

## **Part One: Programme Specification**

### **Course record information**

Name and level of final award:	The BA Film & Television Production is a BA Honours degree that is Bologna FQ-EHEA first cycle degree or diploma compatible.
Name and level of intermediate awards:	Diploma of HE in Film & Television Production Certificate of HE in Film & Television Production
Awarding body/institution:	University of Westminster
Status of awarding body/institution:	Recognised Body
Location of delivery:	Harrow Campus
Language of delivery and assessment:	English
Course/programme leader:	Peter Hort
Course URL:	<a href="http://www.westminster.ac.uk/courses/subjects/television-film-and-moving-image/undergraduate-courses/full-time/u09fuftp-ba-honours-film-and-television-production">http://www.westminster.ac.uk/courses/subjects/television-film-and-moving-image/undergraduate-courses/full-time/u09fuftp-ba-honours-film-and-television-production</a>
Mode and length of study:	Full Time; 3 Years
University of Westminster course code:	BFTPPRM
JACS code:	P311 (TV Production) P313 (Film Production)
UCAS code:	W620
QAA subject benchmarking group:	Communication, Media, Film and Cultural Studies
Professional body accreditation:	Creative Skillset
Date of course validation/review:	1976; reviewed 1990, 1996, 2001, 2007
Date of programme specification:	April 2013

## Admissions requirements

We require ABB at 'A' Level or equivalent. We receive over 900 applications a year for 60 places, and offer interviews to around 200 applicants; selection for interview is based on the UCAS form and a questionnaire sent to all applicants that includes a short essay question. The 40 minute interview is structured around viewing a portfolio of relevant work, including film/video production, photography, art works, creative writing and an academic essay. We are seeking students with an interest and some degree of accomplishment in the subject area, a capacity for self-directed academic work, a capacity for collaborative group work, and some idea of the craft area they might wish to specialise in. Non-EU students have the option of a skype interview. Non-native English speakers must achieve at least 6.5 overall in an IELTS test, with a minimum of 6.0 in writing. This is a requirement for this specific course. Mature applicants who do not meet the formal entrance requirements may be considered for admission on the basis of Accreditation of Prior (Experiential) learning (APEL). This can include professional production experience or a significant portfolio of relevant work. They must also be able to demonstrate that their capacity for academic writing and scholarly work reaches the required standard. We follow the University's Code of Practice for students with disabilities in responding to students who may have difficulties in using film and television equipment. In recent years there has been an even gender balance on the course, and around 30% of students come from outside the UK.

## Aims of the Course

This long established degree programme is one of the best-known film and television courses in the world, with an international reputation for its academic and practical teaching. We operate from a purpose-built studio facility in Harrow, with two sound stages, a set construction workshop, and post production facilities that include two dubbing theatres.

The environment is both academic and practical, scholarly and creative, and all students study film history, criticism and aesthetics alongside their practical work. The course places equal importance on film production and academic work; our philosophy is that academic study should inform and enrich practical production work, and that theoretical work should be based on an understanding of practice.

We believe in developing thinking filmmakers, who can collaborate creatively as they develop a high level of competence in specialist areas, and who have something to say to, and about, the world. Formative feedback is at the centre of our teaching, and students are expected to work creatively to incorporate feedback as they develop their work.

The academic side of the course is assessed through presentations and through coursework essays that build in length through the levels, up to the 10 – 12,000 word dissertation in the final year. First year modules provide students with a broad historical, theoretical and aesthetic grounding in film studies, as well as addressing study skills and referencing. Second year modules are more specialised, and longer essays help students build towards their dissertation.

Students have the opportunity to explore different practice disciplines such as editing, sound, production design, screenwriting, directing, cinematography, producing and directing before specialising in the second year. The emphasis is on group work, with small groups of 4 to 7 in the first year, larger groups of 14 in the second year, and up to 35 in the final third year productions. The BA Film and Television Production is oriented towards single camera production for both the small and large screen; the practical element has a significant emphasis on short fiction and documentary productions, and theory modules deal with film and

television aesthetics, criticism and history, with an emphasis on the analysis of film and television texts. It has a distinctly different remit from the BA Television course that the school also offers, which concentrates on multi-camera production, entertainment and factual programming, soaps and, for theory, on media industries, audiences and the sociology of the media.

