UNIVERSITY OF LINCOLN

Programme Specification

Title:

Design for Exhibition and Museums

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: 1 Sep 2018

Level	Date
Level 1 or Certificate of Higher Education (CertHE)	2019-20
Level 2 or Diploma of Higher Education (DipHE)	2020-21
Level 3 or Bachelor of Arts with Honours (BA (Hons))	2021-22

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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:	Design for Exhibition and Museums
Exit Awards and Titles	Certificate of Higher Education (CertHE)
	Diploma of Higher Education (DipHE)
	Bachelor of Arts with Honours (BA (Hons))
Subject(s)	Design for Exhibition & Museums
Mode(s) of delivery	Full Time
	Part Time
Is there a Placement or Exchange?	Yes
UCAS code	WP21
Awarding Body	University of Lincoln
Campus(es)	Lincoln Campus, SHAPE, Hong Kong
School(s)	Lincoln School of Design
Programme Leader	Elana Van Der Wath (eVanDerWath)
Relevant Subject Benchmark Statements	
Professional, Statutory or Regulatory Body Accreditation	
Programme Start Date	2019-20

3. Programme Description

3.1 Overview

The BA (Hons) Design for Exhibition and Museums degree prepares students to enter the professional practice of exhibition design* and postgraduate education. Design is considered as a process of identifying problems, providing viable solutions to these problems, and communicating the results of both actions. Drawing and model-making are considered as essential activities to perform this process.

The course is concerned with the presentation and dissemination of information in designed environments. It focuses on the interests of two areas of cultural and economic activity: the commercial exhibitions industry, and the museum and heritage sector. The emphasis is on interpreting content for specific audiences and on devising appropriate means of delivery in constructed spaces. Communication strategies, perception, cognition, and user behaviour is of particular interest. Spatial responses are considered as one of two strategies: 'installation' or 'insertion' and outputs may include mobile structures, temporary new structures and internal environments. The design of exhibitions is considered holistically as the interplay between environment, audience, message, and media. Specific focus is placed on the application of graphic, display, audio-visual, theatric (scenographic and live-action), and interactive media.

The programme is initially presented generically where the strategies under consideration is 'installation' and 'insertion'. The understanding of volume and form are considered in the development of cultural content and spatial design. The exhibition environment is considered as the combination of experience and content. During the specialist phase these strategies are enriched with a deeper prominence of interpretation which allows the communicative bias of the exhibition to emerge.

The programme is committed to expanding the professional practice, and to identify and develop new knowledge areas. This puts professionalism, creative inquiry, and technical expertise at the heart of the academic endeavour.

The exhibition design programme at the University of Lincoln is career focussed. We consider the time spent with us as the launch of a student's career and is committed to initiate life-long development and growth. Students are not only prepared for initial graduate employment, but to become influential members of the community.

* 'Exhibition design' is used in the documentation to refer to a variety of constructed environments designed to achieve communication aims for targeted audiences.

3.2 Aims and Objectives

- To prepare students to enter the professional practice of exhibition design and/or postgraduate education. Personal development is emphasized to initiate an ethos of life-long learning.
- To prepare students to design exhibitions which address practical- and theoretical concerns, as the product of research-engaged design. The process involves identifying and understanding a problem (scenario or subject); providing a viable solution; and communicating the results.
- To enable students to design spatial expressions of different types of exhibition content on varying levels of permanence, scale, complexity and audience engagement (from passive to performative) This is contextualized in an understanding of exhibition practice as an audience oriented spatial design discipline.

- To enable students to design exhibitions which enhance cultural awareness and disseminate knowledge. Exhibitions are situated in a reciprocal relationship between audience and content.
- To employ research-engaged teaching to deliver a student-led curriculum. Knowledge production is characterized by a community of practice which incorporates the research, scholarship, and professional practice of academics in the process of learning.
- To provide a broader understanding of design as contextualized by time and place within an international paradigm.

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   A variety of design concerns (including anthropological, cultural, contextual, spatial, typological, functional and aesthetic aspects) which are appraised and synthesised to inform outputs.

2   The strategic, conceptual and iterative processes and methods which are employed to produce design outputs of varying complexity and scale.

3   The exhibition content, environments, processes, structures, construction methods, materials, and media which are selected and used to develop ideas and outputs.

4   Observation, investigation, enquiry, conceptualization, design development, visualization, and/or making.

5   Research-engaged learning as self-initiated activity and/or in response to set briefs.

4.2 Subject Specific Intellectual Skills

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

6   Explore exhibition design as a self-directed form of enquiry through the evaluation and integration of the methods and principles of design research.

7   Understand and demonstrate the significance of the critical heritage and visual narratives which provide the cultural context of exhibition design.

