



**FACULTY OF CREATIVE ARTS,
HUMANITIES AND EDUCATION**

**POSTGRADUATE RESEARCH STUDENT
HANDBOOK**

**FOR THE DEPARTMENTS OF ART AND
DESIGN, AND CULTURE MEDIA AND DRAMA**

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Section 1 - Introduction

Information for Postgraduate Research Students

1. What is an MPhil? What is a PhD?

- 1.1 You may undertake one of two types of MPhil/PhD research degree with the Faculty. These are referred to here as the 'project model' (Practice-based) and the 'humanities model' of study. (This refers to the general approach and should not be taken as implying any preferred methodology).

The 'project model' in which practice is used as a research tool is an approach commonly adapted to research in the field of creative arts. This model is used to explore an area of concern through practice, amplified or supported by a text.

Academic Procedures state that:

Where the thesis is accompanied by material in other than written form or the research involves creative writing or the preparation of a scholarly edition, the written thesis should normally be within the range:

- i) for a PhD or other doctorate: 30,000 – 40,000 words
- ii) for an MPhil: 15,000 – 20,000 words

The use of the term 'normally' allows the supervisory team discretion in determining, in consultation with you, the appropriate length of the thesis where you are working on a practice-based submission.

The humanities model consists of an entirely written submission and should not exceed 80,000 words in length.

1.2 The MPhil

The Master of Philosophy degree, which can be undertaken on the basis of either the project or humanities model, is usually understood as a framework within which you learn how to research whilst carrying it out. The degree is awarded in recognition of a systematic, well-documented and well-argued body of study demonstrating a degree of originality and critical awareness.

When the MPhil adopts a 'project model' containing a substantial amount of critical reflexivity based on practical exploration, then it is examined via an exhibition/exposition or similar presentation of practical material together with a written submission. The nature of such a submission is discussed at enrolment and further developed through the Research Methods module.

Where a student wishes to undertake an MPhil using the 'humanities model', the thesis should not normally exceed 40,000 words.

1.3 The PhD

The Doctor of Philosophy degree has as its key requirement that you make a significant original contribution to knowledge or understanding as discussed in this introductory section of this handbook. A PhD is expected to represent a more substantial individual contribution than an MPhil, and to embody a greater depth of understanding. It must be a substantial piece of independent research, one that makes an original contribution to an academic field or

professional discipline and be worthy of publication or an equivalent form of professional dissemination.

As a prospective research student who wishes to carry out a PhD you will be required to undertake 60 credits of relevant Masters level modules as part of your course, or demonstrate equivalent experience.

1.4 Practice-Based Research: What do we mean?

University research is governed by the demands of a number of externally determined criteria that the universities are duty bound to uphold through their regulations, processes and practices. This handbook is intended to make you aware of the structures in place to ensure your successful journey through your PhD/MPhil.

That individuals have pursued practice in art, media and design and in so doing have developed new knowledge, ideas, perceptions, techniques etc is an uncontested fact. From Vasari's 'Lives of the Artists' through to the notebooks of Paul Klee and the manifestos published by representatives of groups such as Arte Pobre, Fluxus, the Futurists etc, one can find plenty of evidence from across the span of creative arts disciplines to demonstrate the value of creative practice as a tool for the generation of new knowledge and ideas. In the world of contemporary creative arts, curators, artists, designers, and others often view writing and critical reflection as synonymous with practice.

Today, the value of such practices are no longer in question but rather the nature and form that such work should take when being presented as institutionally validated 'research'. How do we ensure that students can develop new perspectives, knowledge and ways of thinking and/or new processes and techniques? In the case of students opting to undertake PhDs, whether in full-time or part-time mode, the form of the practice and the critical reflection on and around that practice must be presented in such a way as to communicate the 'findings' or 'new knowledge' to a third party in a coherent and accessible fashion within a negotiated timescale. This necessarily leads to the implementation of an agreed structure and methodology. We cannot assume that all students putting forward proposals for PhD study will produce artworks of such quality and influence as to stand alone as their contribution to the advancement of the discipline. It is quite often the case that students opting to study at PhD level do so because they are particularly interested in the broader implications / theories / processes / techniques and ideas arising from their practice when compared or contextualised in relation to the work of another group of carefully selected practices / practitioners / theories / ideas etc. It is also often the case that the 'sum of the parts', a combination of practice, theoretical positioning, critical reflection, data gathering and evaluation, is precisely what brings new insights and ideas to an area of practice.

The following statements, extracted from national quality assurance bodies, have shaped our thinking about the form and function of practice-based art, media and design research within this institution. Firstly, the threshold definitions of the achievements of successful doctoral level students as described by the Quality Assurance Agency (QAA) – the body which regulates standards in higher education across the UK. ¹Clearly, subject disciplines have developed their own approaches to PhD study, in many cases, a series of methods and methodologies developed over a much longer period of time than those being used for art, media and design. However, these statements give clear guidelines as to the concept and content of PhD study and as such should be read and understood. How the following is to be achieved is dependent on the construction of a robust methodology and a systematic plan of enquiry both of which are discussed later in this handbook.

¹Please remember that this is a generic description and not one aligned to any specific discipline but that in adhering to the principles of these statements institutions assure that the quality of a PhD gained in one University in one discipline is broadly equivalent to that gained in another.

“Doctoral level qualifications are awarded to students who have demonstrated:

- i) the creation and interpretation of new knowledge, through original research or other advanced scholarship, of a quality to satisfy peer review, extend the forefront of the discipline, and merit publication;*
- ii) a systematic acquisition and understanding of a substantial body of knowledge which is at the forefront of an academic discipline or area of professional practice;*
- iii) the general ability to conceptualise, design and implement a project for the generation of new knowledge, applications or understanding at the forefront of the discipline, and to adjust the project design in the light of unforeseen problems;*
- iv) a detailed understanding of applicable techniques for research and advanced academic enquiry.*

Holders of the qualification will be able to:

- a) make informed judgements on complex issues in specialist fields, often in the absence of complete data, and be able to communicate their ideas and conclusions clearly and effectively to specialist and non-specialist audiences;*
- b) continue to undertake pure and/or applied research and development at an advanced level, contributing substantially to the development of new techniques, ideas or approaches;*

and will have:

- c) the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and largely autonomous initiative in complex and unpredictable situations, in professional or equivalent environments.²*

The second statement which is worth considering is from the 2008 Research Assessment Exercise pages of the Higher Education Research Opportunities website. Although not written specifically to determine the nature of ‘practice’ as a tool for research at PhD level, it does influence the institutional attitudes and approaches to research. This definition is as follows:

“Research” for the purpose of the RAE is to be understood as original investigation undertaken in order to gain knowledge and understanding. It includes work of direct relevance to the needs of commerce and industry, as well as to the public and voluntary sectors; scholarship³; the invention and generation of ideas, images, performances and artefacts including design, where these lead to new or substantially improved insights; and the use of existing knowledge in experimental development to produce new or substantially improved materials, devices, products and processes, including design and construction. It excludes routine testing and analysis of materials, components and processes, e.g. for the maintenance of national standards, as distinct from the development of new analytical techniques. It also excludes the development of teaching materials that do not embody original research.”

In order to ensure that you reach the threshold standard in making a PhD/MPhil submission, all students may undertake two credit-rated research methods modules. These modules are not only designed to teach you research techniques, although some such training is included, but are aimed at helping you to clearly decide how your practice will ‘perform’ as a research tool in the context of the proposal you are putting forward. The modules assume that in applying to undertake a ‘practice-based’ research degree that the main tool for research is your practice. This may sound simplistic, but there is often some confusion in the mind of students as to what they are researching and how their own work can contribute to that research. Section three of this handbook suggests a number of

² QAA descriptors

³ Scholarship for the RAE was defined as the creation, development and maintenance of the intellectual infrastructure of subjects and disciplines, in forms such as dictionaries, scholarly editions, catalogues and contributions to major research databases.

different models which you may use as starting points for the consideration of the form of your submission. However, the greatest assurance that you have that you will find the right form for your practice in relation to the submission is to work through the research methods module diligently and purposefully. If you work hard in this module then you should find yourself in a position to complete your Progression Exam (see section 3.5) soon after.

To summarise, practice-based research is a mode of enquiry which accepts creative practice as a valid tool for the exploration of a research proposal. There are a number of different ways in which the practice of a student may be used to research and these possibilities are discussed more fully in section 3 of this handbook.

Key demands of doctoral level research and the interpretation of threshold statements in relation to practice-based research

- i) the creation and interpretation of new knowledge, through original research or other advanced scholarship, of a quality to satisfy peer review, extend the forefront of the discipline, and merit publication;*

In relation to creative arts the creation of new knowledge is generally taken to mean ‘new readings’, ‘approaches’ and ‘interpretations’ of existing data, processes and/or practices which is supplemented by the contribution of your own work in your chosen field. In this sense the positioning of a practice in relation to one of the models suggested in Section 3 can lead to a new/different reading or starting point for the work of practitioners/practices/theories/ideas technologies not considered in a particular way before. The statement does not demand that you come up with ‘new knowledge’ which is unrelated to existing knowledge, but rather that you may choose to make a different interpretation or response to a set of ideas/practices which extends the thinking around a set of artworks/processes/theories or practitioners etc. In this sense original research makes reference to the way in which you select, position, contextualise and theorise your own work and that of others.

When considering ‘making a contribution to new knowledge’, the university does not accept that your artwork alone can be accepted as new knowledge simply because it is original and new to you. Research demands that there is a clearly articulated context for the reflection on, and reading of, your practice which may persuade us to view things in a slightly or very different way to that which we would have done before you undertook your project. The contextualisation or consideration of your practice must refer to ideas/objects/concepts/theories which have already received adequate academic ‘validation’ to be credible as reference points to inform the reflection on something or some set of circumstances previously not considered.

It is in this sense that the relationship between existing ‘validated’ knowledge and your practice must be structured in such a way that your ‘research’ can lead to an original contribution. What the programme of study in this Graduate Centre aims to do is to guide you through this process paying care and attention to the demands of the award and your own interests and ambitions. It is generally the case that PhD students want to try to do too much. A PhD demands several important things from a student which could be broadly described as follows:

- i) the declaration of aim/s and intentions*

Aims: the statement of a research aim or aims should be clear, coherent and focussed. The commonest problem encountered by most students working at this level is the fear that the statement of intent (aim) will somehow limit their creativity. In fact the opposite is usually true, the clearer the intention (the research question) the more broadly you can explore and experiment with the arguments and debates around the subject. Very woolly, drawn out aims, which attempt to cover every possible eventuality, are ultimately misguided and unhelpful. Unhelpful in that you spend too much time trying to justify or explain a position about which you are probably unclear yourself.

- ii) a systematic acquisition and understanding of a substantial body of knowledge which is at the forefront of an academic discipline or area of professional practice;*

Background to the research: one of the key characteristics of doctoral level research is that in order to contribute something new to a field you have to know, and others need to be persuaded that you know, exactly what it is you are contributing to. Validators and examiners also need to be assured that you know enough about the 'domain' in which you intend to work, to be able to know at what point you are making a new, interesting or innovative contribution. In order to achieve this you need to undertake systematic and thorough 'background research'. As well as knowing about the practices and practitioners who may inform or impact on the research question, you need to keep abreast of current developments in your field of study. It is this part of the work which is so important and often so underestimated by practice-based researchers. You can use your practice as a research tool, but in order to understand how it can function as effectively, you need to be absolutely certain that you are aware of the key debates surrounding your work.