Short film productions are a vital part of the course, and it is expected that all final year productions will engage audiences and be produced to a professional standard. Students' films have done exceptionally well in Film Festivals and competitions around the world in recent years. 'For Elsie' won 'Best Foreign Film' at the 2012 Student Academy Awards in Los Angeles, and 'The Miserables' was a 'Top 5 Finalist' in 2011. Other films have won awards in Moscow, Beijing, Singapore, Manchester and London, and have been screened at festivals all over the world. All final dramas and documentaries in the last four years have been selected for festivals in the UK and around the world.

Through the interplay of a range of carefully designed modules in film and television theory and practice, the course aims to give students:

- An advanced critical understanding of film and television, and of a specific subject within film and television theory or practice.
- The ability to research, develop and present detailed critical analysis, both in writing and orally, and to argue from competing perspectives.
- An understanding of the cultural and economic contexts in which film and television operate, and of the opportunities for employment or further study.
- A specialist skill within the area of film and television production, and an understanding of the requirements of entry-level work in that area.
- The ability to work to agreed guidelines, with minimal supervision, in an autonomous production team, choosing appropriate techniques and strategies, solving complex problems and resolving conflicts by balancing creative and logistical concerns.
- The ability to work in an autonomous and entrepreneurial way in dealing with (for example) professional actors, equipment hire companies, local authorities and professional bodies in order to film on location and in the studio.
- The ability to communicate ideas, the opportunity to explore and experience artistic and imaginative concerns through film and television, and the capacity to negotiate, evaluate and where appropriate apply diverse and sometimes contradictory feedback to clarify their own work.
- Responsibility for their own learning; negotiating and setting their own criteria for developing professional and interpersonal networking and communication.

A very high proportion of our graduates go on to work in film, television and the media.

## **Employment and further study opportunities**

Today's organisations need graduates with both good degrees and skills relevant to the workplace, i.e. employability skills. The University of Westminster is committed to developing

employable graduates by ensuring that:

- Career development skills are embedded in all courses
- Opportunities for part-time work, placements and work-related learning activities are widely available to students
- Staff continue to widen and strengthen the University's links with employers in all sectors, involving them in curriculum design and encouraging their participation in other aspects of the University's career education and guidance provision
- Staff are provided with up-to-date data on labour market trends and employers' requirements, which will inform the service delivered to students.

Graduates from this course have been very successful in finding employment in film, television and the media. 'Final Destination' statistics for recent graduates show a high employment rate among respondents to the questionnaire sent out six months after graduation, and our own survey of graduates from 2008, 2009 and 2010, which gained responses from 110 out of approximately 150 graduates, showed that of those working, 78% were already in jobs related to film and television, and just three were unemployed. Many recent graduates are working in London facility companies in roles ranging from trainee colourist to head of facilities, for independent production companies in a variety of production roles, and as freelance technicians in camera, sound, and post production. Others are undertaking postgraduate work at MA and PhD level, and studying at the National Film and Television School.

Graduates of the course include Paul Trijbits (Executive Producer *This is England*, *Fish Tank*); cinematographer Seamus McGarvey (*Anna Karenina*, *Atonement*, *The Soloist*, *We need to talk about Kevin*); screenwriters Tony Grisoni (*Fear and Loathing in Las Vegas*, *Red Riding: In the year of our Lord*) and Neil Purvis (*Skyfall*, *Quantum of Solace*, *Johnny English Reborn*); editor Lucia Zuccetti (*Mrs Henderson Presents*; *The Queen*, *Boy A*) and BAFTA winning director Asif Kapadia (*Senna*, *The Warrior*, *Far North*).

## Learning outcomes

Learning outcomes are statements on what successful students have achieved as the result of learning. These threshold statements of achievement and are linked to the knowledge, understanding and skills that a student will have gained on successfully completing a course.

