

MA Producing Course Specification

Name of the final enrollable award(s):	MA		
Course title:	Producing		
Level:	7	Credits:	180
Exit awards, level and credits:	PG Cert	Level 7	60 credits
	PG Dip	Level 7	120 credits
	MA	Level 7	180 credits

School:	Met Film School
Subject:	Media

Document version:	7
Date document completed:	05.07.18
Document completed by:	Steve Pinhay, Deputy School Director

1. Awarding body/Institution
University of West London

2. Teaching institution
Met Film School

3. Admissions criteria

Application Process (UK, EU and Non-EU Students)

The MA Producing Programme is open to candidates (21+ years of age) who possess a Bachelors Degree (2.1 minimum) from a UK university or overseas equivalent.

Ideal candidates will demonstrate a passion for screen content, and will have strong communication skills. They will be persuasive in their reasons for studying their chosen specialism and demonstrate the skills, talent, knowledge and aptitude for studying at MA level.

Candidates should supply in their application:

- A completed MetFilm School application form
- A personal statement of at least 750 words
- A CV
- Copies of degree certificates and academic transcripts
- Examples of creative work that will contribute towards a portfolio eg. Creative writing, business proposal, film work, photography etc.
- An Academic essay (750 - 1000 words) in response to a film related question to enable us to assess their level of critical and analytical skills such that they are able to study at level 7;

For candidates without a Bachelors Degree or overseas equivalent

In the case of candidates without a Bachelors degree (Non Cognate Applicants), we would look for significant and relevant work experience, and the ability to complete and benefit from the course by requiring the following:

- An Academic essay (750 - 1000 words) in response to a film related question to enable us to assess their level of critical and analytical skills such that they are able to study at level 7;
- Portfolio of work demonstrating experience in the specialist area they are applying for (films, storyboards, business plans, scripts, photography, VFX work, etc.);
- A professional industry reference

Each application is considered on its individual merits

Language

EU students – if English is not the candidate's first language, or if the candidate's previous education was not conducted fully in English, the candidate will need to provide documented evidence of their English language competence to study a course with us.

Non-EU students – We only accept the 'IELTS for UKVI' English language test for Non-EU candidates. Candidates need to achieve an overall IELTS 6.5, with a 6.5 in writing and no less than IELTS 5.5 in all other elements.

Recognition of Prior Learning (RPL)

If students have studied before or hold a professional qualification, they may be able to get exemption from certain modules of the course.

This process is called RPL – Recognition of Prior Learning.

It is possible to assess past experience and / or qualifications and where possible allow them to count against a new course of study.

Students may be able to get exemptions from part of the chosen course if they have:

- Relevant work or voluntary experience
- Passed a credit-rated module at a college or university
- Have a professional qualification
- Participated in other courses or training

Recognition of Prior Experiential Learning (RPEL)

If students have work experience in the field of their prospective studies, they may be able to demonstrate that they have achieved the learning requirements for some of the modules of the course.

Students may be able to combine credit for learning (RPL) and credit for learning from experience (RPEL) to be able to start the course at a higher level.

All requests for recognition of prior learning are referred to the appropriate UWL University Accreditation Committee (UAC) and will be decided in accordance with their criteria. If eligible, exemptions will be granted as per module on the basis that the applicant has clearly demonstrated the attainment of all learning outcomes of that module through prior learning.

RPL of up to 60 credits may be awarded for work submitted in suitable portfolio format evidencing continuous professional development at Master's level.

IELTS Score for International Students (including the minimum score in all elements)	6.5 with a 6.5 in writing and no less than IELTS 5.5 in all other elements.
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4. Codes

JACS Code	W600
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5. Professional, Statutory and Regulatory Body accreditation (if applicable)

This course – when delivered in London - is industry recognised by ScreenSkills, the industry-led skills body for the UK's screen-based industries, and carries the ScreenSkills Select quality-mark which indicates courses best suited to prepare students for a career in the screen industries.



6. Career and progression opportunities and employability skills

The MA Producing Programme is designed to give students a broad range of industry relevant skills within the discipline of producing and media businesses. The specialist training will equip students with a systematic understanding of the commercial, management, and creative storytelling skills that lie at the heart of successful companies and productions within the creative industries. Further, students will also be able to demonstrate a comprehensive understanding of the principles, issues, and professional debates that inform the business of film, TV and online industries within the UK as well as the larger global arena.

MA Producing graduates will have the necessary creative, technical and industry skills needed for work in today's film, television and new media industries. The global nature of the skills they develop will also prepare them for a variety of career options, while also facilitating the cycle of on-going professional practice and life-long learning. They will also possess the qualities and transferable skills necessary for employment requiring the exercise of initiative and personal responsibility and complex decision-making processes.

