and Sound 2018-19		60										
Sound for Visual Media 2018-19				60								
Understanding The Cultural Industries 2018-19		50										
	37	38	39	40	41	42	43	44	45	46	47	48
Electronic Music Production 2018-19												
Key Concepts in Sound 2018-19												
Mediation & Representation 1 2018-19												
Multitrack Recording and Music Production 2018-19												
Principles of Audio 2018-19												
Radio and Sound 2018-19												
Sound for Visual Media 2018-19												
Understanding The Cultural Industries 2018-19												
							49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Electronic Music Production 2018-19												
Key Concepts in Sound 2018-19												
Mediation & Representation 1 2018-19												
Multitrack Recording and Music Production 2018-19												
Principles of Audio 2018-19												
Radio and Sound 2018-19												

Sound for Visual Media 2018-19

Understanding The Cultural Industries 2018-19

Level 2

	01	02	03	04	05	06	07	08	09	10	11	12
Audio for Visual Production (variant) 2019-20												
Audio for Visual Production 2019-20												40
Audio Production Study Period Abroad (USA) 2019-20												
Auditory Culture 2019-20												
Media Research: Methods and Proposal Design 2019-20												
Music Production and Enterprise (variant) 2019-20												
Music Production and Enterprise 2019-20												
Practices of Listening 2019-20												
Radio and Sound Projects (variant) 2019-20												
Radio and Sound Projects 2019-20									30			
Sound Branding 2019-20							50					50
	13	14	15	16	17	18	19	20	21	22	23	24
Audio for Visual Production (variant) 2019-20												
Audio for Visual Production 2019-20												
Audio Production Study Period Abroad (USA) 2019-20												
Auditory Culture 2019-20	100											
Media Research: Methods and Proposal Design 2019-20												
Music Production and Enterprise (variant) 2019-20		25										

Music Production and Enterprise 2019-20	30												
Practices of Listening 2019-20													
Radio and Sound Projects (variant) 2019-20							20						
Radio and Sound Projects 2019-20						30							
Sound Branding 2019-20													
	25	26	27	28	29	30	31	32	33	34	35	36	
Audio for Visual Production (variant) 2019-20	100												
Audio for Visual Production 2019-20		60											
Audio Production Study Period Abroad (USA) 2019-20				100									
Auditory Culture 2019-20													
Media Research: Methods and Proposal Design 2019-20				30				70					
Music Production and Enterprise (variant) 2019-20		75											
Music Production and Enterprise 2019-20		70											
Practices of Listening 2019-20								100					
Radio and Sound Projects (variant) 2019-20	80												
Radio and Sound Projects 2019-20			40										
Sound Branding 2019-20													
	37	38	39	40	41	42	43	44	45	46	47	48	
Audio for Visual Production (variant) 2019-20													
Audio for Visual Production 2019-20													
Audio Production Study Period Abroad (USA) 2019-20													
Auditory Culture 2019-20													
Media Research: Methods and Proposal Design 2019-20													
Music Production and Enterprise (variant) 2019-20													
Music Production and Enterprise 2019-20													

Practices of Listening 2019-20													
Radio and Sound Projects (variant) 2019-20													
Radio and Sound Projects 2019-20													
Sound Branding 2019-20													
								49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Audio for Visual Production (variant) 2019-20													
Audio for Visual Production 2019-20													
Audio Production Study Period Abroad (USA) 2019-20													
Auditory Culture 2019-20													
Media Research: Methods and Proposal Design 2019-20													
Music Production and Enterprise (variant) 2019-20													
Music Production and Enterprise 2019-20													
Practices of Listening 2019-20													
Radio and Sound Projects (variant) 2019-20													
Radio and Sound Projects 2019-20													
Sound Branding 2019-20													

Level 3

	01	02	03	04	05	06	07	08	09	10	11	12
Audio Production Independent Study 2020-21												
Audio Project 1 2020-21												
Audio Project 2 2020-21												
Community Education & Mentoring 2020-21												
Creative Enterprise 2020-21											100	
Creative Industries Case Study 2020-21												

