ARTS UNIVERSITY PLYMOUTH

Course Specification Form

SECTION 1: COURSE INFORMATION.

1.1 COURSE SET-UP INFORMATION:	
COURSE TITLE:	BA (Hons) Content Creation
TEACHING INSTITUTION:	ARTS UNIVERSITY PLYMOUTH
AWARDING INSTITUTION:	ARTS UNIVERSITY PLYMOUTH
DATE OF FIRST VALIDATION:	May 2026
UCAS CODE:	W61M
COURSE START DATE:	SEPTEMBER 2026
RELATED QAA BENCHMARKS:	1. QAA Subject Benchmark Statements for Art and Design 2. QAA Subject Benchmark Statements for Communication, Media, Film and Cultural Studies
PSRB RECOGNITION:	NA
DUAL ACCREDITATION:	NO
CREDIT POINTS:	360

1.2 COURSE DELIVERY INFORMATION:	
MODE OF STUDY:	FT & PT SEPTEMBER START
DURATION (FT / PT):	3 YEARS FT | 6 YEARS PT

1.3 COURSE MANAGEMENT:	
COURSE LEADER:	Jenny Evans
EXTERNAL EXAMINER:	Dave Paget

1.4 COURSE EXIT AWARDS:	
TYPE:	CERTHE (120 LEVEL 4 CREDITS); DIPHE (240 LEVEL 4 + 5 CREDITS); BA (NON HONOURS) (300 CREDITS LEVEL, 4, 5 & 6); BA (HONS) (360 CREDITS LEVEL 4, 5 & 6)
TYPE:	PGCERT (60 LEVEL 7 CREDITS); PGDIP (120 LEVEL 7 CREDITS), MASTERS (180 LEVEL 7 CREDITS); MFA (300 LEVEL 7 CREDITS)

SECTION 2: COURSE ENTRY REQUIREMENTS.

2.1 RECRUITMENT INFORMATION:	
UCAS POINTS:	Please see AUP website for latest information pertaining to admissions
OTHER ENTRY CONSIDERATIONS:	Please see AUP website for latest information pertaining to admissions

2.2 ADDITIONAL RECRUITMENT INFORMATION:

SECTION 3: AIMS.

3.1 AIMS:

Aims of Undergraduate Study

The aims of undergraduate study at AUP acknowledge the key characteristics and outcomes of creative learning, developing competencies in knowledge and comprehension, cognitive skills, and practical and professional attributes. In broad terms, we refer to these as Knowing, Being and Doing. The aims are designed to:

- Enable creative learning through an enriching, inclusive and distinctive curriculum for the specialist study of art, design, and media.
- Foreground intellectual, technical and professional competency as a basis for lifelong learning and employment.
- Develop independent, critical and creative practitioners in professional, collaborative and/or entrepreneurial contexts.
- Foster civic responsibility and student agency through an understanding of global perspectives and cultural contexts.
- Provide learning that enables graduates to make a meaningful contribution to the wider creative economy, with impact on the social, cultural and economic life of the South West region and beyond.
- Create confident and aspirational practitioners through sustainable approaches to professional and personal wellbeing.

3.2 AIMS OF THE COURSE:

Undergraduate Aims of the Course:

Course specific aims support the essential skills and competencies that underpin learning within a named award. These aims are designed to:

- Provide subject specific learning in BA (Hons) Content Creation that encourages the development of ideas, concepts, proposals, solutions and arguments that employ and/or challenge the conventions and possibilities within the subject field.
- Develop a range of intellectual, imaginative and practical skills associated with Content Creation that are appropriate for developing a research-informed creative practice.
- Promote an understanding of professional practice within Content Creation through the development of an independent, critical and creative practice in professional, collaborative and/or entrepreneurial contexts.
- Enable the selection and use of appropriate processes, technologies and environments associated with the study of Content Creation, with a high level of skill and creativity, whilst observing sound professional working standards.
- Foster an awareness of subject specific opportunities for creative practice, and the wider global and cultural contexts for Content Creation practice.
- Engender curious, ambitious and socially responsible creative practitioners within the field of Content Creation.
- Develop students to become life-long learners with a deep understanding of their skills, literacies and attributes and how to apply these to their future career.