The close industry contacts of Met Film School and the professional credentials of its teaching staff means there is direct industry involvement in the design and delivery of the MA Producing Programme. Our graduate opportunities programmes, MetFilm Futures and MetFilm Creative supports graduates in finding

their roles in industry by offering paid production work, career advice and mentoring, support for their work in film festivals and elsewhere, and tracking employment and successes.

Graduates of the MA Producing Programme would potentially be qualified to enter the industry in a number of roles, including:

- Freelance Producer for film, TV or online content
- Producing team member on film or TV project
- TV Researcher, Assistant Producer or Production Manager
- Entertainment Business Executive Assistant or team member
- Independent screen production Line Producer or Production Manager
- Production Coordinator or Production Assistant
- Entry level position with sales, distribution or marketing companies

7. Location of delivery

St Mary's Road

Brentford

Reading

Partner

Include address of partner delivery site: Ealing Studios, London W5 4SP and
BUFA Studios, Berlin

8. Mode of delivery

(Copy and paste this symbol - ✓ into all the following that apply)

Full time Part time Part time intensive Work-based element of learning*

Distance Learning With Placement Year Other

If other, please specify: _____

9. Planned course duration (number of years)

1 Year

10. Sequencing within the academic calendar

(Copy and paste this symbol - ✓)

September only start February only start September and February start

Other If other, please specify: _____

11. First date of delivery of the course (month and year)

October 2013

12. Language of study

English

13. Formalised Links with External Organisations/Industrial Partners

MetFilm brings together passionate, experienced and creative specialists at the forefront of the screen industries. It is comprised of individual but mutually supported teams, united by a collective interest in the growth and development of the screen industries.



MetFilm School has campuses in **London** and **Berlin**. Under the tuition of experienced, award-winning tutors, students learn how to become employable and engaged professionals within a wide range of contemporary media.



MetFilm Futures is our student and graduate opportunities team, focused on providing support, industry advice, and employment opportunities within the curriculum and after graduation.



MetFilm Production is an award-winning production company creating high quality fiction and documentary films for theatrical audiences worldwide.



MetFilm Sales is a boutique agency, specialising in the financing and sales of single documentaries and series, in close collaboration with MetFilm Production.

Unique Educational Approach

MetFilm School has taken the lead in screen education by bringing learning into an industry setting, encouraging smart storytelling and technical excellence. MetFilm School's goal is to select students with the passion and tenacity to succeed in the creative screen industries, and to prepare them for the opportunities that lie ahead.

MetFilm School's education is complemented by:

- Our location – a working studio with historic and contemporary significance
- Dedicated tutors who are industry practitioners
- An innovative graduate opportunity programme

Feeding the Creative Economy

The creative industries are the fastest growing sector in the UK economy, generating over £100 billion a year, with employment in the sector increasing annually at twice the rate of other industries. In 2019 more than 1 in every 11 UK jobs is in the creative economy. Television and online video have seen spectacular growth with the rapid rise of SVOD platforms like Netflix and Amazon Prime leading to a new "golden age of television" and online giant Facebook predicting that content created by its 2.4 billion users will be close to 100% video within 3 years. Inward investment from major American studios and the ever-expanding television and games sectors sees UK studios and production at an all-time high. At the heart of this growth are smart creative individuals. The appetite for skilful, entrepreneurial, flexible screen making talent has never been greater.

9,000
MetFilm School
graduates to date

82% of MetFilm School
graduates working in
the creative industries¹

UK Creative sector worth
£84 billion per year,
with job market growing
by 20% in 5 years

Industry Links

MetFilm School has strong industry links through its integrated production company, Met Film Production, its film sales company, MetFilm Sales, industry links at every level of the organisation from Board, to staffing and tutors, through its location in working film studios in London and Berlin, and through its graduate opportunities programme MetFilm Futures.

MetFilm Production and MetFilm Sales

Since 2006, MetFilm School has benefitted from its association with MetFilm Production and that impact has grown significantly over the last few years, such as:

- Over 60 film credits for students / graduates across the last 6 MetFilm Production films, in roles including producer, production assistant, runner, director's assistant, edit assistant, EPK production)
- Around 50 graduates have completed MetFilm Production internships to date
- Majority of former interns / assistants are now employed in the industry with MetFilm Production's assistance.
- Two graduates now working at MetFilm Sales, one fulltime and one in a freelance capacity.
- Numerous masterclasses, pitch forums, mentoring, ad hoc teaching and guidance.

In 2019, 17 students and graduates worked and were credited on 23 *Walks* in roles ranging from associate producer to runner and all points in between. 10 students and graduates worked and were credited on *The Reason I Jump*.