	13	14	15	16	17	18	19	20	21	22	23	24
Audio Production Independent Study 2020-21								100				
Audio Project 1 2020-21	100											
Audio Project 2 2020-21												
Community Education & Mentoring 2020-21												
Creative Enterprise 2020-21												
Creative Industries Case Study 2020-21												

	25	26	27	28	29	30	31	32	33	34	35	36
Audio Production Independent Study 2020-21												
Audio Project 1 2020-21												
Audio Project 2 2020-21			100									
Community Education & Mentoring 2020-21						100						
Creative Enterprise 2020-21												
Creative Industries Case Study 2020-21				100								

	37	38	39	40	41	42	43	44	45	46	47	48
Audio Production Independent Study 2020-21												
Audio Project 1 2020-21												
Audio Project 2 2020-21												
Community Education & Mentoring 2020-21												
Creative Enterprise 2020-21												
Creative Industries Case Study 2020-21												

	49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Audio Production Independent Study 2020-21						
Audio Project 1 2020-21						
Audio Project 2 2020-21						

Community Education & Mentoring 2020-21

Creative Enterprise 2020-21

Creative Industries Case Study 2020-21

Appendix III - Benchmark Analysis

This table maps programme learning outcomes to relevant QAA subject benchmark statements or PSRB guidelines.

Knowledge and Understanding

	CMFCS01	CMFCS02	CMFCS03	CMFCS04	CMFCS05	CMFCS06	CMFCS07	CMFCS08	CMFCS09
PO1									
PO2									
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PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									

	CMFCS10	CMFCS11	CMFCS12	CMFCS13	CMFCS14	CMFCS15	CMFCS16	CMFCS17	CMFCS18
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									

PO11									
PO12									
PO13									

	CMFCS19	CMFCS20	CMFCS21	CMFCS22	CMFCS23	CMFCS24	CMFCS25	CMFCS26	CMFCS27
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									

	CMFCS28	CMFCS29	CMFCS30	CMFCS31	CMFCS32	CMFCS33	CMFCS34	CMFCS35	CMFCS36
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									

	CMFCS37	CMFCS38	CMFCS39	CMFCS40	CMFCS41	CMFCS42	CMFCS43	CMFCS44	CMFCS45
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									

	CMFCS46	CMFCS47	CMFCS48	CMFCS49	CMFCS50	CMFCS51	CMFCS52	CMFCS53	CMFCS54
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									

	CMFCS55	CMFCS56	CMFCS57	CMFCS58	CMFCS59	CMFCS60	CMFCS61	CMFCS62	CMFCS63
PO1									

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PO3									
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PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									

	CMFCS64	CMFCS65	CMFCS66	CMFCS67	CMFCS68	CMFCS69	CMFCS70	CMFCS71	CMFCS72
PO1									
PO2									
PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									

	CMFCS73	CMFCS74	CMFCS75	CMFCS76	CMFCS77	CMFCS78	CMFCS79	CMFCS80	CMFCS81
PO1									
PO2									
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PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									

	CMFCS82	CMFCS83	CMFCS84	CMFCS85	CMFCS86	CMFCS87	CMFCS88	CMFCS89	CMFCS90
PO1									
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PO3									
PO4									
PO5									
PO6									
PO7									
PO8									
PO9									
PO10									
PO11									
PO12									
PO13									

	CMFCS91	CMFCS92	CMFCS93	CMFCS94	CMFCS95	CMFCS96	CMFCS97	CMFCS98	CMFCS99
PO1									
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PO8									
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PO10									
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						CMFCS100	CMFCS101	CMFCS102	CMFCS103
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PO10									
PO11									
PO12									
PO13									

Subject Specific Intellectual Skills

	CMFCS01	CMFCS02	CMFCS03	CMFCS04	CMFCS05	CMFCS06	CMFCS07	CMFCS08	CMFCS09
PO14									
PO15									
PO16									
PO17									
PO18									