## Knowledge and understanding

### Year One (level 4)

By the end of the year, it is expected that students will be able to:

- Demonstrate a broad understanding of aesthetic and technological development of film and television, and of debates within film history and theory. (Modules 2FTP410, 411 & 413; MFTP405).
- Show familiarity with and understanding of important terminology and ideas, and competence in undertaking specific techniques and procedures related to film and television production. (2FTP402 & 403).
- Employ appropriate standards of written English and academic referencing in their written work. (2FTP402, 403, 410, 411, 413, MFTP405).
- Debate ethical issues inherent in fiction and documentary production. (MFP405).

## **Year Two (level 5)**

By the end of the year, it is expected that students will be able to:

- Demonstrate a detailed and diverse knowledge of well-established areas of film theory and history, whilst developing their own criteria and judgements. (2FTP 514 516, 518 and MFTP500, 501).
- Show a developing understanding of the ways in which meaning can be created in film and television production in order to express imaginative, creative, artistic and intellectual concerns. (2FTP505, 506, 514, 516 & 518; MFTP500, 501).
- Undertake independent research in preparation for essays of increasing length. (2FTP516, and MFTP500, 501).

## **Year Three (level 6)**

By the end of the year, it is expected that students will be able to:

- Demonstrate an advanced critical understanding both of the knowledge base and of a specific subject within film and television theory or practice, through researching and writing a dissertation. (2FTP611 & 612).
- Successfully contribute a specialist skill within the complex, unfamiliar and sometimes unpredictable context of a large-scale collaborative production. (2FTP 602).
- Demonstrate an understanding of the cultural and economic contexts in which film and television operate, and of the opportunities for employment or further study. Display a detailed understanding of the professional context within which a specific area of film practice operates. (2FTP601, 602, 603 & 619).

## **Specific skills**

### **Year One (level 4)**

By the end of the year, it is expected that students will be able to:

- Collect and analyse information from a range of sources, and use this in an academically rigorous way to inform their written and practical work. (2FTP402, 403, 410, 411, 413, MFTP405).
- Apply, under appropriate direction and supervision, a range of standard film and video production techniques in the production of short films. (2FTP402 & 403).
- Analyse style and meaning in film texts, assess critical ideas and apply them to specific film texts, and communicate the results of such activities in appropriate formats. (2FTP410, 411, 413, MFTP405)
- Develop creative ideas in response to defined themes and guidelines, and incorporate formative feedback in their working process. (2FTP402& 403).

### **Year Two (level 5)**

By the end of the year, it is expected that students will be able to:

- Select and analyse different methods of obtaining and researching information as a preparation for their own research project; synthesise ideas into a coherent argument and recognise competing perspectives. (2FTP505, 506, 514, 516, 518, MFTP500, 501).
- Explore a specialist skill in a specific area of film practice, and carry out this role within a collaborative framework that reflects professional practices within the film and television industries. (2FTP505 & 506).
- Work with limited supervision and guidance to develop creative ideas in forms appropriate to film and television production. (2FTP505, 506).
- Evaluate their own strengths and weaknesses, and the strengths and weaknesses of the group work in which they have been involved; develop their own criteria and judgement in using feedback to develop their own work during the production process. (2FTP505, 506, 514, 516, 518, MFTP500, 501).

### **Year Three (level 6)**

By the end of the year, it is expected that students will be able to:

- Research, develop and present detailed critical analysis, both in writing and orally. Argue from competing perspectives, and identify the possibility of new concepts within existing frameworks. (2FTP601, 602, 603, 611, 612 & 619).
- Collaborate in the creative development, planning and execution and timely delivery of one or more large scale film production projects. (2FTP601, 602 & 603).
- Work in a specialist role, with minimal supervision, in an autonomous production team, choosing appropriate techniques and strategies, solving complex problems and resolving conflicts by balancing creative and logistical concerns. (2FTP601, 602 & 603).

