Validation Document

1	Title of Programme	Photography
2	Award (e.g. FdA, FdSc)	FdA
3	Contained Award	Certificate of HE for successful completion of 120 credits at Level 4
4	Awarding Body	TEC Partnership
5	UCAS code (if applicable)	W640
6	HECOS codes	100063
7	Mode of Study (full and/or part-time)	Full time and Part time
8	Duration (total number of years)	2 Years Full time 4 Years Part time
9	Number of weeks per academic year	31 Each Trimester consists of 8 weeks of module delivery. Trimester 1 has an extra week in which students are prepared for study at the new level. There are 6 assessment weeks.
10	Accrediting Professional / Statutory Body (if applicable)	n/a
11	Location of delivery and Faculty	Grimsby Institute/Digital and Creative Industries
12	Entry requirements	

Standard Entry

The standard entry requirement for the degree will be 80 UCAS points.

Non-Standard Entry

Non-standard entry is intended to support students who may not meet the standard academic entry requirements of a HE programme, normally level 3 qualifications which attract UCAS points (for instance A-levels or BTEC level 3 courses). An applicant must be able to demonstrate recent work/experience in the relevant sector which would give them skills and knowledge comparable to applicants with Level 3 qualifications.

All such non-standard applicants will be interviewed, given a short-term photography-related exercise to complete and asked to submit a short essay; these tasks are intended to assess the applicant's abilities both technically and academically. The submitted work will be judged, taking into account the applicant's academic potential and relevant work/experience.

Accreditation of prior learning

TEC Partnership encourages student transfers from other institutions. Applicants may be admitted with credit for prior certificated learning (APcL) or work/life experience or other uncertificated learning (APeL). Please refer to the HE07 Admissions, Admissions Appeals and APEL Admissions, Admissions Appeals and Accreditation of Prior Learning (Transfers).

International admissions

The TEC Partnership recognises a wide range of entry qualifications as being equivalent to A' level standard; if students hold a qualification not listed above please contact the TEC Partnership's admissions team on +44 (0) 1472 311222 ext 434.

International students must evidence they possess a satisfactory command of English language in terms of reading, writing, listening and are expected to have achieved Level B2 on the Common European Framework of Reference for Language (CEFR), as defined by UK Visas and Immigration.

13	Minimum number of students required for the programme to run	8
14	Degree classification weighting	

The degree classification is awarded based on the average percentage mark achieved at level 5 of the degree.

15	Aims of the programme and distinctive features/fit with existing provision

The FdA programme offers students the ability to explore photography as a medium via modules designed to highlight areas of practice within commercial genres (industrial photography and advertising, for example) alongside genres which emphasise the important role photography plays as a means of personal and cultural expression (documentary photography and fine art photography, for example). Whilst the commercial element within photographic practice is undeniably important, the medium's potential to document and explore society, and to allow individuals to express themselves creatively, is equally important – and since its origins, the history of photography is predicated on this tension between the industrial / commercial and corporate application of photographic practice and extension of photographic practice by vernacular, documentary and fine art forms and practitioners.

The two-year programme is intended to dovetail these approaches, enabling students to study commercial genres alongside relevant non-commercial genres within photography. The programme is also intended to ensure that students are equipped with the skillset they need in order to succeed in a 'top-up' year and postgraduate study.

Therefore, the aims for the programme are:

i. To facilitate an appreciation of the importance of photography both as a medium of cultural and personal expression and as a form with a commercial and artistic application
ii. To provide a forum in which students may develop the technical skills needed to practice photography as a means of both personal and cultural expression and within a commercial context
iii. To highlight the manner in which photography may be used to document the world around us and the complications that arise from this, enabling students to contextualise their own photographic practice

iv.   To foster a comprehension of the history of photography and how photography as a medium has been impacted on by social and cultural developments, relating this to the student's own practice of the medium of photography

v.   To enable the development of transferable skills of critical thinking, problem-solving, analysis and evaluation, visual judgement, and self-reflexivity and independence of thought, emphasising employability and skills that are both valued by employers and which underpin progression to study at honours and postgraduate level

Delivered by a team with both significant academic and industry-related experience, the programme aims to provide students with the skills to produce industry-standard images in a number of genres, including photojournalism and press photography, portraiture, advertising and industrial photography. In addition, the programme also aims to facilitate students' appreciation of photography as a form of personal, social and cultural expression via the exploration of fine art photography and reportage/documentary photography. Engaging with the dynamic nature of photography, students will gain a solid understanding of underpinning photographic methodologies, as well as developing skills in critical thinking and creative practice. The academic content of the programme aims to develop students' appreciation of the medium of photography, whilst also ensuring a progression in terms of engagement with photography's critical, historical and theoretical contexts, preparing students for success in a 'top-up' year or, beyond that, in postgraduate study.