8   Apply the physical principles which govern spatial environments as contexts, to design viable exhibitions.

9   Integrate and interpret exhibition content for targeted audiences to achieve communication aims in a range of contexts from the local to the international.

10   Appraise information from a range of information types and from a variety of authoritative sources; formulate reasoned arguments; provide evidence and support for design decisions; and communicate these in a professional and scholarly manner.

4.3 Subject Specific Practical Skills

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

11   Develop appropriate spatial expressions (installations and insertions) of exhibition content on a range of scales, complexities and levels of audience engagement to include display, narration and immersion as modes of exhibition production.

12   Develop design proposals as the synergy between utility and experience, or between form

and content.

13   Describe design proposals using a variety of traditional and new media. This includes sketches; orthographic & three-dimensional drawings; technical drawings; electronic drawings & -models; analogue drawings, -maquettes & -models; animations; contract documentation; written specifications; and verbal instructions.

14   Integrate creative- and technical knowledge of exhibition design in the development of design proposals covering a range of scales from strategic decisions to detail resolution.

15   Demonstrate awareness of the professional context of exhibition design: including the design process; the market; intellectual property issues; heritage & conservation; public liability; ethics; and professional conduct. This includes taking appropriate steps to safeguard innovation, to prevent infringement of the rights of others, entrepreneurship, and the commercialization of design services.

4.4 Transferable Skills and Attributes

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

16   Exercise self-management skills to manage workloads and meet deadlines.

17   Respond to change and uncertainty through resilient practice.

18   Integrate the critical judgements of others; recognize personal strengths & needs; and demonstrate personal development planning.

19   Engage in collaborative practice by applying interpersonal, social, negotiation, and leadership skills to cooperate with others in a team to carry out projects.

20   Critically explore and contribute to contemporary debate.

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 programme maintains that knowledge-based practices and accountability are becoming increasingly important in the design industry. Further, the Academy and Practice are impacted by globalisation, technological advancement and changes in working practices. Problem-based learning is more likely to result in resilient graduates who can not only cope with change, but since they thrive on it, will drive positive change. Further, the curriculum offers the opportunity to increasingly enrich the student experience through collaboration with the design industry in work-based projects.

Design is considered as a form of inquiry to develop applied research skills. The programme embraces research-engaged teaching as the organising principle at the University of Lincoln. It is designed in such a way that student independence and confidence is gradually nurtured. Learning activities are conducted with limited autonomy in Year 1 (Certificate Stage), under limited supervision in Year 2 (Diploma Stage) and with minimal supervision in Year 3 (Degree Stage). The curriculum is initially tutor-led and becomes increasingly student-led as knowledge and skills are acquired. Independent learning skills are promoted while accountability is encouraged by allowing students options between pre-determined outputs or assessment types (to be formalised in learning agreements). The teaching and learning strategy responds to the national benchmark statement since it is organised to combine conceptual, theoretical and practical components.

The curriculum is defined and delivered on three levels:
1. Programme- and Module Specifications: describe the framework, pedagogic intentions, knowledge areas, threshold levels, and outcomes. Although this document is viewed by students, the primary audience is academic. This is reviewed on a five-year cycle.
2. Student Handbook and Module Study-guides: describe the programme, contact sessions, content, outputs, assessments, threshold, average & distinction levels, and criteria in greater depth. Although this document is viewed by academics, it is the primary student-facing text. This is reviewed annually.
3. Briefs: describe the specific requirements of projects to be completed to meet module learning outcomes. Briefs are student facing. At higher levels of study briefs are negotiated with students. Learning agreements are incorporated as required.

The curriculum is organised around 4 x 30 credit modules per level. Design Process is covered in 3 x modules per level (90 credits total). The Design Process module stream incorporates conceptual, technical and professional knowledge areas. Research Process is covered in 1 x module per level (30 credits). The Research Process module stream delivers design theory and contextual material, and presents students with the necessary methods of inquiry.

The Design Process module stream incorporates conceptual, technical and professional knowledge areas. The conception, development, resolution and communication of the outputs that constitute exhibition design are presented as fundamental skills. The development of visual literacy and inquiry is emphasised. Drawing and model-making ability are regarded as the essential design activities for observation, recording, analysis, manipulation, experimentation, visualisation, evaluation, and communication. This holistic approach to learning and teaching is dependent upon access to appropriate studio environments. The studio is considered as the primary space of instruction which mirrors and simulates the professional environment. The primary mode of delivery is through projects of varying length and complexity. Projects are designed to incorporate and synthesise conceptual, theoretical, and practical components. The project is a vehicle which allows students to learn through their own research and production. In response to the collaborative nature of the design industry, the curriculum offers opportunities for peer-to-peer and tutor-student collaboration in the production of

knowledge and design outputs. Individual and group tutorials provide continuous support and encourage reflective practice and metacognition. Traditional modes of knowledge delivery (such as lectures and seminars) are used when they are appropriate or the most resource effective method (such as delivering technical information or in skills demonstrations).

