

Programme Specification

1	Awarding Institution/Body	Luminate Education Group															
2	Delivery Location(s)	University Centre Leeds, Mabgate Campus															
3	Programme Externally Accredited by (e.g., PSRB)	N/A															
4	Award Title(s)	BA (Hons) Concept Art and Illustration BA Concept Art and Illustration (60 credits at Level 6)															
5	UCAS Code	W213															
6	Apprenticeship	N/A															
7	HECoS Code and Description	100059 – fine art															
8	Mode of Attendance	Full time Face to face Duration: 3 years															
9	Relevant QAA Subject Benchmarking Group(s)	The Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (2024) QAA Subject Benchmark, Art and Design 2019 QAA Subject Benchmark, Art and Design 2025 (under revision)															
10	Relevant Additional External Reference Points	National Occupational Standards Crafts, Creative Arts & Design, Arts, Media and Publishing, Culture and Heritage															
11	Date of Approval/ Revision	September 2026															
12	Criteria for Admission to the Programme																
		<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 30%;"></th> <th style="width: 35%;">Typical offer</th> <th style="width: 35%;">Minimum Offer</th> </tr> </thead> <tbody> <tr> <td>UCAS tariff points:</td> <td>48 UCAS tariff points from two A-levels (or equivalent qualifications), one of which must be in a relevant subject</td> <td>16 UCAS tariff points from one A-level (or an equivalent qualification), in a relevant subject or with relevant experience</td> </tr> <tr> <td>IELTS:</td> <td colspan="2">IELTS 6.0 with no less than 5.5 in any component.</td> </tr> <tr> <td>International qualifications:</td> <td colspan="2">International qualifications will be assessed against these criteria</td> </tr> <tr> <td>Mature applicants:</td> <td colspan="2">University Centre Leeds welcomes applications from mature* applicants who may not have met the academic criteria, but who can demonstrate a wealth of experience in their chosen field. Candidates in this category and otherwise are likely to be interviewed to assess their suitability for the course and may be asked to provide a portfolio of evidence to support their application.</td> </tr> </tbody> </table>		Typical offer	Minimum Offer	UCAS tariff points:	48 UCAS tariff points from two A-levels (or equivalent qualifications), one of which must be in a relevant subject	16 UCAS tariff points from one A-level (or an equivalent qualification), in a relevant subject or with relevant experience	IELTS:	IELTS 6.0 with no less than 5.5 in any component.		International qualifications:	International qualifications will be assessed against these criteria		Mature applicants:	University Centre Leeds welcomes applications from mature* applicants who may not have met the academic criteria, but who can demonstrate a wealth of experience in their chosen field. Candidates in this category and otherwise are likely to be interviewed to assess their suitability for the course and may be asked to provide a portfolio of evidence to support their application.	
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		<i>*21 years and over at the start of the course</i>
	RPL claims:	The course structure actively supports claims for Recognition of Prior Certified Learning (RPCL) and Recognition of Prior Experiential Learning (RPEL)
13	Educational Aims of the Programme <ul style="list-style-type: none"> • Develop graduates who are career-ready and adaptable, equipped for a wide range of professional contexts and employment opportunities in Concept Art and Illustration • Produce graduates with strong aesthetic sensibility and technical proficiency in Concept Art and Illustration across both traditional and digital mediums • Develop ethical, responsible, and professional concept art and illustration graduates who understand environmental sustainability, including AI energy use and the impact of digital and traditional materials • Deliver expertise in industry-standard digital tools and processes for Concept Art and Illustration • Create opportunities for collaboration and real-world project experience • Produce graduates who can work independently, with resilience and self-determination • Produce graduates with creative flexibility and entrepreneurial ability relevant to the local and national creative and cultural industries • Provide opportunities to produce public facing work and to exhibit, sell and network at industry events • Produce graduates who understand Concept Art and Illustration in the wider social and cultural environment • Prepare and equip students for both entry into the creative industries to longer term career progression, expectations and career sustainability. 	
14	Learning Outcomes	
	Knowledge and Understanding	
	K1	Critically evaluate key theories and concepts pertinent to contemporary Concept Art and Illustration practice
	K2	Critically investigate issues and debates to situate Concept Art and Illustration and its wider social and political contexts
	Cognitive/Intellectual Skills	
	C1	Critically analyse professional working methodologies to inform practical outcomes
	C2	Apply critical thinking to refine techniques, processes, and methodologies in Concept Art and Illustration
	C3	Resolve complex problems through systematic research and Concept Art and Illustration practice/processes
	Practical/Professional Skills	
	P1	Operate ethically in professional contexts making responsible decisions throughout the creative process
	P2	Act autonomously to create distinctive Concept Art and Illustration projects adhering to industry workflows.
	P3	Create innovative Concept Art and Illustration projects exploring new and experimental technical approaches.
	P4	Produce illustration/concept art solutions and projects that are technically proficient executed with strong attention to detail and audience focussed.