Modules focused on photographic practice are intended to provide students with an appropriate skillset and a working methodology which, combined with a flexibility of approach, should be sufficient to enable them to enter into a career in photography, whether in the employ of others or via self-employment / entrepreneurship. These modules are focused on a number of genres, both commercial and artistic – including photojournalism and press photography, portraiture, advertising photography, industrial photography, fine art photography and documentary / street photography. These modules will be delivered alongside an ethos grounded in the principles of work-related learning; foregrounded at Level 5, the ethos of work-related learning will be presented to students via the setting of 'live', client-led briefs in appropriate modules (notably the module entitled Client-Based Projects: Working to a Live Brief) and a simulation of work-based contexts.

The progression within the core academic modules is intended to provide students with the skillset required to progress onto, and succeed within, a 'top-up' year whilst also offering the students valuable transferable skills of analysis, reasoning and critical thinking within a framework that facilitates an engagement with, and appreciation of, photography as a medium (both commercially and artistically).

Fit with Existing Provision:

The FdA Photography sits alongside the other HE programmes within the media department, and the FdA in Photography will be delivered alongside our current media-related HE courses, including the BA (Hons) in Professional and Creative Writing, the BA (Hons) in Special Effects Makeup Design, the FdA in Television Production and other programmes in the fields of fine art, music production, performing art and game design. Given the broad range of subjects delivered within the department, there may be opportunities for our photography students to collaborate on specific projects with students from the other disciplines offered at HE level.

The FdA in Photography is intended to benefit those who wish to study photography and pursue a career within commercial contexts, which are simulated in the programme via the work-related

modules, and students who desire to further their understanding of the medium and progress into documentary or fine art photography. Students who complete the FdA will be encouraged to progress on to a 'top-up' year, giving them the chance to gain a BA (Hons) in the subject from which they may pursue their interest in photography (and photography-related disciplines) at postgraduate level.

The programme is intended to give students a broad-based appreciation of photographic practice, enabling students to both engage with commercial forms of photography and, equally as importantly, experience photography as a form of personal, social and cultural expression.

The programme has been designed at Level 5 to provide a broad offer across the three disciplines the programme is aimed to deliver. This causes the year to be weighted towards the third trimester in the balance of credits, however one of those modules is part of a student's final project for the course, which they should begin to develop at the start of that year and is monitored through tutorials with the Programme Leaders.

16	Programme Learning Outcomes *Upon successful completion of this programme a student will be able to...*	
	Programme Learning Outcome	Subject Benchmark Reference
1	Demonstrate knowledge and critical understanding of a breadth of examples of photographic practice, including different genres in photography, and key photographers and their work.	**6.5i, 6.5iii, 6.5iv, 6.5v, 6.9i, 6.9iv**
2	Demonstrate knowledge and critical understanding of the history and development of photography, its cultural significance and the tensions arising from the contexts (both commercial and non-commercial) in which photography is practiced.	**4.4iv, 6.5i, 6.5ii, 6.5iii, 6.5iv, 6.5v, 6.9i**
3	Demonstrate knowledge and critical understanding of the wider social impact of photography and key debates relating to the medium, including legislative and ethical considerations and the ongoing relationships between commercial, industrial and corporate applications of photography and the extension of photographic practice by vernacular, documentary and fine art practitioners.	**4.4i, 6.5i, 6.5ii, 6.5iii, 6.5v, 6.5vi, 6.9i, 6.9ii, 6.9iii, 6.9iv**
4	Demonstrate knowledge and critical understanding of relevant theories that explore the relationships that exist between photography and its various contexts and audiences, including the conventions of visual grammar (encompassing, but not limited to, cultural signification, audience positioning and cultural production) associated with the practice of photography.	**4.4ii, 6.5i, 6.5ii, 6.9i, 6.9ii, 6.9iii**
5	Collect qualitative and quantitative data from a range of prescribed and partially-prescribed sources, organise this data and with guidance analyse, evaluate and interpret it in relation to a written or photographic project.	**6.4ii, 6.6Bi, 6.6Ei, 6.8ii, 6.10Di, 6.10Dii**