SECTION 4: COURSE LEARNING OUTCOMES.

4.1 KNOWLEDGE & COMPREHENSION:	
K1	Critically engage with contextual knowledge to inform and develop as a creative practitioner
K2	Critically explore the relationship between the practitioner and their audience and articulate the impact of these on contemporary practice and culture
K3	Critically apply judgement through the selection and use of materials, processes and environments
K4	Demonstrate conceptual thinking and/or visualisation through investigation and enquiry
K5	Demonstrate ethical practice and values as an essential concern of working in the creative arts
K6	Generate ideas, concepts, proposals, solutions or arguments as self-initiated activity in response to a proposition
K7	Apply convergent and divergent thinking to inform practice-based outcomes

4.2 COGNITIVE SKILLS:

B1	Analyse information and/or experience to formulate a critical position
B2	Critically engage in research to inform judgements as part of a creative approach
B3	Critically apply effective digital tools and techniques, aware of the impact of new technologies, by making evidence-informed judgements
B4	Engage with wider communities to synthesise work, evidencing new information and learned experiences
B5	Defend a creative position drawing from, and integrating, personal reflection and feedback
B6	Justify connections between intention, process, outcome, context and forms of dissemination
B7	Critique the development of ideas by drawing from, and engaging with, multiple modes of practice

4.3 PRACTICAL & PROFESSIONAL ATTRIBUTES:	
D1	Demonstrate the characteristics of a lifelong learner who are actively engaged in their professional development
D2	Apply interpersonal, social, problem-solving and negotiation skills as part of creative practice
D3	Critically apply appropriate communication methods and demonstrate impact and engagement with a range of audiences
D4	Explore the role and impact of IP within art, design and media practice
D5	Manage workload and timelines according to a defined plan whilst responding to change and ambiguity
D6	Demonstrate the knowledge and attributes for effective team working
D7	Exhibit characteristics, knowledge and attributes, recognising enterprise, entrepreneurial thinking & funding, to support future careers

SECTION 5: ATTRIBUTES & SKILLS.

5.1 AT THE END OF THIS COURSE, A LEARNER IS EXPECTED TO DEMONSTRATE THE FOLLOWING GRADUATE ATTRIBUTES:

Creative Practice
GA 01 - Curious and purposeful creative thinkers and practitioners who demonstrate research and enquiry in the arts and creative practice.
GA 02 - Critical thinkers who use evidence and research to inform their decisions.
GA 03 - Enterprising creatives who can explore what creativity can mean when faced with challenging and complex circumstances.
GA 04 - Reflective practitioners who learn from authentic experiences and recognise the personal

fulfilment gained from the expansion of views, knowledge and creative practice.

Professional Agency
GA 05 - Advocates for the creative arts as a catalyst for fulfilling personal, professional and cultural transformations.
GA 06 - Advocates of sustainability and care for the world as seen through their creative and professional practice.
GA 07 - Digitally literate, with confidence to work across multiple digital environments and platforms.
GA 08 - Innovators who explore new ways of working using a flexible and inclusive approach.

Ethos & Values
GA 09 - Ethical practitioners who work with an informed awareness of how their actions impact others.
GA 10 - Resilient and adaptable, who respond positively to challenge and critique as part of being a life-long learner.
GA 11 - Self-aware and actively engage in managing their physical and mental wellbeing.
GA 12 - Empathetic and kind, recognising the opportunities for enacting change that exists when encountering a diversity of people, interests and aspirations.

Collaboration
GA 13 - Confident working in teams and recognise the value of partnerships, collaboration and networking.
GA 14 - Active contributors who can consider and effectively use different approaches to communicate authentic dialogues.
GA 15 - Inspiring Life-long learners who value collaboration to enrich and enhance their work and the work of others.
GA 16 - Enterprising and entrepreneurial, who can identify issues and solutions and respond creatively to uncertain and challenging situations.