We can pretty safely assume that no artwork is 100% original. Everything is developed and informed by a huge range of contexts and practices many of which are intuitively known but not necessarily formally articulated. It is from this premise, that of not necessarily having acknowledged the context for your research and the work of 'significant others' (ideas/ context/ artwork/ artefacts/ theories/ processes) with whom you may have to engage in dialogue, that you must begin to be exhaustive in searching out, acknowledging and understanding the practices, theories, debates and ideas which may inform your research. Many practitioners tend to do this intuitively and it is only at the point of undertaking PhD level research that the call to articulate these contexts explicitly can make hitherto unforeseen demands. Both the research methods module and the progression exam lead you through this process. However it is in undertaking this work that many practitioners struggle to engage with the relevant body of knowledge, not recognising that without this level of engagement and commitment to research, a PhD submission cannot be successful.

iii) the implementation and articulation of a coherent methodology

The methodology is the articulation of particular perspective/s you intend to adopt in order to do your research and must be linked directly to the research question/aim. The methodology being employed by most students reading through this text will be predominantly 'practice-based' and the methods used will be the means by which you use your practice and any other strategies to do the research. It is therefore very important that, in the methodology section of your written submission, the performance of your practice as a research tool is clearly articulated. Looking at the models offered in section 3, you can see that it is quite likely that the methodology (the systems and methods used by a particular discipline to develop and extend its range of skills and understandings) will comprise of a series of related methods/strategies. It is becoming increasingly the case that students studying aspects of creative arts and related practices at PhD level employ hybrid methodologies based on a mixture of fieldwork and data collection, creative practice, critical reflection and evaluation. Due to the relatively short history of practice-based research, the articulation of methodologies tends to raise some anxiety although a rigorous process of self reflection and systematic investigation conducted through practice is just as valid as approaches adopted by other disciplines.

Once you are clear about what it is that you are going to research, then you can use the models offered in 3 to help you to structure your submission – to consider the different forms in which the practice might function and to decide which is most suited to your particular interests, aims and ambitions.

vi) the general ability to conceptualise, design and implement a project for the generation of new knowledge, applications or understanding at the forefront of the discipline, and to adjust the project design in the light of unforeseen problems;

The ability to achieve the sentiments of the above is largely dependent on the robustness of the proposal and is a matter to be negotiated between yourself and the supervisory team. The completion of the Research Methods module can ensure that you have adequate knowledge and understanding of your subject to be able to construct an informed proposal which has the potential to produce new knowledge or approaches to thinking about concepts, theories, practices and processes. Whilst your acceptance as a PhD student includes the consideration of a draft proposal the research methods module will ensure that you know enough about the domain you intend to work in to confirm that you are working from an original perspective. One of the most commonly encountered problems is that students discover other students working in the same domain and are unaware of their work until too

late into the process. Whilst at times this is unavoidable there are certain steps you can take to protect yourself from such a position:

- i) keep in contact with developments in your field through attendance at conferences, effective networking and by generally keeping abreast of new publications and thinking related to your area of practice;
- ii) be prepared to adjust or adapt your project to incorporate any new findings, ideas or contributions made to the field of study during the period that you are working on your project. If you start believing that this cannot happen to you then you will put yourself into an unnecessarily vulnerable position. In the same way that no artwork is 100% original, it is quite likely that other students and researchers will be working on or around your chosen area of research.
- iii) *the evaluation of research – yours and that of others*

One of the other key characteristics of good reflective research, whether practice-based or otherwise, is the ability to evaluate the worth of something in relation to your area of research. Having mapped a domain of practice you need to be able to make value judgements and to debate ideas and issues which surround your practice in the context of the research proposal. Some of this evaluation will be used to inform the development of your own practice and through so doing may help to identify new or original approaches to positions and perspectives hitherto not articulated. Reading through the models cited in Section 3 you will find that those which use an individual's creative practice as the 'central' tool for research (see models) are heavily dependent on the ability of the student to extrapolate from their own practice the development of new ideas, attitudes and perspectives inherent in their work which can contribute to a broader debate.

Section 2

2 Registration and Enrolment: A Brief Guide

2.1 Stage 1: Enquiry

Before completing the initial application to register for a postgraduate Research Degree (form RDa), you are advised to contact the Director of Studies, Supervised Research to discuss your research proposal. You may be asked at this stage to produce a 500 word statement outlining your proposed research project. Our main criteria for accepting you into the Faculty are the potential of your research topic, your own abilities, the likelihood of you completing the work in the time available, and whether we have the particular staff expertise, library holdings, and other resources in the area you have chosen to work. Once the Director of Studies, Supervised Research is satisfied that it is appropriate for you to proceed, you may then fill in the application form supplied.

2.2 Stage 2: Application Form

By filling out the RDa, you are requesting that the faculty consider registering you as one of its research students.

The main purpose of the form RDa is to formally identify for us in detail what your research interests are and whether your proposal represents a viable research project from the point of view of the faculty. The section dealing with your project is the most important part of the form and will be used to assess your suitability as a candidate. You should normally confine yourself to the form itself, without adding supplementary pages. This means that what you write needs to be highly informative, economical and concise.

You will also be asked to fill in a form RS1 (research skills analysis) which allows us to assess your existing research abilities and needs.

Students are required to take a minimum of 60 M level credits, normally in the first year, unless they can demonstrate to the faculty's satisfaction that they have already gained appropriate equivalent experience.

2.3 Stage 3: Interview and initial approval

If, having studied your initial application (RDa), the relevant staff are confident that the necessary conditions for successful study can be met, we will normally invite you to an entrance interview. The interview panel will include your proposed Director of Studies and the Departmental Research Student Co-ordinator, together with such other staff as may be considered appropriate.

University regulations require this panel to ensure, on behalf of the University, that it can confirm to the Faculty Research Committee (via its sub-committee, the Directors of Studies sub-group) that:

- a) the candidate is suitable to undertake research;
- b) the candidate's command of English is sufficient to complete the proposed programme of work;
- c) it approves the research proposal;
- d) there are appropriate supervision and other relevant facilities available.

The panel will also explain to you relevant issues regarding progress, for example the progression exam, the personal research funds available to you, and any other matters pertinent to your study.

If the panel is satisfied on these points, your application will go forward to the Faculty Research Degrees Committee for approval and confirmation of your supervision team. When

that approval has been given, you will be notified and invited to enrol as a University student by paying an initial enrolment fee. Once enrolled, you can proceed towards filling in the form RD1.

2.4 Stage 4: The RD1

From the date of initial enrolment, you have a period of three months (for full-time students, and an agreed pro rata period of time for part-time students), in which to submit your RD1 to your Director of Studies. The RD1 must then be approved by committee.

When approval of your RD1 has been given, you may enrol as a university research student (see 2.4.4 below) and proceed with your studies.

The following considerations are particularly important to the Faculty Research Degrees Committee when considering your RD1:

2.4.2 Academic justification and location of the proposal

You should be able to demonstrate at this stage that you have a 'robust' line of enquiry to pursue and that the work you intend to undertake has the potential to make a contribution to the chosen field. The articulation of a project title and main aims are an important part of this and, whilst they may be subject to revision as a result of your work in the research methodologies module, you should indicate how you expect to make a contribution. You should also indicate at this stage whether you intend to undertake a practice (project-based) or dissertation based PhD.

You should provide a brief indicative bibliography in a recognised format and demonstrate through this that you are sufficiently well-informed to be able to develop your research proposal and methodology within a clearly defined field of practice. You must be able to convince the committee of the following:

The potential of your research to make an original contribution or bring new perspectives and ideas to a field of study – the intelligence and integrity of the title and aims.

That you can map the field in which you intend to practice and that you are aware of other major projects taking place in the area of practice (this can be developed during the Research Methods module but should be sufficiently articulated at this stage to demonstrate that you know your field) – evidence of this knowledge and understanding will be evaluated from your bibliography.

That, if relevant, you have considered how you will use your practice as a research tool – the context in which the practice will perform.

That you are sufficiently well-informed and have the critical and intellectual capacity to complete a PhD within an allocated timescale.

You should be able to give some indication of the proposed methodology even if this is related to the role of your practice as a research tool. The methodology can be further developed during the Research Methods module, but will build on the outline given by you in the RD1.

2.4.3 Time scale

Your research proposal must give a clear breakdown of the proposed time scale of your work. This should be fairly specific and give a clear breakdown (in months) of the main stages of the work.

Minimum and Maximum Periods of Registration for a Research Degree:

	<i>Minimum</i>	<i>Maximum</i>
MPhil		
Full-time	18 months	36 months
Part-time	30 months	48 months
PhD		
Full-time	24 months	60 months
Part-time	36 months	72 months

2.4.4 Enrolment

When you join the faculty as a research student, you must first enrol as a UWE student. This involves the payment of fees to entitle you to supervision, use of library and all other University facilities. Every October you must re-enrol with the University; otherwise, you are NOT entitled to supervision or use of the University's facilities. Enrolment forms are available from the Research and Graduate Studies Administration Office.

2.4.5 Fees

Fees are payable upon enrolment/re-enrolment every October.

The fees for **new students** for the academic year 2010/11 are as follows:

PhD and Mphil	Home/EU	Overseas	Offshore
Full Time	£4700	£10,800	£12,000
Part Time	£1600	TBC	TBC

Fees for re-enrolling students are::

PhD and Mphil	Home/EU	Overseas	Offshore
Full Time	£4700	£10,800	£12,000
Part Time	£1600	TBC	TBC

Section 3

Constructing a PhD Submission – Research Methods - PhD

3 Background to formulating and structuring your submission

- 3.1 The purpose of creating a research proposal is to clarify to yourself and your supervisors the lines of enquiry that you intend to pursue in your research. The proposal that you write is considered to be a 'live' document meaning that it is not 'cast in concrete' and that your work and the thinking/reflection on that work may be subject to change as you progress. However, the Research Methods module should have given you time to adequately reflect on the proposal put forward in your RD1, to develop your thinking and to allow you to formulate a concrete methodology and structure for implementation during the forthcoming period of research. It is also the intention of this exercise that you prepare the groundwork for your progression exam.
- 3.2 The following statements, quoted in Section 1 of this handbook, are issued by the UK Quality Assurance Agency and are the generic expectations of the achievement of all students studying at PhD level. The assignments undertaken during the M level modules are intended to assure that the structuring and intention of your research is sufficiently well contextualised (i.e. mapped within an agreed domain of practice) to allow you to achieve the intended aims. Your research proposal identifies the area in which you intend to work – the domain in which you will demonstrate systematic understanding and achieve the level of knowledge, research and enquiry demanded at this level. It is not the intention of any PhD that you pursue creative arts as a subject discipline but rather that you identify an area for sustained critical enquiry and research. The nature of creative arts practice as research is discussed earlier in this handbook in Section 1.

In the appendix you will find a short guide to the different possible structures and strategies you might adopt for a practice-based submission. The guide is not definitive and may be used by you and your supervisory team as a starting point for other permutations more suited to your intended aims. However, the guide does present a number of options, broken down into manageable components which might help you during the earlier stages of your work.

3.3. The Progression Report

For research degree students, it is suggested that the progression report, submitted after approximately one year or part-time equivalent, be divided into four sections as outlined below. There are no hard and fast rules about this and you may choose to include extra sections. You certainly may wish to include sub-headings within the 'Background to the Research Proposal' and 'Methods and Strategies' sections. The most important function of this report is that it clearly states what you intend to do (Project Aims); how you intend to do it (Research Methods and Strategies) and that you know enough about the area you intend to work in to be able to adequately complete your research to the required level and to evaluate your contribution later on. If completed, assignments 2 (Taxonomy of Terms section only) and 3 from the Research Methods module should be attached to your progression report, as appendices offering further evidence of the research you have undertaken in support of your work. The bibliography, that may include lists of artworks, films etc, will act as further testimony to the area and scope of the research undertaken to date and the scope for future development.