Key Transferable Skills	
T1	Effectively engage in and reflect upon collaborative practice, successfully contributing to a team to deliver ambitious projects
T2	Develop entrepreneurial skills and professional competencies informed by career aspirations
T3	Effectively communicate in a range of professional contexts
15	<p>Key Learning & Teaching Strategy and Methods</p> <p>The BA (Hons) Concept Art and Illustration is structured to progress students from foundational skills development in Year 1, through professional application and critical awareness in Year 2, to independent, industry-facing creative practice in Year 3. Teaching and learning strategies are designed to balance traditional craft, digital fluency, conceptual thinking, and professional readiness, ensuring graduates are adaptable, self-motivated, and industry aware.</p> <p>Year 1 focuses on establishing strong foundations in traditional drawing, visual literacy, and creative software, while encouraging experimentation and confidence in making. Teaching strategies prioritise guided learning, skills workshops, and structured studio practice. Students are introduced to core drawing fundamentals including observational drawing, anatomy, perspective, composition, tone, and mark-making. These are taught through demonstrations, practical workshops, and iterative studio exercises, reinforcing learning through repetition and reflective practice. Life drawing and location-based drawing encourage close looking and visual accuracy, while exploratory sketchbook work supports idea generation and personal expression. Alongside traditional media, students are introduced to industry-standard creative software such as Photoshop and Illustrator. Teaching methods combine step-by-step technical instruction with creative tasks that integrate analogue and digital workflows. The emphasis is on understanding tools as part of a creative process rather than producing polished outcomes. Project briefs allow students to focus on skill development and visual experimentation. Group critiques, formative feedback, and peer discussion are embedded throughout the year to build confidence in communication and reflective thinking. Study skills, time management, and research methods are introduced to support the transition into higher education. By the end of Level 4, students have developed a solid grounding in drawing, an introductory understanding of digital tools, and an emerging awareness of visual storytelling and conceptual thinking.</p> <p>Year 2 shifts the focus toward interpreting professional briefs, working to deadlines, and becoming purpose-led and audience-focused. Teaching strategies encourage greater autonomy while maintaining structured support through project milestones and feedback. Students engage with more complex briefs that simulate industry scenarios, requiring them to respond to client needs, target audiences, and defined outcomes. Teaching methods include project-based learning, collaborative workshops, and critique-led development, encouraging students to justify creative decisions and refine ideas through feedback. The curriculum expands into printmaking, animation, digital illustration, stop motion, and storyboarding, supporting diverse pathways within Concept Art and Illustration. Visual problem solving is a key focus, with students encouraged to test multiple solutions and iterate their work. Technical teaching includes introductions to Unreal Engine, ZBrush, and 3D modelling, delivered through scaffolded workshops that integrate 3D thinking into 2D and narrative practices. Research becomes deeper and more purposeful, with students expected to contextualise their work within historical, cultural, and contemporary practices. Critical understanding is developed through seminars, written reflections, and group discussions. Collaboration is embedded through group projects, mirroring industry workflows and developing communication, responsibility, and adaptability. Strong emphasis is placed on professional presentation skills, including portfolio development, pitching ideas, visual coherence,</p>

and verbal presentation. Students are encouraged to take ownership of their learning, demonstrating increasing self-motivation, independence, and confidence in managing projects.

Year 3 centres on high levels of self-directed learning, with teaching strategies shifting toward mentorship, critical dialogue, and professional guidance. Students develop a major self-initiated creative project, reflecting their chosen pathway within Concept Art and Illustration. Idea development is driven by individual research, experimentation, and conceptual depth. Tutorials function as creative mentoring sessions, supporting students in refining concepts, managing production, and maintaining critical reflection. Peer critique and group discussion remain important, fostering a studio culture of shared learning and professional exchange. A key focus is the development of a creative brand and professional identity. Students test, refine, and present their work for real-world contexts, including exhibitions, public showcases, and opportunities to sell work. Teaching methods include industry talks, portfolio reviews, and professional practice workshops covering self-promotion, intellectual property, and career planning. Assessment culminates in a resolved final portfolio and major project presentation, demonstrating technical skill, conceptual clarity, and professional readiness. Public exhibition provides an authentic platform for audience engagement and external feedback. By graduation, students are confident, self-motivated practitioners with a strong body of work, clear creative direction, and the skills required to enter the creative industries or pursue further study. University Centre Leeds supports online learning through the Blackboard VLE. iPads and other course relevant equipment is available to loan in department. Students are supported throughout their programme of study by the wider HE Creative team receiving specialist support from the technical team and technical demonstrators as well as academic support from the UC Leeds academic librarian. Remote working reflects industry practices, and students are supported to work online using technology and emerging technologies such as Scribble, an application for remote collaborative drawing.

All Creative Arts undergraduates are encouraged to use the Creative Arts Blackboard organisation page and shared enrichment programmes to build their creative peer community. Blackboard is used for students to navigate through module resources such as handbooks, schemes of work, reading lists and assessment briefs, as well as lecture and workshop materials. The module Blackboard also supports formative assessment activities. If students are absent, they can catch up on these activities in their own time. The Blackboard calendar ensures that students have their own timetable for draft and summative hand ins to support their time management. Students submit summative assessment work through Blackboard and can also track their grades as they are completed through the course supporting their progression.

Opportunities will be provided to work within creative industries using our links with working professionals and industry partners including Film Buddy and Screen Yorkshire. The specialists may vary depending on availability and as the programme develops. These are planned at the start of each semester. In addition, students will be encouraged to independently find work experience and teaching staff have industry contacts which may be useful in this respect. There will be opportunity for students to gain relevant work experience within the broader Luminare Education Group, including the marketing and outreach department when opportunities arise and utilise the department's industry contacts.

16 **Key Assessment Strategy and Methods**

The way a student is assessed on this course is designed to help them grow from learning basic skills to becoming an independent, professional artist. There is a strong focus on practical work throughout the course, reflecting the industry-focused nature of concept art and illustration. At Level 4, assessments focus on building student's technical skills and helping them to start thinking critically about their work. In modules such as Narrative and World Building, Character Illustration, Concept Art, and Fundamental Drawing and Digital Skills, students will create a

portfolio of work. Alongside practical work, students will also complete supporting tasks such as reflections, workbooks, statements, or presentations. These help to explain their ideas, influences, and development.

At Level 5, students will begin to work more like a professional. Many of their projects will respond to client or live briefs, helping them to gain real-world experience. Students will also think more about their audience and how their work communicates with them. Practical work will be supported by reflections, workbooks, statements, or presentations. These help students to develop a deeper understanding and awareness of their creative decisions and how this affects an audience. Students will also experience a variety of professional scenarios, such as presenting work to industry panels, responding to live briefs in the Live Industry Briefs module, creating work for specific audiences in the Getting Work to Market module. These experiences prepare students for the different situations you may encounter in their future career.

Some assessments will involve presenting work publicly, either in person or online. This may include industry events or presentations to tutors and peers, particularly in modules like Commercial Practice (Level 4), Getting Work to Market (Level 5), and Creating and Presenting Your Practice (Level 6). These activities help you build confidence and develop professional networks. At every level, students will complete assessments that help to reflect on their work and understand its context. This is important for developing as a creative professional and building a sustainable career. All students are encouraged to work collaboratively at times, but they will always be assessed on their individual contribution.