MetFilm Futures

MetFilm Futures is dedicated to developing the careers and employability of MetFilm School graduates. Its activities include weekly Career Surgeries, a daily jobs board, work experience and internship opportunities, CV and showreel advice sessions, Industry Seminars and Masterclasses, support for student films at festivals and beyond and publications including the recent 'Career Guide: How to Get a Job'

The symbiotic relationship between all three companies works to the benefit of students in many ways, including student access to working professionals as tutors and mentors on a formal and informal basis; the opportunity to work on professional "live" projects brought into the teaching environment; cutting edge technology; and professional networking.

Industry Links

Met Film School has developed the MA Producing Programme with industry expertise from a variety of sources, including current course leader and tutors who are practising industry professionals, our industry partners and Met Film School's Advisory Board. Met Film School engages with our industry partners and relationships in a variety of ways. Industry professionals teach on our accredited courses, and we invite distinguished screen professionals to give master classes at the school on a regular basis. Guests have included actor Bryan Cranston (*Breaking Bad*, *Trumbo*), actor/director Noel Clarke (*Casualty*, *Kidulthood*), directors James Marsh (*Man on Wire*, *Theory of Everything*), Sarah Gavron (*Brick Lane*, *Suffragette*), writer/showrunner Armando Iannucci (*The Thick of It*, *Veep*), writer Nicole Taylor (*The C Word*, *Scott and Bailey*), editor Valerio Bonnelli (*Philomena*, *Darkest Hour*) and leading online industry figures including Bruce Daisley (VP Europe, Twitter), Rob Newlan (EMEA Head of Creative, Facebook), Lucy Banks (EMEA Head of Content, Google/YouTube). Jonny Persey, the Met Film School Director, sits on PACT's Film Policy Group, is a member of ACE, and both he and the other key personnel in the development of the programme are all engaged in the practice of the business and arts they are teaching.

In 2016, we launched the *Smart Screen Creative Awards*, a unique new celebration of our students' work, supported by Twitter, The Imaginarium, BBC Studios, Picturehouse Cinemas and YouTube, which gave high profile to films and videos made by our students and attracted industry guest from film, television, advertising and online.

CILECT Membership

In 2012, Met Film School was voted membership in CILECT (Centre International de Liaison des Ecoles de Cinéma e de Télévision), the global organization of leading film and television schools, for its exceptional level of educational provision. Founded in 1955, CILECT now comprises over 160 audio-visual educational institutions from sixty countries across every continent. CILECT remains committed to maintaining the highest possible educational standards of audio-visual teaching and learning in its member schools, and strives to be a key factor in the contribution to the major cultural and communication processes around the world. Over 75% of the world's award winning and highest box-office film and TV creators are graduates of CILECT member schools. Our relationship with CILECT offers us an arena for global engagement and evaluating academic quality and standards, but also includes the opportunity to submit our best student work in the annual CILECT PRIZE student film competition which is voted on by the full organizational membership.

14. Student support arrangements

Postgraduate courses

Throughout their course of study, each student will have access to a variety of sources of support depending on individual circumstances and needs.

In addition to the Producing Course Leader who will be their personal tutor, each student will have opportunities to discuss academic progress, learning and career objectives with relevant teaching staff.

Apart from the school's support framework, which encompasses course leaders, module leaders and personal tutors, the school has a registered counsellor who is on site one day per week at the Ealing campus and available for Skype tutorials.

In exceptional cases students may be referred to UWL to access welfare and wellbeing services. These services and programmes are coordinated through the Education Team. In addition, Met Film School works regularly with local, external organisations to provide resources to students and training to teaching staff.

All students on the course will be invited to participate in a 5 week **Pre-Induction Online Course** delivered via Moodle, which provides pre-course information and enables students to become familiar with our VLE platform. In addition, students will also be able to contribute to online discussion forums on selected films and readings. During the first week of the programme students will go through a formal orientation to Met Film School and the MA Courses. At this time, students will be given all relevant course materials, as well as an induction to school resources, staff and relevant departments.

There will be scheduled Student Programme Meetings during each phase of the MA Producing Programme. The purpose of these meetings is to share information about the programme, garner student feedback on specific aspects of the course, address any issues or concerns, and develop an action plan around the meeting outcomes. MA Producing students will also be able to elect one member of their cohort to sit on the MA Course Committee, as well as the wider undergraduate and post graduate Student Representative Committee, which meets every eight weeks. Student representatives also sit on our wider governance structure including the Academic Board and the Academic Quality Committee.