5.2 AT THE END OF THIS COURSE, A LEARNER IS EXPECTED TO DEMONSTRATE THE FOLLOWING DIGITAL CAPABILITIES, as defined in the JISC Digital Capabilities framework

Defined in the JISC Digital Capabilities Framework

Digital proficiency and productivity
DC1: Digital proficiency
DC2: Digital productivity

Digital creation, problem-solving and innovation
DC3: Digital creation
DC4: Digital research and problem-solving
DC5: Digital innovation

Digital learning and development
DC6: Digital learning
DC7: Digital teaching

Information, data and media literacies
DC8: Information literacy
DC9: Data literacy
DC10: Media literacy

Digital communication, collaboration and participation
DC11: Digital communication
DC12: Digital collaboration

DC13: Digital participation

Digital identity and wellbeing
DC14: Digital identity management
DC15: Digital wellbeing

5.3 AT THE END OF THIS COURSE, A LEARNER IS EXPECTED TO DEMONSTRATE THE FOLLOWING EMPLOYABILITY ATTRIBUTES:

Personal Effectiveness
EA1: Emotional intelligence & consideration of others
EA2: Self-awareness, adaptability & resilience

Communication Skills
EA3: Effective Communication
EA4: Engagement with Audience

Collaboration
EA5: Working with others
EA6: Collaborative tasks & Projects

Thinking Skills
EA7: Critical thinking
EA8: Creativity & problem solving

Professional Development
EA9: Professional & management skills
EA10: Business awareness & enterprise thinking

SECTION 6: LEARNING & TEACHING INFORMATION.

6.1 LEARNING & TEACHING:

Student learning is shaped primarily by content provided by the academic and technical staff within the course subject area and other forms of engagement which support independent learning.

These approaches to Learning & Teaching include:

Lectures: All units comprise lectures which are designed to cover core essential knowledge and can be delivered cross-University, within course or cognate groups. Supporting material for lectures will be made available via the VLE - this has been implemented to support accessibility, student confidence as well as support for students with English as a second language.

Seminars: Seminars may be delivered as part of a cognate group or within a defined subject discipline. Seminars give students the opportunity to engage with the content through a focused subject/cognate lens and to develop a deeper understanding and application of the material. Furthermore, seminars are structured to encourage peer-to-peer engagement and the development of learning communities.

Technical and Practical Workshops: All courses comprise technical teaching forming part of the core curriculum and aligned to the course and delivered by specialist academic and technical staff. This is where the acquisition of practical skills aligns with academic and subject knowledge.

Tutorials: Throughout each unit, students are provided with academic tutorials to support a deeper engagement with their subject and practice. These tutorials, either 1:1 or in small groups, help to deliver personalised and individual guidance and are an opportunity for formative feedback.

Critiques: Central to creative practice, individual or group critiques are used to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process. Giving and receiving feedback on practice is part of every unit.

Collaboration: Engagement and interaction with peers supports the development of core communication and interpersonal skills aligned to professional creative practice. Collaboration can occur at both subject level and through interdisciplinary contexts broadening students perspectives as creative practitioners.

Directed Learning: Students may be provided with activities linked to a timetabled session, designed to preface or continue the learning. Directed learning builds on the content within taught sessions, to support the achievement of learning outcomes.

Independent Study: Students will be supported to engage in developing their independent study. This may be directed or self-initiated to develop a student's learning autonomy and ownership of the knowledge and information gained during the course.

As part of their learning, students also have the opportunity to access:

Technical Resources: Outside of timetabled sessions, students are encouraged to access workshops and resources as part of open-access learning providing opportunities to use facilities, supported by technical staff.

Academic and Professional Resources: Students are able to engage in broader learning opportunities in the university, including support from the Library, academic skills, digital education and careers and enterprise.

6.2 RESOURCES:

Technical Labs offer a variety of specialist resources, equipment and skill specific workshops to encourage development of ideas through materials and processes.

Materials Lab: Providing an extensive range of multidisciplinary processes for material-led practice, this specialist area comprises the following core practices: ceramics, metals, glass, wood, and biomaterials**.** The Materials Lab offers a range of resources, machinery and specialist tools which provide students with the opportunity to develop knowledge and skills within the core processes and techniques fundamental to material design.

Imprint Lab: The Imprint Lab provides a broad range of traditional print process and digital reproduction techniques across the University's printmaking studio and its Digital Print Bureau. The printmaking studio offers basic, intermediate and advanced processes such as dry point, etching, intaglio, collagraph, screen printing and letterpress. These processes and techniques are used to build the knowledge and understanding of print in its traditional sense. The Digital Print Bureau offers digital reproduction and print finishing services via wide format printing, dye sublimation, scanning, copying, bookbinding and vinyl plotting.