Students will regularly produce workbooks, reflections, and statements to help analyse and explain their work. The course supports students in developing the research and writing skills needed for this. A variety of assessment methods are used to ensure fairness and to support different learning styles. Feedback will be received from tutors, peers, and through self-assessment. Peer feedback is especially important in creating a supportive and constructive learning environment. As a student progresses, they will be encouraged to work more independently. Students will have a personal tutor throughout their studies and will create an individual learning plan to support their development.

At Level 6, the focus is on preparing students for employment. They will develop a professional portfolio that showcases your skills and specialism. Students will take part in portfolio presentations, where they will be assessed on how well they present their work, communicate their ideas, and demonstrate confidence. These presentations are designed to simulate real job interview situations and help students transition into the industry.

17 Industry Specific Skills Development

Developing industry specific skills is central to this programme. The aim of this degree is to develop graduates with a range of industry specific skills to enable them to work in a variety of roles in the Concept Art and Illustration industry.

Industry skills development in Year 1 focuses on establishing core visual literacy, drawing accuracy, and narrative understanding, forming the essential foundation for professional practice. Students develop strong traditional drawing skills through observational drawing, anatomy, perspective, composition, lighting, and environment design. These skills underpin all Concept Art and Illustration disciplines and are taught through structured studio practice and guided exercises. Storyboarding and sequential image-making are introduced early, enabling students to understand visual pacing, framing, and narrative clarity. Teaching methods emphasise clarity of

communication, encouraging students to consider how images guide audiences, convey mood, and support storytelling across media such as publishing, animation, and film. Students are introduced to basic digital workflows alongside traditional processes, learning how analogue sketching feeds into digital refinement. Industry standard software is positioned as a professional tool rather than a stylistic shortcut. Early briefs introduce the concept of working to a purpose, target audience, and defined output, helping students understand how illustration functions within real world contexts. Professional behaviours are embedded from the outset, including meeting deadlines, responding to feedback, and documenting process. By the end of Year 1, students possess a strong technical base and an emerging understanding of visual storytelling in a variety of contexts within creative industries.

Year 2 focuses on translating foundational skills into industry-facing applications, with a strong emphasis on audience-focused narratives, professional briefs, and collaborative workflows. Students work on simulated industry projects that reflect the demands of publishing, games, animation, and screen-based storytelling. Storyboarding becomes more advanced, incorporating cinematic language, camera movement, timing, and emotional beats. Students produce visual narratives suitable for games, film, television, and animation, including stop motion planning and animatics. Teaching encourages students to think like visual storytellers and art directors, making informed decisions about style, tone, and visual consistency. Digital production skills expand to include animation pipelines, print production, and 3D-assisted workflows using software such as Unreal Engine, and ZBrush. These tools support environment building, character development, and spatial storytelling, reflecting contemporary industry practice. Students are encouraged to combine 2D and 3D approaches to increase efficiency and creative range. Workplace-related learning is embedded through live briefs, industry speakers, studio simulations, and collaborative projects that reflect real production environments. Students begin to develop professional portfolios tailored to specific sectors, supported by feedback aligned to industry standards.

Year 3 centres on advanced professional practice, specialisation, and creative autonomy, preparing students for employment or freelance careers within the creative industries. Students undertake a major self-directed project that demonstrates their ability to conceive, develop, and deliver a professional-standard body of work. Students refine their role as practitioners, positioning themselves as illustrators, concept artists, visual storytellers, or art directors. Emphasis is placed on audience engagement, brand identity, and narrative cohesion across platforms. Projects are developed with real-world outputs in mind, such as game concepts, animated sequences, publishing proposals, narrative installations and exhibition-ready work. Workplace-related learning is supported through professional mentoring, portfolio reviews, and opportunities for public exhibition or screenings, client-facing presentations, and selling work. Students gain experience in pitching ideas, responding to feedback, and presenting professionally to industry audiences, working with bodies and companies such as Film Buddy, York, UNESCO Creative City of Media Arts partners, Revolution gaming design, Thought Bubble comic fair to name a few

Freelance preparedness is a core strategy, with teaching covering self-promotion, client communication, contracts, pricing, intellectual property, and project management. Students are encouraged to operate as autonomous creative professionals, managing their time, setting goals, and sustaining motivation. Assessment culminates in a professional portfolio and final presentation that evidences technical skill, narrative clarity, industry awareness, and professional readiness. Graduates leave the course equipped to work within creative studios or as independent practitioners, capable of contributing innovatively to publishing, editorial illustration, digital arts, gaming, film, television, animation, and emerging creative sectors

