# the GRADUATE SCHOOL

ARTS UNIVERSITY BOURNEMOUTH

This Course Specification is designed for prospective students, current students, graduates, academic staff and potential employers.  It provides a summary of the main features of the course and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided.

Whilst every endeavour has been made to provide the course described in the Course Specification, the University reserves the right to make such changes as may be appropriate for reasons of operational efficiency or due to circumstances beyond its control.  Any changes are made in accordance with the University's academic standards and quality procedures.

This document is available in alternative formats on request.

ARTS UNIVERSITY BOURNEMOUTH

**COURSE SPECIFICATION**

The Course Specification provides a summary of the main features of the **MA Digital Fashion Innovation** course and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which forms part of the Course Handbook.

| **Key Course Information** | |
|---|---|
| Final Award | Master of Arts |
| Course Title | Digital Fashion Innovation |
| Award Title | MA Digital Fashion Innovation |
| Teaching institution | Arts University Bournemouth |
| Awarding Institution | Arts University Bournemouth |
| Offered in the School of | Graduate School |
| Professional accreditation | |
| Length of course / mode of study | 1 year full-time / 2 years part-time |
| Level of final award (in FHEQ (Framework for Higher Education Qualifications)) | Level 7 |
| Subject benchmark statement | Art and Design<br><br>Communication, Media, Film and Cultural Studies |
| Language of study | English |
| External Examiner for course: | Chip Harris<br>University for the Creative Arts |
| Please note that it is not appropriate for students to contact external examiners directly | |
| Date of Validation | April 2019 |
| Date of most recent review | June 2024 |
| Date course specification written/revised | August 2024 |

**Course Description**

The Master's in Digital Fashion Innovation course at the Arts University Bournemouth positions students at the forefront of the digital revolution in fashion. The course challenges creative boundaries while embracing advanced digital technologies across multiple disciplines.

With a strong emphasis on practice-based research, students delve deeply into innovative methodologies and acquire transferable skills that span multiple industries. The curriculum

not only interrogates contemporary practices but also pioneers new ones, preparing graduates to lead in both existing and emerging fashion fields.

Students embark on a journey through various realities, exploring digital-only products (DOPs), augmented realities (AR), and Digital Textiles. This dual approach equips graduates to fluently navigate both the digital ('URL') and physical ('IRL') sides of the industry, optimising designs for each. Central to the curriculum is the concept of 'Phygital' fashion, where digital and physical worlds converge, encouraging students to influence the evolving dynamics of fashion consumption and experience.

As the demand for digital solutions and digital-only products rises, particularly among Gen Z and Gen Alpha consumers, Arts University Bournemouth (AUB) positions its graduates at the forefront of this growth. Emerging technologies such as augmented reality (AR), artificial intelligence (AI), and machine learning are seamlessly integrated into the curriculum, fostering an environment where digital artisanry meets design thinking and storytelling.

Fundamentally, the course addresses sustainability, teaching students to consider the impact of environmental outcomes from the design stage. By focusing on digital design and production methods, the aim is to reduce over-sampling and product returns, cut down on deadstock using avatars and digital fitting processes to design clothes, and minimise waste via innovative digital visualisation techniques.

The fashion industry is under a sustainability microscope and the world is waking up to 'greenwashing'. The course seeks to support students to address and understand the UN Sustainability Development Goals as retailers, brands and manufacturers are now increasingly compelled to revamp business models to align to a shifting regulatory landscape. These regulations span the entire fashion value chain, from product design to marketing, and will impact consumers and companies globally. The digital practices and methodologies explored through this course will support students in working towards being more conscious and sustainable in line with current and future legislation.

Encouraging global engagement, research and collaborative work on diverse projects, the programme promotes strong industry connections and live project opportunities, enhancing employability and entrepreneurial skills. This global and interdisciplinary approach ensures that graduates are well-prepared to lead and innovate in the digital fashion industry.

Throughout the course, students develop a critical awareness of advanced methods and practices, culminating in an independent Master's Project. Supported by a reflective journal and the option to produce a written outcome where appropriate, students articulate their theoretical frameworks, methodologies, and research approaches, leading to a final exhibition, presentation or other appropriate forms of publication or dissemination.

AUB celebrates a diverse cohort, welcoming students from various cultural, educational, and professional backgrounds. Experience in digital fashion is not mandatory; the programme values a wide array of perspectives and skills, from garment design and textiles to VFX and gaming.