3.3.1 The mandatory aspect of the progression report (3,000-6,000 words) should include:

Section 1 – Research Aims

Drawing on the series of quotations researched as part of Assignment two, you may choose to open this section with a quotation which you feel to be particularly relevant to the overarching intentions of the research.

The project aims should comprise a series of statements, not more than four, stating clearly the context and nature of the intended practice, e.g:

- i) *to propose and undertake a series of urban 'interventions' within a selected location – the City of Bristol*
- ii) *to create a taxonomy of terms for 'site-specific/public artworks/interventions which takes account of the recent theorization of such works*
- iii) *to study the works of Christo and Jeanne Claude, Francis Alys and Banksy as a platform the discussion and contextualization of my own practice and that of others as 'Intervention' (?)*

3.3.2 Section 2 – Background to the research

In this section you should demonstrate that you have knowledge of key texts, research projects, practitioners etc working in a similar domain to yourself. In this section you must also show that you have sufficient understanding of the domain in which you intend to work to suggest that the research and the subsequent evaluation of that work will contribute to new readings/insights/understanding of the area in which you propose to work.

You should consider using further quotations and, where appropriate, writing footnotes and making references. It is important that this section references works and ideas other than your own thereby demonstrating that you understand and have mapped the domain in which you intend to work and critically engaged with the key ideas/theories/protocols linked to your proposed area of practice. At this level, the mapping of your domain of interest will not be definitive but should demonstrate detailed knowledge of some clearly identified areas of practice. As a PhD student, the expectation is that you can demonstrate a 'systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of your academic discipline, field of study, or area of professional practice'

3.3.3 Section 3 – Research Methods and strategies

In this section you discuss exactly what you intend to do and how you intend to do it. In order to write this section you should be prepared to outline in bold terms what you are going to try and achieve in terms of your research, how you are going to do this and what it is going to be informed by. It is important to remember that for many of you, your practice is intended to act as a research tool and it must be clearly articulated in this section how you intend to do this. Further reading of the sections ahead (Section 3) will help you to consider the different ways in which practice can perform as a research tool. Although there are some who believe that the artwork/artefact in itself can be read as research, UWE and the AHRC (Arts and Humanities Research Council) do not adhere to this thinking. For the purposes of practice-based PhD study within the Departments of Art and Design, and Culture, Media and Drama, it is critical that you state articulately how your practice is to assist research, in conjunction with a written submission of around 40,000 words.

The following section of these notes for guidance give greater detail of different models for practice based research. The models offered are not definitive, but may help you to construct section three (Methods and Strategies) of your research proposal.

3.3.4 Section 4 – Bibliography including reference to key texts/artworks/ websites/films etc

+ Appendices Assignments Two (taxonomy only) and Assignment Three of Research Methods module, if relevant.

The bibliography gives an indication of the key texts, images etc you have referenced in the research and consideration of the proposal. You should use a recognised format for presenting your bibliography.

3.3.5 Presentation of the Research for the Progression Exam – a summary

As a minimum requirement all project proposals should address the following. Word counts in each section may vary according to the nature, structure and orientation of the project. Illustrations should be used as appropriate and listed accordingly with details of size and media.

Section 1 – Research Aims – a concisely worded statement of the aims(s) of the research
This section should include the provisional title of the submission

Section 2 – Background to the Research Proposal – this section should include a critical review of relevant related research work, reference to work already completed and planned with an indication of how it relates to the fulfilment of the intended aims

Section 3 – Research Methods and Strategies

Section 4 – Time scales for the remaining stages of the work, including the proposed submission of the thesis;

+ Appendices (*assignments from Research Methods coursework*)

1. Assignment Two –Taxonomy of terms
2. Assignment Three + Bibliography

Section 4 - Student Guidance on Processes and Procedures.

4.1 During the First Weeks

4.1.1 Information

Ensure that you are familiar with the Faculty's *Postgraduate Research Student Handbook*, and the University's *Student Handbook*, and *Academic Regulations and Procedures*. If you have not received any of these documents please contact the Research and Graduate Studies Administrative Office

4.1.2 Research Student Induction

During the first semester, you will receive an induction session as a new postgraduate research student. This is to familiarise students with the University and the Bower Ashton and/or the St. Matthias sites. Further details will be sent to new research students.

4.1.3 Supervision

Your Director of Studies will arrange an initial meeting between yourself and the supervisory team. At this meeting you should agree on the frequency of supervision sessions, seminars and other work for at least the initial semester. Your supervisor will complete a log sheet of meetings which you will sign at the end of the academic year. Also ensure that you have the names and e-mail addresses of your supervisors (internal and, where relevant, external), so that if you should need to seek advice from them, you are able to do so.

After each formal meeting with any member of your supervisory team you must e-mail a brief summary of the points covered and future actions agreed, to all supervision team members. Your supervisor will keep a copy of this and forward it to the Research and Graduate Studies Office for your student record.

4.2 During the period of study

4.2.1 Re-Enrolment

You must re-enrol every year and pay the tuition fees that are due.

4.3 Research Methods Modules

Having successfully enrolled as a PhD student, you are obliged to take two 30-credit M level modules as part of your programme of study. Any relevant module may be chosen. The research methods modules offered in the Departments of Art and Design, and Culture, Media and Drama are designed to help both practice-based and dissertation-based students to develop a robust set of structures and strategies for the development of their research. The modules are undertaken in parallel with the development of your independent research work, although should be organised in such a way as to complement and incorporate all work being done in preparation for your formal Progression Examination (end of first year of study or pro-rata equivalent for part-time students).

The modules are designed as a series of workshops and independent assignments designed to ensure the following:

- that the methodology is appropriate to the aims of the research
- that your background knowledge and understanding of the domain in which you intend to practice is thorough
- that you know how to use your practice as a research tool*
- that you know how to maintain, manage and organise your research

- that you are aware of the different methods and methodologies you may choose to employ
- that you can fulfil the demands of the formal progression examination
- that your bibliography is up-to-date and sufficiently inclusive to demonstrate
- that you know enough of your field of study to be able to successfully continue with your research

* Practice (project-based) students only

4.3.1 Research Tools and Techniques; Research Methodologies

The **Research Tools and Techniques** and **Research Methodologies in Visual Culture** modules are two examples of 30-credit taught modules for which you must complete all project work to the required standard in order to pass. In order to pass the modules you must demonstrate through the submission of your Research Proposal and Research Journal that you have met all the learning outcomes. The two 30-credit modules are broadly equivalent to 600 hours of student time. This therefore comprises a major part of your research training and sufficient time should be set aside to complete all tasks to the required standard.

All students must undertake two relevant modules, unless exemption due to prior studies is applied for, after discussion with the supervisory team.

Research Tools and Techniques Module

Learning outcomes:

By the end of the module, students will have developed the following skills:

Knowledge and understanding

- Knowledge and understanding of research databases and library cataloguing systems
- Knowledge and understanding of ethical protocols relating to research practice
- Knowledge and understanding of potential avenues for dissemination of research findings

Intellectual Skills

- Advanced techniques of extracting, evaluating and analysing information through the three levels of reading academic texts (skimming, scanning, deep reading)
- Advanced writing skills and techniques for building and sustaining a clear argument in written form
- Advanced skills of searching for appropriate research material which relate clearly to the research question through library catalogues and academic databases
- Approved and recognised techniques for documenting academic references and bibliographies
- Skills of preparing written material for oral presentation to a variety of audiences

Subject/Practical Skills

- Techniques for the presentation of research findings within a chosen field of enquiry in both written and oral forms
- Skills of building a coherent and defensible academic argument
- Skills of academic debate and discussion

Transferable skills

- Techniques for self time-management
- Written and oral communication of ideas
- Finding and recording information
- Project planning and organisation
- Becoming aware of and able to operate within an academic research community

Syllabus outline:

This module provides MPhil/PhD students with the necessary skills, tools and techniques to successfully complete a body of research work leading to their progression examination. It also provides opportunities to meet and work with a cohort of research degree and MA level students. It is assumed that the body of work produced will relate directly and implicitly to the discourse and debate

of the individual students' own area of research.

Teaching and learning methods:

A series of lectures, seminars and workshops will introduce students to techniques of time-management, handling research databases, advanced reading and writing skills, presentation skills. Through a number of set assignments students will build a personal portfolio and learning log. Student-led workshops and presentations will give opportunities for the practice of written and oral presentations of early research findings, appropriate to the area of study pertaining to their master's or doctoral research.

Reading Strategy

As part of the structure of this module, students are given an introduction to the library, which includes guidance on accessing and using resources including e-journals and UWE online. Within the teaching and learning of this module students will be required to carry out research using these sources.

The titles on the essential reading list are available in the Bower Ashton Library and should be regarded as key texts. Suggested further reading, listed below, are also held in the Bower Ashton Library.

Under the university's Copyright Licensing Agency (CLA) permit, reading packs with relevant chapters or excerpts from books will be given to students where applicable, supplied at the beginning of the module. Text excerpts from books published in the UK may also be available via UWE Online Digital Collections, where permissible, during the module period.

Indicative Reading List:

Writing your Doctoral Dissertation, pub. Falmer Press, 2000. Rita S Brause

How to get a PhD, pub. Open University Press, 2000. Estelle M Phillips & Derek S Pugh

Managing Information for Research, pub. Open University Press, 1995. Elizabeth Orna

Working for a Doctorate: A guide for the humanities and social sciences, pub. Routledge, 1997. Eds. Norman Graves and Ved Varma

The Research Project: How to Write It, pub. Routledge, 1995. Ralph Berry

The Research Student's guide to Success, pub. Open University Press, 2000. Pat Cryer

Research Methodologies Module

Learning outcomes:

Knowledge and Understanding

- i) contemporary debates in the field of visual culture;
- ii) the major methodologies used in the analysis of visual culture practices
- iii) the historical, cultural and political contexts of contemporary visual culture theory;
- iv) the relationship between visual culture discourses and contemporary art, media and design practices;

Intellectual skills

- v) critical and analytical skills of textual and contextual interpretation;
- vi) the ability to undertake systematic and rigorous research using theory and relevant methodologies;
- vii) the development and effective articulation of theoretical methods or perspectives and the ability to evaluate them;

Subject/Practical Skills

- viii) ability to understand, summarise and discuss a range of key issues within three main areas
 - (a) methodologies of analysis
 - (b) theories of meaning
 - (c) cultural perspectives
- ix) demonstrate knowledge and understanding of theoretical, historical and industrial contexts of cultural practices;

Transferable Skills

- x) objectivity in the analysis of own work and the work of others;
- xi) confidence in the engagement with abstract ideas and major methods of analysis
- xii) ability to communicate ideas and arguments in written and spoken form cogently and effectively

Syllabus outline:

This module is designed for theory-based students and practitioners with a background in, or some experience of, academic research. The overall aim of the module is to provide students with a grounding in the major theoretical perspectives and methodological models that inform analysis and debate within the overarching academic discipline of Visual Culture. One of the key ideas that underpins this module is that these perspectives and methodologies are *competing* ways of understanding that are often fundamentally incompatible.

The syllabus covers the major areas of debate within Visual Culture and can include:

- 1) From Method to Methodology/Historicising Method
- 2) Empiricism and Historicism
- 3) Aesthetics: Taste, Pleasure and the Gaze
- 4) Marxism and Post-Marxism
- 5) Structuralism/Semiotics; Synthesis and Production/Hermeneutics
- 6) Post-structuralism
- 7) Theories of Meaning

Teaching and learning methods:

After a general introductory session, the mode of delivery of the major topics will be a lecture followed by discussion of selected examples drawn from a wide range of cultural practices. The sessions on Theories of Meaning are designed to reflect back over the earlier sessions on methodologies by looking at particular issues in Visual Culture. There will also be opportunities for an open-ended debate about these methodologies, including a session in which a staff practitioner talks about his or her own work. A final session will be the opportunity for each student (or groups of students depending on numbers) to present his or her own examples for discussion and debate. There will also be individual tutorials to help with essay research and planning.