	Employers will not be involved in assessment processes, however, will help to deliver and develop the students' skills in a work-related environment.
18	<p>Transferable Skills Development</p> <p>The Concept Art and Illustration degree embeds transferable skills development progressively across three years, enabling students to grow from supported learners into confident, professional, and adaptable creative practitioners. Skills such as creative problem solving, communication, teamwork, self-motivation, and professional conduct are developed in alignment with increasing levels of autonomy and responsibility.</p> <p>At Level 4, transferable skills are introduced through structured projects and guided studio practice. Students begin developing creative problem-solving skills by responding to clearly defined briefs, learning how to explore ideas, test visual solutions, and reflect on outcomes. Emphasis is placed on process rather than perfection, encouraging curiosity and experimentation. Presentation and communication skills are introduced through informal critiques, sketchbook reviews, and short presentations. Students learn to discuss their work clearly and receive feedback constructively. Teamwork is supported through peer discussion and group activities, helping students develop confidence, reliability, and a positive, “can-do” attitude. Foundational professional behaviours are embedded, including time management, meeting deadlines, and attention to detail. Students are supported in developing professional communication methods that suit their individual learning needs and strengths, fostering inclusive and effective engagement.</p> <p>At Level 5, transferable skills are strengthened through more complex briefs and collaborative projects that reflect professional practice. Creative problem solving becomes more purposeful, with students required to consider audience, context, and constraints. Students learn to manage multiple tasks, prioritise workloads, and deliver outcomes on time. Teamwork and professional conduct are emphasised through group projects and peer collaboration. Students develop adaptability, negotiation skills, and the ability to be easy to work with in shared creative environments. Presentation skills become more formal, including pitching ideas, presenting outcomes, and refining visual and verbal communication. Self-motivation and productivity are increasingly important, with students expected to take ownership of their learning, seek feedback, and maintain momentum. Attention to detail is reinforced through higher expectations of finish, consistency, and professional presentation.</p> <p>At Level 6, students demonstrate advanced transferable skills through independent, self-directed projects. Creative problem solving is fully autonomous, requiring students to define challenges, develop solutions, and evaluate outcomes critically. Professional communication is tailored to industry audiences, with students presenting work confidently and clearly. Students demonstrate strong self-motivation, reliability, and productivity, managing time effectively and meeting deadlines independently. A proactive, eager-to-learn mindset supports ongoing growth and adaptability. By graduation, students are confident, professional, and well prepared to contribute positively within creative and wider professional environments.</p>
19	<p>Sustainability</p> <p>Sustainable practices are embedded into this programme throughout the structure of the modules. Within the modules there are opportunities to embed sustainable working practices specific to the Concept Art and Illustration industry throughout the programme.</p> <p>In the Level 4 shared modules The Creative Professional and Commercial Practice, sectoral best practices are discussed, and students will reflect on their personal practice and how sustainability</p>

models are considered within this. The Commercial Practice module focusses on sustainable practices when students are considering creating products to sell, and the sustainable advantages of both physical and digital assets. Students will learn about sustainable practices in the creative industries, and this will inform the assets created for live events and the resources used to realise projects created by the students.

Sustainability is embedded into the modules Contemporary Issues in Concept Art and Illustration and Contextualising Creative Practice. Students are asked to consider their current and future practice to contextualise it within current industry issues. This will include considering issues surrounding sustainability, ethics, and representation more specifically the amount of energy needed and used by ai generation, what impact artist materials (both traditional and digital) have on the environment and who this helps inform individual practice.

In terms of helping to prepare our students for sustainable career growth as an illustrator or concept artist over the three-year degree course requires a balance of creative development, professional skills, and long-term planning. In the first year, the focus is on building strong fundamentals: drawing from observation, visual storytelling, colour theory, composition, and digital workflows. Students will also explore a wide range of styles and industries to identify strengths and interests while developing disciplined creative habits. This becomes embedded into the students practice and as a foundation to an ongoing enquiry throughout their creative careers.

In the second year, learning should shift toward specialisation and industry awareness. This includes refining a clear visual voice, producing portfolio-ready work, and understanding professional expectations such as briefs, deadlines, and feedback. Students should begin researching career paths in games, film, publishing, or freelance illustration, while learning essential business skills such as self-promotion, pricing, and intellectual property.

In the final year, the emphasis should be on transition into professional practice. Students should produce a focused, high-quality portfolio tailored to their chosen industry, build an online presence, and engage in networking through events, collaborations, and internships. Reflection, adaptability, and resilience are key, ensuring graduates leave not only with strong creative skills but also with the confidence and strategies needed for long-term, sustainable career growth.

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Programme Modules

Level 4					
Code	Title	Shared Module	Credits	Core/Option	Compensatable / Non-Compensatable
	Fundamental Drawing and Digital Skills for Concept Art and Illustration		20	Core	C
	Character Illustration		20	Core	C
	Narrative and World Building		20	Core	C
	The Creative Professional	x	20	Core	C
	Commercial Practice	x	20	Core	C
	Concept Art and Illustration in Context		20	Core	C
Level 5					
Code	Title		Credits	Core/Option	Compensatable / Non-Compensatable
	Collaboration	x	20	Core	C
	Contemporary Issues in Concept Art and Illustration		20	Core	C
	Getting Work to Market		20	Core	C
	Personal Project		20	Core	C
	Live Industry Briefs		40	Core	NC
Level 6					
Code	Title		Credits	Core/Option	Compensatable / Non-Compensatable
	Defining Your Practice		30	Core	NC

		Contextualising Concept Art and Illustration Practice		30	Core	NC
		Creating and Presenting Your Practice		60	Core	NC

21 **Programme Structure**
Each semester is 15 weeks (13 weeks teaching and 2 weeks for final assessments) Students are taught 3hrs a week per 20 credits plus 1hr tutorial.

Level 4

Semester 1	Character Illustration 20 Credits	Fundamental Drawing and Digital skills for Concept Art and Illustration 20 Credits	Concept Art and Illustration in Context 20 Credits	The Creative Professional 20 Credits
Semester 2	Narrative and World Building 20 Credits			Commercial Practice 20 Credits

Level 5

Semester 1	Personal Project 20 Credits	Live Industry Briefs 40 credits	Contemporary Issues in Concept Art and Illustration 20 Credits
Semester 2	Getting Work to Market 20 Credits		Collaboration 20 Credits

Level 6

Semester 1	Defining Your Practice 30credit	Contextualising Concept Art and Illustration Practice 30 credit
Semester 2	Creating and Presenting Your Practice 60 credit	

In level 4, Character Illustration begins to explore the narrative and has a strong focus in traditional drawing and skills development. This is complimented by exploring the fundamentals, theories and contexts of illustration and concept art, introducing students to research skills, looking at work that inspires them and introducing new materials, digital software and drawing skills. In semester 2 the study of Fundamental Skills continues and there is a shift from character design to broadening this out to developing narrative skills and drawing environments and worldbuilding, beginning to explore how these skills can be used across illustrating in publishing, film and tv, animation, gaming and many other contexts.