The Master's in Digital Fashion Innovation at AUB transcends being a taught programme, it serves as a portal to the future of fashion. Designed for those who want to redefine the boundaries of creativity, sustainability, and design, this program offers a transformative educational experience that combines rigorous academic research with industry engagement.

Joining this course means joining a team of pioneers influencing and directing the next wave of digital fashion innovation.

**Distinctive features of the course**

Distinctive features of MA Digital Fashion Innovation at AUB include:

- Range of innovative fashion directions supported by the programme: the focus on the intersection between digital and physical fashion design offers the opportunity to explore the phygital landscape that is of predominant importance for future generations.
- Diversity of staff research and expertise: students are given the opportunity to work with staff at the forefront of several digital fashion disciplines, to foster interdisciplinary projects and outputs. Students are also encouraged to benefit from staff expertise on the BA Fashion course, with several collaboration opportunities.
- Ability to integrate live projects into Master's Level research: this provides students with a real-world experience of projects that will be invaluable to future career aspirations, and the opportunity to see how rigorous research can be integrated into live projects.
- Collaboration within the student cohort: students benefit from working directly alongside other Master's students with a diverse range of interests, often collaborating directly with one another.

**Course Industry Patron Scheme**

All courses at AUB are connected formally with an industry Patron, an industry practitioner or business that acts as a critical friend to the course and course team. Many courses work with several industry partners, but the more formal Industry Patron connection offers the opportunity to collaborate and maintain close relations with industry / business. This is a unique concept that ensures AUB courses are industry relevant and maintain current practices while providing further opportunities for students to engage with industry practitioners.

**AUB Strategic Vision**

The **MA Digital Fashion Innovation** aligns with the university's strategic vision in several ways:

**Innovation:** The course is closely aligned with the Innovation Studio at Arts University Bournemouth and students and tutors support knowledge exchange and digital design and production development with industry through the Studio's projects and associates. Workshops in the interdisciplinary application of creative technology are also supported through the Innovation Studio.

**Collaboration**: Collaboration is key to innovation and the course celebrates collaboration with industry staff and peers. Interdisciplinary approaches are used to collaboratively solve problems and find innovative solutions to the prevalent issues within global fashion design production and manufacture markets and environmental impact.

**Internationalisation**: The course is highly attractive to international students who are motivated to study in this field, and the course encourages students to engage in global fashion cultures, embracing the opportunities for learning offered by an internationally diverse student cohort. In contributing to the university's internationalisation goals, these students bring invaluable knowledge and experience to their peers and the institution in terms of challenging, decolonising and diversifying the curriculum.

**Inclusivity:** Celebration of difference is embedded within an MA Digital Fashion Innovation course ethos that invites individuals from a vast range of ethnicities, disciplines, backgrounds, and neurodiversity to share, debate, theorise, connect, practise, contextualise and update their artistic activities.

**Sustainability:** The fashion industry is under a 'sustainability' microscope and the world is waking up to 'greenwashing'. The methodologies considered in the MA Digital Fashion Innovation course address several UN SDGs (United Nations Sustainable Development Goals) including: 8,9,12 and 13. The aim is to work towards being more conscious and sustainable in line with current and future legislation, positively acknowledging how the implementation of digital sampling can significantly reduce over excess and impact some of the significant issues of deadstock, landfill waste and carbon emissions.

## Course Aims

The course aims to provide students with a rounded understanding of contemporary work within the field of **Digital Fashion Innovation**, and the opportunity to specialise in one field within that. Students should come out of the course with the skills required to embark on a career in whichever area of Fashion they choose as their specialism. Therefore, the course aims to:

1.    Expose students to a comprehensive range of directions through **Digital Fashion Innovation** that represent the sweep of contemporary practice and innovative research in the field.

2.    Support students to choose and pursue an individualised specialisation within the discipline of **Digital Fashion Innovation** that ties in with their aspirations for their own work and guide them in finding resources to support their research that are at the forefront of academic research.

3.    Give students a thorough grounding in the methods required for their chosen field of expertise and support them in developing an advanced set of practical skills to fulfil their projects.

4.    Encourage students to reflect upon their own place within wider economic, ecological, and environmental discourses about fashion, including thinking about global perspectives and research into cultural contexts other than their own.