## **Key transferable skills**

### **Year One (level 4)**

#### **Key Transferable skills**

By the end of the year, it is expected that students will be able to:

- Write effectively and clearly, taking into account the intended audience, the brief, and any requirements for referencing or supporting material. (2FTP402, 403, 405, 410, 411, 413, MFTP405).
- Work flexibly and creatively on complex tasks, showing awareness of own capabilities through guided reflection. (2FTP402, 403, 405, 410, 411, 413 MFTP405).
- Work productively in a group, whilst developing the ability to listen, contribute and lead at appropriate times. (2FTP402, 403, 410, 411, 413 MFTP405).
- Evaluate their learning in terms of skill, knowledge and future plans as part of an on going Personal Development Plan. (2FTP402 & 403)

### **Year Two (level 5)**

#### **Key Transferable skills**

By the end of the year, it is expected that students will be able to:

- Present themselves, and their academic, creative and practical ideas confidently, both in writing and verbally in 'mise en scene presentations', the presentation of dissertation proposals and competitive 'pitching' for production roles. (2FTP505, 506, 514, 518).
- Work collaboratively in large groups, managing budgets and deadlines whilst also producing creative work. (2FTP505 & 506).
- Work responsibly to professional codes of conduct, such as working safely with electrical and mechanical equipment on location and in the studio, ensuring that relevant Health and Safety guidelines are followed, and carrying out and documenting Risk Assessments where necessary. (2FTP505 & 506).

### **Year Three (level 6)**

By the end of the year, it is expected that students will be able to:

- Develop a sustained argument, at length, in a substantial piece of scholarly writing. (2FTP611).
- Work in an autonomous and entrepreneurial way in dealing with (for example) professional actors, equipment hire companies, local authorities and professional bodies in order to film on location and in the studio. (2FTP601, 602, 603, 619).
- Manage and deliver substantial projects, both written and practical, to specific deadlines and with specific referencing or delivery requirements. (2FTP601, 602,603, 611, 612, 619).
- Take responsibility for their own learning; negotiate, evaluate and where appropriate apply diverse and perhaps contradictory feedback to clarify their own reflective and creative thinking. (2FTP601, 602, 603, 611, 612)
- Set their own criteria for developing professional and interpersonal networking and communication. (2FTP602, 2FTP603, 2FTP619).

### **Learning, teaching and assessment methods**

At all three levels, teaching learning and assessment is designed to raise the awareness and broaden and deepen the knowledge of students, to develop their critical and conceptual understanding, to develop production skills through collaborative practical work, to provide opportunities for creative expression, and to encourage students to acquire understanding by reflecting on their own work and learning experiences. The aim is to provide a mix of student-centred approaches that encourage active learning, develop specific skills and employability and encourage individual intellectual development. Feedback is central to our approach, and we try to use structures that encourage students to make use of both formative and summative feedback to inform and structure their future learning.

### **Learning & Teaching**

At **Level 4** (1<sup>st</sup> year) theory teaching introduces important ideas and critical debates in film history and theory through lectures, screenings, seminars and individual tutorials. For the year group of 60 students, we have three seminar groups, but this year because of the number of 'study abroad' students that enrolled, we extended this to four groups, led by two full time members of staff, one research student and one visiting lecturer. Textual analysis presentations have recently been introduced in MFTP500. Self directed study is augmented by materials made available through Blackboard, including extensive e-readings.

On the practice side a mix of technical and conceptual workshops, practical exercises and film and video production work in small groups, develops students' existing ability to create meaning and emotion in short film sequences, whilst allowing each of them to experience a range of specialist practical skills (e.g. editing, writing, sound, lighting and so on). New students are introduced to ideas around reflective writing and personal development during induction week, to support the idea of 'learning through doing'. Students are encouraged to begin to use formative feedback to develop their work, and the primary objective at level 4 is to establish the principles of collaborative work. There are explicit practice-theory links in semester one with the study of early Soviet cinema linking to the 16mm montage production project, and the study of documentary history linking to the documentary productions in semester two, with staff crossing over between the modules to emphasise the link.