	<p>At Level 5 students use the fundamental skills they have learned and apply them to more project based, real life briefs exploring different aspects of the concept art industries designed to help students begin to find their strengths and career aspirations. This is supported through a deeper analysis of how illustration and concept art is relevant within society and how it can respond to and help impact current issues. In the shared collaboration module students are encouraged to work with students from other arts courses in the University in teams. Students are encouraged to consider the commerciality of their practice and to understand the production process of creating different formats of work within the public and wider industry, through Getting Work to Market. Their areas of interest are developed in the personal project as students begin to focus more on areas of self-initiated interest while continuing to explore looking at topics in a number of ways and to try new techniques in industry standard software and emerging technologies such as AI.</p> <p>Level 6 enables the students to define and communicate their creative practice in an industry context, developing a professional creative brand. Students define their specialist area of work and can test this with a focused audience through creating and exhibiting and selling their work at the illustration, print and comic fair 'Thought Bubble'. This offers a great platform for students to start a sustained period of study on their major project, extending on ideas of interest they have explored through the programme and developing a focussed and industry ready portfolio that is distinct, original and highly informed.</p>
<p>22</p>	<p>Apprenticeships</p> <p>N/A</p>
<p>23</p>	<p>Support for Students and Their Learning</p> <p>At University Centre Leeds we have a student support team and students can access support for learning, wellbeing, welfare, and financial support, designed to suit the needs of individual students and support their studies. This support includes access to diagnostic assessments and an Additional Learning Support Officer who can provide disability advice and Study Skills for students with a disability, neurodiversity, diagnosed mental health condition, or long-term health condition. The team will support eligible students to apply for Disabled Students' allowance (DSA); a government grant to provide individualised support such as specialist computer equipment, assistive software, mentoring support, study skills support, and/or or help with travel costs. Working with the student, the team will agree tailored support for learning including accessible learning practices, adjustments, and additional considerations. Our Counsellors provide short term counselling support, workshops, mentoring, referral and signposting, self-care tools, and resources to promote resilience and positive mental health. Our Student Funding and Welfare Adviser provides students with support to help understand how student finance works, find out what financial support is available, apply for student finance, how to manage budgets and money matters, and other financial guidance and advice to ensure students feel prepared financially whilst studying. They also offer advice on bursaries and alternative financial support available. The Student Accommodation Adviser can support students to find suitable housing options that are right for them to study, socialise and mix with other like-minded students. They will offer guidance on accommodation available and ensure that all students feel supported, included, and equipped to succeed. There is also specific support available for students who are care experienced, estranged, carers, or seeking sanctuary.</p> <p>The University Centre Leeds library offers a range of physical and online resources. The online resources, including ebooks, ejournals and specialist websites are available to students whether</p>

they are on site or off campus. The HE Librarian can deliver a range of study skills sessions, in areas such as academic skills, research skills, critical thinking, and referencing. These can be for student groups or as 1:1 session for individual students, to support their overall information literacy and the development of their academic, research and digital skills. The department also has a dedicated Progress Coach who provides pastoral support for students one to one or with specific study skills requirements and who can monitor students considered to be at risk of not achieving by monitoring and supporting targets set by personal tutors.

Larger non-compensatable credits are included in L6 structure to allow students the time and focus to produce work that is of an appropriate professional standard for entering the industry and to support students in creating portfolio work that will help them to promote themselves to find work on graduation. Milestone checks will be completed by module leaders throughout the modules and students will be supported with 1-1 supervisor sessions, group critiques and peer reviews to ensure they are on track for achievement of modules.

The programme will be underpinned by developing practical skills and the students' own practice. The location of the new Mabgate Campus in the Cultural Quarter of Leeds provides opportunities for students with the surrounding businesses and an excellent professional network to enhance their career prospects. The department has built excellent links with Leeds cultural institutions to support professional practice, and to embed students into the creative community. Visiting lecturers enrich and support the breadth of techniques delivered and bring specialist industry experience to support students to engage with and understand the mechanics of a complex sector.

The Creative Arts Network VLE supports students in finding collaboration opportunities and promotes networking events that are arranged by the department for students from different disciplines to meet and interact with each other. Any risks associated with collaborative and showcase projects are mitigated through the department's industry contacts and partners such as Connected Campus and Film Buddy.

A robust communications system functions to give students access to lecturers and management; this includes e-mail, Blackboard VLE with video calls and group/individual chat options. Blackboard is used for students to navigate through module resources such as handbooks, schemes of work, reading lists and assessment briefs, as well as lecture and workshop materials. The module Blackboard also supports formative assessment activities. If students are absent, they can catch up on these activities in their own time. The Blackboard calendar ensures that students have their own timetable for draft and summative hand ins to support their time management. Students submit summative assessment work through Blackboard and can also track their grades as they are completed through the course supporting their progression.

Students are supported to develop their entrepreneurial skills and knowledge through the module content, specifically in Commercial Practice, Getting Work to Market and Live Industry Briefs but also through guest speaker sessions with working professionals, freelancers and creative companies and also benefit from a weeklong Specialist Speaker Event.

Practice-based learning includes group work and individual elements presenting to the group for constructive feedback. Through the shared modules, students have the opportunity to work in different groups, in some cases rotating skills to vary engagement within the team, encouraging an active development of mutual practical, academic and personal support. This is especially presented early in the programme, through The Creative Professional and Commercial practice modules, to give students an introduction to working in a larger mixed peer group.

The programme continually promotes autonomous study, and this is supported through our robust tutorial system. Throughout the programme, students are supported by a personal tutor to give pastoral support. Students have designated tutorial slots throughout the semester for pastoral support and are allotted a personal tutor to support them through the year. This tutor will support them throughout their studies to ensure personalised pastoral support and individual targets for personal and professional development are set and any additional support needed is being accessed.

The workrooms at Mabgate Campus are open from 8am-8pm Monday-Thursday, 8am-5pm Friday and Mabgate Art Studio 8am-6pm Monday - Friday. Students are encouraged to use facilities out of programme hours to utilise available resources and continue project work. This also builds a work ethic reflecting full-time working in industry simulating the necessity to complete projects following professional timescales while allowing for peer support and studio communities to develop within the subject cohort and wider creative arts department. The department technicians are available to assist students in the studios with technical skills for individual projects and when working on group projects. Technicians support students both in practical workshop sessions and can be sought out in person or contacted via chat or email to work with students on independent projects. Equipment and rooms can be booked through the department check out system and students have access to a range of equipment such as MacBook's, laptops, iPads and pens, course specific equipment and bookable rooms and studios. Equipment can be loaned and used out of opening hours to aid the students to further their technical skills and become more autonomous when working on projects.