6	Evaluate the reliability, relevance and/or significance of sources of information, and use appropriate research in the development and presentation of an argument or idea in relation to a written or photographic project.	**6.4ii, 6.6Bi, 6.6Bii, 6.6Ei, 6.6Eii, 6.8ii, 6.8iv, 6.10Biii**
7	Explore and articulate a range of pertinent issues in photography, contextualising examples of the form whilst integrating information and ideas relevant to the subject.	**6.4i, 6.4ii, 6.6Ei, 6.6Eii, 6.6Eiii, 6.8ii, 6.8iv, 6.9i**
8	Generate and develop original ideas, evidencing appreciation and cultivation of innovation via the consideration of both traditional and experimental approaches in photography whilst developing a personal voice and visual vocabulary.	**6.4i, 6.8i, 6.8iii, 6.8iv, 6.8v, 6.8vi, 6.10Div**
9	Organise and manage a photographic project, identifying customer and client needs whilst working within accepted ethical parameters, determining the most appropriate approach to meet the needs of a relevant target audience from stylistic, technical and content-driven perspectives.	**6.4ii, 6.4iii, 6.6Ai, 6.6Aii, 6.8i, 6.8iii, 6.8iv, 6.8v, 6.8iv**
10	Demonstrate the ability to make informed selections of, and correctly and safely use, a variety of forms of photographic equipment, including the application of relevant post production techniques to realise and enhance ideas, and to organise and distribute images.	**6.4ii, 6.4iii, 6.4iv, 6.8i, 6.8ii, 6.8iii, 6.8iv, 6.8v, 6.8vi**
11	Communicate in an industry-appropriate manner, in relation to both photographic techniques and academic work.	**6.4iv, 6.6Ci, 6.6Di, 6.6Dii, 6.8vi, 6.6Eiii, 6.10Ci, 6.10Ciii**
12	Solve problems presented by relevant briefs via the planning, designing, creation and production of original photographic work, employing creative research and technical skills to do so.	**6.4i, 6.4iii, 6.6Ai, 6.6Aii, 6.8i, 6.8ii, 6.8iii, 6.8iv, 6.8vi**
17	Teaching and Learning Strategy	

Detail the teaching and learning strategy at each level that the programme will adopt.
What will the student journey through the programme be like?

At both Level 4 and Level 5, new concepts and methods of analysing photographs will be introduced through **lectures**, with **seminars** offering a space in which students may practise these methods of analysis and engage in discussion, facilitating peer learning. Lectures and seminars will also enable students to engage with the history of the medium and the work of its key practitioners, reflecting on the development of photography and different techniques and perspectives.

Tutorials, at both a modular and programme level, will be provided to offer guidance and support, and where appropriate, formative feedback too.

Modules will be assessed through **assignments**. Students will be expected to complete these outside class time, though in some modules **workshops** will be scheduled in order to provide students with a supportive environment in which to practise specific skills or to work on group-based projects and engage in peer learning.

At both levels of study, students will be expected to commit to an appropriate level of **independent study, research and photographic practice**, reading books and journals in order to further their understanding of and appreciation of the medium of photography, and working on photographic projects with the intention of developing their technical skills alongside their ability to plan and manage projects.

At Level 5, students will become involved in working on **client-based photography projects**. These will be supported by the course team and may involve working with commercial clients or with voluntary organisations. Students will also be expected to demonstrated independence in mustering up their own client-based projects in some modules, by engaging with the local community and seeking opportunities to produce work with small businesses or community groups.