Fabric Lab: The Fabric Lab supports a range of fashion and textile design processes such as fabric screen printing and repeat pattern, embroidery, tufting and domestic knitting and includes a Dye Lab for developing both chemical and sustainable natural dyeing techniques. Garment construction is supported through the Sew Lab providing domestic, industrial and specialist sewing machines, serving the creative needs of our fashion, costume and textiles disciplines.

Multimedia Lab: The multimedia lab offers a broad range of industry standard media resources which include: analogue film processing, B&W darkrooms, photographic and film studios, digital production suites, and an equipment resource centre (ERC) stocked with an extensive selection of cameras, lenses, lighting, and audio/visual equipment.

Digital Suites and Software: Student learning is supported by a range of specialist creative software to support development of skills required within the course of study. Students have access to a range of specialist studios, production suites and computer labs.

Fab Lab South West: The Fab Lab South West is part of an international network of over 1,000 Fab Labs ('Fabrication Labs') which are equipped with the latest digital fabrication technology. An independent centre of innovation that serves the campus and regional community, Fab Lab South West contains cutting-edge 2D and 3D design software and machinery including 3D printers and scanners, prototyping tools, laser cutters, vinyl cutters, milling machines, and a large CNC router creating a dynamic environment for working across traditional making and digital technologies.

Course Specific Resources
Students on the BA (Hons) Content Creation course will engage with the following specialist resources:

Studios: Photographic, media & film studios, Animation and Games Studios, Stop-motion Studios, sound recording studio and Cintiq Studio
Digital Production Resources: CAD Suite, Mac Suites, Digital Darkroom, Editing Suites
Hardware: Computers, digital drawing equipment, Cintiq tablets, lightboxes
Software: Specialist software including full Adobe CC suite (specifically Adobe Lightroom, Photoshop, InDesign, Premiere, After Effects) Autodesk 3D Studio Max, Autodesk Maya, Unreal Engine, Z Brush, Marmoset, Substance Painter,ToonBoom
Fablab: 3D Printing
Multimedia Lab/ERC: for access to still & moving image cameras and lighting equipment
IT: Superfast Broadband and IT support

6.3 ASSESSMENT:

Assessment is an integral part of student learning which should be dialogical, impactful and meaningful. Purposeful assessment recognises the complexity associated with creativity in art, design and media practice and supports an authentic student voice. Students are assessed using the following:

Formative tutor assessment: Formative assessment and feedback is used to direct student progress and evaluate knowledge and understanding throughout the course.

Formative peer assessment: Peer assessment requires the student to place themselves in the role of the assessor and make judgements based on agreed criteria about their own and others'

work. Peer assessment fosters a supportive critical studio environment, but is not part of the summative assessment decisions and grades made by the tutor.