**Level 5** (2<sup>nd</sup> year) offers options in the more specialised study of specific areas of theory and practice. For theory, in semester two students can choose two out of three option modules. Theory modules are taught through lectures, seminars, screenings and assessed presentations. The practice teaching uses intensive six-week workshop-based mini-modules known as 'electives' to teach specialist skills in specific areas of production ranging from screenwriting to cinematography. These are generally taught by professionals from the film and television industries. Fiction films of between three and eight minutes in length are made in groups of 12 – 14, with individual students specialising in a specific craft area; these productions are supported by group and individual tutorials. 2<sup>nd</sup> year crewing on 3<sup>rd</sup> year films is one of the most valuable learning experiences in the course, and second year students write an account of their experience that contributes to their personal development portfolio as well as providing an opportunity to reflect on the working practices of final year students. In order to help students to make good and constructive use of the summer break to begin to read around and research their dissertation subject, they present a research proposal to a seminar group of peers and tutors at the end of Level 5.

At **Level 6** (3<sup>rd</sup> year) students are expected to work with an increasing degree of independence as they research and write a 10-12,000 word dissertation and produce larger-scale drama and documentary films. The dissertation is taught through individual tutorials as well as a 'proposal presentation', where each student presents his or her research proposal to a group of fellow students, and then leads a 15 minute discussion. Practice work is supported by technical and creative workshops and tutorials. The 'Professional Practice' module is built around self-directed research into individual craft roles supported by a series of 'master-classes' led by industry professionals. This module encourages students to relate their own practical work to professional practice. Pitching for roles on productions is an important part of the students' experience, both in terms of pitching and responding to the pitches of others. This is the way that the crews are put together for 3<sup>rd</sup> year films, and students feed-back that although stressful, this is an extremely valuable learning experience. Students feed back on each other's work in a number of contexts – for instance, pair work in screenwriting, script reports during the pitching process, feedback on 2<sup>nd</sup> year students working on their films.

## **Assessment**

Coursework essays are used to assess students in terms of the breadth and depth of their knowledge, their ability to engage in critical debate through discursive argument and their skills of investigation and enquiry. Students are also assessed on group and individual presentations. We use blackboard exams to test knowledge and understanding in both practice and theory modules at level 4. However, in common with most courses in our School, exams are not a significant part of our assessment process. Group practical exercises, presentations and production projects are used to assess students' oral and written communicative skills, their practical production skills, their ability to work to specified professional standards, their ability to engage successfully in creative group work and their critical reflection on issues of practice, including their own practice. We find that coursework essays allow students to



research and develop arguments in detail and at length, and reflective and self-reflexive writing assignments that relate to their production work allow us to assess their developing practical and conceptual abilities.

Feedback to students is an essential part of the process, and within the limitations of constraints of staffing and timetabling, we aim to provide summative written feedback in a timely manner to allow students to benefit from it before they embark on a new assignment.

Formative feedback is at the heart of the teaching on the course for both practical and academic work, and we aim to develop our students' ability to improve their work in the light of feedback. This feedback takes many forms, including tutorial feedback on essays and dissertations, formal meetings, presentations and screenings at various stages of production and informal meetings and viewings in edit suites. Students feed back on each others' work, and often this is of as much value to the students giving as receiving the feedback. This can include pair work (particularly in screenwriting) where individual students feed back on each others' work, paired groups where two groups will offer constructive feedback as part of the production process.

The most important forms of summative assessment of practical work are firstly the 'Crit' or Critical Review – presentations and discussions of practical work with all the module's students staff present, and secondly the 'Self Assessment' – reflective essays where students analyse their performance of their individual role, the effectiveness of the group's collaboration and the technical and creative successes and failings of the film they have worked on.

The assessment of group work is something we take very seriously. Although each film will be awarded a mark, this represents a steadily decreasing proportion of the total as the students progress through the course, since we vary marks to reflect the differing level of contribution by different students in their individual roles. At Level 6, each individual student's production work is assessed on their performance of their individual role, on their collaborative work, on the film itself, and on their written self-assessment. This is assisted by 'peer marking', where students feed back on their collaborative work with other students using a peer feedback form.

The course follows the University's guidelines on moderation at all three levels. Most Level 6 work is double marked, including the dissertation and final project, and much of the practical work is assessed by a panel of practice staff.