The Research Process module stream delivers design theory and contextual material, and presents students with the necessary methods of inquiry. Knowledge-based practice is considered as integral to design production and emphasis is placed on visual research, critical analysis, the production of knowledge as a creative practice, and academic presentation (this includes written, oral, and visual communication). The research process is gradually introduced and absorbed into the design process so that all components are fully integrated in Year 3 (Degree Stage). The primary modes of delivery are lectures and seminars; group and individual tutorials are incorporated to support the production of individual outputs. The lecture theatre or seminar room is considered as the primary space of instruction.

To apply 'Student as Producer' principles design is considered as a form of research, while research is understood to be an investigation undertaken to gain knowledge and understanding. Since design is a process to understand and address problems, the practices of research and design are not independent and the methods of each may inform the other reciprocally. Module outcomes are therefore used to define research questions which inform design projects. Challenging, open-ended problems are identified to motivate learning through discovery. Student autonomy progresses to the point where they contribute to the identification of problems and questions. Scenarios, problems, and questions are contextualised within the focus-areas described by module specifications. Within these delimitations students propose and produce outputs. A range of conceptual, technical, and professional knowledge areas are addressed through the Design Process module stream, but since design is an integrative and synthetic activity it is expected that students progressively incorporate previously attained skills and competencies. The Research Process module stream is progressively incorporated to illustrate this. Staff are required to collaborate with students in the production of outputs. This can be through formal research, professional practice and scholarship, or a combination of the above.

Literature to support the pedagogic offering is suggested as 'indicative reading' in the module specifications. Literature is selected to cover the four main knowledge areas which organises the curriculum: professional practice, conceptual processes, technical knowledge, and research practice. Academics, with consultation from the library and subject librarian, continuously review and adapt the indicative reading to ensure that a broad range of timely and appropriate texts are included. These lists are not exhaustive or exclusive.

Students are excepted to be engaged in their discipline through discovery and problem-based learning. They are therefore required to participate in the production of exhibition design outputs outside formal taught sessions. For Design Process students are expected to spend approximately two hours of independent study for every hour of supervised studio time. For Research Process students are expected to spend approximately three hours of independent study for every hour of contact time. Autonomy for student-led activity is gradually increased. Teaching and learning quality is dependent on the nature of the engagement, this requires that the student accepts responsibility for their learning. Further, the practice of design is a creative endeavour in which success is largely dependent on the self-motivation of the practitioner. Personal and professional engagement and development can be recorded and investigated in a range of forms including reflective logs, personal development records, personal accounts, sketch books, and design diaries.

The personal tutoring system is employed to encourage personal development through self-assessment, reflection, and meta-cognition. Further, personal tutoring allows an opportunity for staff to interact with students in regular progress reviews. The personal tutoring system allows for the progressive development of portfolios and consider the interaction and synergy of all modules and outputs in the student's development. The portfolio is considered as an artefact which provides evidence of a holistic reflection of the individual's development within a professional context. A minimum of two portfolio reviews are conducted as integrative, cross-module, formative assessments per academic year. These are aimed at developing self-regulated learning and involves staff and students as integral members of the academic community.

Students are encouraged to undertake creative risk. Academic staff guide students to ensure all learning outcomes are met.

The combined use of Design Process and Research Process prepares the student to enter the professional practice of exhibition design and/or postgraduate education.

5.2. Assessment Strategy

Assessment is used to monitor progress and to report on the extent to which module and programme outcomes have been achieved. Assessment is employed as a learning tool in the overall programme strategy to enable students to acquire key areas of knowledge, to understand and apply it in appropriate contexts, and to demonstrate this acquisition by producing relevant outputs as evidence of the achievement of learning outcomes. Module outcomes and associated assessment criteria provide the basis for transparent, equitable, and accurate summative assessment.

Formative and summative assessment are used as positive learning tools. Feedback is intended to provide clear guidance for future development. Studio teaching has a strong tradition of comprehensive and critical oral feedback. The public presentation of work under development and completed outputs to peers is an identifiable pedagogic practice This enables students to engage in peer review and simulates the professional context of design. Autonomous learning, self-reflection, and self-evaluation are required elements within the learning process.