University of West London

Students enrolled in the MA Producing Programme will be jointly enrolled with University of West London, and will be introduced to UWL during their first week when they visit the St. Mary's Road campus to tour the main facilities and visit the library. Students have access to some of UWL's student support framework, which include the following services:

- Library Services
- Student Union

15. Aims of the course

The MA Producing Programme aims to:

- Provide students with a deep and systematic understanding of industry relevant skills, knowledge and practice needed to work as a producer in the film, television and new media industries.
- Enable students to critically evaluate the collaborative role of the producer within the industry and develop advanced skills in creative project development, production management and business leadership models.
- Provide students with an advanced understanding of the collaborative business of film and television, including development and commissioning structures, production, financing, marketing and distribution.
- Equip students to become life-long, independent and reflective learners.

16. Content of the course

The MA Producing Programme has been developed to empower the next generation of entrepreneurs in the screen business. The programme aims to provide insight into and mastery of creative development, physical production and business and finance in relation to the creative screen industries. Specific topics will range from story craft and script analysis to budgeting and scheduling, from marketing and distribution to finance strategies and business leadership principles.

The programme is delivered through lectures, seminars, practical workshops, individual and group tutorials, and self-directed study. Students will be encouraged to be both collaborative and self-directed in their approach to project work and knowledge acquisition. They will examine the issues of practice across a range of screen business principles, theories and debates. Students will be engaged in a programme that is truly interdisciplinary in its approach to other filmmaking crafts. The MA Producing Programme's outlook is decidedly trans-media and includes production for film, TV, and online.

At heart this programme develops craft practices, intellectual understanding, and aims to place the student in the industrial context so that they can enter the screen business upon graduation. This programme is for students who are passionate about the moving image, love to lead, and have the ambition to become professionals in the screen trade.

17. Module List

Module Title	Code	Level	Credits	Pre-requisites	Core	Optional
Screen Induction Lab		7	20	N/A	✓	No
Producing Boot Camp		7	20	N/A	✓	No

Finance, Commissioning and Production Management		7	20	N/A	✓	No
Practical Projects: Client and Team Management		7	20	N/A	✓	No
Creating Value in the Contemporary Screen World		7	20	N/A	✓	No
Research in Screen Practice		7	20	N/A	✓	No
Master's Project		7	60	N/A	✓	No

MA Producing

Level 7

Screen Induction Lab
(20 credits, 3 weeks)

Producing Boot Camp
(20 credits, 5 weeks)

Finance, Commissioning and Production Management
(20 credits, 7 weeks)

EXIT AWARD
Post Graduate Certificate in Business & Producing

Practical Projects: Client and Team Management
(20 credits, 9 weeks)

Creating Value in the Contemporary Screen World
(20 credits, 6 weeks)

Research in Screen Practice
(20 credits, 12 weeks concurrent)

EXIT AWARD
Post Graduate Diploma in Producing

Master's Project

(60 credits, 12 weeks)

EXIT AWARD
Masters Degree in Producing

Summary of Modules

PHASE I: Producing

Screen Induction Lab

20 Credits

3 Weeks

A combined learning experience for students across all five programmes covering key aspects of the filmmaking process, this module explores the life cycle of a film from conception to delivery. Through seminars and practical workshops, students will also engage with critical analysis of key theoretical and conceptual frameworks, and explore cultural, historical, ethical and aesthetic perspectives on filmmaking.

Producing Boot Camp

20 Credits

5 Weeks

This module will cover the key organisational principles and knowledge that inform the role of producing in today's screen industries with a particular emphasis on feature film production. Through seminars, case studies and workshops the module will cover topics, including: the structure of the industry, the roles of the producer, basics of film finance, marketing and distribution, the role of agents, festivals and media outlets, and pitching theory and practice.

PHASE II: Producing

Finance, Commissioning and Production Management

20 Credits

7 Weeks

This module further develops the students' understanding of film financing from the perspective of financiers, distributors and other media professionals. It introduces the traditional and emerging SVOD television industries and platforms and examines commissioning, tendering, series production and the role of broadcasters and independent production companies in the television ecology. The module further explores the mechanics of production management including Movie Magic and Excel budgeting and scheduling.

Practical Projects: Client and Team Management

20 Credits

9 Weeks

This module synthesises the knowledge and skills of the previous modules through the Industry Project. This exercise in practical producing sees the students finding clients, developing a brief and working collaboratively with students from the other MA pathways to deliver short-form content to commercial and non-commercial businesses. Through the projects, students gain insight into the practicalities of producing, the business of managing people and resources, the role of the producer in development, production and post-production and the editorial skills needed to deliver coherent, engaging, screen content that meets or exceeds the expectations of its intended audience(s).

Creating Value in the Contemporary Screen World

20 Credits

6 Weeks

This module explores the role of the producer as a creative entrepreneur in the evolving online screen content world of short form video and social media. Alongside this exploration, students are given insight into establishing and running a media business and spend two weeks at a media company. Throughout the module, students develop and refine their ideas for their Masters project, so that it becomes part of a process of their developing career ambitions in the screen industry.