Assessment Criteria

Essay, 4,000 words

The essay will assess the student's ability to understand the conceptual, methodological and analytical material used in the module, together with the ability to synthesise material from a range of sources and to deploy this material in order to construct a clear, purposeful and coherent argument that focuses on relevant issues. It will test the ability to use scholarly conventions accurately.

Indicative sources:

Roland Barthes	'The Rhetoric of the Image' in <i>Image Music Text</i>	(London: Fontana 1977) pp. 32-51
Peter Burke	<i>Varieties of Cultural History</i>	(Polity Press 1997)
Terry Eagleton	chapter on post-structuralism in <i>Literary Theory: An Introduction</i>	(London: Blackwell 1983)
Terry Eagleton	<i>The Ideology of the Aesthetic</i>	(Oxford: Blackwell 1990)
Tim Edwards	'Conceptions of Consumption' in <i>Contradictions of Consumption</i>	(Buckingham: Open University Press 2000) pp. 9-31

Michel Foucault	'The Eye of Power' in <i>Power/Knowledge: Selected Interviews and Other Writings 1972-1977</i>	(Brighton: Harvester Press 1980)
Hans-Georg Gadamer	'Aesthetics and Hermeneutics' in Clive Cazeaux (ed.) <i>The Continental Aesthetics Reader</i>	(London: Routledge 2000)
Paul de Man	'The Resistance to Theory' in Clive Cazeaux (ed.) <i>The Continental Aesthetics Reader</i>	(London: Routledge 2000)
Arthur Marwick	<i>The Nature of History</i>	(Macmillan 1989) pp. 193-235
Keith Negus and Michael Pickering	'Creativity and Cultural Production' <i>Cultural Policy</i> vol. 6 no. 2	(2000) pp. 259-82
Roy Porter	<i>The Enlightenment</i>	(Macmillan Education 1990) chapters 1& 2
Raymond Williams	<i>Keywords</i>	(London: Fontana 1976)
Raymond Williams	'Base and Superstructure in Marxist Cultural Theory' in <i>Problems in Materialism and Culture</i>	(London: New Left Books 1980)

4.4 Annual Progress Reports

Every spring, all research students and supervisors are required to submit an annual report on progress, (RSP1 and RSP2).

4.5 Ethical Issues

4.5.1 Ethics within Research

The purpose of ethical review procedures within research is to ensure that the well being of participants is protected. Participants *must* be given adequate information concerning the consequences of their participation. The fact that a participant did not know or *understand* that something would happen to them is not an adequate defence of the fact that it did, even if they have signed a form. This is the principle of informed consent. Any 'deception' (whether intended or not) as to the use of research material is considered unethical, as is any change of its use where permission has been obtained for other purposes. Always discuss any engagement with participants in your research with your Director of Studies. Participants should have the right to withdraw material and researchers need to make clear when methods prevent this (such as the examination of trends in discourse analysis) and provide clear cut off points. Mechanisms need to exist so that data can be made anonymous when required, but such that data can also easily be removed, given the withdrawal of consent.

The use of oral records within research also carries certain legal requirements. The law stipulates that the speaker retains copyright of their conversation. Any distribution of such material requires the transfer of copyright to be made. Further to this, the material itself could expose individuals to further action if the content is defamatory (a useful guide to copyright issues can be found at <http://ohs.org.uk/ethics>).

The Department of Health has introduced **The Research Governance Framework for the Department of Health**. This framework covers ethical requirements for research within the NHS, even research solely addressing professionals. *This means that any work conducted with the NHS also has to gain ethical approval via these mechanism as well as those within the university.*

4.5.2 Ethics within the Departments of Art and Design, and Culture Media and Drama

We are required to deal with ethical issues as much as any other discipline. For instance, research addressing interactive systems immediately means we have to give ethical consideration to the 'users' of these systems within the research process.

Interviewing the public with regards to their views of site-specific work or public arts policy is another area where ethics needs to be addressed. Any data generated through interviews whether anonymised or with named or attributable sources, must have written records of the interviewee's permission. Indeed if the research involves any human subject, including the researcher themselves ethical approval needs to be sought.

The context and purpose of the research affects the way in which work is conducted. To this extent every application needs to be considered on its own merits. It may be necessary for instance to gain an impression of unmediated user reactions to interactive media. In this instance obtaining written permission may be inappropriate, however the fact that observation is occurring needs to be made clear to participants, as does any form of recording and the purposes to which such material would be put (subject to copyright law and appropriate permissions).

Any student working within the NHS must obtain NHS and UWE approval. Students should check up to date guidelines concerning these matters.

Further help can be obtained by contacting your supervisor in the first instance, or the chair of Faculty Ethics Sub-Committee.

4.6 Research Misconduct

4.6.1 Introduction

With regard to research misconduct, general procedures relating to student misconduct are applicable but the university is sympathetic to the expectation that there are "clear procedures for dealing with allegations of scientific misconduct" specifically (Office of Science & Technology *Safeguarding Good Scientific Practice*). The following procedures reflect the university's commitment to ensuring that research is conducted to the highest scientific and ethical standards.

4.6.2 Related Procedures

These procedures relate specifically to the investigation of alleged research misconduct, and should conclude with a judgement on whether or not such misconduct took place, and if so, the degree of seriousness of that misconduct. As a result, a recommendation may be made on appropriate action to be taken which may, if appropriate, invoke suspension/expulsion procedures for students

4.6.3 Principles

The research misconduct procedures are guided by the following key principles:

- The procedures are driven by the requirement for the even-handed treatment of both the complainant and the respondent
- The presumption of innocence should be maintained throughout the investigation
- The complainant and respondent should expect a just decision following a fair and speedy process involving an impartial, informed and independent investigation
- The responsibilities of those dealing with the allegation must be clear and understood by all interested parties
- Proper records of the proceedings should be kept while ensuring that the confidential nature of the allegation and investigation safeguard the rights to confidentiality, and to disclosure, of the interested parties

4.6.4

Research misconduct relates to:

- *Fabrication, falsification, plagiarism or deception in proposing, carrying out or reporting results of research, and*
- *Deliberate, dangerous or negligent deviation from accepted practice in carrying out research.*

It includes failure to follow established protocols if this failure results in unreasonable risk or harm to subjects and facilitating of misconduct in research by collusion in, or concealment of, such actions by others.

It does not include honest error or honest differences in the design, execution, interpretation or judgement in evaluating research methods or results, or misconduct unrelated to the research process.

4.7 Formal Progression Examination

4.7.1 Timing

Under the University regulations a formal progression examination will be held no later than the end of the first twelve months of a registration period for a PhD (MPhil: 9 months). For part-time students the periods will be increased *pro rata*, but will be defined at the start of the registration period and may not be altered subsequently. If, exceptionally, you have been granted a period of extension or suspension, this period shall not be counted towards the period before the formal progression examination is undertaken. You will be made aware of this requirement prior to registration for a research degree award. The examination arrangements will be subject to approval by the Chair of the Faculty Research Committee.

4.7.2 Aim

The purpose of the progression examination is to ensure that you have made a good start with your project. To pass it, you will have established a well-planned project and be working on your research in a committed fashion.

4.7.3 Components

University regulations stipulate that the progression examination has two/three components:

- A report written by the student
- A *viva voce* examination
- An exhibition or presentation of work (where this is appropriate).

4.7.4 The Report: Part 1 (to be written specifically for the Progression Exam).

The mandatory aspect of the progression report (of 3,000 – 6,000 words) should include;

- 1) Evidence that the work has scope for sufficient contribution for the relevant degree
- 2) The provisional title of the thesis
- 3) A concisely worded statement of the aim of the research
- 4) Reference to work already completed and planned future work, and how it fulfils the aim of the research, including:
 - a) The background to the research proposal
 - b) A critical review of relevant related research work
 - c) The methods being used
 - d) Time scales for the remaining stages of the work, including the proposed submission of the thesis
- 5) Where the proposed research forms part of a group project, a statement identifying the separate and distinctive nature of your contribution to the research.

You should not submit more than 6,000 words without first seeking permission from your Director of Studies.

4.7.5 The Report: Part 2 (this section is excluded from the word count).

In addition, you may submit:

- a) A full critical review of relevant related research work; if this has been prepared for inclusion in the final thesis
- b) Bibliographic references, presented in a recognised format and alphabetised according to authors' surnames
- c) Copies of any other public output (including conference papers, exhibition material, etc.)

4.7.6 Processing the Report

This report is submitted to the Research and Graduate Studies Office, who will forward it to the examiners, along with the preliminary report forms. **The report must be ready to go to the examiner at least ten working days prior to the date set for the viva.** The preliminary report forms are returned to the Research and Graduate Studies Office by the Director of Studies and, if all recommendations are positive, the examination proceeds. The examiner will return the form to the Research and Graduate Studies Office at least three working days before the viva.

4.7.7 The *Viva Voce*

The *viva voce* examination is conducted by the Director of Studies and at least one additional member of university staff unconnected with the research project. Normally a member of the Faculty, this internal examiner is nominated by the Faculty Research Committee and will act as Chair. In keeping with University regulations, the following outcomes are possible:

- Examiners are agreed that your progress and achievement to date, as well as plans for the continuation of the project, are satisfactory and you are allowed to progress.
- Examiners are agreed that you should not continue with research leading to the degree for which you are registered. They will prepare a written report setting out

their reasons for this decision. The Dean will decide whether to confirm the decision or to require a second *viva voce* examination conducted by the same examiners.

- Where examiners are unable to agree on a recommendation, a second *viva voce* examination will be held. The second viva will be chaired by an alternative examiner, either internal or external, nominated by the Dean. This examiner shall not be informed of the recommendations of the other examiners. On receipt of the recommendations of the alternative examiner the Dean shall decide whether to permit the progress of the student.

4.7.8 The Outcome

The outcome must be recorded by the examiners on an RD2c and submitted to the Research and Graduate Studies Officer, who will then forward it to the RDC for approval.

The student will have the right to apply for a review of the progression decision in accordance with normal University provisions.

Please see the appropriate extracts from the University's Academic Regulations and Handbook of Academic Procedures in the Appendix for more detailed descriptions of the procedures mentioned.

4.8 Changes in registration

4.8.1 Extensions

Applications for extensions should be submitted to the Research and Graduate Studies Officer no later than one month before the normal maximum period of registration ends. The applications are to be submitted on Form RD 3: *Application for Extension of Period of Registration*, giving a) reasons for the delay in completing the project, and b) the expected date of completion. An extension of registration is not given automatically. After a decision is made, the Research and Graduate Studies Officer will inform you, your Director of Studies, the Dean and the Faculty Research Degrees Committee.

4.8.2 Suspension

Registration may be suspended if you experience external circumstances, including certificated illness, which prevent you from working. An RD 4, an application for suspension of registration should, in these circumstances, be submitted to the Faculty Research Degrees Committee. It should comprise:

- a) A brief progress report;
- b) A statement of the reasons why suspension of registration is requested;
- c) Specification of the anticipated period of suspension;
- d) Signatures indicating your concurrence and that of all the supervisors involved.

The completed form should be returned to the Research and Graduate Studies Office for processing. After a decision has been made, the Research and Graduate Studies Office will inform the Research Degrees Committee, and you will be informed of their decision in writing.

4.8.3 Changes in Supervision

A change in arrangements in the supervision of your project may be occasioned by such circumstances as:

- a) One of the supervisors being unable or unwilling to continue with his/her appointment
- b) A major change in development of the project, such as to require additional or alternative supervision
- c) Where the Dean decides that such a change is in the interests of the student.