5.    Enable students to develop advanced autonomous professional working skills in relation to problem-solving and time-management that relate to current fashion industry practice in a national and international context.

6.    Prepare students for a range of employment opportunities in the creative industries or for progression to PhD and further research by facilitating them to gain experience with projects, individuals, and institutions that will aid their professional development and provide them with opportunities to understand how their research intersects with the fashion industry.

## Course Outcomes

By the end of this course, a graduate will be able to:

1.      Understand and demonstrate a critical awareness of the current range of Digital **Fashion Innovation** realities, much of which is at, or informed by, innovative practice and research.

2.      Use existing and future research into Digital Fashion Innovation to inform and develop a body of original work that furthers their own creative interests.

3.      Apply a comprehensive range of advanced and relevant technical skills and methodologies to their individual projects. This may include experimental and interdisciplinary methodologies that push the boundaries of software and definitions of IRL and URL fashion design.

4.      Evaluate the work of themselves and others in their chosen research context, to identify gaps in existing research and ways that they can contribute to the field.

5.      Understand the breadth of employment opportunities available within the creative industries for the professional digital fashion specialist or for progression to PhD and further research and align their own work and professional portfolio accordingly.

6.      Utilise academic protocols within their roles as responsible, ethical, and sustainable researchers in their chosen field.

## Reference Points

UK Quality Code for higher education, including:

- Subject Benchmark Statements: (a) Art and Design and (b) Communication, Media, Film and Cultural Studies
- Office for Students' (OfS) regulatory framework: 4.17 Degree for a descriptor for a higher education qualification at level 7 on the FHEQ: Master's degree.
- Framework for Higher Education Qualifications (FHEQ)
- AUB LTAF (Learning, Teaching and Assessment Framework) and Postgraduate Taught Assessment Regulations

## Learning, Teaching, and Assessment Strategies

**The Graduate School**

MA Digital Fashion Innovation aligns with other AUB campus courses in reflecting the shared University values of Collaboration, Connection, Innovation and Passionate. As part of the Graduate School and in accordance with the pedagogical framework laid out by the institution, postgraduate course delivery is strategically designed to:

- Maintain the highest quality and consistency of student experience.
- Provide teaching and assessment that is credible, progressive, and innovative.
- Apply a curriculum that is enlightened, agile and meaningful.
- Ensure students deploy core techniques of disciplinary enquiry and analysis.
- Enable an experiential and transformative learning journey.
- Enable future professional practice and careers across a diversity of graduate roles.

Students on the MA Digital Fashion Innovation benefit from belonging to the wider Graduate School community and provision of shared learning opportunities alongside subject specific sessions. At MA level, students are strongly encouraged to engage with their peers, developing essential skills through peer learning and group work. Students within the

Graduate School are encouraged to play an active role in collaborative learning activities, initiating such activities as part of a continuing experiential learning journey that starts before joining the course and continues afterwards.

Through participation in cross-course collaborative assignments, working groups, transdisciplinary lectures, study skills workshops, drawing lessons, educational trips, and student-led events, MA students work together to establish the roots of good practice and form potentially valuable peer networks. Establishing trust among students is vital in promoting an environment in which collaboration thrives. Through mutual support, students can engage in activities, such as idea testing and peer review. This environment stimulates broader conversations around the arts, sustainability, ethics, socio-political issues, and the creative industries, acting as a catalyst for innovation, enriching the learning experience and empowering students to excel in their creative research activities.

The University embraces blended and technology-enhanced approaches to learning. AUB learning technology effectively provides course, school and institutional-wide communication and is integrated into teaching delivery as appropriate. A range of technical workshops are offered across the Graduate School to support the student in the use of digital media, from good housekeeping and file management practices to more sophisticated video, sound, and image-manipulation software.

**MA Digital Fashion Innovation**

At course level, discipline specific characteristics or signature pedagogies influence student-centred learning, teaching, and assessment strategies. In common with other creative art and design courses MA Digital Fashion Innovation embraces a wide range of approaches to teaching, learning and assessment, while maintaining the distinctive inclusivity of the discipline. The teaching environment consists of structured learning activities, but these can be accessed in a flexible way according to individual student needs.

To deliver an overview of the field and to target students' individual interests, the course maintains a balance between group and individualised learning, and there is a strong emphasis on dialogue between students and tutors either in a tutorial or supported studio environment. Students are also offered access to a range of staff support, including Visiting Tutors that supplement the expertise of the permanent course team, and support in the studio from technical staff.