24 Distinctive Features

Individualised support due to smaller cohort sizes, allowing for more personalised teaching with lecturers who are specialist subject matter experts on various areas and personalised feedback throughout the programme, and course content that is tailored to students' unique interests. By combining exceptional personalised support, studio-based collaborative learning, and bespoke industry engagement, the BA (Hons) Concept Art and Illustration programme offers a distinctive alternative to larger institutions where students often receive less individual attention and fewer opportunities to develop their unique creative voice.

The Creative Arts department encourages collaboration and opportunities to work with students from other courses such as Art, Graphic Design, Makeup, Animation and more. Network events within the school, cross-curricular project briefs and events create exciting chances for cross-disciplinary opportunities and projects with creatives from a range of backgrounds. The Collaboration module at level 5 develops the interdisciplinary element further supporting students to design and realise collaborative outcomes with combined peer groups, cementing networks across courses, introducing and developing transferable skills in team topologies.

As dual professionals and practitioners University Centre Leeds Creative Arts staff have developed strong connections with creative industry, continually seeking new opportunities to link students to industry. Our small group ethos allows us more change to tailor these introductions to student's specific interests and work with industry partners on bespoke live briefs, practical workshops, all while developing relationships with working creatives throughout their degree.

Our facilities include access to our digital fabrication suite at nearby Quarry Hill Campus with the opportunity for 3D printing, laser cutting and digital etching, as well as the Mabgate studio in

which students have access to large format professional digital printing, screen printing, traditional printmaking facilities including large etching press, drawing tools, sewing machines and much more. Students also have access to the photography studios and digital cameras and professional lighting and full resources to help create stop motion animation. Our technicians are available for 1-1 advice and guidance, as well access to regular free workshops held on a range of topics, including these areas. Our teaching rooms feature access to industry standard, studio quality, graphics tablets for digital drawing, animation and illustration projects.

The course has a strong industry-led focus and is driven by the reality of being a concept artist and illustrator in the real world, offering students a clear view of the range of applications and employment opportunities within the professional field. By engaging with a broad range of projects, briefs and outcomes students will develop a meaningful portfolio and CV to support them to become professional practitioners. The course does not narrow employment opportunities to specific sectors, rather the programme and modules allow students to explore a wider range of applications and contexts within the creative industries increasing employment opportunities upon graduation. Students produce work for and to exhibit, sell and network at industry events providing a test bed for those pursuing freelance work.

The course aims to develop creative skills through technical supervision and critical questioning, alongside the emergence of individual agency. Consolidating the students' creative identity with an increased understanding of current industry issues and debates, evolving and developing technologies such as AR, VR & AI and sustainability issues again surrounding AI, the use of traditional art materials, The course encourages students to move towards a more informed awareness of how the use of materials and technologies impacts the wider environment.

Fundamental technical, digital and traditional skills are delivered through workshops such as life drawing sessions, the visiting lecturer programme and with support of specialist technicians and the students' personal supervisors to help students become introduced and to and to gain strong working knowledge to industry standard software. For both concept art and illustration this includes the adobe creative suite (particularly photoshop, illustrator, acrobat and InDesign) Procreate Pro and Toon Boom, 3D printing software.

Students will attend a number of lectures and workshops delivered alongside programmes of study within the creative arts department including Animation, Art, and Graphic Design, thus more proactively encouraging the students to build a network of peers from a different discipline and fostering a collaborative ethos in a more formal way within the programme. This distinctive feature, along with a shared programme of enrichment activities, showcase events and specialist speaker weeks, will also allow students to develop a deeper understanding across the wider creative arts industries into alternative disciplines

Throughout the course a series of visiting speakers and industry professionals will work with the students to help discuss their ongoing work, provide constructive feedback and advice and to help connect the students with the wider industry.

Stage Outcomes (Undergraduate Awards only)

Key: **K** = Knowledge and Understanding **C** = Cognitive and Intellectual **P** = Practical Professional **T** = Key Transferable [see Section 16 programme specification]

No.	Programme Outcome	Stage/Level 5(2)	Stage/Level 4(1)
K1	Critically evaluate key theories and concepts pertinent to contemporary Concept Art and Illustration practice	Evaluate a variety of ideas, contexts and frameworks within Concept Art and Illustration	Describe a variety of Concept Art and Illustration ideas and concepts
K2	Critically investigate issues and debates to situate Concept Art and Illustration and its wider social and political contexts	Analyse issues relevant to the Concept Art and Illustration industry	Explain ideas and contexts related to Concept Art and Illustration industry
C1	Critically analyse professional working methodologies to inform practical outcomes	Analyse evidence from a variety of sources to create balanced, logical and supported arguments	Review a variety of sources to create arguments
C2	Apply critically informed thinking to explore and refine techniques, processes, and methodologies in Concept Art and Illustration practice	Apply informed thinking to explore and refine techniques, processes, and methodologies in Concept Art and Illustration practice	Apply theory to inform practice in Concept Art and Illustration
C3	Resolve complex problems through systematic research and Concept Art and Illustration practice/processes	Analyse problems within Concept Art and Illustration and generate solutions employing appropriate practice/processes	Explain problems and employ suitable practice/processes to resolve
No.	Programme Outcome	Stage/Level 5(2)	Stage/Level 4(1)
P1	Operate ethically in professional contexts making responsible decisions throughout the creative process	Operate ethically in a professional context	Operate ethically to create Concept Art and Illustration projects with guidance