The application is made by the Director of Studies in consultation with the other supervisors, yourself, and the Departmental Research Student Co-ordinator. Applications should be made on a Form RD 5: Application for Change in Approved Arrangements for Supervision, should be returned to the Research and Graduate Studies Office for processing. After a decision has been made by the Research Degrees Committee, you will be informed in writing.

4.8.4 Changes in Mode of Study

Applications for a change in the mode of study, from full-time to part-time or vice versa, may be considered. Applications are made by the Director of Studies, in consultation with the other supervisors and yourself. Applications must be submitted on form RD 6: *Application for Change in Approved Mode of Study*, and returned to the Administrative Officer for processing. After a decision has been made by the Research Degrees Committee, the Research and Graduate Studies Office will inform you in writing.

4.8.5 Changes in the Programme of Work

The programme of work as defined in the formal application (RD 1) is expected to be sufficiently well thought out to continue to be valid through to completion. Any major change to the main thrust and methodology of the project must be approved by the Faculty Research Degrees Committee. Circumstances where a change of topic is desirable include:

- a) A change in employment which impacts on the project
- b) The project failing to develop satisfactorily
- c) The collaborating establishment is not continuing its support or interest

Applications must be made on Form RD 7: *Application for Change in Programme of Research* and must be given to the Research and Graduate Studies Office for processing. After a decision has been made by the Research Degrees Committee, the Research and Graduate Studies Office will inform you in writing.

4.8.6 Withdrawal

Your Director of Studies will initiate the procedure for notification as soon as it becomes clear that you are no longer active on a research project and will not complete the work. Form RD 8: *Notification of Withdrawal of Registration*, can be obtained by your Director of Studies from the Research and Graduate Studies Office, and must be returned for processing.

4.9 Final Viva Voce Examination

4.9.1 General

The examination for the MPhil and PhD has two stages:

1. The candidate's submission of the thesis and the examiners' independent preliminary assessment of it; and
2. The defence of the thesis by the candidate by viva voce and/or approved alternative examination.

4.9.2 The Examiners

As the candidate, you will take no part in the administrative arrangements of the examination and will not have any contact with the proposed or appointed examiners until the viva voce examination. Students submitting MPhil or PhD by project will be responsible for practical arrangements regarding the showing of their work. Your Director of Studies will discuss possible examiners with you in the final year of study and submit names to the Academic Registry not less than three months before the expected date of the examination. The designated form(s) proposing the examination arrangements, including the finalised title of your project, the details of the proposed examiners, exhibition and presentation of work as appropriate, etc, will go forward for approval by the Directors of Study sub-group.

4.9.3 Fixing a Date

Once the examination arrangements have been approved, your Director of Studies, in consultation with the Research and Graduate Studies Officer, the examiners, and the Academic Registry, will decide the date and the logistical arrangements for the examination. The Research and Graduate Studies Office will notify you, the Academic Registry, your supervisors and the examiners.

4.9.4 First Stage: Submission of the Thesis and the Examiners' Preliminary Reports

The final decision on the content of the dissertation and when to submit rests with you, the candidate. **You are, however, strongly advised to consult your Director of Studies before making the final, formal submission of your thesis.** You are also advised to discuss the timing of a mock viva before formal submission of the thesis. This is to allow any final changes to be made that may be deemed necessary. You will submit your thesis to the Academic Registry within your period of registration and with the designated form confirming that it has not been submitted for a comparable award.

Sufficient **soft-bound** copies of the thesis must be submitted to enable each examiner to receive a separate copy. (Where the project has a substantive practical element, this should be illustrated, in an appropriate manner and in sufficient detail, for the examiners to be able to make a preliminary judgement concerning the practical element). In deciding when to submit your thesis, you should allow at least two months for examiners to look at your thesis before the viva voce examination (although the time scale may be shorter).

4.9.5 Submission

The Academic Registry will send a copy of the thesis to the examiner, with the designated form for the preliminary report, and a copy of the Academic Regulations relating to research degrees, and will ensure that the examiners are properly briefed about their duties. Preliminary reports will be completed and returned to the Academic Registry within 10 working days before the viva voce examination.

4.9.6 Preliminary report

If any of the examiners decide that further work is necessary before the viva voce examination, the Academic Registry will send the examiners' recommendations for further work necessary back to you and your Director of Studies. You will need to decide the manner in which to improve the thesis. After further work is completed, you will re-submit the revised thesis to the Academic Registry and they will send it to the examiners with another set of preliminary report forms. If all agree, the viva voce examination shall proceed after all their reports are received, your Director of Studies will re-arrange the examination.

4.9.7 Second Stage: The Viva Voce Examination

The Research and Graduate Studies Officer will confirm the date and arrangements for the examination to you and the examiners. Normally, your Director of Studies will attend the viva voce examination, but will not participate in the discussion between the examiners and yourself. This will be discussed with you prior to the examination. (In exceptional circumstances, other arrangements in accordance with university regulations may be made). Your Director of Studies will leave while the examiners discuss the outcome.

4.9.8 Possible Outcomes

The possible outcomes are governed by Academic Regulations. These might be:

1. The PhD or MPhil will be awarded immediately after the viva. This is the ideal outcome you are aiming for .

2. The degree will be awarded immediately, but subject to certain corrections and minor amendments.
3. The examiners think your thesis is on the right lines but that there are weaknesses which must be addressed, and you will be asked to resubmit.
4. The examiners consider that the thesis has not reached the standard required of an MPhil or PhD and they cannot see any clear way by which it can be brought up to the required standard. They might, in the case of a PhD, award an MPhil.
5. The examiners say that the candidate has not satisfied them, and that the standard is such that the student will not be permitted to resubmit.

4.9.9 Processing Reports

Your Director of Studies will ensure that the examiners' reports and any claim forms are duly completed and returned to the Academic Registry immediately after the examination.

Please see the University's Academic Regulations and Handbook of Academic Procedures

Section 5

List of Faculty and University Research Degree Forms

Faculty

The following are held by the Research and Graduate Studies Administrator in the Research and Graduate Studies Office on the Bower Ashton Campus and must be approved by the Graduate Studies Committee:

RD0	Interview Form
RD(A)	Application for Initial Registration for a Postgraduate Research Degree
RD1	Application to Register for a Postgraduate Research Degree
RD2	Progression Examination: Recommendation of the Examiners on a Candidate for Registration for the Degree of Master of Philosophy/Doctor of Philosophy.
RD2A	Preliminary report and Recommendation of an Examiner on a Candidate for Registration for the Degree of Master of Philosophy
RD2B	Preliminary Report and Recommendation of an Examiner on a Candidate for Registration for the Degree of Doctor of Philosophy
RD2C	Full Progression Report – student to complete section
RD3	Application for Extension of Period of Registration
RD4	Application for Suspension of Period of Registration
RD5	Application for Change in Approved Arrangements for Supervision
RD6	Application for Change in Approved Mode of Study
RD7	Application for Change in Programme
RD8	Notification of Withdrawal of Registration
SUP1	Supervisor/Student Meeting Record
RS1	Research Skills Analysis
RSP1	Annual report form – student
RSP2	Annual report form - staff

University

The following are held by the UWE Academic Registry:

RD9	Application for approval of examination arrangements
RD10	Preliminary report and recommendation of an examiner on a candidate for the degree of Doctor of philosophy
RD11	Preliminary report and recommendation of an examiner on a candidate for the degree of Master of Philosophy
RD12	Recommendation of the examiners on a candidate for the degree of Doctor of Philosophy
RD13	Recommendation of the examiners on a candidate for the degree of Master of Philosophy
RD14	Candidate's declaration form

Section 6 General Information

Term Dates

27st September 2010 – 17th December 2010

3rd January 2011 – 8th April 2011

2nd May 2011 – 24th June 2011

Teaching Blocks

27th September 2010 – 21st January 2011

7th February 2011 – 24th June 2010

Support at Bower Ashton Campus:

Patrick Lansley is the Research and Graduate Studies Officer Ext: 84834 Email: Patrick.Lansley@uwe.ac.uk

Caterina Vettori is the Research and Graduate Studies Administrator Ext: 84845 Email: Caterina.Vettori@uwe.ac.uk

Gillian Swanson is the Director of Supervised Research Degrees Ext: 84345 Email: Gillian.Swanson@uwe.ac.uk

Barbara Hawkins is the Head of Graduate School, Room OC51 Ext: 84819 Email: Barbara.Hawkins@uwe.ac.uk

The Graduate School is in OC8

Please note that both Patrick Lansley and Barbara Hawkins are regularly available for student support at the St. Matthias campus. Please contact them for further details if required

Health, Safety and Personal Safety

There are legal obligations with regard to health and safety for all staff and students. As a student you have personal responsibility to use safe working practices.

Creative arts activities can involve potentially dangerous processes and substances. You should be aware of the COSHH regulations (which relate to substances hazardous to health) and take necessary precautions at all times.

If in doubt **ASK**

In order to use most of the equipment in the faculty centres you **must** be certificated by a responsible member of staff. Some centres, such as the metal area, require protective clothing to avoid skin burns from sparks and hot metal. This centre has a changing room so that students can put on protective clothing and goggles. The etching area in printmaking uses acids – and again protective clothing and goggles must be worn when handling these substances. The Wood Centre may ask you to wear a respirator and/or protective visors to avoid dust contamination in lungs and eyes.

Each centre will inform you during an induction course of the necessary requirements. If you do not have a pass and protective clothing, you will not be allowed into the centre.

The faculty Co-ordinator of Health and Safety, Peter Todd, is located in room 3B18 (ext 4795).

Accidents

Report any accident however slight to the responsible member of staff or to Peter Todd, the Health and Safety Co-ordinator; they will ensure that an accident report form is completed and signed by an appropriate member of staff.

First Aid

The following people are nominated first aiders:

First Aiders at Bower Ashton

Sheran Beard	84741	Drawing Centre
Rob Cannings	84763	Metal Centre
Justin Day	84758	Wood Mill
Luisa Holder	84762	Stores (Mon-Thurs only)
Andrea Ireland	84796 / 84750	Library
Carly Jones	84811	Admin Office 0F18
Sandra Wilson	84742	Fashion 0D8 / 0D14

First Aiders at St. Matthias

Ruth Ackroyd	84377	OMB110
Barney Curtis	84565	1MB024
Paul McCullough	84436	SU Bar

In an emergency, dial 9999 on an internal telephone. On mobile telephones, please dial 0117 328 9999. Please remember to state which campus you are on.

Fire

On discovery please;

1. Operate the fire alarm (located on all corridors)
2. Telephone the Fire Brigade, dial 9999
3. Attempt to extinguish the fire with the appliance unless you are likely to be at risk.
4. Vacate the building
5. **DO NOT USE THE LIFTS**

Health

For health reasons, dogs, with the exception of Guide Dogs, are not allowed inside the buildings or permitted to be exercised within the grounds.

Personal Safety

The nature of an educational institution means that there are always a lot of people moving around the sites and buildings. Please remain aware of both your personal safety and the security of your belongings at all times.

Do not leave valuables unattended both in studios and anywhere else within the faculty buildings.

Bower Ashton is a picturesque but rather isolated site. Be vigilant both within the buildings and also when arriving at or leaving the campus.