## Course structure

This section shows the core and option modules available as part of the course and their credit value. Full-time Undergraduate students study 120 credits per year.

Module code	Module title	Status	UK credit	ECTS
<b>Credit Level 4</b>				
2FTP403	Introduction to Film and Television Practice	Core	30	15
2FTP402	Introduction to Drama and Documentary Production	Core	30	15
2FTP410	The Art of Cinema: Aesthetics and Technology	Option	15	7.5
2FTP413	Film Histories: Film Movements	Core	15	7.5
2FTP411	Film Theories: Hollywood and Genre	Core	15	7.5
MFTP405	Documentary Film and Television: History and Theory	Core	15	7.5
Various	Level 4 module from the School of Media, Arts and Design	Option	15	7.5
Various	Westminster Elective module	Option	15	7.5
<b>Award of Certificate of Higher Education available</b>				
<b>Credit Level 5</b>				
2FTP505	Production Skills, Specialist Skills and Mise en Scene	Core	30	15
2FTP506	Drama Production: Major Projects	Core	30	15
2FTP514	Story, Structure and Style	Core	15	7.5
2FTP518	Contemporary British Film and Television	Core	15	7.5
MFTP501	Contemporary World Cinema	Option	15	7.5
2FTP516	Cinema, Dream and Fantasy	Option	15	7.5
MFTP500	Aesthetics of Television	Option	15	7.5
<b>Award of Diploma of Higher Education available</b>				
<b>Credit Level 6</b>				
2FTP601	Screenwriting and Microform Production	Option	30	15
2FTP602	Advanced Drama and Documentary Production	Core	30	15
2FTP603	Documentary and Microform Production	Option	30	15
2FTP612	Research Proposal, Presentation and Essay	Core	15	7.5
2FTP611	Dissertation	Core	30	15
2FTP619	Professional Practice in Film and Television	Core	15	7.5
<b>Award of BA available</b>				
<b>Award of BA Honours available</b>				

Please note: Not all option modules will necessarily be offered in any one year. At Level 5 students must choose two of the three named options. At level 6 students must choose between the named options.

## Academic Regulations

The BA Honours Film and Television Production and its intermediate awards operate in accordance with the University's Academic Regulations and the *Framework for Higher Education Qualifications in England, Wales and Northern Ireland* published by the Quality Assurance Agency for Higher Education (QAA) in 2008.

All students should make sure that they access a copy of the current edition of the general University handbook called Essential Westminster, which is available at [westminster.ac.uk/essential-westminster](http://westminster.ac.uk/essential-westminster). The following regulations should be read in conjunction with the *Modular Framework for Undergraduate Courses* and relevant sections of the current *Handbook of Academic Regulations*, which is available at [westminster.ac.uk/academic-regulations](http://westminster.ac.uk/academic-regulations).

## Award

To qualify for the award of BA Honours Film and Television Production, a student must have:

- obtained at least 360 credits including:
  - passed 75 credits at credit Level 4 or higher and achieved at least a condoned credit in each of the remaining modules worth 45 credits at Level 4; and
  - passed a minimum of 120 Credits at credit Level 5 or higher; and
  - passed a minimum of 120 credits at credit Level 6 or higher.
- attempted modules with a maximum value of 330 credits at credit Levels 5 and 6; and
- satisfied the requirements contained within any course specific regulations for the relevant course scheme.

The class of the Honours degree awarded is decided by two criteria, the average of the best 105 credits passed at credit Level 6 being in the range of the class to be awarded, and the average of the next best 105 credits passed at credit Levels 5 and 6 provided the next best 105 credits passed are no more than one classification below this.

## Support for Students

Upon arrival, an induction programme will introduce students to the staff responsible for the course, the campus on which they will be studying, the Library and IT facilities and to the School Registry. Students will be provided with the Course Handbook, which provides detailed information about the course. Students are allocated a personal tutor who can provide advice and guidance on academic matters.

Learning support includes four libraries, each holding a collection of resources related to the subjects taught at their School. Students can search the entire library collection online through the Library Search service to find and reserve printed books, and access electronic resources (databases, e-journals, e-books).