Students provide evidence for the attainment of the competencies prescribed in the learning outcomes by producing appropriate design outputs (contextualised within projects). The importance of creativity and originality is recognised, and lateral thinking and alternative production are encouraged. The nature of the output may be specifically prescribed in some instances, but it is recognised that a degree of creativity, originality, and uncertainty must be progressively introduced. Outputs may include visual and verbal (written or spoken) work in the form of reports, designed objects, drawings, models, prototypes, presentations, and combinations of the above, but coherence and synergy is required. During the final year of study, the nature of outputs cannot be specified as they should be determined by the student. However, outputs must be of such a nature that they provide evidence of critical engagement, are iterative (they build on the work of others, including incorporating existing built material, and knowledge sources such as published and unpublished texts), complex, and illustrate the attributes, skills, and attitudes of a professional designer as described in the programme outcomes.

The portfolio and oral critique are identifiable outputs of studio-based education (which is typical of arts and design education). The portfolio is a collection of work that relates to a specific topic and is

produced over a period of time. As such it can contain a range of assessment types which includes project outputs of a visual nature, written reports, practical skills assessments, and set exercises. Time-pressured assessments (such as oral presentations and tests) are utilised in a limited capacity to provide the student experiences which will contribute to the resilience needed in the design industry. A range of assessment activities are employed and integrated in the programme to simulate the professional environment. As such the applied research capacities and knowledge-based practices envisioned in 'Student as Producer' are employed in the production of exhibition design outputs. An overview of the assessment details for the constituent modules of the programme is maintained to ensure fair, equitable, reliable and coherent assessment. Details of the module assessment strategy and assessment types are included with each module specification. The 'assessment map' gives an indication of the scheduling and distribution of assessment within the programme.

Summative assessment in Year 1 (Certificate Stage) and Year 2 (Diploma Stage) is conducted at the conclusion of each module. Year 3 (Degree Stage) is presented as a holistic, staged process. Assessments are conducted at the conclusion of each module, with summative assessment conducted as a synoptic portfolio overview at the completion of the course.

All work-product is considered as evidence for the attainment of outcomes. During the summative assessment of a module a student must meet all module outcomes to pass. Personal tutoring and portfolio reviews extend the programme's assessment opportunities. During these events further evidence that learning outcomes are met may be considered. This includes all co-curricular and extracurricular activities a student may be engaged in. The programme has a progressive and inclusive view of the student's learning experience.

Assessment-types may include, but is not limited to: written tests; written assignments and reports; portfolios; dissertations; project outputs; oral presentations; practical skills assessments; and set exercises.

In Year 1 (Certificate Stage) module tutors assess work and marks are moderated by the course team. In Years 2 and 3 (Diploma and Degree Stages) all the work is second marked. The final stage of the assessment process involves external examiners inspecting samples of assessed work, and advising on standards and parity with other similar accredited courses. Module coordinators collate all marks and submit them to the Examination Board who considers the degree classification and makes the award.

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
Research Process 1: Principles and Concepts 2019-20	30	Core
Design Process 1.1: Fundamentals and Skills 2019-20	30	Core
Design Process 1.2: Application and Communication 2019-20	30	Core
Design Process 1.3: Consolidation and Agency 2019-20	30	Core

Level 2

Title	Credit Rating	Core / Optional
Design Process 2.2 B: Space and Technology (Exchange Option) 2020-21	15	Optional
Research Process 2 B: Methods and Perspectives (Exchange Option) 2020-21	15	Optional
Research Process 2: Methods and Perspectives 2020-21	30	Core
Design Process 2.1: Strategy and Concept 2020-21	30	Core
Design Process 2.2: Space and Technology 2020-21	30	Core
Design Process 2.3: Technical Resolution 2020-21	30	Core
The Placement Year 2020-21		Optional
Study Period Abroad - Design 2020-21	60	Optional

Level 3

Title	Credit Rating	Core / Optional
Research Process 3: Design Exegesis 2021-22	30	Core
Exhibition Design Process 3.1: Autonomous Project 2021-22	30	Core
Exhibition Design Process 3.2: Concept and Design Development 2021-22	30	Core
Exhibition Design Process 3.3: Technical Design and Communication 2021-22	30	Core

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
Design Process 1.1: Fundamentals and Skills 2019-20	✓	✓	✓		✓							
Design Process 1.2: Application and Communication 2019-20		✓	✓								✓	✓
Design Process 1.3: Consolidation and Agency 2019-20		✓	✓	✓				✓			✓	✓
Research Process 1: Principles and Concepts 2019-20				✓	✓	✓				✓		

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20
Design Process 1.1: Fundamentals and Skills 2019-20	✓		✓					
Design Process 1.2: Application and Communication 2019-20	✓		✓					
Design Process 1.3: Consolidation and Agency 2019-20	✓					✓	✓	
Research Process 1: Principles and Concepts 2019-20	✓	✓	✓	✓		✓	✓	✓