	CMFCS10	CMFCS11	CMFCS12	CMFCS13	CMFCS14	CMFCS15	CMFCS16	CMFCS17	CMFCS18
PO14									
PO15									
PO16									
PO17									
PO18									

	CMFCS19	CMFCS20	CMFCS21	CMFCS22	CMFCS23	CMFCS24	CMFCS25	CMFCS26	CMFCS27
PO14									
PO15									
PO16									
PO17									
PO18									

	CMFCS28	CMFCS29	CMFCS30	CMFCS31	CMFCS32	CMFCS33	CMFCS34	CMFCS35	CMFCS36
PO14									
PO15									
PO16									
PO17									
PO18									

	CMFCS37	CMFCS38	CMFCS39	CMFCS40	CMFCS41	CMFCS42	CMFCS43	CMFCS44	CMFCS45
PO14									
PO15									
PO16									
PO17									
PO18									

	CMFCS46	CMFCS47	CMFCS48	CMFCS49	CMFCS50	CMFCS51	CMFCS52	CMFCS53	CMFCS54
PO14									
PO15									
PO16									
PO17									

PO18									
	CMFCS55	CMFCS56	CMFCS57	CMFCS58	CMFCS59	CMFCS60	CMFCS61	CMFCS62	CMFCS63
PO14									
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PO16									
PO17									
PO18									
	CMFCS64	CMFCS65	CMFCS66	CMFCS67	CMFCS68	CMFCS69	CMFCS70	CMFCS71	CMFCS72
PO14									
PO15									
PO16									
PO17									
PO18									
	CMFCS73	CMFCS74	CMFCS75	CMFCS76	CMFCS77	CMFCS78	CMFCS79	CMFCS80	CMFCS81
PO14									
PO15									
PO16									
PO17									
PO18									
	CMFCS82	CMFCS83	CMFCS84	CMFCS85	CMFCS86	CMFCS87	CMFCS88	CMFCS89	CMFCS90
PO14									
PO15									
PO16									
PO17									
PO18									
	CMFCS91	CMFCS92	CMFCS93	CMFCS94	CMFCS95	CMFCS96	CMFCS97	CMFCS98	CMFCS99
PO14									
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PO15									
PO16									
PO17									
PO18									

Subject Specific Practical Skills

	CMFCS01	CMFCS02	CMFCS03	CMFCS04	CMFCS05	CMFCS06	CMFCS07	CMFCS08	CMFCS09
PO19									
PO20									
PO21									
PO22									

	CMFCS10	CMFCS11	CMFCS12	CMFCS13	CMFCS14	CMFCS15	CMFCS16	CMFCS17	CMFCS18
PO19									
PO20									
PO21									
PO22									

	CMFCS19	CMFCS20	CMFCS21	CMFCS22	CMFCS23	CMFCS24	CMFCS25	CMFCS26	CMFCS27
PO19									
PO20									
PO21									
PO22									

	CMFCS28	CMFCS29	CMFCS30	CMFCS31	CMFCS32	CMFCS33	CMFCS34	CMFCS35	CMFCS36
PO19									
PO20									
PO21									
PO22									

	CMFCS37	CMFCS38	CMFCS39	CMFCS40	CMFCS41	CMFCS42	CMFCS43	CMFCS44	CMFCS45
PO19									
PO20									
PO21									
PO22									

	CMFCS46	CMFCS47	CMFCS48	CMFCS49	CMFCS50	CMFCS51	CMFCS52	CMFCS53	CMFCS54
PO19									
PO20									
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PO22									

	CMFCS55	CMFCS56	CMFCS57	CMFCS58	CMFCS59	CMFCS60	CMFCS61	CMFCS62	CMFCS63
PO19									
PO20									
PO21									
PO22									

	CMFCS64	CMFCS65	CMFCS66	CMFCS67	CMFCS68	CMFCS69	CMFCS70	CMFCS71	CMFCS72
PO19									
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PO21									
PO22									