P2	Act autonomously to create distinctive Concept Art and Illustration projects adhering to industry workflows.	Autonomously create Concept Art and Illustration work with reduced need for supervision and direction	Act with limited support and increasing autonomy
P3	Create innovative Concept Art and Illustration projects exploring new and experimental ideas and approaches	Demonstrate experimentation and openness to new ideas in the production of Concept Art and Illustration	Evidence a developmental approach to Concept Art and Illustration projects
P4	Produce illustration/concept art solutions and projects that are technically proficient executed with strong attention to detail and audience focussed.	Produce technically accomplished Concept Art and Illustration projects using specialist equipment, skills and software	Produce Concept Art and Illustration projects by competently using a range of equipment skills and software
T1	Effectively engage in collaborative practice, successfully contributing to a team to deliver ambitious projects	Engage in and reflect upon collaborative practice effectively	Make a valid contribution to a team
T2	Develop entrepreneurial skills and professional competencies informed by career aspirations	Develop knowledge, skills and competencies informed by career aspirations	Demonstrate a match between career aspirations and personal aptitudes
T3	Effectively communicate in a range of professional contexts	Effectively use a range of communication methods appropriate to context	Use communication methods appropriate to context

Appendix 2
Map of Outcomes to Modules

Stage 1 - Outcome Key												
Module Titles	K1	K2	C1	C2	C3	P1	P2	P3	P4	T1	T2	T3

Fundamental Drawing and Digital skills for Concept Art and Illustration							X	X				X
Narrative and World Building		X		X					X			
The Creative Professional	X				X			X			X	
Commercial Practice			X		X	X					X	
Character Illustration	X		X				X		X			
Concept art and illustration in Context		X		X		X						X

Stage 2 - Outcome Key												
Module Titles	K1	K2	C1	C2	C3	P1	P2	P3	P4	T1	T2	T3
Live Industry Briefs	X	X	X				X		X	X		X
Collaboration				X			X	X		X		
Contemporary Issues in Concept Art and Illustration	X				X	X					X	
Personal Project		X	X		X			X				X
Getting Work to Market				X		X			X		X	

Stage 3 - Outcome Key												
Module Titles	K1	K2	C1	C2	C3	P1	P2	P3	P4	T1	T2	T3
Defining Your Practice				X	X			X			X	
Contextualising Concept Art and Illustration Practice	X	X	X				X					X
Creating and Presenting Your Practice		X			X		X	X	X	X		

Map of Teaching and Learning Methods

Level 4

Module Titles	Methods								
	Lectures	Student led/ interactive/ shared learning seminars	Case Studies	Skills Workshops	Practical (design and production sessions)	Group activities (E.g. Crits)	Guest speakers	E Learning/ On-line forums	Supervision sessions
Fundamental Drawing and Digital skills for Concept Art and Illustration				X	X	X	X	X	
Narrative and World Building				X	X	X	X	X	
The Creative Professional	X	X	X				X		X
Commercial Practice		X	X		X	X			
Character Illustration				X	X		X	X	
Concept Art and Illustration in Context	X	X		X		X			X

Level 5

Methods									
Module Titles	Lectures	Student led/ interactive/ shared learning seminars	Case Studies	Skills Workshops	Practical (design and production sessions)	Group activities (E.g. Crits)	Guest speakers	E Learning/ On-line forums	Supervision sessions
Live Industry Briefs				X	X	X	X	X	
Collaboration		X			X	X			X
Contemporary Issues in Concept Art and Illustration	X	X		X		X			X
Personal Project		X		X	X			X	X
Getting Work to Market		X	X		X	X			X

Level 6

Methods								
Module Titles	Lectures	Student led/ interactive/ shared learning seminars	Skills Workshops	Practical (design and production sessions)	Group activities (E.g. Crits)	Guest speakers	E Learning/ On-line forums	Supervision sessions
Defining Your Practice		X	X	X	X		X	X
Contextualising Concept Art and Illustration Practice	X	X	X		X			X

Creating and Presenting Your Practice		X		X	X			X
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Appendix 4

Map of Assessment Methods

Level 4

Module Titles	Report/Written Assignment	Statement	Presentation	Practical/ Portfolio /Artwork	Poster presentation	Case study	Commercial project
Fundamental Drawing and Digital skills for Concept Art and Illustration		30% 900 words Wk 17		70% Week 30- 15 or more drawings/illustrations			
Narrative and World Building		40% Week 28 1200w		60% Week 26 6-8 concepts			
The Creative Professional	50% Week 14 1500w					50% Week 9 10 mins	
Commercial Practice							100% Week 28 TBN

Character Illustration		30% Week 13 900w		70% Week 15 3-4 chr design			
Concept Art and Illustration in Context	50% Week 18 1500w				50% Week 26 10 mins		

Level 5

Methods								
Module Titles	Case Study	Presentation	Documentation	Practical work	Project	Essay	Collaborative Project	Artist Talk
Live Industry Briefs		40% Week 25 10 mins		60% Week 30 TBN				
Collaboration					100% Week 28 TBN			
Contemporary Issues in Concept Art and Illustration	40% Week 8 2400w					60% Week 14 10 min		
Personal Project					70% Week 15 TBN			30% Week 24 10 mins

Getting Work to Market		40% Week 29 10 mins	60% Week 26					
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Level 6

Methods						
Module Titles	Portfolio	Workbook	Project	Academic poster presentation	Professional Exhibition and Portfolio	Symposium
Defining Your Practice	40% Week 14 3 artworks	60% Week 15 1000w plus visuals				
Contextualising Concept Art and Illustration Practice				30% Week 13 10mins		70% Week (25 mins)
Creating and Presenting Your Practice			70% Week 28 (outcome negotiated with supervisor)		30% Week 30 1500 w statement, 500 w log with images	