Students can choose to study in the libraries, which have areas for silent and group study, desktop computers, laptops for loan, photocopying and printing services. They can also choose from several computer rooms at each campus where desktop computers are available with the general and specialist software that supports the courses taught at their School. Students can also securely connect their own laptops and mobile devices to the University wireless network.

The University uses a Virtual Learning Environment called Blackboard where students access their course materials, and can communicate and collaborate with staff and other students.

At University level, Services for Students provide advice and guidance on accommodation, financial and legal matters, personal counselling, health and disability issues, careers and the chaplaincy providing multi-faith guidance. The University of Westminster Students' Union also provides a range of facilities to support all students during their time at the University.

On the BA Film & Television Production, every student is allocated a personal tutor each year. A list of personal tutors is posted on the notice board in the foyer of M Block and on blackboard at the beginning of the year. Students should meet with that tutor at least two times per year. The tutor discusses the students' overall academic progress and advises students on their choice of modules and specialist subjects, as well as referring students to support tutors and counselling and other services where appropriate. Additionally, tutors advise students on their personal development plans, which are developed within specific modules, but which are personal to the student, intended to develop continually at a course rather than just at a discrete module level. Personal tutoring intersects with formal teaching through the students' personal development plan, which is started in 2FTP403 and 402, added to at Level 5 (2FTP506), and which they develop further in the Professional Practice module (2FTP619).

## Reference points for the course

### Internally

#### School

The design of the course makes use of the professional experience and research and scholarly activities of the teaching and technical staff, complemented by visiting lecturers who are often professionals working in the film and television industries. The course has links with BA (Hons) Commercial Music, BA (Hons) Media Studies and BA (Hons) Contemporary Media Practice – all of which are within the School.

Many of the staff team are active researchers, working within the School's research units in Arts and Design, Media and Documentary. Professor Joram ten Brink has recently completed BAFTA winning 'The Act of Killing', a ground-breaking feature length documentary about the Indonesian genocide that received AHRC funding, and this feeds into the Level 4 and Level 6 documentary teaching that he does; Simon Passmore, who is our screenwriting specialist, has had five BBC radio plays produced in the last five years, and Dr Margherita Sprio's book *Cinema and Cultural Memory: Britain and the Post-War Italian Diaspora* was published in 2013. Members of the course team have first-hand experience of making TV programmes, such as producing high-end drama and documentary for UK and international audiences.

Most of the course team are currently external examiners or advisors at revalidations at other UK HE institutions, and this means that there is a continual flow of ideas, and exchange of good practice with similar courses by staff. Details of specific appointments can be found in the CV section.

Peter Hort is on the National Executive of NAHEMI (National Association for Higher Education in the Moving Image) and has organized the 'Eat Our Shorts' film festival and 'Talking Shop' Conference at the BFI Southbank for the last three years, with the support of Skillset and The Higher Education Academy.

#### University

The course has been designed to take account of the University's mission to provide education for professional life and to meet the requirements of the University policies on skills development and employability. The course structure meets the requirements of the modular frameworks and the academic regulations of the University.

## Externally

The Course Design takes into account the QAA Academic Infrastructure including the Subject Benchmark statement for Communication, Media, Film and Cultural Studies, the Framework for Higher Education Qualifications and SEEC Credit level descriptors.

We are full members of CILECT, the International Association of Film Schools, which organises regular conferences that debate the teaching of film practice and theory within Film Schools and Universities, of GEECT, the European Film Schools' association, and of NAHEMI, the UK association for moving image courses. Peter Hort is a member of the recently formed UK branch of SMPTE, the industry's body for setting technical standards, and students will benefit from free student membership of the organisation.

We also work closely with organisations and companies within the film and television industries, and develop practical workshops and exercises in partnership with them. We are part of the Avid Academic partnership, and also work closely with companies such as Kodak, Panalux, Arri Media, Panavision, as well as many production and post production companies in Soho.