	CMFCS73	CMFCS74	CMFCS75	CMFCS76	CMFCS77	CMFCS78	CMFCS79	CMFCS80	CMFCS81
PO19									
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PO22									
	CMFCS82	CMFCS83	CMFCS84	CMFCS85	CMFCS86	CMFCS87	CMFCS88	CMFCS89	CMFCS90
PO19									
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	CMFCS91	CMFCS92	CMFCS93	CMFCS94	CMFCS95	CMFCS96	CMFCS97	CMFCS98	CMFCS99
PO19									
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						CMFCS100	CMFCS101	CMFCS102	CMFCS103
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PO20									
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Transferable Skills and Attributes

	CMFCS01	CMFCS02	CMFCS03	CMFCS04	CMFCS05	CMFCS06	CMFCS07	CMFCS08	CMFCS09
PO23									
PO24									
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	CMFCS10	CMFCS11	CMFCS12	CMFCS13	CMFCS14	CMFCS15	CMFCS16	CMFCS17	CMFCS18
PO23									
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PO32									

	CMFCS19	CMFCS20	CMFCS21	CMFCS22	CMFCS23	CMFCS24	CMFCS25	CMFCS26	CMFCS27
PO23									
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PO25									
PO26									
PO27									
PO28									
PO29									
PO30									
PO31									
PO32									

	CMFCS28	CMFCS29	CMFCS30	CMFCS31	CMFCS32	CMFCS33	CMFCS34	CMFCS35	CMFCS36
PO23									
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PO27									
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PO29									
PO30									
PO31									
PO32									

	CMFCS37	CMFCS38	CMFCS39	CMFCS40	CMFCS41	CMFCS42	CMFCS43	CMFCS44	CMFCS45
PO23									
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PO30									
PO31									
PO32									

	CMFCS46	CMFCS47	CMFCS48	CMFCS49	CMFCS50	CMFCS51	CMFCS52	CMFCS53	CMFCS54
PO23									
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	CMFCS55	CMFCS56	CMFCS57	CMFCS58	CMFCS59	CMFCS60	CMFCS61	CMFCS62	CMFCS63
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PO30									
PO31									
PO32									

	CMFCS64	CMFCS65	CMFCS66	CMFCS67	CMFCS68	CMFCS69	CMFCS70	CMFCS71	CMFCS72
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PO29									
PO30									
PO31									
PO32									

	CMFCS73	CMFCS74	CMFCS75	CMFCS76	CMFCS77	CMFCS78	CMFCS79	CMFCS80	CMFCS81
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PO29									
PO30									
PO31									
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	CMFCS82	CMFCS83	CMFCS84	CMFCS85	CMFCS86	CMFCS87	CMFCS88	CMFCS89	CMFCS90
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PO30									
PO31									
PO32									

	CMFCS91	CMFCS92	CMFCS93	CMFCS94	CMFCS95	CMFCS96	CMFCS97	CMFCS98	CMFCS99
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PO31									
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	CMFCS100	CMFCS101	CMFCS102	CMFCS103
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PO32

Appendix IV: Benchmark Benchmark Statement(s)

CMFCS01 - *Display coherent knowledge of the communication, media and cultural forms and processes chosen for study within their degree programme.*

CMFCS02 - *Display understanding of a range of concepts, theories and approaches appropriate to the study of those objects and processes, and the capacity to apply these.*

CMFCS03 - *Display skills in critical analysis, research, production and communication appropriate to the learning tasks set by their programme, as well as an array of generic and creative skills.*

CMFCS04 - *Demonstrate knowledge of the central role that communications, media and cultural agencies play at local, national, international and global levels of economic, political and social organisation, along with the ability to explore and articulate the...*

CMFCS05 - *Demonstrate awareness of the historical formation of their particular objects of study, and their contexts and interfaces.*

CMFCS06 - *Demonstrate knowledge of appropriate research practices, procedures and traditions, and some awareness of their strengths and limitations.*

CMFCS07 - *Awareness of the diversity of approaches to understanding communication, media and culture in both historical and contemporary contexts, and of the uses and implications of these approaches.*