Research in Screen Practice

20 Credits

12 Weeks

This module is delivered in a 'long and thin' delivery pattern comprising three hours per week. During this module,

students from all five programmes will key research methods including: defining problems, identifying areas of academic enquiry, formulating hypotheses, collecting, organising and evaluating data; developing and assessing conclusions as well as theoretical frameworks and discourse related to their practice.

PHASE III: Business & Producing

Master's Project

60 Credits

12 Weeks

This is a largely self-directed module during which students will work independently on the production of either a short form film or video for a platform of their choice or a business plan and proposal including video/visual materials for a proposed project. Students are supported by a project advisor throughout.

18. Course Learning Outcomes

	Level 7	Relevant modules
A – Knowledge and understanding	<ul style="list-style-type: none"> ○ Demonstrate a comprehensive grasp of contemporary screen business practices and the role of the producer in relation to historical perspectives, key theories and debates. ○ Demonstrate an advanced understanding of the evolution of screen content from idea to screen with specific reference to business elements, including financing, marketing and distribution. ○ Critically evaluate contemporary management and business practice theories within the creative industries. ○ Critically articulate creative ideas with an in-depth awareness of local and global industries. ○ Critically evaluate how established techniques of research and enquiry are used to create and interpret knowledge in the discipline of filmmaking. ○ 	<ul style="list-style-type: none"> ○ Screen Induction Lab ○ Producing Boot Camp ○ Finance, Commissioning and Production Management ○ Practical Projects: Client and Team Management ○ Creating Value in the Contemporary Screen World ○ Research in Screen Practice ○ Master's Project ○
B – Intellectual skills	<ul style="list-style-type: none"> ○ Critically evaluate moving image projects in relation to the core themes of physical production, creative development, and business potential. ○ Engage critically with contemporary industry practice across the filmmaking spectrum, recognising how creative and aesthetic choices impact on business and exploitation of entertainment content in today's marketplace. ○ Make an informed approach to practice based theory, utilising the theoretical and conceptual frameworks as well as current cultural, political and 	<ul style="list-style-type: none"> ○ Producing Boot Camp ○ Finance, Commissioning and Production Management ○ Practical Projects: Client and Team Management ○ Creating Value in the Contemporary Screen World ○ Research in Screen Practice ○ Master's Project

	ethical perspectives to create innovative content.	
C – Subject practical skills	<ul style="list-style-type: none"> ○ Develop to an advanced level a production for the moving image industries from idea to delivery taking into account professional and regulatory guidelines. ○ Demonstrate the ability to experiment and innovate with screen business form and conventions in relation to the production and financing of content for the moving image industries. ○ Employ commercially astute skills to develop comprehensive screen business projects for a variety of mediums (feature film, TV, online) that incorporate audience, genre and market considerations. ○ Engage in professional collaboration with other creative and technical networks within the filmmaking process. 	<ul style="list-style-type: none"> ○ Producing Boot Camp ○ Finance, Commissioning and Production Management ○ Practical Projects: Client and Team Management ○ Creating Value in the Contemporary Screen World ○ Master’s Project ○
D – Key / Transferable skills	<ul style="list-style-type: none"> ○ Design industry standard presentations and communicate to an advanced level. ○ Critically apply self-direction and originality in tackling and solving problems, and the ability to act autonomously in planning and implementing tasks at a professional level ○ Demonstrate an understanding of people management and other skills that underpin collaborative screen practice . ○ Demonstrate advanced decision-making skills to resolve complex issues whilst taking into account a range of creative, professional, and ethical considerations. ○ Demonstrate advanced methodologies for independent, self-directed learning and continued professional development. 	<ul style="list-style-type: none"> ○ Finance, Commissioning and Production Management ○ Practical Projects: Client and Team Management ○ Creating Value in the Contemporary Screen World ○ Master’s Project ○

19. Teaching and Learning Approaches

Our Approach

The MA Producing Programme incorporates an integrated teaching and learning strategy that demonstrates the appropriateness of the learning, teaching and assessment methods used in relation to the intended Programme Learning Outcomes (Table 18). The programme delivery will comprise a variety of teaching

and learning methods appropriate for each module in order to meet the needs of a variety of learners with different backgrounds and varying levels of previous experience.

The teaching and learning strategy for MA Producing centres on active participatory, critical and reflective learning embedded in the unique delivery of this course, which strategically combines business & producing specialist curriculum with orchestrated opportunities for collaborative work across the five programmes. This approach reflects the inter-dependence of screen practice within the wider industry by replicating industry practice of working alongside one another in clearly defined roles. Not only do students gain valuable business & producing skills and knowledge, but they also gain additional insight and professional practice from working with students from other MA Courses.