18	Programme Structure

Full time structure

Module Title	Core/ Option	Credits	Level	Delivery T1/T2/T3
Understanding Photographs and Study Skills	C	20	4	T1
Photography Skills	C	20	4	T1
Studio Skills	C	20	4	T2
Darkroom Skills	C	20	4	T2
The History of Photography	C	20	4	T3
Digital Workflow Skills and Employability	C	20	4	T3
Design and Marketing for Photographers	C	20	5	T1
The Camera as Storyteller: Documentary, Reportage and Street Photography	C	20	5	T1
Authorship in Photography	C	20	5	T2
Client-Based Projects: Working to a Live Brief	C	20	5	T3
Critical and Conceptual Practice: Self-Directed Project	C	40	5	T2-3

Part time structure

Module Title	Core/ Option	Credits	Level	Delivery T1/T2/T3
Year 1				
Understanding Photographs and Study Skills	C	20	4	T1

Studio Skills	C	20	4	T2
Digital Workflow Skills and Employability	C	20	4	T3
Year 2				
Photography Skills	C	20	4	T1
Darkroom Skills	C	20	4	T2
The History of Photography	C	20	4	T3
Year 3				
The Camera as Storyteller: Documentary, Reportage and Street Photography	C	20	5	T1
Authorship in Photography	C	20	5	T2
Client-Based Projects: Working to a Live Brief	C	20	5	T3
Year 4				
Design and Marketing for Photographers	C	20	5	T1
Critical and Conceptual Practice: Self-Directed Project	C	40	5	T2-3

19	References used in designing the programme

QAA Subject Benchmarks: Art and Design 2019

20	Indicators of quality and standards

The programme will follow the QA standards of the TEC Partnership. The programme has been written with reference to appropriate external reference points.

QAA reviews, through the TEC Partnership will be published and any weaknesses addressed as appropriate. The TEC Partnership also undertakes a number of scheduled internal periodic and thematic reviews throughout each academic year to assure itself of the quality and standards of its provision.

External Examiners reports are received by the HE Quality department and a copy forwarded to the relevant School at the TEC Partnership. The TEC Partnership requires action plans to be created for any actions recommended as a result of student, tutor, moderator or External Examiner comments. These are reported to our HE Committees. The TEC Partnership also monitors External Examiner reports and these are reported on through faculty self-evaluation and enhancement documents, the quality enhancement report and the External Examiner's institutional analysis report.

Annual course reviews (AMRs) will take place in line with the requirements of the TEC Partnership and actions planned to rectify any weaknesses and further develop the quality of the provision. These AMRs are moderated internally by the Curriculum Manager and then submitted to the HE Quality department to ensure key sources such as External Examiner reports are fully reflected upon before being published and also to reduce variability in the quality of information presented.

21	Particular support for learning

The needs of disabled learners are taken into account in the design of all learning programmes.

Students will be screened at induction to identify those with individual learning support needs. The TEC Partnership has well-established procedures in place to support all identified students through the application and assessments for the Disabled Students' Allowance to secure any specialist equipment or tuition which is required.

Students will also be invited in for advice and support through the DSA procedure.

Each student is entitled to one tutorial per term with the programme leader to discuss individual issues relating to both modules and the programme overall.

In addition to study skills embedded in the programme, the TEC Partnership employs an Academic Achievement Coach. The Academic Achievement Coach is responsible for working with students to support them in the development of their study skill abilities and includes interventions such as support towards use of ICT, giving presentations, using formal writing and appropriate academic conventions, avoiding plagiarism, analytical and critical writing skills. Students have access to one support and also timetabled study skill workshops.

22	Methods for evaluating and improving the quality of learning

All students will have the opportunity to comment on the quality of the learning experience on each module. Staff will also be expected to complete module evaluations for each module that they deliver. This feedback must be analysed by the module leader and the results fed into the annual monitoring

report, faculty self-evaluation document and subsequent year's module handbook. Programme and module leaders must give consideration to modification to improve the delivery of any module and this should be recorded in the annual monitoring report and carried forward for minor or major modifications as appropriate.

The TEC Partnership's policy requires that all teaching staff should be observed delivering learning at least annually. Teaching and learning that does not reach the minimum expected standard will result in an action plan agreed between the line manager and the member of staff.

Student satisfaction is measured by student surveys on larger courses, on the smaller courses student opinion may be gathered by other survey means. Student representatives are invited to course team meetings and additionally have the opportunity to raise items with the course leader at individual meetings outside the course team.