CMFCS08 - *Knowledge of a range of texts, genres, aesthetic forms and cultural practices, and the ability to produce close analysis of these, and to make comparisons and connections.*

CMFCS09 - *Engagement with forms of critical analysis, argument and debate, expressed through an appropriate command of oral, written and other forms of communication.*

CMFCS10 - *Understanding of production processes and professional practices within media, cultural and communicative industries.*

CMFCS11 - *Critically informed competency in the management and operation of production technologies, procedures and processes.*

CMFCS12 - *The ability to engage with and to advance creative processes in one or more forms of media or cultural production.*

CMFCS13 - *Knowledge of a range of communicative situations and cultural practices, along with the ability to produce detailed analyses of these, and to make comparisons and connections.*

CMFCS14 - *The ability to consider views other than their own, and exercise a degree of independent and informed critical judgement in analysis.*

CMFCS15 - *The ability to work across a variety of group and independent modes of study, and within these to demonstrate flexibility, creativity and the capacity for critical self-reflection.*

CMFCS16 - *The ability to use their knowledge and understanding of communication, cultural and media processes as a basis for the examination of policy and ethical issues, whether in the public*

domain or in other aspects of democratic participation and...

CMFCS17 - *Demonstrate an understanding of the roles of communication systems, modes of representations and systems of meaning in the ordering of societies.*

CMFCS18 - *An awareness of the economic forces that frame the media, cultural and creative industries, and the role of such industries in specific areas of contemporary political and cultural life.*

CMFCS19 - *A comparative understanding of the roles that media and/or cultural institutions play in different societies.*

CMFCS20 - *An understanding of the roles of cultural practices and cultural institutions in society.*

CMFCS21 - *An understanding of particular media forms and genres, and the way in which they organise understandings, meanings and affects.*

CMFCS22 - *An understanding of the role of technology in terms of media production, content manipulation, distribution, access and use.*

CMFCS23 - *An understanding of new and emergent media forms and their relation both to their social context and to earlier forms.*

CMFCS24 - *An understanding of the ways in which participatory access to the central sites of public culture and communication is distributed along axes of social division, such as disability, class, ethnicity, gender, nationality, and sexuality.*

CMFCS25 - *An understanding of the dynamics of public and everyday discourses in the shaping of culture and society.*

CMFCS26 - *An understanding of the ways in which different social groups may make use of cultural texts and products in the construction of social and cultural realities, cultural maps and frames of reference.*

CMFCS27 - *An understanding of the development of media and cultural forms in a local, community, regional, national, international or global context.*

CMFCS28 - *An understanding of the social, cultural and political histories from which different media and cultural institutions, modes of communication, practices and structures have emerged.*

CMFCS29 - *A historically informed knowledge of the contribution of media organisations to the shaping of the modern world.*

CMFCS30 - *An understanding of the interconnectedness of texts and contexts, and of the shifting configurations of communicative, cultural and aesthetic practices and systems.*

CMFCS31 - *An understanding of the historical evolution of particular genres, aesthetic traditions and forms, and of their current characteristics and possible future developments.*

CMFCS32 - *An understanding of the history of communication and media technologies, and a*

recognition of the different ways in which the history of, and current developments in, media and communication can be understood in relation to technological change.

CMFCS33 - *An understanding of the interrelationships of technological and social change.*

CMFCS34 - *An understanding of the historical development of practices of cultural consumption (including subcultural forms and everyday lived practices)*

CMFCS35 - *An awareness of the ways in which critical and cultural theories and concepts have developed within particular contexts.*

CMFCS36 - *An understanding of the processes linking production, distribution, circulation and consumption.*

CMFCS37 - *An understanding of the processes, both verbal and non-verbal, whereby people manage communication face to face and in the context of real and virtual groups and/or communities.*

CMFCS38 - *An awareness of the processes of cultural and subcultural formations and their dynamics.*

CMFCS39 - *An understanding of key production processes and professional practices relevant to media, cultural and communicative industries, and of ways of conceptualising creativity and authorship.*