APPENDIX 1 Research Models – Methods and Strategies – *the following are a series of suggested models which you may find useful. This list is not definitive and you may develop other models, in conjunction with your supervisory team, more suited to your research intentions.*

Having once identified a Contextual Framework for your practice based on the work undertaken in Assignments One, Two and Three of the Research Methods module, the next step is to decide how you, as a practitioner, wish your practice to operate as a tool for research within that framework. The purpose of practice at this level is to demonstrate that you have knowledge and understanding of the practices you are engaging with both through your own work and through your knowledge of other practices and practitioners working in similar fields of study (MA students). For students studying at PhD level, the project including the background research and literature/practice survey should demonstrate that your professional commitment to your field of study is such that your work may offer new readings/insights/approaches to the research topic/domain of practice. This section offers some ideas as to the different models you may adopt for your research submission. It is assumed that all submissions will be accompanied either by an Exhibition or Exposition of your work depending on the model adopted and the nature of the research. These notes however, focus on the structuring and organisation of a written component which should amount to approximately 40,000 words for PhD students.

The detailed information given under 3.1 can be applied to the other models offered in this guide and therefore should be read carefully. Although I have described some of the following models as 'Practice Based' and given other models different titles, all are intended for practice-based PhD students. At this stage the titling of the models is merely a process of distinction between the various 'modus operandi'. The identification of the following models accepts that, depending on the aims of a project, 'practice' may perform as a tool for research in different ways.

Comparative Models that *may* lead to a new understanding (new knowledge) of selected groups of practitioners of whom you are one.

This model is extremely flexible and may take many forms. The comparisons can really be as many or as few as you wish as long as there is scope in the comparison to reach the required level and to enable you to make a suitable contribution to new readings of the domain in which you have chosen to practice. In the models described later as being 'Practice Based', the analysis of a selected peer group or set of practices 'informs' the development of student work rather than performing as the subject of a direct and sustained comparison.

In this model you analyse your own work in relation to a series (one or more) of carefully selected practitioners. The criteria for the selection of the group should be based on a close analysis of the key intentions, themes etc in your own work. There should be a coherence and logic to your selected group developed through engagement with Assignment Three 'Research Methods' and developed through discussion in the methods and strategies section of the proposal: E.g. the work of contemporary Asian female photographers working with installation. This model assumes that the criteria are drawn up as the result of an interrogation of your own practice and would, for the sake of the example in the last sentence, assume that you were an Asian female photographer with an interest in considering the development of your ideas in relation to installation. Such a model would suggest that as a student you had both a cultural and gender based agenda around which you wished to develop your practice through an engagement with photography and installation. Had you decided to look at Asian photographers working with installation then one would assume that the agenda was cultural and not gender specific as in the previous example. The 'specificity' of the criteria is entirely personal and may be adapted as the project progresses.

Following the strategy offered in Assignment 3 of the Research Methods module (4.3) you must first draw up a series of criteria and then make a longlist of those practices, artworks, and practitioners which may form the basis for a comparative dialogue. In so doing, you should not necessarily attempt to find people whose practice 'looks as if it fits' – this can often

be very misleading and lead to a situation in which much more interesting and relevant practitioners are left out for lack of thorough initial research. In relation to the example cited above you may initially select from Asian photographers/filmmakers/installation artists whose work addresses or alludes to issues of culture. Further consideration of the longlist may help you refine the criteria until you are able to select between one and six key practitioner against which you can position yourself and your work. Remember that the smaller the group then the more detailed or closer reading of the work/practices etc you will be expected to make.

At this stage in the work, students often think that to be very general is an advantage in that it keeps the potential for their own practice as broad as possible. It is however better to work the other way around: i.e. to make a fairly specific set of criteria (even if you are only going to live with them for a short time) and then adding new ideas or possibilities. Research proposals that begin with very broad parameters often remain unfocussed with students struggling to find a starting point. Whilst the framework developed during the research methods module maybe become reasonably specific this should not limit the potential of yourself as an artist to extend the field of work through your own practical exploration. This section of the research may become a subject for discussion in the methods and strategies in your research proposal.

For students working towards PhD degrees the level of the interrogation of the selected practitioners will be detailed. You will be expected to make a fairly definitive comparative analysis using yourself as one of the practitioners in the interrogated sample. Having made your initial survey and applied your criteria you will use your knowledge of these practitioners and the development of your own practice as the basis for the consideration of similarities, differences and key themes and ideas linking these artists. At this stage you will need to draw up a list of key questions which will define those areas of the work, including aspects of your own practice which you consider to be most critical. These questions should be 'why' questions – questions which may not have been asked before (particularly in relation to this group). Once you start asking 'Why', then the second level of research begins. These questions will devolve from the knowledge and understanding you have developed through the initial stages of the research and should form the subject of discussion and negotiation with your tutors.

It is probable that the selection you are working with have not been compared at this level before (PhD) and your discussion and your practice will bring new knowledge and ideas to the community of artists working around these themes.

PhD students must additionally make extensive literature searches to ensure that they are aware of other students/tutors/academics/artists working in the same field. You cannot claim research to be original if someone else is working on the same subject and you would be expected to know of other works/projects taking place which might have some bearing on your own area of research.

For all students the greater the effort you make at this stage the easier and more integral the evaluation becomes during the dissertation (PhD students).

PhD Model 1 – Comparative Analysis A - summary

- i) Identification of research aims
- ii) Introduction – the structure and nature of the PhD submission
- iii) Background to the research focussing on the communication of knowledge pertinent to the domain in which you intend to work
Research/literature survey. Reference to other projects/PhDs etc which may impact on your work where appropriate
- iv) Methods and Strategies
The development of initial criteria: i.e. discussion of own practice

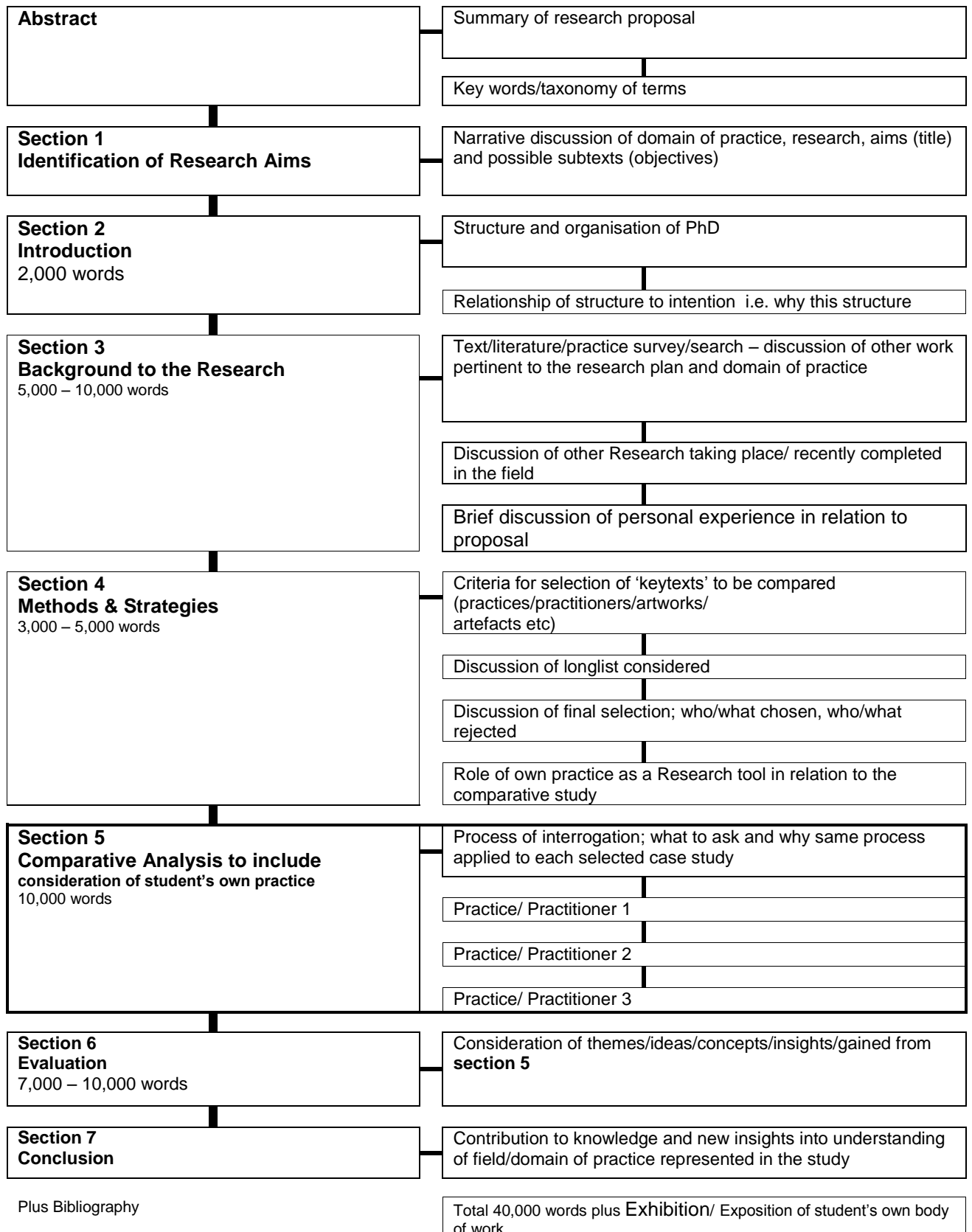
Creation of longlist and shortlist. Discussion of who was included in shortlist and why, who was rejected and why

The role of practice as a research tool in relation to the project

- v) Comparative Analysis – interrogation against the formulation of a set of questions applied to each of the practitioners under consideration. Each practitioner including yourself will be allocated a separate chapter
- vi) Evaluation of the group and the identification of key areas of commonality in practice, intention, process, theory etc. This section should provide some new reading of the chosen group as seen from the point of view of a practitioner working within the identified 'genre'.
- vii) Conclusion
- viii) Bibliography

MODEL 1 – Practice - Based Research Comparative Analysis A

- a study of practitioners/practices with whom/which the student enters into a comparative dialogue. This model can focus on a conceptual theoretical analysis or on the application and implementation of processes and technologies (MODEL 2)



PhD Model 2 – Comparative Analysis 2

An analysis based predominantly on the examination of process in which you experiment with the production of new approaches to particular processes and techniques informed by work already undertaken or in the process of being undertaken in the field. This model may be of particular interest to students working in aspects of print, applied arts and animation.

For many applied arts practitioners the question of ‘how’ and ‘why’ something is or was done can lead to a successful research project. In this model you follow a similar initial process to that outlined under (1) but placing particular emphasis on the development of technique and process in relation to your own work and that of selected practitioners/companies etc. – e.g. ‘the exploration of digital colour technologies and the implications for the reproduction of artworks’ or ‘the exploration of new approaches to the development of particular fabrics for the manufacture of performance sportswear’ or ‘the exploration of binding techniques in the realisation of a series of book works (generated by yourself)’. In this model, you would firstly make a survey of existing knowledge, practice and practitioners and then develop a body of work based on a process of practical exploration informed by the survey. In the case of both Masters and PhD students the process of surveying and shortlisting significant others can take place according to the method proposed in Assignment Three of the Research Methods module placing particular emphasis on process in the defining of criteria for the selection of artists/processes and/or practices.

In this model you may additionally choose to make a survey of antecedent practices identifying any particular examples which may be of use in informing your research processes. In the case of this model the initial research forms the context for the research. The bulk of the research in this model is based on the development, analysis and recording of practical experimentation. The experimentation should be linked to the development of a body of work which may have direct commercial practical application or may be based around a personally developed agenda.

PhD Model 2 – Comparative Analysis - summary

- i) Identification of research aims
- ii) Introduction – the structure and nature of the PhD submission
- iii) Background to the research focussing on the communication of knowledge pertinent to the domain in which you intend to work. Reference to other projects/PhDs etc which may impact on your work where appropriate.
- iv) Methods and Strategies
The development of initial criteria: i.e. discussion of own practice with particular emphasis on process and the relationship of form to function
Creation of longlist and shortlist. Discussion of which practitioners/processes/technologies are included in shortlist and why, who/what was rejected and why. In this model the section on related practices and practitioners forms the context for the research: i.e. there is no direct comparative analysis. *The context you choose may be historical or contemporary or based around a specific genre/school of practitioners.**

The role of practice as a research tool – what experimentation/exploration do you intend to undertake and how will it be evaluated? Research into existing work in the field should lead to a series of questions in which you are able to question the ‘how’ and ‘why’ of your own experimentation in the context of other work that has gone on before or that is happening at the same time.