Map Subject Benchmarks to Programme and Module Learning Outcomes

Subject Benchmark Area					
Threshold Level	Module & Learning Outcomes	Typical Level	Module & Learning Outcomes	Excellent Level (single statement at excellent level)	Module & Learning Outcomes
i) present evidence that demonstrates some ability to generate ideas independently and/or as self-initiated activity and/or in response to set briefs	P2, Fundamental Techniques, Character illustration	generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively as self-initiated activity and/or in response to set briefs	P2, Collaborati on, Live Industry Briefs	They show evidence of extensive independent practice, creativity, innovation, and in-depth understanding. Excellent work displays comprehensive knowledge of the subject and its application in distinctive and imaginative ways.	K2, P3, P4 Creating and Presenting Your Practice
ii) demonstrate proficiency in observation, investigation, enquiry, visualisation and/or making	C3, P3, P4 Fundamental Techniques, Character illustration	ii) employ both convergent and divergent thinking in the processes of observation, investigation, speculative enquiry, visualisation and/or making	C3, P3 Personal Project, Creating and Presenting Your Practice		
iii) develop ideas through to outcomes that confirm the student's ability to select and use materials, processes and environments	C1, C2, P4 Narrative and World Building, Character Illustration	iii) select, experiment with and make appropriate use of materials, processes, technologies and environments showing understanding of quality standards and attention to detail	P3, P4 Personal Project, Creating and Presenting Your Practice		

iv) make connections between intention, process, outcome, context and methods of dissemination	K1, C1, C2, Narrative and World Building Commercial Practice Character Illustration	iv) show judgement and self-critique in the development ideas through to outcomes, for example, images, artefacts, environments, products, systems and processes, or texts	P2, P3, T1 Collaboration, Personal Project		
the broad critical and contextual dimensions of the student's discipline(s)	K2 Concept Art and Illustration in Context, Contemporary Issues in Concept Art and Illustration	v manage and make appropriate use of the interaction between intention, process, outcome, context and the methods of dissemination	K1, C1, C2, P4 Live Industry Briefs, Creating and Presenting Your Practice		
ii the issues which arise from the creative practitioner's relationship with audiences, clients, markets, environments, users, consumers, and/or participants	K1, K2, C1 Character illustration Contemporary Issues, Concept Art and Illustration in Context	vi be resourceful, ethical and entrepreneurial.	P1, T2 Commercial Practice, Getting Work to Market, Creating and Presenting Your Practice		
iii major developments in current and emerging media and technologies in their discipline(s)	K2, Concept Art and Illustration in Context, Contemporary Issues in Concept Art and Illustration	the critical, contextual, historical, conceptual, economic, social environmental and ethical dimensions of the student's discipline in particular, and art in general	K1, K2 Contemporary Issues in Concept Art and Illustration Creating and Presenting Your Practice		
iv the significance of the work of other practitioners in their discipline(s) v the role and impact of intellectual property.	K1, K2, C1, P1 Concept Art and Illustration in Context, the Creative Professional, Contemporary	ii the creative practitioner's relationship with audiences, clients, markets, environments, users, consumers, participants, co-workers and co-creators within a professional environment	K2, C1 Live Industry Briefs, Major Animation Project, Creating and		

	Issues in Concept Art and Illustration		Presenting Your Practice		
exercise self-management skills in managing workloads and meeting deadlines	C2, P2 Personal Project, Collaboration	iii the implications and potential for their discipline(s) presented by the key developments of current and emerging media and technologies, and of inter and multi-disciplinary approaches to contemporary practice in art	K1, K2 Contemporary Issues in Concept Art and Illustration, Personal Project, Creating and Presenting Your Practice		
ii accommodate change and uncertainty	C3, P3 Fundamental Drawing and Digital skills for Concept Art and Illustration, Commercial Practice, Live Industry Briefs	iv knowledge and understanding of the role and impact of IP within the art and Animation practice.	P1 Getting Work to Market, Contemporary Issues in Concept Art and Illustration		
analyse information and experiences, and formulate reasoned arguments	C1 Concept Art and Illustration in Context,	study independently, set goals, manage workloads and meet deadlines	P2, Creating and Presenting Your Practice		
ii benefit from the critical judgements of others and recognise their personal strengths and needs.	T1, T2 Creative Professional, Collaboration	ii anticipate and accommodate change, and work within contexts of ambiguity, uncertainty and unfamiliarity.	C3, P3 Creating and Presenting Your Practice, Personal Project		
apply interpersonal, social and negotiation skills in interaction with others. Skills in communication and presentation:	C3, Collaboration, Contemporary Issues in Concept Art and Illustration	analyse information and experiences, and formulate independent judgements	C1, Contextualising Concept Art Practice		

i communicate ideas and information in visual, oral and written forms	T3 Concept Art and Illustration in Context,	articulate reasoned arguments through reflection	T1 Contextualising Concept Art Practice		
ii present ideas and work to their audiences. Research and information skills: i navigate, retrieve and manage information from a variety of sources	K1 Creative Professional, Narrative and World Building C1 Concept Art and Illustration in Context, Commercial Practice	question, review and evaluate	K1, K2, C1 Creating and Presenting Your Practice, Contextualising Concept Art Practice		
li select and employ communication and information technologies	P4 Narrative and World Building Character Illustration	use the views of others in the development or enhancement of their work	K3, C1, Live Industry Briefs, Creating and Presenting Your Practice		
iii the ability to identify IP issues, prevent infringements of other's IP rights and take the appropriate steps to safeguard the innovation and commercialisation processes	P1 Commercial Practice, Getting Work to Market	identify personal strengths and needs and reflect on personal development.	T1 Collaboration, Creating and Presenting Your Practice		
		I interact effectively with others, for example, through collaboration, collective endeavour and negotiation	T1 Collaboration, Creating and Presenting Your Practice		
		ii articulate ideas and information comprehensibly in visual, oral and written forms	C2, P4 Creating and Presenting Your Practice, Live Industry Briefs,		

			Contextualising Concept Art Practice		
		iii communicate and present ideas and work to audiences in a range of situations.	P4, T3 Creating and Presenting Your Practice, Live Industry Briefs, Contextualising Concept Art Practice		
		I source and research relevant material, assimilating and articulating relevant findings	K1, C1 M Creating and Presenting Your Practice, Contextualising Concept Art Practice		
		ii navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources	K1, C1 Creating and Presenting Your Practice, Live Industry Briefs, Contextualising Concept Art Practice		
		iii select and employ communication and information technologies	P4 Getting Work to Market, Creating and Presenting Your Practice,		
		iv innovation, creativity and enterprise: the ability to generate, develop and communicate ideas;	P3, P4 Getting Work to Market,		

		manage and exploit IP; gain support and deliver successful outcomes.	Creating and Presenting Your Practice, Live Industry Briefs,		
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