Large group teaching is weighted towards the first unit, where students are introduced to different disciplinary concerns and research methods through a range of lectures and workshops. Students are asked to respond to centrally set assignments that are designed to consolidate several digital fashion skills.

In the second and third units, where students are working on individually devised research projects, teaching is more concentrated on small group seminars and supported studio sessions. Teaching and assessment strategies are designed to promote autonomous learning and self-evaluation. In this context, students and tutors will make use of individualised Learning Agreements to define components that will be submitted for assessment. A portfolio of work in each unit is accompanied by pieces of written reflection.

The following forms of teaching, as defined in AUB's Learning, Teaching and Assessment Framework, may be incorporated at some point over the course of this MA:

| Delivery Type | Description |
|---|---|
| **Briefing** | An academic staff member will deliver unit introduction information in a presentation to the cohort. It will usually include:<br><br>• Unit introduction.<br>• Unit Assessment criteria.<br>• Unit schedule/scheme of work.<br>• Assessment requirements and submission deadlines.<br>• Assessment feedback deadlines.<br>• Assessed Presentation dates. |
| **Lectures** | An academic staff member of guest speaker will deliver information via a presentation to a cohort. |
| **Workshops** | Interactive learning sessions in a practise-based setting |
| **Seminar Activity** | A group session that usually relates to a lecture topic of subject-related topic aligned to the Learning Outcomes and assessment requirements of the unit. This might include:<br><br>• Group discussion of a topic.<br>• Critique (peer and/or staff feedback on work in progress).<br>• Peer Review (students discuss or feedback on each other's work). |
| **Individual Tutorials** | Individual engagement of staff with students to discuss their work or progress. These can be scheduled or sign-up tutorials. |
| **Educational Visit** | Supervised trips organised for students off campus to a destination, organisation, or business relevant to their learning for the unit. |
| **Open Studio with Support** | Opportunity for students to use studio space in their own time with academic or technician demonstrator support available. |
| **Assessment presentations** | Students in a group or individually present their work to an audience or panel for assessment. |

Teaching, learning and assessment across all three units is designed around two key components:

**Portfolio of Work** - developing creative, academic, and professional outputs through the application of skill, creativity, knowledge, experience, and artistic enquiry in students' role as a Digital Fashion practitioner.

**Reflective Journal** – supporting evolving practice and thinking through ongoing reflection on action, contextual research and critical analysis that is appropriately deployed, documented, referenced, and communicated.

At the end of each unit, evidence of these components is digitally/physically submitted alongside a Learning Agreement/Industry Report outlining students' plans for subsequent progress. These are graded according to the same weightings throughout the course:

- **Portfolio of Work (inc. Learning Agreement) 80%**
- **Reflective Journal 20%**

## Student Engagement

Engagement with learning and teaching activities is important to the **MA Digital Fashion Innovation,** the physical learning environment is still intrinsic to the discipline alongside the focus upon digital innovation. Students are encouraged to work in studio spaces to foster interdisciplinary networking and collaborations. Staff and students create a community as partners in the process of learning, and presence within the studio allows students to take advantage of the wide range of staff specialities. Students may also be offered the opportunity to attend other on-campus teaching activities, which will allow them to further their academic interests and specialisms. Collaborative studio spaces allow students to learn from their peers, who come to the course with a diverse range of interests and specialties.

### Full-Time and Part-Time Modes of study

The option of choosing a Full-Time or Part-Time study mode (FT (Full Time) and PT (Part Time)) is regarded as a highly positive aspect of this course. Allowing for greater inclusivity, diversity and flexibility, this choice enables experiential and cultural integration of huge benefit to our community.

Whilst FT students work throughout the week in AUB studio spaces, those taking the PT mode must ensure they have adequate off-campus space to sustain their developing practice and thinking appropriately. Whether accommodation, visas, jobs, families, or other personal circumstances affect this decision, please be assured that whether PT or FT, students can expect to be taught by the same staff and have equitable access to learning.

As the designated weekly study hours for PT are half of those for FT students, and for reasons of parity, access to subject area resources and academic support are understood commensurately. The longer study periods (x2) of each unit for PT students ensure that parity of study hours and experience are accounted for between the FT and PT modes. However, towards the end of their second year of study as PT2 students, these students join forces with FT to realise final outputs.