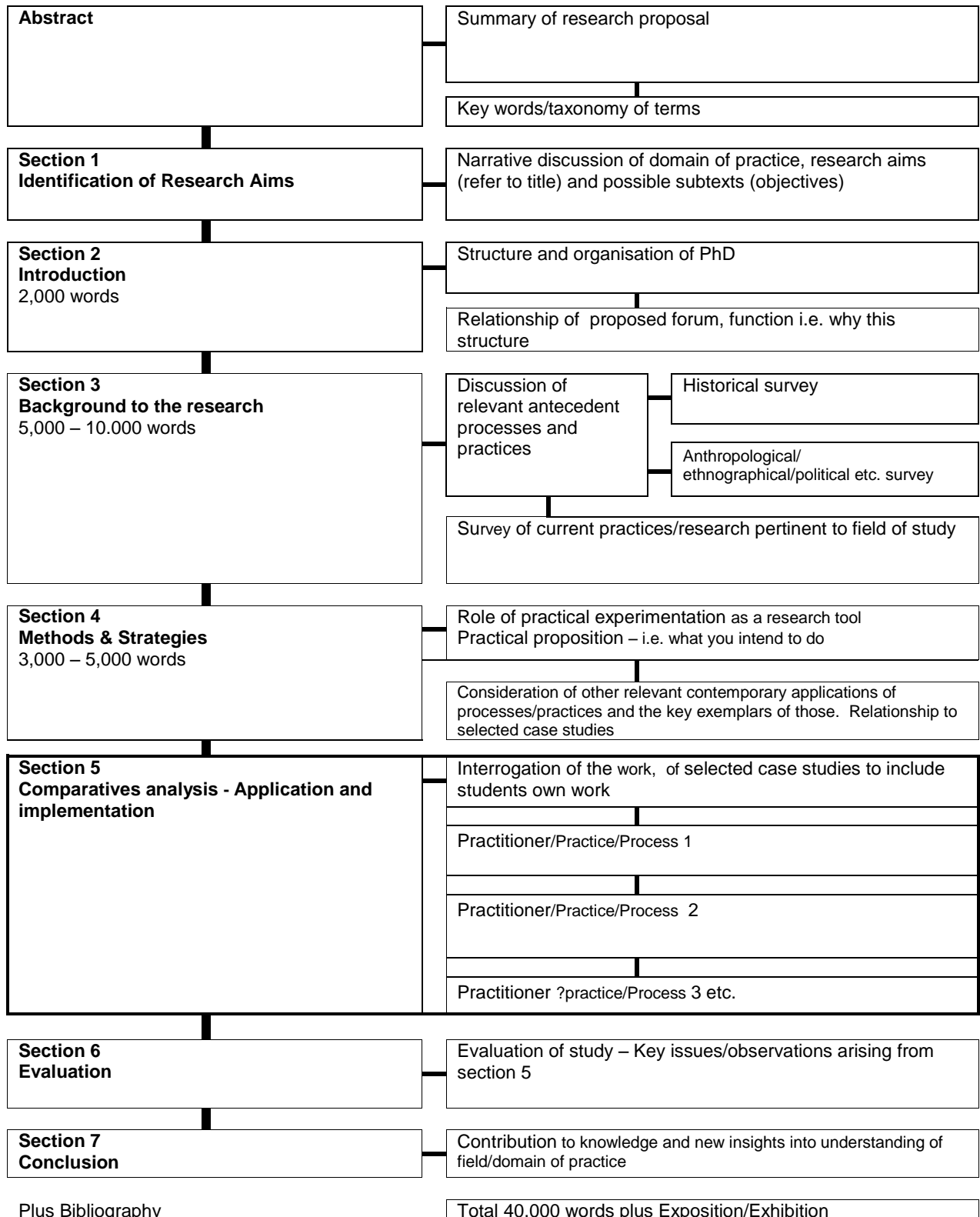
- v) Discussion of relevant antecedent practices/practitioners OR discussion of specific genre/school of practitioners OR discussion of contemporary practices/research which may be relevant to the discussion.
- vi) Discussion of each area of exploration – interrogation against the formulation of a set of questions applied/criteria applied to each one.
Comparison to previous use/application of process where applicable – this could be done through a process of comparative analysis.
- vii) Evaluation of the exploration/experimentation and the identification of key areas of findings in practice, intention, process, application etc. The relationship of form to function may be linked to an identified commercial application or to a personally identified area of application.
- viii) Conclusion
This section should provide some new reading of the chosen processes as seen from the point of view of a practitioner working within the identified area of application.
- ix) Bibliography

* see section v) of this proposal

MODEL 2 – Practice - Based Research

Comparative Analysis B

A process/technologically lead investigation in which the development and application of processes and/or technologies forms the basis for comparative analysis.



PhD Model 3 – Practice as Research

In this model the interrogation and development of your practice entirely leads the research. The critical reflection on your practice leads to the identification of an agenda within which the work is evaluated and considered as a contributing to a new contemporary understanding of the field of work in which you are engaged. This model does not preclude undertaking Assignments One, Two and Three of the Research Methods Module , but places much greater emphasis on the development of your practice and the critical evaluation of that practice. This model assumes that you are able to demonstrate sustained commitment to a practice that is already evident before the start of the PhD study.

One could suggest that anyone adopting this model would need to pay particular attention to taxonomy and the articulation and interrogation of their own practice.

In this model, the written paper/dissertation acts almost in the same way as a catalogue for the work – a catalogue which includes a series of contextual essays. Essay one introduces the background circumstances for the body of work being presented. i.e. a discussion of the practice you, as an artist, have undertaken to date including discussion of those artists/practitioners whose work has been of particular importance and influence. The middle section of the thesis comprises the cataloguing of individual artworks including some discussion of the significance of different works produced prior to and during the period of study.

For PhD students this model should include either:

- A) an essay of around 6,000 words on a particular genre/practitioner/set of technologies or processes with which the dialogue has already been established and which can be written in parallel with the practical exploration. E.g. the development of colour print technologies since 1980. This essay would appear as section 4, before the Chronological presentation and after the section on methods and strategies; or
- B) an essay of around 6,000 words on a particular practitioner or group of practitioners of specific theories which with which you have engaged in a dialogue as a result of the body of work undertaken. This essay would appear as section 5, after the chronological presentation and before the summary findings.

PhD Model 3 – Structure (see diagram)

- i) Research Aims – identification of research aims
- ii) Introduction – the structure and nature of the PhD submission (2,000 words)
- iii) Background to the research – A detailed interrogation of your practice to date in the context of other practitioners or specific artworks which have been significant for you.
- iv) Methods and Strategies
The role of your practice as a research tool – experimentation/exploration you intend to undertake and how will it be evaluated? Research into existing work in the field should lead to a series of questions in which you are able to question the ‘how’ and ‘why’ of your own experimentation in the context of other work that has gone on before or that is happening at the same time.
- v) Cataloguing: Chronological presentation, description and discussion of works undertaken for the PhD This section should be illustrated, acting as a catalogue discussing the nature and significance of each artwork being presented as a part of the practical submission. This cataloguing may also make reference to earlier works not in the PhD exposition.
- vi) Summary of the findings of the practical research. New insights and ideas gained. A discussion of the dialogues developed during the period in which the

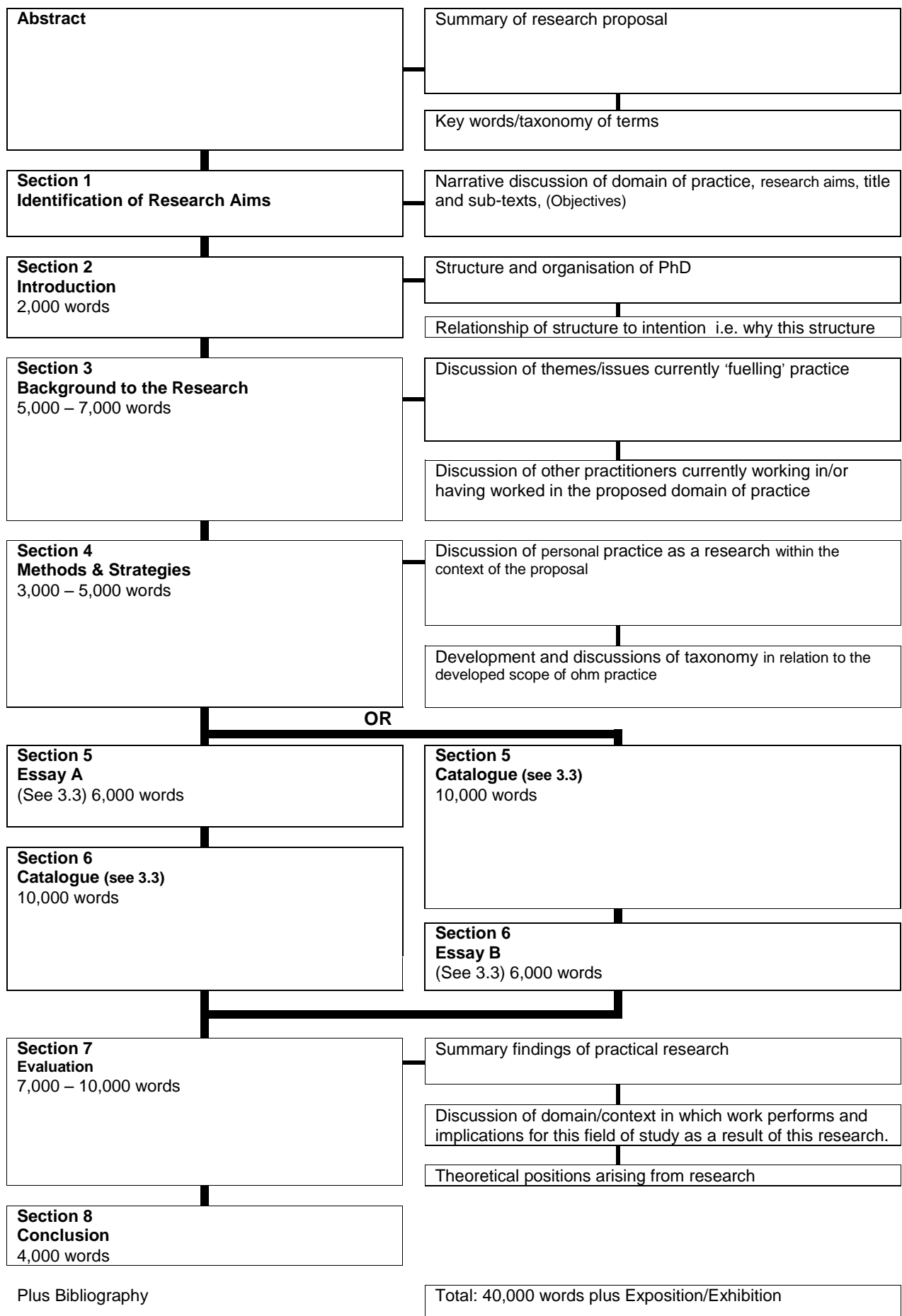
work has been undertaken. Discussion of the domain/context in which the work performs and its potential significance for other artists/designers/curators etc. Evaluation of the exploration/experimentation and the identification of key areas of findings in practice, intention, process, application etc.