MA Producing students will have the opportunity to develop collaborative projects with students from the other five programmes at structured points in the programme – during Phase I (Screen Induction Lab) and Phase II (Research in Screen Practice, Industry Project). This cross-pollination affords students a greater opportunity for networking, the ability to produce work collectively at key intervals across the course, and a broader understanding of the collaborative nature of filmmaking.

Model of Delivery

The MA Producing Programme is built on a model of delivery that offers intensive contact teaching hours at the beginning of the programme in order to build a common skillset and knowledge amongst students on all five programmes. During Phase I (Screen Induction Lab and Producing Boot Camp) there will be a greater number of student contact hours than in Phase II (Specialist Producing modules and Research in Screen Practice), culminating with the Master's Project in Phase III where students are expected to be largely self-directed under the guidance of their MA advisor. This model recognises the importance of practical filmmaking skills and the corresponding intensive delivery that will prepare students to work with increasing independence as they progress through the programme.

For this reason, we have designed Screen Induction Lab, which brings together students from each programme into an interactive learning experience that is specifically designed to create a common practical and conceptual framework around filmmaking amongst different levels of learning. Knowledge and experience gained during Screen Induction Lab will provide a foundation for further specialist learning in Producing Boot Camp and the specialist modules beyond.

During the programme, MA Producing students will develop knowledge and skills across various aspects of business & producing practice, and assemble a portfolio of practical work designed to enhance their technical and craft skills, as well as sharpen their ability to think critically, problem solve both creatively and pragmatically, work independently and collaboratively, and reflect on the process and product to an advanced degree. The producing modules are designed within a progressive framework, where the skills and understanding acquired in each module are consolidated towards more advanced levels of professional practice. The learning, research and practical work on these modules will culminate in the final Master's Project.

The Learning Cycle

Students are encouraged to reflect on their storytelling experiences and to use that reflection to direct their learning as the programme offers them access to further resources and information. As the student progresses through the programme this learning cycle repeats, stretching the student further with each iteration while the scale and ambition of their learning experience grows commensurately. At every stage students reflect on the skills and knowledge they have learned, as well as their own personal and professional development. Through a blend of seminars, lectures, practical workshops, industry guest speakers, tutorials and self directed study, students will become equipped with the critical understanding that comes from being analytical, open-minded and curious learners. Each producing module has been designed to facilitate the interdependency of theory and practice, and enable students to locate their business & producing work within a historical, cultural, theoretical and industrial framework.

Pre-Induction Course

New students will have the opportunity to complete a 5 week **Pre-Induction Course** online via Moodle, our virtual learning environment, which comprises readings and exercises designed to prepare students for MA level work. The Pre-Induction Course gives students the opportunity to meet each other virtually, set up online identities, engage in discussion forums, and explore reading and viewing mini-assignments. Assignments will include an analysis of a short film, two short film essays, a visual exercise in which students create an image inspired by a poem or painting, and a synoptic essay based on academic articles.

By the end of the Pre-Induction Course we hope that students will have an idea of the philosophy of Met Film School, as well as an understanding of the level of reading and creative thinking involved in the MA. The work for the Pre-Induction Course is not formally assessed, but we hope to encourage a debate on the forum where students share and comment on their own work and that of others.

In addition, the formal induction and enrolment of students will take place at the school during the first week of the programme during which students will meet the teaching team and key staff, and learn about the school's facilities.

The Met Film School Student Handbook offers a range of resources and support for our diverse student body. We recognize that many of our international students may come from different teaching and learning traditions. We have experience teaching students from diverse backgrounds, and the 5-week Pre-Induction Programme before the start of the course will further complement these resources.

Where applicable, students will have access to Met Film School equipment and facilities based at our campus on the historic Ealing Studios lot.

MA Producing Programme Team

The MA Producing Programme Team consists of the MA Course Leader and the MA Producing Course Leader, who oversee the delivery of the programme. The MA Producing Course Leader will participate in the wider MA Course Committee meetings three times a year to discuss curriculum, assessment, module delivery and improvements, and student feedback. The elected student representative from Producing will be invited to sit on the MA Course Committee.

Tutors on the course are experienced industry practitioners and/or academic teaching staff, and hold individual membership in a variety of leading external organizations such as PACT (Producers Alliance for Cinema and Television, BFI, BAFTA, Women in Film, and a network that includes production companies, talent agencies, and broadcasters. The majority of tutors hold a Masters degree in relevant fields, have received various awards and critical acclaim for their work, and have at least 5 years' industry experience.

20. Teaching and Learning Tools

MetFilm School's Teaching and Learning Policy can be found [here](#).