### Autumn and Spring intakes

MA Digital Fashion Innovation accepts intakes at two different points in the year (subject to viability). Both FT and PT modes are available to those starting in September (Autumn), whilst January (Spring) only allows for FT mode. The rolling nature of cohorts means that there are always existing students to welcome newcomers onto the course and act as mentors. As well as learning from their skills, experience, and knowledge of the University, students can gain real understanding of what is expected in the Units ahead by attending their critiques and Assessment Presentations.

## Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of student achievement and provides students with regular feedback on how their learning is developing.

For every unit of a course, we will inform students of what they are expected to learn; what they need to submit; how their work will be assessed; and the deadline for presenting work for assessment.

Students will receive a final mark for each unit in the form of a percentage, which will be recorded on a formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and elevated level of achievement within each grade band.

All learning outcomes must be passed with a minimum mark of 50 to successfully complete the unit.

On successful completion of a Master's Degree (MA), a Merit or Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Merit of Distinction.

For further information on assessment, progression, awards, and classifications, please visit https://aub.ac.uk/regulations

The following forms of assessment, as defined in AUB's Learning, Teaching and Assessment Framework, may be incorporated at some point over the course of this MA. Alternative forms of assessment, such as recordings, web-based content, and oral reports, are possible outcomes in all units.

| Assessment Type | Description |
|---|---|
| Assessed Presentation | Assessed Presentation – Students will individually or in a group present their work to a panel for assessment. |
| Portfolio of Work | A compilation of academic, professional, developmental, or creative materials that demonstrate a students' skills, creativity, knowledge, and experience in response to a brief. This can be hard copy or digital, and the amount of work required will be specified in the unit brief or a learning agreement. |
| Research File | Work that demonstrates diligent, focussed, and considered research. This might include, but is not limited to:<br><br>• Evidence of visual or written enquiry or examination of a subject, designer, creative approach, era, artistic style, or industry.<br>• Investigation or experimentation intended to assist with the discovery and interpretation of facts.<br>• Creative or written exploration of theory or practice<br>• Practical investigation of new or revised theory or practice.<br>• Collecting of a range of information about a particular subject appropriate to the level and area of study.<br>• Audience, industry, business, creative or design investigations.<br><br>The extent of the research file required will be specified in the unit brief or a learning agreement. |

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|---|---|
| Essay | An academic written piece of work (containing visuals), that:<br><br>• Responds to a question or approaches a subject from an informed individual perspective.<br>• Is based on academic research.<br>• Presents arguments, showing subject and critical awareness.<br>• Demonstrates academic methodology, utilising aims objectives and academic referencing in line with AUB requirements.<br><br>Word counts for essays will be specified either in the unit brief or a learning agreement. |
| Creative Artefact | A clear description of the expective creative artefact and the extent of the submission will be outlined either in the unit brief or a learning agreement |
| Process Work | Documentation of a series of development work that creatives go through to generate ideas and outcomes. These might include, but would not be limited to:<br><br>• Project Planning.<br>• Developmental Research.<br>• Developmental Experimentation.<br>• Annotation of development work.<br><br>The extent of the research file required will be specified in the unit brief or a learning agreement. |
| Technical File | Selection of work that contributed to an outcome. These might include, but would not be limited to:<br><br>• Samples/Prototypes<br>• Patterns/Technical Drawings<br>• Construction Notes<br>• Materials<br><br>The extent of the technical file required will be specified in the unit brief or a learning agreement. |
| Reflective Journal | A personal record of a student's reflections on their learning experiences during a unit. Usually taking the form of a written document or blog, it is a space where students record and reflect upon their own work, progress, and outcomes, providing personal responses to situations that have occurred during their study. Alternative forms of assessment may be agreed in discussion with course tutors. This could also include visual or creative work and could also be in response to work experience. Word counts for all reflective journals will be specified in the unit brief or a learning agreement. |
| Reflective Commentary | An overview of a student's reflection upon their learning experience once they have reached the end of a project or |

| | placement. Word counts for all reflective commentaries will be specified in the unit brief or a learning agreement. |
|---|---|

Assessment at AUB is aligned to the unit Learning Outcomes and consists of two types:

**Formative Assessment** is used throughout the learning process to assess students' progress and understanding. It may take place in tutorials, seminars, critiques, and other discussions about their work and provides ongoing feedback on students' learning-in-process. By identifying positive practices and thinking to potentially take forward and develop it serves to enhance their progress. This kind of dialogue-based, written, or recorded feedback (or 'feedforward') is usually ungraded.