Level 2

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Design Process 2.1: Strategy and Concept 2020-21		✓	✓	✓	✓		✓		✓		✓	✓
Design Process 2.2 B: Space and Technology (Exchange Option) 2020-21												

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Design Process 2.2: Space and Technology 2020-21		✓	✓	✓	✓				✓		✓	✓
Design Process 2.3: Technical Resolution 2020-21		✓	✓	✓	✓			✓			✓	
Research Process 2 B: Methods and Perspectives (Exchange Option) 2020-21												
Research Process 2: Methods and Perspectives 2020-21				✓	✓	✓				✓		
Study Period Abroad - Design 2020-21												
The Placement Year 2020-21												

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20
Design Process 2.1: Strategy and Concept 2020-21	✓					✓	✓	
Design Process 2.2 B: Space and Technology (Exchange Option) 2020-21								
Design Process 2.2: Space and Technology 2020-21	✓		✓			✓	✓	
Design Process 2.3: Technical Resolution 2020-21	✓							
Research Process 2 B: Methods and Perspectives (Exchange Option) 2020-21								
Research Process 2: Methods and Perspectives 2020-21	✓	✓		✓		✓	✓	✓
Study Period Abroad - Design 2020-21								
The Placement Year 2020-21								

Level 3

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
Exhibition Design Process 3.1: Autonomous Project 2021-22	✓	✓	✓	✓	✓		✓		✓	✓	✓	✓
Exhibition Design Process 3.2: Concept and Design Development 2021-22	✓	✓	✓	✓	✓				✓	✓	✓	✓
Exhibition Design Process 3.3: Technical Design and Communication 2021-22	✓		✓	✓	✓			✓		✓	✓	✓

Research Process 3: Design Exegesis 2021-22			✓	✓	✓	✓	✓			✓	

	PO13	PO14	PO15	PO16	PO17	PO18	PO19	PO20
Exhibition Design Process 3.1: Autonomous Project 2021-22	✓	✓	✓			✓		
Exhibition Design Process 3.2: Concept and Design Development 2021-22	✓							
Exhibition Design Process 3.3: Technical Design and Communication 2021-22	✓							
Research Process 3: Design Exegesis 2021-22	✓	✓	✓	✓	✓	✓		✓

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
Design Process 1.1: Fundamentals and Skills 2019-20									100			
Design Process 1.2: Application and Communication 2019-20												
Design Process 1.3: Consolidation and Agency 2019-20												
Research Process 1: Principles and Concepts 2019-20												

	13	14	15	16	17	18	19	20	21	22	23	24
Design Process 1.1: Fundamentals and Skills 2019-20												
Design Process 1.2: Application and Communication 2019-20						100						
Design Process 1.3: Consolidation and Agency 2019-20												
Research Process 1: Principles and Concepts 2019-20												

	25	26	27	28	29	30	31	32	33	34	35	36
Design Process 1.1: Fundamentals and Skills 2019-20												
Design Process 1.2: Application and Communication 2019-20												
Design Process 1.3: Consolidation and			80								20	

Agency 2019-20													
Research Process 1: Principles and Concepts 2019-20			80									20	

	37	38	39	40	41	42	43	44	45	46	47	48
Design Process 1.1: Fundamentals and Skills 2019-20												
Design Process 1.2: Application and Communication 2019-20												
Design Process 1.3: Consolidation and Agency 2019-20												
Research Process 1: Principles and Concepts 2019-20												

	49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Design Process 1.1: Fundamentals and Skills 2019-20						
Design Process 1.2: Application and Communication 2019-20						
Design Process 1.3: Consolidation and Agency 2019-20						
Research Process 1: Principles and Concepts 2019-20						

Level 2

	01	02	03	04	05	06	07	08	09	10	11	12
Design Process 2.1: Strategy and Concept 2020-21			20						80			
Design Process 2.2 B: Space and Technology (Exchange Option) 2020-21												40

	1	2	3	4	5	6	7	8	9	10	11	12
Design Process 2.2: Space and Technology 2020-21												20
Design Process 2.3: Technical Resolution 2020-21												
Research Process 2 B: Methods and Perspectives (Exchange Option) 2020-21												
Research Process 2: Methods and Perspectives 2020-21												
Study Period Abroad - Design 2020-21												
The Placement Year 2020-21												

	13	14	15	16	17	18	19	20	21	22	23	24
Design Process 2.1: Strategy and Concept 2020-21												
Design Process 2.2 B: Space and Technology (Exchange Option) 2020-21			60									
Design Process 2.2: Space and Technology 2020-21						80						
Design Process 2.3: Technical Resolution 2020-21												
Research Process 2 B: Methods and Perspectives (Exchange Option) 2020-21			100									
Research Process 2: Methods and Perspectives 2020-21												
Study Period Abroad - Design 2020-21												
The Placement Year 2020-21												