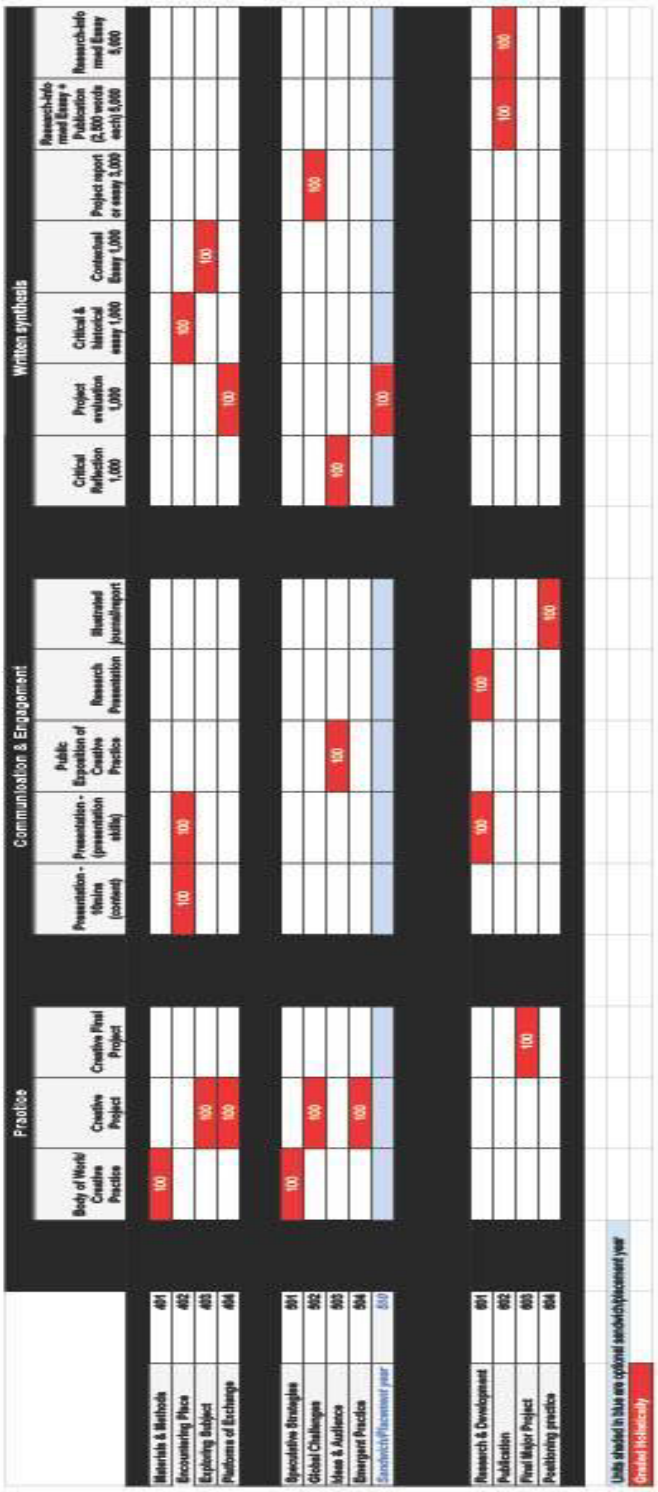
Formative Feedback: Formative Feedback is a form of assessment that guides student progress and evaluates knowledge and understanding throughout the course. This type of feedback is developmental and enhances the learning experience by providing points of advice and direction prior to the Summative Assessment.

Summative tutor assessment: Summative assessment is the process by which the tutor(s) evaluate student performance against assessment criteria and learning outcomes.

Summative Feedback: Summative assessment takes the form of written feedback detailing grading decisions cross-referenced with unit learning outcomes. It is designed to help students comprehend and appreciate their relative strengths and weaknesses and to benchmark their progress in order to develop strategies for future learning. Summative Feedback may include one-to-one tutorials with tutor(s) so students can explore in-depth their feedback and future actions.

Unit Briefs: Information outlining the requirements for the development and completion of assigned Unit work and the method of the work's assessment. The Unit Brief describes the objectives, content, deliverables and timescales for assignments that form the learning in the Unit.

Assessment Map: in the design of assessment for learning, assessment modalities are grouped into three types: (1) Practice, (2) Communication and Engagement and (3) Written Synthesis. The spread of the assessment modality across the course can be found in the table below:


Practice
Communication & Engagement
Written synthesis
Body of Work/ Creative Practice
Creative Project
Creative Final Project
Presentation - 10mins (content)
Presentation - (presentation skills)
Public Exposition of Creative Practice
Research Presentation
Illustrated journal/report
Critical Reflection 1,000
Project evaluation 1,000
Critical & historical essay 1,000
Contextual Essay 1,000
Project report or essay 3,000
Research-informed Essay + Publication (2,000 words each) 5,000
Research-informed Essay 5,000
Materials & Methods 4M1
Encountering Place 4M2
Exploring Subject 4M3
Platforms of Exchange 4M4
Speculative Strategies 5M1
Global Challenges 5M2
Ideas & Audience 5M3
Emergent Practice 5M4
Context/Placement year 5M0
Research & Development 6M1
Publication 6M2
Final Major Project 6M3
Positioning practice 6M4
Units shaded in blue are optional work/placement year
Credited Holistically