CMFCS40 - *An understanding of professional, technical and formal choices which realise, develop or challenge existing practices and traditions, and of the possibilities and constraints involved in production processes.*

CMFCS41 - *A knowledge of the legal, ethical and regulatory frameworks that affect media and cultural production, manipulation, distribution, circulation, and consumption.*

CMFCS42 - *An understanding of how media, cultural and creative organisations operate, communicate and are managed.*

CMFCS43 - *An understanding of how in creative industries individuals, or collaborative project-oriented teams, are formed, operate and complete their work.*

CMFCS44 - *An understanding of the material conditions of media and cultural consumption, and of the cultural contexts in which people appropriate, use and make sense of media and cultural products.*

CMFCS45 - *An awareness of how media products might be understood within broader concepts of culture.*

CMFCS46 - *An understanding of the aesthetic and formal qualities at play, and their relation to meanings, in particular cultural forms.*

CMFCS47 - *An insight into the cultural and social ways in which aesthetic judgements are constructed and aesthetic processes experienced.*

CMFCS48 - *An understanding of the student's own creative processes and practice through engagement in one or more production practices.*

CMFCS49 - *An examination of the role that aesthetic and other pleasures and judgements may play in the production and maintenance of social relations.*

CMFCS50 - *An awareness of a range of works (in one or more media) which generate different kinds of aesthetic pleasures.*

CMFCS51 - *An understanding of the narrative processes, generic forms and modes of representation at work in media and cultural texts.*

CMFCS52 - *An understanding of the ways in which specific media and their attendant technologies make possible different kinds of aesthetic effects and forms.*

CMFCS53 - *An understanding of the audio, visual and verbal conventions through which sounds, images and words make meaning.*

CMFCS54 - *An understanding of the ways in which people engage with cultural texts and practices and make meaning from them.*

CMFCS55 - *An appreciation of the complexity of the term 'culture' and an understanding of how it has developed.*

CMFCS56 - *An understanding of the ways in which identities are constructed and contested through engagements with culture.*

CMFCS57 - *An understanding of how disability, class, ethnicity, gender, religion, nationality, sexuality and other social divisions play key roles in terms of both access to the media and modes of representation in media texts.*

CMFCS58 - *An insight into the different modes of global, international, national and local cultural experience and their interaction in particular instances.*

CMFCS59 - *An understanding of the ways in which forms of media and cultural consumption are embedded in everyday life, and serve as ways of claiming and understanding identities.*

CMFCS60 - *An understanding of the relationship between discourse, culture and identity.*

CMFCS61 - *Able to engage critically with major thinkers, debates and intellectual paradigms within the field and put them to productive use.*

CMFCS62 - *Understand forms of communication, media and culture as they have emerged historically and appreciate the processes through which they have come into being, with reference to social, cultural and technological change.*

CMFCS63 - *Examine such forms critically with appropriate reference to the social and cultural contexts and diversity of contemporary society, and have an understanding of how different social groups variously make use of, and engage with, forms of...*

CMFCS64 - *Analyse closely, interpret and show the exercise of critical judgement in the understanding and, as appropriate, evaluation of these forms.*

CMFCS65 - *Develop substantive and detailed knowledge and understanding in one or more designated areas of the field.*

CMFCS66 - *Consider and evaluate their own work in a reflexive manner, with reference to academic and/or professional issues, debates and conventions.*

CMFCS67 - *Carry out various forms of research for essays, projects, creative productions or dissertations involving sustained independent enquiry.*

CMFCS68 - *Formulate appropriate research questions and employ appropriate methods and resources for exploring those questions.*

CMFCS69 - *Evaluate and draw upon the range of sources and the conceptual frameworks appropriate to research in the chosen area.*

CMFCS70 - *Draw on the strengths and understand the limits of the major quantitative and/or qualitative research methods, and be able to apply this knowledge critically in their own work.*

CMFCS71 - *Draw on research models enabled or underpinned by emergent technologies.*