	25	26	27	28	29	30	31	32	33	34	35	36
Design Process 2.1: Strategy and Concept 2020-21												
Design Process 2.2 B: Space and Technology (Exchange Option) 2020-21												
Design Process 2.2: Space and Technology												

2020-21														
Design Process 2.3: Technical Resolution 2020-21			80										20	
Research Process 2 B: Methods and Perspectives (Exchange Option) 2020-21														
Research Process 2: Methods and Perspectives 2020-21			80										20	
Study Period Abroad - Design 2020-21			100											
The Placement Year 2020-21														

	37	38	39	40	41	42	43	44	45	46	47	48
Design Process 2.1: Strategy and Concept 2020-21												
Design Process 2.2 B: Space and Technology (Exchange Option) 2020-21												
Design Process 2.2: Space and Technology 2020-21												
Design Process 2.3: Technical Resolution 2020-21												
Research Process 2 B: Methods and Perspectives (Exchange Option) 2020-21												
Research Process 2: Methods and Perspectives 2020-21												
Study Period Abroad - Design 2020-21												
The Placement Year 2020-21												

	49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Design Process 2.1: Strategy and Concept 2020-21						
Design Process 2.2 B: Space and Technology (Exchange Option) 2020-21						

Design Process 2.2: Space and Technology 2020-21						
Design Process 2.3: Technical Resolution 2020-21						
Research Process 2 B: Methods and Perspectives (Exchange Option) 2020-21						
Research Process 2: Methods and Perspectives 2020-21						
Study Period Abroad - Design 2020-21						
The Placement Year 2020-21						

Level 3

	01	02	03	04	05	06	07	08	09	10	11	12
Exhibition Design Process 3.1: Autonomous Project 2021-22									100			
Exhibition Design Process 3.2: Concept and Design Development 2021-22												
Exhibition Design Process 3.3: Technical Design and Communication 2021-22												
Research Process 3: Design Exegesis 2021-22									20			

	13	14	15	16	17	18	19	20	21	22	23	24
Exhibition Design Process 3.1: Autonomous Project 2021-22												
Exhibition Design Process 3.2: Concept and Design Development 2021-22						80						
Exhibition Design Process 3.3: Technical Design and Communication 2021-22												
Research Process 3: Design Exegesis 2021-22												

	25	26	27	28	29	30	31	32	33	34	35	36
Exhibition Design Process 3.1: Autonomous												

Project 2021-22												
Exhibition Design Process 3.2: Concept and Design Development 2021-22												20
Exhibition Design Process 3.3: Technical Design and Communication 2021-22			80									20
Research Process 3: Design Exegesis 2021-22	60											20

	37	38	39	40	41	42	43	44	45	46	47	48
Exhibition Design Process 3.1: Autonomous Project 2021-22												
Exhibition Design Process 3.2: Concept and Design Development 2021-22												
Exhibition Design Process 3.3: Technical Design and Communication 2021-22												
Research Process 3: Design Exegesis 2021-22												

	49	50	51	52	EP 1 (Wk 16)	EP 2 (Wks 33, 34, 35)
Exhibition Design Process 3.1: Autonomous Project 2021-22						
Exhibition Design Process 3.2: Concept and Design Development 2021-22						
Exhibition Design Process 3.3: Technical Design and Communication 2021-22						
Research Process 3: Design Exegesis 2021-22						

Appendix III - Benchmark Analysis

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

Knowledge and Understanding

	ARTGGS01	ARTGGS02	ARTGGS03	ARTGGS04	ARTGGS05	ARTGGS06	ARTGGS07	ARTGGS08	ARTGGS09
PO1								✓	
PO2									
PO3									
PO4		✓							
PO5									

	ARTGGS10	ARTGGS11	ARTGGS12	ARTGGS13	ARTGGS14	ARTGGS15	ARTGGS16	ARTGGS17	ARTGGS18
PO1									
PO2									
PO3									
PO4						✓			
PO5						✓			

	ARTGGS19	ARTGGS20	ARTGGS21	ARTGGS22	ARTGGS23	ARTGGS24	ARTGGS25	ARTGGS26	ARTSSKU01
PO1				✓		✓			✓
PO2						✓			
PO3			✓			✓			
PO4	✓	✓							
PO5									

	ARTSSKU02	ARTSSKU03	ARTSSKU04	ARTSSKU05	ARTSSKU06	ARTSSKU07	ARTSSKU08	ARTSSKU09	ARTSSKU10
PO1							✓		
PO2			✓						

PO3		✓			
PO4	✓				
PO5					

	ARTSSKU11	ARTSSKU12	ARTSSKU13	ARTSSKU14	ARTSSKU15	ARTSSKU16	ARTSSKU17	ARTSSKU18	ARTSSKU19
PO1		✓							
PO2		✓		✓					
PO3		✓							
PO4	✓								
PO5									