**Summative Assessment** is used at the end of each study period, reflecting upon what students have achieved. It evaluates evidence of their outcomes, skills acquisition and learning achievements. Marks are graded using a matrix of assessment criteria aligned to the Learning Outcomes to ensure the greatest possible clarity.

**Unit Assessment Feedback**

Students can expect to receive their marks four weeks after the submission deadline for each unit. This will be supported by Summative feedback on what has been done well alongside useful feedforward commentary on how the work might be improved going forward. The first tutorial of the following unit will be a feedback session where feedback can be discussed.

**Assessment of Collaborative or Group Work**

In the event of collaborative or group work produced and submitted for assessment, the contribution of each student will be assessed individually against the Learning Outcomes according to their specific input. The Learning Agreement will serve to indicate the individual contribution to the task for each individual student and is confirmed by the Course Leader. Consideration is given to how any unsuccessful group work might be rectified for resubmission. In theory, this approach allows students who participate in a collaborative project with a final group output that is subpar or fails to still have the opportunity to receive a high grade based on their individual contribution.

<u>**Course Structure**</u>

All students are registered for the award of Master of Arts; however, exit awards are available if a student leaves the course early. If students successfully complete a level of the course, they will automatically be entitled to progress to the next level.

For the award of Postgraduate Certificate (PGCert) students must have achieved a minimum of 60 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Postgraduate Diploma (PGDip), students must have achieved a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Master of Arts (MA), a student must have achieved 180 credits, of which a minimum of 120 credits must be at Level 7; and any specific requirements of the course as

outlined in the Course Handbook. This qualification will be awarded upon successful completion of the course.

## Core Values and Skills

In developing courses, the University aims to create a curriculum that reflects its values and ethos.  It should prepare students for the future not only in enabling them to have a successful career, but also empower students with the knowledge, skills, and passion to have a positive impact on the world and be an agent for change.  AUB has drawn from the United Nations Sustainable Development Goals (SDGs) (https://sdgs.un.org/goals) which have informed our values of Equality, Diversity, and Inclusion as well as our Graduate Attributes.

### Equity, Diversity, and Inclusion (EDI)

"We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places, and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections, and sustainable futures." (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout the student's study here.

### Graduate Attributes (GA)

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes has been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB's core values; during the student's course, both curricular and extra-curricular activities will give them the opportunity to prepare for their working career.

The course will introduce students to topics which are integrated with the curriculum at every stage of learning. This will allow the student to structure their career development journey through the course and consider the following stages: Self Awareness, Opportunity Awareness, Decision Making and Transitioning into Work. These align to the AUB Career Readiness stages: Explore, Focus, Engage and Achieve.
In practice, this means that each unit of the course will include elements of career development, and these will be shown explicitly in unit descriptors and outline syllabuses. Whilst students engage with these as they go through each unit, they will all come together in the final unit. Such an approach is designed to support students in the next steps they take after graduation, in whatever direction those may be, and is fundamental to degree studies.

**Maintaining Health and Wellbeing**

Throughout the course students are encouraged to reflect on their own health and wellbeing, and to develop themselves as a healthy creative practitioner. Students will consider how to develop study and work strategies and habits which maintain and promote their own wellbeing, and to manage their professional activities in a way which safeguards their mental and physical health.

Course staff have designed the course in order that, as far as is reasonably possible, health and wellbeing are promoted. Therefore, it is vital students maintain constructive communication with their colleagues and their staff throughout their time on this course.

## Course Content

The MA Digital Fashion Innovation course is structured around three 60 Credit Units as consecutive and equally weighted phases of study:

- Master's 1: Exploration and Thinking
- Master's 2: Test, Collaborate and Strategise
- Master's 3: Resolution, Audience, and Impact

**Master's 1: Exploration and Thinking**

This unit comprises a range of projects that begin with re-visiting the fundamentals of Digital Fashion Innovation. Although some elements are likely to be familiar, students are encouraged to analyse and critically evaluate how and why they are manifested into advanced practice. Students will be challenged to articulate and question some of the basic assumptions that may underpin their conception of their Master's Projects.