The course was recently re-accredited by Creative Skillset (<http://www.creativeskillset.org>), the government's sector skill council for the creative industries. Skillset commented on the course's "excellent recruitment procedures", "students were extremely complimentary about the course ... and seemed infinitely employable", and "The course has an exemplary track record of getting students into jobs in the film and television industry".

Visiting professionals contribute to the course at all three levels, in most craft areas. In 2012-13 these have included, amongst others:

Christian McWilliams - Location Manager (*Braveheart, Alexander, 28 Days Later*)

Asif Kapadia - Director (*Senna*)

Sam Care - Cinematographer (*In Our Name*)

John Baillie - Focus Puller (*The King's Speech*)

James Nunn - 1<sup>st</sup> Assistant Director - (*Cockneys vs. Zombies, I am Soldier*)

Joyce Nettles - Casting Director – (*Foyle's War, The Brief*)

Louise Hooper - Documentary Filmmaker (*Ian Fleming: Where Bond Began*)

Liam Daniel - Stills Photographer (*A Dangerous Method, Nowhere Boy, Trainspotting*)

Carmel Collins - Production Designer (*The Bill*)

External professionals are also engaged to support students and monitor health and safety on shoots where appropriate – for instance, special effects, car mounts and so on.

## Quality management and enhancement

### Course Management

The Course is managed by a Course Leader within the Department of Photography and Film, one of the four departments of the School of Media, Art and Design on the Harrow Campus. The School has regular Away-Days to identify to consider the annual monitoring data, and address ways of improving the design and delivery of its courses. This activity is augmented by events around current teaching, learning and assessment issues, organised by the School Teaching and Learning Groups.

## **Course approval, monitoring and review**

The course was initially approved by a University Validation Panel in 1976. The panel included internal peers from the University and external subject specialists from academia and industry to ensure the comparability of the course to those offered in other universities and the relevance to employers. Periodic course review helps to ensure that the curriculum is up-to-date and that the skills gained on the course continue to be relevant to employers.

The course is monitored each year by the School to ensure it is running effectively and that issues which might affect the student experience have been appropriately addressed. Staff will consider evidence about the course, including the outcomes from each Course Committee, evidence of student progression and achievement and the reports from external examiners, to evaluate the effectiveness of the course. The Annual Monitoring Sub-Committee considers the School action plans resulting from this process and the outcomes are reported to the Academic Council, which has overall responsibility for the maintenance of quality and standards in the University.

## **Student involvement in Quality Assurance and Enhancement**

Student feedback is important to the University and student views are taken seriously. Student feedback is gathered in a variety of ways. The most formal mechanism for feedback on the course is the Course Committee. Student representatives will be elected to sit on the Committee to represent the views of their peer group in various discussions. The University and the Students' Union work together to provide a full induction to the role of the Course Committee.

All students are invited to complete a Module Feedback Questionnaire before the end of each module. The feedback from this will inform the module leader on the effectiveness of the module and highlight areas that could be enhanced. The University also has an annual Student Experience Survey which elicits feedback from students about their course and University experience.

Students meet with review panels when the periodic review of the course is conducted to provide oral feedback on their experience on the course. Student feedback from course committees is part of the Schools' quality assurance evidence base.

## **Sustainability**

As part of the University's Learning Futures initiative all courses are required to address the sustainability of their students' output (?). This year we are trialling BAFTAs online carbon footprint calculator, ALBERT. Albert is an online tool that works out how much a TV production affects the environment. It calculates the total amount of greenhouse gases emitted into the atmosphere as a direct result of making the programme. BAFTA intend this tool to be used as the industry standard way of assessing a programme's carbon footprint. It is expected that this type of analysis will become part of the fixed set of deliverables when producing a film or television production for broadcast. Students will be able to explore Albert and assess their own productions using this tool. You can see a short video of how to complete Albert for your production here: <https://www.youtube.com/watch?v=VQlazmf-DvE>

For more information about this course:

Course Leader & Admissions tutor: Peter Hort  
hortp@westminster.ac.uk  
020 7911 5000 x68047  
Admissions Office: 020 7911 5903  
Web page: [www.westminster.ac.uk](http://www.westminster.ac.uk)