Subject Specific Intellectual Skills

	ARTGGS01	ARTGGS02	ARTGGS03	ARTGGS04	ARTGGS05	ARTGGS06	ARTGGS07	ARTGGS08	ARTGGS09
PO6									
PO7									
PO8									
PO9									
PO10			✓			✓		✓	

	ARTGGS10	ARTGGS11	ARTGGS12	ARTGGS13	ARTGGS14	ARTGGS15	ARTGGS16	ARTGGS17	ARTGGS18
PO6									
PO7									
PO8									
PO9									
PO10				✓	✓				

	ARTGGS19	ARTGGS20	ARTGGS21	ARTGGS22	ARTGGS23	ARTGGS24	ARTGGS25	ARTGGS26	ARTSSKU01
PO6			✓					✓	

PO7									
PO8									
PO9			✓			✓			
PO10									

	ARTSSKU02	ARTSSKU03	ARTSSKU04	ARTSSKU05	ARTSSKU06	ARTSSKU07	ARTSSKU08	ARTSSKU09	ARTSSKU10
PO6				✓					
PO7				✓					
PO8						✓			
PO9				✓					
PO10									✓

	ARTSSKU11	ARTSSKU12	ARTSSKU13	ARTSSKU14	ARTSSKU15	ARTSSKU16	ARTSSKU17	ARTSSKU18	ARTSSKU19
PO6					✓	✓			
PO7						✓	✓		
PO8									
PO9						✓	✓		
PO10		✓							

Subject Specific Practical Skills

	ARTGGS01	ARTGGS02	ARTGGS03	ARTGGS04	ARTGGS05	ARTGGS06	ARTGGS07	ARTGGS08	ARTGGS09
PO11									
PO12									
PO13						✓	✓		✓
PO14								✓	
PO15									

	ARTGGS10	ARTGGS11	ARTGGS12	ARTGGS13	ARTGGS14	ARTGGS15	ARTGGS16	ARTGGS17	ARTGGS18

PO11								
PO12								
PO13								
PO14								
PO15	✓							

	ARTGGS19	ARTGGS20	ARTGGS21	ARTGGS22	ARTGGS23	ARTGGS24	ARTGGS25	ARTGGS26	ARTSSKU01
PO11									
PO12									
PO13	✓	✓			✓				
PO14				✓					
PO15						✓	✓	✓	

	ARTSSKU02	ARTSSKU03	ARTSSKU04	ARTSSKU05	ARTSSKU06	ARTSSKU07	ARTSSKU08	ARTSSKU09	ARTSSKU10
PO11									
PO12				✓					✓
PO13						✓			
PO14									
PO15					✓		✓	✓	

	ARTSSKU11	ARTSSKU12	ARTSSKU13	ARTSSKU14	ARTSSKU15	ARTSSKU16	ARTSSKU17	ARTSSKU18	ARTSSKU19
PO11									
PO12	✓								
PO13								✓	
PO14		✓	✓						
PO15					✓		✓		✓

Transferable Skills and Attributes

	ARTGGS01	ARTGGS02	ARTGGS03	ARTGGS04	ARTGGS05	ARTGGS06	ARTGGS07	ARTGGS08	ARTGGS09
PO16	✓								
PO17		✓							
PO18				✓					
PO19					✓				
PO20									

	ARTGGS10	ARTGGS11	ARTGGS12	ARTGGS13	ARTGGS14	ARTGGS15	ARTGGS16	ARTGGS17	ARTGGS18
PO16		✓							
PO17			✓						
PO18							✓	✓	
PO19									✓
PO20									

	ARTGGS19	ARTGGS20	ARTGGS21	ARTGGS22	ARTGGS23	ARTGGS24	ARTGGS25	ARTGGS26	ARTSSKU01
PO16									
PO17		✓							
PO18									
PO19									
PO20									

	ARTSSKU02	ARTSSKU03	ARTSSKU04	ARTSSKU05	ARTSSKU06	ARTSSKU07	ARTSSKU08	ARTSSKU09	ARTSSKU10
PO16									
PO17									
PO18									
PO19									
PO20									

	ARTSSKU11	ARTSSKU12	ARTSSKU13	ARTSSKU14	ARTSSKU15	ARTSSKU16	ARTSSKU17	ARTSSKU18	ARTSSKU19
PO16									

PO17									
PO18			✓						
PO19								✓	
PO20						✓			

Appendix IV:
Benchmark Benchmark Statement(s)