Further, The TEC Partnership facilitates the UCG Student Senate, which consists of student representatives from each HE department. The Senate meets on a monthly basis and their remit is to:
- Consider matters relating to the student experience within Higher Education.
- Enhance the Student Voice within the TEC Partnership's Higher Education strategic and operational agenda.
- Provide feedback on areas of good practice.
- Put forward suggestions of the development of Institutional policy and strategy.
- Enhance the student learning experience by promoting academic and research events and cultural events in UCG.
- Increase student engagement in all aspects of Higher Education quality processes.

23	Identify any ethical issues that relate to this programme's teaching and assessment

Unless specified otherwise (for example, within specific assessment outlines), copyright for all works produced by students within the programme must reside within the students themselves, thus ensuring that students may, as they progress through the programme, gather a portfolio of work of which they retain full ownership. However, there may be instances in which students will be expected to allow the Institute to publish or exhibit their work without financial gain, in order to celebrate good practice or promote the programme.

24	Is the Work Based or Work Related?	Work Related
25	How are WBL/WRL opportunities managed, monitored and reviewed, and what particular arrangements are there for student support	

At Level 5, students are required to seek out and engage in client-based projects, simulating the experiences of working as a freelance photographer as closely as possible. Opportunities for some client-based projects may be provided by the course team – either within the local community, or in response to needs within the organisation itself.

26	Resources Supplied to the Student

Students will need access to the photographic studio in UCG, the darkroom in the main college building, and our resources of photographic equipment (full-frame DSLRs, medium format film and digital cameras, lighting equipment, 35mm cameras).

27	Resources needed to pass the programme

N/A		
28	**Revision History**	
Version	Details of major modification	Date of approval
1		
2		
3		
4		
5		

Curriculum Map																	
Key	Work – State WB or WR or blank Comp = Compensatable Y or N				P = Partially achieved Learning Outcome F = Fully achieved Learning Outcome												
Module name	Level	Work	Module Leader	Assessment and Weighting	Comp	1	2	3	4	5	6	7	8	9	10	11	12
Understanding Photographs and Study Skills	4	-	Paul Lewis	Understanding Photographs Portfolio (100%)	N	P	P	P	P	P	P	P					
Photography Skills	4	-	Paul Lewis / Richard Moore / Kevin Graham	Photographic Portfolio (100%)	N						P	P	P		P	P	P
Digital Workflow Skills and Employability	4	WR	Paul Lewis / Richard Moore / Kevin Graham	Employability Portfolio (100%)	Y						P	P	P	P	P	P	p
Studio Skills	4	WR	Richard Moore / Kevin Graham	Photographic Portfolio (100%)	Y								P	P	P	P	P
The History of Photography	4	-	Paul Lewis	Genre Portfolio (100%)	Y	P	P	P	P	P	P	P					
Darkroom Skills	4	-	Richard Moore / Kevin Graham	Darkroom Portfolio (100%)	Y							P	P	P	P	P	P
The Camera as Storyteller: Documentary, Reportage and Street Photography	5	-	Paul Lewis	Documentary Photography Project(100%)	Y							F	F	F	F	P	F
Design and Marketing for Photographers	5	WR	Paul Lewis / Richard Moore / Kevin Graham	Design and Marketing Portfolio (100%)	Y									F		F	F
Client-Based Projects: Working to a Live Brief	5	WR	Paul Lewis / Richard Moore / Kevin Graham	Live Brief Portfolio (100%)	Y						P	P	P	P	F	P	F
Authorship in Photography	5	-	Paul Lewis / Kevin Graham / Peter True	Authorship Portfolio (100%)	N	F	F	F	F	F	F	F			P		
Critical and Conceptual Practice: Self-Directed Project	5	-	Paul Lewis	Oral Proposal (10%) Self-Directed Project (90%)	N						F	F	P	F	F	F	F

THIS COMPLETED PRO FORMA **MUST** BE SUBMITTED **ELECTRONICALLY** TO HEQA@grimsby.ac.uk

33	Signature of Chair of FAP	
34	Date	12/1/20
35	Signature of the Chair of AASSC	
36	Date	21.01.21

For FAP Use

37	Date approved by AASSC	19.1.21