MetFilm School's teaching and learning approaches are designed to be inclusive and diverse and include the following types of teaching tools:

- Lectures
- Tutor-led Seminars
- Group work
- Peer review
- Academic Tutorials 1:1
- Workshops
- Practical Exercises
- Oral Presentations
- Discussions led by students and tutors

- Industry immersion
- PBL

21. Assessment Approaches

Assessment Matrix

Assessment is a fundamental part of the teaching and learning process within the MA Producing Programme and is constructively aligned alongside the programme learning outcomes. Both formative and summative assessment methods are interwoven throughout the programme. The assessment criteria for each module will be clearly communicated to students at the start of the module, and will be further detailed in the relevant module study guide. The assessment criteria guide the teaching and learning strategy for the module and are informed by the module learning outcomes. The programme and assessment strategy is designed with flexibility so that students can progress at their own pace and receive individual tutorial support as needed.

The mix of continuous formative feedback and end of module Summative Assessment common to the five MA pathways is designed not only to assess individual craft and creative development but also to offer students an opportunity to synthesise developing skill sets and knowledge from module to module. Summative Assessment on this strongly practical degree include practical skills assessment, oral assessment and presentation, written assignments, often in the form of reflective accounts of practical work or experiences of immersive first-hand research in industry and more traditional academic essays. Taken together, they reflect the shared pedagogical approach of the courses – a cycle of action and reflection, of doing and repeating – taking the students from one level of knowledge and understanding via experiential practice, formative feedback and informed analytical thinking and writing to a deeper understanding of the specifics of their chosen discipline and the screen industries as a whole.

As an example, the films produced at the start of all programmes during Screen Induction Lab are subject to peer and tutor review in the subsequent Boot Camp modules and lead into developing understanding of narrative structure, use of image and sound and audience engagement. Students on the Producing and Screenwriting pathways take the ideas in the Say Something films as the starting point for the development of feature film pitches which are delivered to an industry panel. The pitches are then assessed formatively in both cases via panel and tutor feedback and as a summative assignment on MA Producing.

The craft and business lessons learned in the first specialist modules – The Actor and Story, Advanced Editing, Finance, Commissioning and Production Management, Feature Film Genre and Audience and Cinematography and Creative Choice - and assessed via a range of practical skills assignments, reflective essays and oral presentations – provide a basis for the Industry Project in the subsequent modules. Here the students come together to produce videos for external clients, supported by tutor feedback and drawing together the skills and knowledge gained during Boot Camp and their first Specialist Modules. The challenge of the Industry Project is for students from different pathways to translate the lessons on set discipline and etiquette, collaboration and leadership, short form storytelling and the understanding of light, camera and editing into a real world practical exercise, resulting in the delivery of a short form video to an external client.

This progressive approach to the evolution and development of industry-ready skills in students whilst engendering an enquiring engagement with aesthetics and industrial norms and structures is deliberate. We aim to encourage our students to evolve as smart thinkers as well as creative problem solvers and entrepreneurs. Thus, we encourage students to think about audiences and impacts as well as individual creative ambitions (they are not incompatible) in their choice of Master's Project. To what extent does it draw together their learning and career ambitions. Based on their learning, why choose one form or screen platform over another? And, in their Viva or Critical Project Review, how will they explain those choices?

Evaluation and tracking of student progress will also allow flexibility through a variety of formative and summative assessment methods, which may include written and practical work, in class presentations, and

peer review. Met Film School has a process in place to identify and implement reasonable adjustments for students under the Equality Act 2010. Reasonable adjustments for students who require additional support may include, extensions for assessment submissions, provision of extra academic or pastoral support, or the option to record a spoken piece to video in lieu of a written essay.

22. Assessment Matrix

Module Title	Level	Credit	Assessment Type (see definitions below)	Weighting (%)	Overall pass mark	Threshold (%)	Submission: Week Number
Screen Induction Lab	7	20	Practical	40	50	50	End of Module + 1 week
			Coursework	60	50	50	
Producing Boot Camp	7	20	Practical	50	50	50	End of Module + 1 week
			Coursework	50	50	50	
Finance, Commissioning and Production Management	7	20	Practical	50	50	50	End of Module + 1 week
			Coursework	50	50	50	
Practical Projects: Client and Team Management	7	20	Practical	60	50	50	End of Module + 1 week
			Coursework	40	50	50	
Creating Value in the Contemporary Screen World	7	20	Practical	50	50	50	End of Module + 1 week
			Coursework	50	50	50	
Research in Screen Practice	7	20	Coursework	50	50	50	End of Module + 1 week
			Coursework	50	50	50	
Master's Project	7	60	Practical	60	50	50	End of Module + 1 week
			Coursework	40	50	50	