This unit consists of shared workshops and lectures, encouraging and creating a network for all postgraduate students to attend alongside their subject specialist sessions. Students will begin the unit with a skills audit, identifying their strengths and any opportunities to advance their skills. They will be invited to attend several workshops including digital pattern cutting, virtual prototyping, augmented, virtual and extended reality alongside software specific workshops in Twin Motion, Unreal Engine, CLO3D, Sizestream, Vizoo. Students will be encouraged to consider if they are focusing on URL or IRL design, or if they are researching at the intersection of both the digital and the physical and working within the Phygital space.

Students will identify theories and markets relevant to an emerging study focus appropriate to these concerns, which will directly inform and identify the student's Master's 1: Exploration and Thinking proposal.

**Master's 2: Test, Collaborate and Strategise.**

This unit requires students to formalise their intentions in a Learning Agreement, and to interrogate and explore contextual issues relevant to the study specialism through creative design practice. Students will also be expected to engage with academic literature surrounding their chosen area, and to engage with theoretical and contextual reading.

This unit offers the opportunity for students to align their Master's Project exploration and experimentation with specific industry requirements, needs or briefs, through collaborative opportunities as appropriate. Using an individualised Learning Agreement, students will establish an appropriate outcome for this module with tutors that will also define the proposal and agreement for Master's 3.

**Master's 3: Resolution, Audience, and Impact.**

Here, students will carry through their plan of action identified in the Master's 2 Learning Agreement and establish innovative ways of presenting and disseminating the outcomes. Students will need to consider communicating Digital Fashion Innovation findings to both specialist and non-specialist audiences.

This unit emphasises creative output and professional development. If appropriate to their ambitions, and in agreement with tutors, students could also opt to produce a written outcome. At the conclusion of the Master's 3: Resolution, Audience and Impact unit, students will have the opportunity to display or present their work in an appropriate professional context. For example, this could be an exhibition, website, show, screening, or publication.

Master's 2 & 3 involve periods of independent study that determine a student's major portfolio of practical work. They build upon, and contrast with, the taught mode of delivery in Master's 1 providing students with opportunities to sustain and fuse the advanced skills, understanding and application of research methods towards the completion of project plans as identified through Learning Agreements, and present to students, industry, and staff.

Over the course of the three units, students should develop a portfolio of work that will establish them as advanced, skilful, and innovative digital fashion practitioners that are ready to proceed to a professional context, further research, or PhD study. In each unit, students develop a reflective written component alongside their body of creative work to aid their evaluation of their learning journeys and processes.

**Reflective Journals**

In the MA Digital Fashion Innovation programme, the student maintains three Reflective Journals, one for each unit, to reflect upon the Portfolio of Work and integrated research, workshops, and lectures of each unit. These journals serve as ongoing self-referential, reflective documents that are continuously updated and made available for assessment alongside a reflective journal summary upon completion of each unit.

Through these Reflective Journals, the student identifies strengths and weaknesses, enabling them to take remedial action to improve and/or develop new relevant skills in preparation for the future. They serve as evidence of a wide range of academic engagement, reflective evaluation, critical analysis, processual thinking, specialist capabilities, and professionalism in various aspects:

| | |
|---|---|
| Context: | The journals explore the context that informs the student's practice, including relevant theories, subjects, issues, political perspectives, designers, artists, images, literature, and more. |
| Research: | They delve into the research that is 'on,' 'for,' or 'in' the student's practice, encompassing research on the ways they practice/the outcomes of their practice, their own research undertaken to enable their practice, and research embedded in the practice itself. |
| Developmental Aspect: | The journals track the developmental aspect of the project, focusing on both the student's personal development as a creative practitioner and the processual development of an emerging body of work. |

Furthermore, each Reflective Journal provides a space for the student to map their evaluation and application of research methods. Projects may potentially utilise one or more research methods selected from a wealth of methods emerging in the literature and workshops. These methods offer ways of obtaining data, analysing it, and testing conclusions. Methodology entails the study of methods, prompting students to identify the assumptions underlying different methods and develop the skills necessary to coordinate and synchronise them with their theoretical framework.