SECTION 7: UNDERGRADUATE COURSE STRUCTURE

FULL-TIME

YEAR 1 (LEVEL 4)					
SEMESTER 1			**SEMESTER 2**		
401	Methods & Materials	30 credits	403	Exploring Subject	30 credits
402	Encountering Place	30 credits	404	Platforms of Exchange	30 credits
YEAR 2 (LEVEL 5)					
SEMESTER 1			**SEMESTER 2**		
501	Speculative Strategies	30 credits	503	Ideas & Audience	30 credits
502	Global Challenges	30 credits	504	Emergent Practice	30 credits
SANDWICH YEAR (LEVEL 5) (OPTIONAL)					
SEMESTERS 1 & 2					
510	Sandwich Year	0 credits			
YEAR 3 (LEVEL 6)					
SEMESTER 1			**SEMESTER 2**		
601	Research & Development	30 credits	603	Final Major Project	30 credits
602	Publication	30 credits	604	Positioning Practice	30 credits

PART-TIME

YEAR 1 (LEVEL 4)					
SEMESTER 1			**SEMESTER 2**		
401	Methods & Materials	30 credits	403	Exploring Subject	30 credits
YEAR 2 (LEVEL 4)					
SEMESTER 1			**SEMESTER 2**		
402	Encountering Place	30 credits	404	Platforms of Exchange	30 credits
YEAR 3 (LEVEL 5)					
SEMESTER 1			**SEMESTER 2**		
501	Speculative Strategies	30 credits	503	Ideas & Audience	30 credits
YEAR 4 (LEVEL 5)					
SEMESTER 1			**SEMESTER 2**		
502	Global Challenges	30 credits	504	Emergent Practice	30 credits
SANDWICH YEAR (LEVEL 5) (OPTIONAL)					
SEMESTERS 1 & 2					
510	Sandwich Year	0			
YEAR 5 (LEVEL 6)					
SEMESTER 1			**SEMESTER 2**		
601	Research & Development	30 credits	604	Positioning Practice	30 credits
YEAR 6 (LEVEL 6)					

SEMESTER 1			SEMESTER 2		
602	Publication	30 credits	603	Final Major Project	30 credits

SECTION 8: ADDITIONAL COURSE INFORMATION.

None

SECTION 10: LEARNING OUTCOME MAPPING.

Course level learning outcomes across the CUF were reviewed in 2025 and are agreed for all undergraduate courses at AUP.
Course level LOs are mapped across units in the CUF Blueprint Document

https://docs.google.com/spreadsheets/d/1ucWt5_QCx-R0RkggMUH7nbLInEVXpdOQD1V_cl6-xWI/edit?gid=689559098#gid=689559098

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CUF learning outcomes mappped to unit learning outcomes