- vii) Conclusion
- viii) Bibliography

MODEL 3 – Practice - based Research

Practice as Research

- in which the interrogation and evaluation of creative practice contributes to new understanding of the themes/concepts/practices/technologies inherent within that practice



PhD Model 4 – Parallel practices – Practice and Context

In this model students submit a series of essays which collectively contextualise or bring new perspectives to the contextualisation of themes, interests and concerns prevalent in their own practice. Other than in sections iii) and v) there is no direct requirement for the student to comment on their own work although individuals may choose to include their own practice as the subject for one or more of the essays in section 4.

PhD Model 4 – Structure (see diagram)

- i) Research Aims – identification of research aims
- ii) The structure and nature of the PhD submission (2,000 words)

Fitness for purpose in relation to the identified research aims – i.e. what structure are you proposing and why. A brief summary of what will be considered in each section of the submission
- iii) Background to the research
– A detailed interrogation of your practice to date in the context of other practitioners or specific artworks which have been significant for you. (500-700 words MA), (5,000 – 7,000 words PhD)

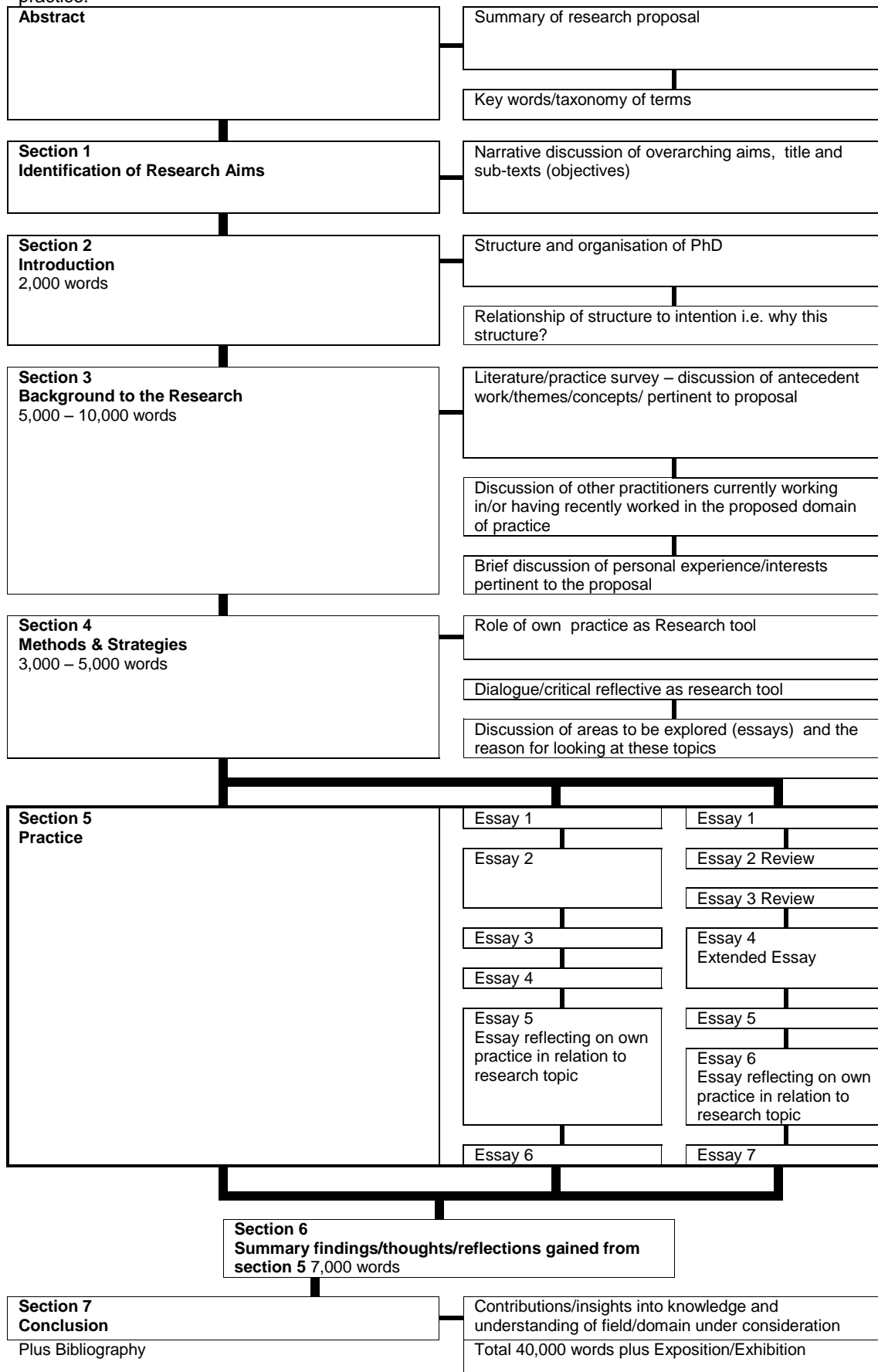
Literature survey – other work currently taking place in the field
- iv) Methods and Strategies – discussion of what you intend to do and how this will fulfil the aims detailed in i). Consideration of the performance of your practice as a research tool
- v) Series of illustrated essays:
10 x 3,000 words
5 x 6,000 words or any permutation leading to around 30,000 words – these essays may take the form of exhibition/film/book reviews as well as the consideration of specific texts/artworks/practitioners/issues/theories + practice (body of own work on which the reading of the essays has some bearing or contributes to the reading of)
- vi) Summary findings/thoughts/reflections gained from section 5
- vii) Conclusion

+ Bibliography

MODEL 4 – Practice-based Research

Parallel Practices

- in which a series of contextual essays collectively contribute to the reflection of an individual student's creative practice.



Series of essays, interviews, reflections on themes identified in research aims and interrogated under methods and strategies, (approx. 25,000 words)

PhD Model 5 – Multiple perspectives

In this model the student applies a number of different perspectives, voices, forms of thinking to the consideration of a selected subject. This model is specifically aimed at those of you interested in contributing to new readings through the parallel consideration of different viewpoints. It is a model also suited to students who are interested in maybe adopting several clearly defined and different voices or perspectives to the consideration of a topic and who wish to overtly give voice to more than one form of expression.

E.g. the subject – A reflection on the significance of a public place: Wells Cathedral.

The Voices

Voice A : a factually researched consideration on the semiotic values of the cathedral to different societies who have used it with a specific focus on the particularly history of Wells.

Voices B and C: Fictional accounts of the experience of the cathedral from the perspective of different users from different times/walks of life etc.

Voice C: A series of artworks based on Wells Cathedral. In this example a series of collagraphs exploring the traces left by different worshippers, pilgrim, visitors etc over the centuries

Multiple perspectives – Structure (see diagram)

- i) Research Aims – identification of research aims
- ii) Introduction – Structure and organisation of the PhD
- iii) Background to the research – A detailed interrogation of your practice to date in the context of other practitioners or specific artworks which have been significant for you.

+ (PhD only) discussion of other research being undertaken in the field or other practitioners/companies/theorists whose work deals with similar concerns

- vi) **Methods and Strategies**
The role of your practice as a research tool and the role of the different voices in contributing to the focus/locus of the research

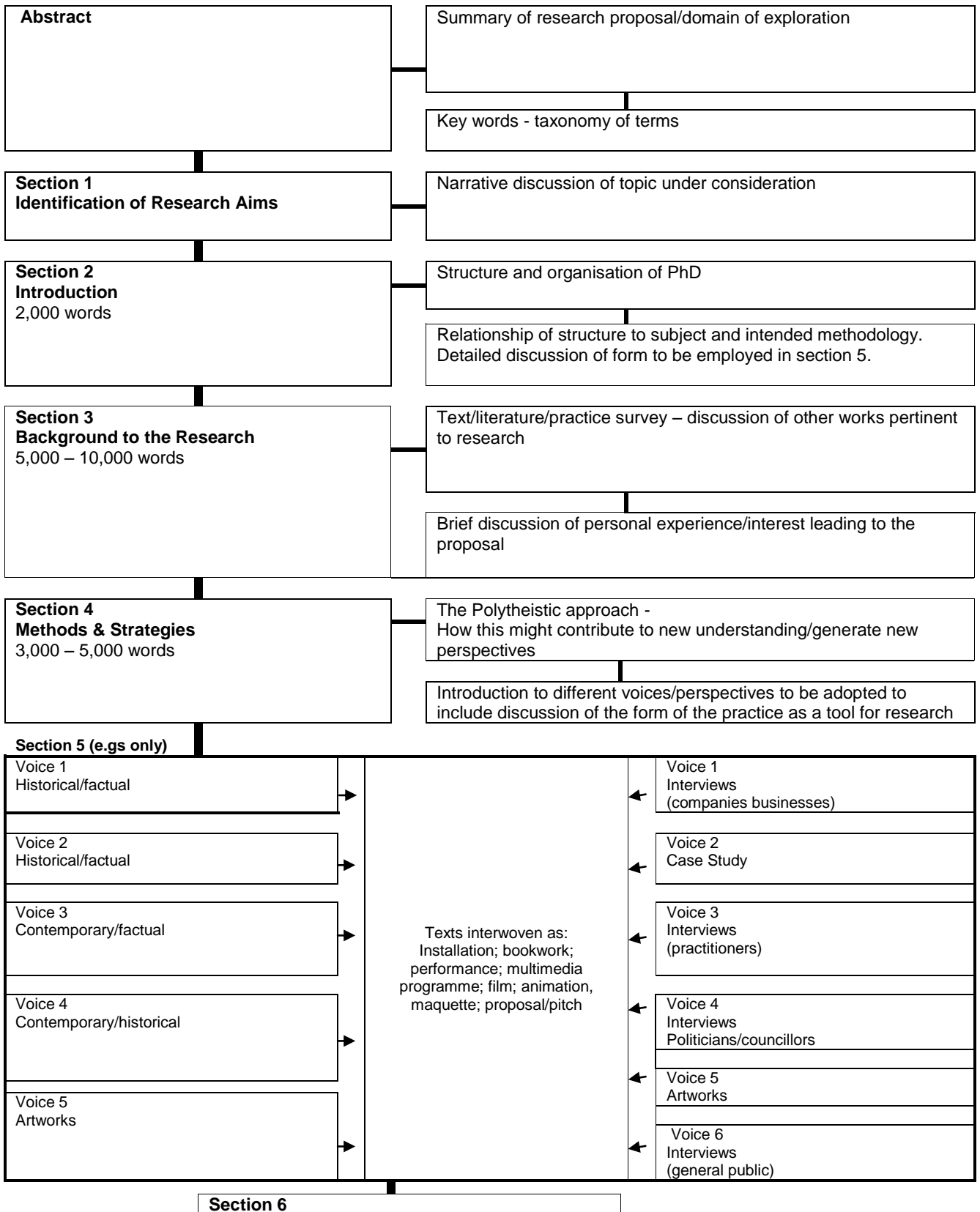
The structure of the research as contributing to the overall sense and rationale of the research – relationship between structure and intent.
- v) In this section the different voices are given form. This may take any one of a number of different formats from a straightforward account to a multi-media or performance based presentation. (see structure).
- vi) Evaluation – consideration of the process and the understanding gained as a result of the work carried out in 5
- vii) Conclusion – contribution the project has made to the development of new ideas, perspectives etc

+ Bibliography

MODEL 5

Multiple Perspectives

- in which the student adopts a number of different voices/perspectives in order to gain/disseminate new insights and ideas into the topic under consideration.



Text m
vary in
length
should
total
approx
25,000
words

Evaluation – consideration of themes/theories/insights gained from students
7,000 words

Section 7
Conclusion - contribution

plus Bibliography

Total 40,000 words plus exposition/exhibition