## Specialist resources:

Students have access to a very wide range of specialist industry equipment including, but not limited to: Juki Three step Zig-Zag Machine, Cover stitch Machine, Jersey Binding machine, Industrial Flat beds, Industrial Overlockers, Industrial Irons, Heat Press, Juki & Brother Industrial Overlockers, Juki & Brother industrial Flat beds, Brother Blind hemmer, Irish Embroidery Machine, Juki Freehand embroidery machine, Solent Twin needle, Juki Button shirt buttonhole machine and a Juki keyhole buttonhole machine.

Digital equipment: Computer suite which includes access to software including Adobe software. Photoshop, illustrator, InDesign, Substance, Microsoft package. Word, excel, PowerPoint, Lectra Modaris. Modaris, Justprint, Diamino, Kaledo style, Clo3D, Wilcom embroidery software and Twinmotion.

There is also access to: Lectra plotter printer, Digitising board, Alder pillar sewing machine (Durkopp Adler), Pfaff post wheel sewing machine (PFAFF 591), Leather Skiver (Global-SK 111), Cornelli embroidery machine (Global Cornelli freehand embroidery Machine), Leather burnishing machine, Vizoo digital fabric scanner, Totum digital touch screen, Body scanner, Digital loom, VR headsets, Sublimation printer (Epson dye sublimation printer, in digital hub), Rotary heat press (Digital Hub) and the well-equipped Dye room

The Knit Room resources include: Dubei big knit machine, Brother knit machines, Silver Reed knit machine and the Embroidery Room: Small digital embroidery machines (Happy Voyager 12 needle embroidery machine), and a Large digital embroidery machine (Happy 15 needle embroidery machine).

## Course Units

| Unit Code | | Unit Title | Credits |
|---|---|---|---|
| (F/T) | (P/T) | | |
| DFF701 | DFP701 | Master's 1: Exploration and Thinking | 60 |
| DFF702 | DFP702 | Master's 2: Test, Collaborate and Strategise | 60 |
| DFF703 | DFP703 | Master's 3: Resolution, Audience, and Impact | 60 |

## Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

| Level 7 Full-Time mode of study Autumn start (45 weeks) | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Trimester One | | | | | | Trimester Two | | | | | | Trimester Three | | | |
| Wk. 0 | Weeks 1-15 | | | | | | Weeks 16-30 | | | | | | Weeks 31-45 | | | |
| | SEP | OCT | NOV | DEC | | | JAN | FEB | MAR | APRIL | | | MAY | JUNE | JULY | AUG |
| Induction | DFF701 Master's 1: Exploration and Thinking (weeks 1-15) (60 credits) | | | | | Assessment | DFF702 Master's 2: Test, Collaborate and Strategise (weeks 16-30) (60 credits) | | | | Assessment | | DFF703 Master's 3: Resolution, Audience, and Impact (weeks 31-45) (60 credits) | | | Assessment |

| Level 7 Part-Time mode of study September start (90 weeks) | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Trimester One | | | | | | | | Trimester Two | | | | | | | | Trimester Three | | | | | | | | |
| Wk. 0 | Weeks 1-30 | | | | | | | | Weeks 31-60 | | | | | | | | Weeks 61-90 | | | | | | | | |
| | S | O | N | D | J | F | M | A | M | J | J | A | S | O | N | D | J | F | M | A | M | J | J | A |
| Induction | DFP701 Master's 1: Exploration and Thinking (weeks 1-30) (60 credits) | | | | | | | Assessment | DFP702 Master's 2: Test, Collaborate and Strategise (weeks 31-60) (60 credits) | | | | | | | Assessment | DFP703 Master's 3: Resolution, Audience, and Impact (weeks 61-90) (60 credits) | | | | | | | Assessment |

| Level 7 Full-Time mode of study January start (45 weeks) | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Trimester One | | | | Trimester Two | | | | Trimester Three | | | | |
| Wk. 0 | Weeks 1-15 | | | | Weeks 16-30 | | | | Weeks 31-45 | | | | |
| | JAN | FEB | MAR | APRIL | MAY | JUNE | JULY | AUG | SEP | OCT | NOV | DEC | |
| Induction | DFF701 Master's 1: Exploration and Thinking (weeks 1-15) (60 credits) | | | Assessment | DFF702 Master's 2: Test, Collaborate and Strategise (weeks 16-30) (60 credits) | | | Assessment | DFF703 Master's 3: Resolution, Audience, and Impact (weeks 31-45) (60 credits) | | | | Assessment |