			Knowledge & Comprehension (KNOWING)							Cognitive Skills (BEING)							Practical & Professional Attributes (DOING)						
			1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
			Critically engage with contextual knowledge to inform and develop as a creative practitioner	Critically explore the relationship between the practitioner, audience, culture and contemporary practice and culture	Critically apply judgement through the selection and use of materials, processes and environments	Demonstrate conceptual thinking and/or visualisation through investigation and enquiry	Demonstrate ethical practice and/or Social Justice as an essential concern of working in the creative arts	Generate ideas, concepts, proposals, solutions or arguments as self-initiated activity in response to a proposition	Apply convergent and divergent thinking to inform practice-based outcomes	Analyse information and/or experience to formulate a critical position	Critically engage in research to inform judgements as part of a creative approach	Critically apply effective digital tools and techniques by making evidence-informed judgements, by making evidence-informed judgements	Engage with wider communities to synthesise work, evidencing new information and learned experiences	Defend a creative position drawing from, and integrating, personal reflection and feedback	Justify connections between intention, process, outcome, context and forms of dissemination	Critique the development of ideas by drawing from, and engaging with, multiple modes of practice	Demonstrate the characteristics of a lifelong learner who is actively engaged in their professional development	Apply interpersonal, social, problem-solving and negotiation skills as part of creative practice	Critically apply appropriate communication strategies to support creative project engagement with a range of audiences	Explore the role and impact of IP within art, design and media practice	Manage workload and timelines according to a defined plan whilst responding to change and ambiguity	Demonstrate the knowledge and attributes for effective team working	Exhibit characteristics, knowledge and attributes, recognising enterprise, entrepreneurial thinking & funding, to support future careers
4	401	Identify appropriate methods and materials in the production of new creative practice			1																		
	401	Investigate methods of concept visualisation in response to a creative brief				1																	
	401	Evidence research-informed judgements through the development of a creative output									1												
	401	Recognise how different modes of practice can be used to inform the development of creative practice														1							
	402	Demonstrate contextual knowledge and associated creative approaches in response to project themes		1	1																		
	402	Explore ideas, concepts, proposals, solutions in response to a creative brief								1													
	402	Identify appropriate ethical considerations in relation to the delivery of a named project brief.												1									
	402	Communicate effectively the outcomes of a project brief to a named audience													1				1				
	403	Demonstrate an awareness of audience in relation to the production of a creative practice output	1																				
	403	Select appropriate practical and contextual approaches in the development of individual practice outcomes						1															
	403	Apply critical reflection in support of a creative position					1																
	403	Explore the relationship between the conception and production of practical work			1															1			
	404	Demonstrate the application of practice in the development and production of an interdisciplinary group project											1										
	404	Evidence the application of appropriate interpersonal, social and negotiation skills when working as part of a team		1															1				
	404	Articulate strategies to support the delivery a project brief to a deadline					1														1		
	404	Explore the knowledge and practice of effective team working to inform personal development						1														1	
5	501	Critically engage with new approaches and methodologies to inform creative practice	1																				
	501	Produce new work as a result of research-informed visual investigation				1																	
	501	Synthesise a body of work evidencing the underpinning strategies and considerations for its development							1														
	501	Evaluate the appropriateness of different approaches to solving problems related to a named creative project					1														1		
	502	Explore ethical concerns relating to solution-based enquiry.		1																			
	502	Evaluate the response to a global challenge drawing from multiple sources of information and data																					
	502	Apply necessary research and information to evaluate the success of a creative investigation	1														1						
	502	Reflect on the application of relevant project management techniques used to support the delivery of a creative investigation		1														1					
	503	Demonstrate a critical awareness of the relationship between public exposition of practice and audience					1																
	503	Evidence critical judgement in the selection and determination of a creative outcome								1													
	503	Deliver a (theoretical or practical) public exposition as part of the development of a creative practitioner									1												
	503	Investigate problems and their associated solutions when designing and delivering a public exposition of creative practice							1														1
	504	Demonstrate critically informed choices in the selection and use of appropriate media and contexts			1																		
	504	Produce a self-initiated project as a catalyst for creative self-authored practice						1															
	504	Justify decisions made between the relationship to content, context and production													1								
	504	Critically reflect upon a range of approaches and methodologies used in the formulation of creative ideas																					
6	601	Critically explore the relationship between the practitioner, audience, culture and contemporary practice.		1																			
	601	Critically engage in research to inform judgements as part of a creative approach									1												
	601	Critically engage with feedback to defend a creative position within personal practice.																					
	601	Analyse the dissemination of work and how it can be influenced by the relationship between intention, process and context													1								
	602	Critically engage with contextual knowledge to inform the synthesis of a creative proposition	1																				
	602	Analyse information to formulate reasoned arguments in response to a named research enquiry								1													
	602	Through written synthesis, evidence convergent and divergent thinking to inform future practice							1														
	602	Critically explore a pre-identified topic relating to creative practice through the construction of an evidence-informed textual response	1																		1		
	603	Evidence research-informed application of material, process and context in response to a named creative brief	1																				
	603	Demonstrate conceptual thinking and/or visualisation through investigation and enquiry								1													
	603	Deliver a critically-engaged creative outcome in response to a self-initiated proposition							1														
	603	Synthesise a creative project demonstrating the necessary attributes of a critical and reflective practitioner.					1														1		
	604	Critically apply effective digital tools and techniques by making evidence-informed and appropriate judgements										1											
	604	Deliver an evidence-based communication strategy to support the engagement of multiple named audiences																	1				
	604	Apply best practice for protection, sharing and use of intellectual property																		1			
	604	Design a public-facing portfolio of practice which through critical application recognises the elements required for success as a creative practitioner.																					1