CMFCS72 - *Draw and reflect upon the relevance and impact of their own cultural commitments and positioning to the practice of research.*

CMFCS73 - *Explore matters that may be new and emerging, drawing upon a variety of personal skills and upon a variety of academic and non-academic sources.*

CMFCS74 - *Produce work which demonstrates the effective manipulation of sound, image and/or the written word.*

CMFCS75 - *Demonstrate competences in the chosen field of practice.*

CMFCS76 - *Demonstrate the development of creative ideas and concepts based upon secure research strategies.*

CMFCS77 - *Understand the importance of the commissioning and funding structures of the creative industries and demonstrate a capacity to work within the constraints imposed by them.*

CMFCS78 - *Produce work showing capability in operational aspects of media production technologies, systems, techniques and professional practices.*

CMFCS79 - *Manage time, personnel and resources effectively by drawing on planning, organisational, project management and leadership skills.*

CMFCS80 - *Produce work which demonstrates an understanding of media forms and structures, audiences and specific communication registers.*

CMFCS81 - Produce work which is informed by, and contextualised within, relevant theoretical issues and debates.

CMFCS82 - Initiate, develop and realise distinctive and creative work within various forms of writing or of aural, visual, audiovisual, sound or other electronic media.

CMFCS83 - Experiment, as appropriate, with forms, conventions, languages, techniques and practices.

CMFCS84 - Employ production skills and practices to challenge existing forms and conventions and to innovate.

CMFCS85 - Draw upon and bring together ideas from different sources of knowledge and from different academic disciplines.

CMFCS86 - Be adaptable, creative and self-reflexive in producing output for a variety of audiences and in a variety of media forms.

CMFCS87 - Critically appraise some of the widespread common sense understandings and misunderstandings of communications, media and culture, and the debates and disagreements to which these give rise.

CMFCS88 - Analyse how media and cultural policies are devised and implemented, and the ways in which citizens and cultural communities can play a part in shaping them.

CMFCS89 - Analyse the role which community and participatory media forms may play in contributing to cultural debate and contesting social power.

CMFCS90 - Critically evaluate the contested nature of some objects of study within the fields of communication, media, film and cultural studies, and the social and political implications of the judgements which are made.

CMFCS91 - Show insight into the range of attitudes and values arising from the complexity and diversity of contemporary communications, media, culture and society, and show capability to consider and respond to these.

CMFCS92 - Work in flexible, creative and independent ways, showing self-discipline, self-direction and reflexivity.

CMFCS93 - Gather, organise and deploy ideas and information in order to formulate arguments cogently, and express them effectively in written, oral or other forms.

CMFCS94 - Retrieve and generate information, and evaluate sources, in carrying out independent research.

CMFCS95 - Organise and manage supervised, self-directed projects.

CMFCS96 - Communicate effectively in interpersonal settings, in writing and in a variety of media.

CMFCS97 - *Work productively in a group or team, showing abilities at different times to listen, contribute and lead effectively.*

CMFCS98 - *Deliver work to a given length, format, brief and deadline, properly referencing sources and ideas and making use, as appropriate, of a problem-solving approach.*

CMFCS99 - *Apply entrepreneurial skills in dealing with audiences, clients, consumers, markets, sources and/or users.*

CMFCS100 - *Put to use a range of information communication technology (ICT) skills from basic competences such as data analysis and word-processing to more complex skills using web-based technology or multimedia, and develop, as appropriate, specific...*

CMFCS101 - *Graduates who have achieved the threshold level in a programme within the fields of communication, media, film and cultural studies will be able to demonstrate sufficient grounding overall in the knowledge outlined in Benchmark statements, as...*

CMFCS102 - *Graduates who achieve the typical level within the fields of communication, media, film and cultural studies will be able to demonstrate systematic knowledge and understanding of the subject and field as outlined in Benchmark statements, as...*

CMFCS103 - *Graduates who attain above the typical level in a programme within the fields of communication, media, film and cultural studies will display excellence in a range of the knowledge, understandings and abilities required by their programmes...*