ARTGGS01 - *some ability to exercise self-management skills in managing workloads and meeting deadlines*

ARTGGS02 - *some ability to accommodate change and uncertainty*

ARTGGS03 - *some ability to analyse information and experiences, and formulate reasoned arguments*

ARTGGS04 - *some ability to benefit from the critical judgements of others and recognise their personal strengths and needs*

ARTGGS05 - *some ability to apply interpersonal, social and negotiation skills in interaction with others*

ARTGGS06 - *some ability to communicate ideas and information in visual, oral and written forms*

ARTGGS07 - *some ability to present ideas and work to their audiences*

ARTGGS08 - *some ability to navigate, retrieve, and manage information from a variety of sources*

ARTGGS09 - *some ability to select and employ communication and information technologies*

ARTGGS10 - *ability to identify IP issues, prevent infringements of other's IPRs, and take the appropriate steps to safeguard the innovation and commercialisation processes*

ARTGGS11 - *ability to study independently, set goals, manage workloads and meet deadlines*

ARTGGS12 - *ability to anticipate and accommodate change, and work within contexts of ambiguity, uncertainty and unfamiliarity*

ARTGGS13 - *ability to analyse information and experiences, and formulate independent judgements*

ARTGGS14 - *ability to articulate reasoned arguments through reflection*

ARTGGS15 - *ability to question, review and evaluate*

ARTGGS16 - *ablity to use the views of others in the development or enhancement of their work*

ARTGGS17 - *ability to identify personal strengths and needs, and reflect on personal development*

ARTGGS18 - *ability to interact effectively with others, for example through collaboration, collective endeavour and negotiation*

ARTGGS19 - *ability to articulate ideas and information comprehensibly in visual, oral and written forms*

ARTGGS20 - *ability to communicate and present ideas and work to audiences in a range of situations*

ARTGGS21 - *ability to source and research relevant material, assimilating and articulating relevant findings*

ARTGGS22 - *ability to navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources*

ARTGGS23 - *ability to select and employ communication and information technologies*

ARTGGS24 - *ability to innovation, creativity and enterprise: the ability to generate, develop and communicate ideas; manage and exploit IP; gain support and deliver successful outcomes*

ARTGGS25 - *ability to enquire into their discipline, their place within that discipline, and the motivation to advance it*

ARTGGS26 - *ability to apply ethical principles and personal values to their work*

ARTSSKU01 - *able to present evidence that demonstrates some ability to generate ideas independently and/or as self-initiated activity and/or in response to set briefs*

ARTSSKU02 - *able to demonstrate proficiency in observation, investigation, enquiry, visualisation and/or making*

ARTSSKU03 - *able to develop ideas through to outcomes that confirm the student's ability to select and use materials, processes and environments*

ARTSSKU04 - *able to make connections between intention, process, outcome, context and methods of dissemination*

ARTSSKU05 - *knowledge and understanding of the broad critical and contextual dimensions of the student's discipline(s)*

ARTSSKU06 - *knowledge and understanding of the issues which arise from the creative practitioner's relationship with audiences, clients, markets, environments, users, consumers, and/or participants*

ARTSSKU07 - *knowledge and understanding of major developments in current and emerging media and technologies in their discipline(s)*

ARTSSKU08 - *knowledge and understanding of the significance of the work of other practitioners in their discipline(s)*

ARTSSKU09 - *knowledge and understanding of the role and impact of intellectual property*

ARTSSKU10 - *ability to generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively as self-initiated activity and/or in response to set briefs*

ARTSSKU11 - *ability to employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making*

ARTSSKU12 - *ability to select, experiment with and make appropriate use of materials, processes, technologies and environments showing understanding of quality standards and attention to detail*

ARTSSKU13 - *ability to show judgement and self-critique in the development ideas through to outcomes, for example images, artefacts, environments, products, systems and processes, or texts*

ARTSSKU14 - *ability to manage and make appropriate use of the interaction between intention, process, outcome, context, and the methods of dissemination*

ARTSSKU15 - *abillity to be resourceful, ethical and entrepreneurial*

ARTSSKU16 - *understanding is informed by the critical, contextual, historical, conceptual, economic, social environmental and ethical dimensions of the student's discipline in particular, and art and design in general*

ARTSSKU17 - *understanding is informed by the creative practitioner's relationship with audiences, clients, markets,environments, users, consumers, participants, co-workers and co-creators within a professional environment*

ARTSSKU18 - *understanding is informed by the implications and potential for their discipline(s) presented by the key developments of current and emerging media and technologies, and of inter and multi-disciplinary approaches to contemporary practice in art and...*

ARTSSKU19 - *understanding is informed by Knowledge and understanding of the role and impact of IP within the art and design practice*