Assessment type	KIS category
Written exam	Exam
Written assignment, including essay	Coursework
Report	Coursework
Dissertation	Coursework
Portfolio	Coursework
Project output (other than dissertation)	Coursework
Oral assessment and presentation	Practical
Practical skills assessment (including OSCE)	Practical
Set Exercise	<i>Varies (see below*)</i>

*Examples might include data interpretation, data analysis exercises and problem-based or problem-solving exercises. The categorisation of set exercises will depend on the nature of the exercise being set. Typically, set exercises will not be conducted under exam conditions and will therefore normally be coursework. Where the set exercise is performed under exam conditions and does not involve the use of practical skills it should be treated as a written exam. Otherwise it should be a practical exam.

23. Opportunities for work experience and employer engagement

MA Producing students experience the screen industries first-hand throughout their course of study. Professional Producers, Directors, Writers and Editors share their knowledge of creative and collaborative expectations and processes. Financiers, Lawyers, Distributors, Sales and Talent Agents, Commissioning Editors, Executive Producers and Company Directors give insight into the business of screen. New Media Entrepreneurs, YouTube Vloggers and Web Creatives bring the new world of screen business and opportunities into the classroom.

First-hand experience of industry is achieved by direct engagement outside of the classroom. Students visit companies to speak first-hand to executives and employees about company structure or fundraising strategies.

Students attend a major film festival – Cannes, Berlin and/or Edinburgh as part of their learning and face industry panels of high level creatives, executives, commissioning editors and investors to pitch creative and business ideas.

Specialist Module 2 – Practical Projects: Client and Team Management – sees the producing students going into the real world to find clients to whom they will deliver video content. Producers act as liaison with the company and drivers of the creative content working with their fellow MA students learning about management of teams, leadership and the multitude of tasks associated with producing screen content. The module directly reflects industry practice and is critical in the students' development.

A key part of the final specialist module – Creating Value in the Contemporary Screen World – is a two week on-site Work Experience, where students spend time with a leading screen industry company. Here they learn about a business through immersion in some of its activities (script assessment, development meetings, productions) and this is reflected in classroom peer review and an Analytical Essay as part of the module assessment.

24. QAA Subject Benchmarks Benchmarks

As there are no suitable QAA Subject Benchmarks for postgraduate film, development of the MA Cinematography Programme has been mapped against the SEEC Credit Level Descriptors for Level 7 (2010)

Level 7

Setting	
Operational context	Operates in complex and unpredictable and/or specialised contexts, requiring selection and application from a wide range of advanced techniques and information sources.
Autonomy and responsibility for actions	Acts with initiative in decision-making and accessing support, within professional or given guidelines, accepting full accountability for outcomes.
Knowledge and Understanding	
Knowledge & Understanding	Has a deep and systematic understanding within a specialised field of study and its interrelationship with other relevant disciplines. Demonstrates an understanding of current theoretical and methodological approaches and how these affect the way the knowledge base is interpreted.
Cognitive skills	
Conceptualisation and Critical Thinking	Uses ideas at a high level of abstraction. Develops critical responses to existing theoretical discourses, methodologies or practices and suggests new concepts or approaches
Problem Solving, Research & Enquiry	Designs and undertakes substantial investigations to address significant areas of theory and/or practice. Selects appropriate advanced methodological approaches and critically evaluates their effectiveness.
Synthesis and Creativity	Flexibly and creatively applies knowledge in unfamiliar contexts, synthesises ideas or information in innovative ways, and generates transformative solutions.
Analysis and evaluation	Undertakes analysis of complex, incomplete or contradictory evidence/data and judges the appropriateness of the enquiry methodologies used. Recognises and argues for alternative approaches.
Performance and practice	
Adaptation to Context	Autonomously adapts performance to multiple contexts.
Performance	Autonomously implements and evaluates improvements to performance drawing on innovative or sectoral best practice.
Team and organisational working	Works effectively with multiple teams as leader or member. Clarifies tasks and make appropriate use of the capacities of team members resolving likely conflict situations before they arise.
Ethical awareness & application	Incorporates a critical ethical dimension to their practice, managing the implications of ethical dilemmas and works proactively with others to formulate solutions.
Personal and enabling skills	
Personal evaluation and development	Uses personal reflection to analyse self and own actions. Makes connections between known and unknown areas, to allow for adaptation and change.
Interpersonal and communication skills	Identifies, evaluates and maintains capabilities and qualities to support effective communication in a range of complex and specialised contexts.

29. QAA Qualification Descriptors

The MA Cinematography Programme design has incorporated the relevant QAA descriptors for a qualification at Level 7: Master's Degree into the Programme Learning Outcomes

Descriptor	Module
a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of their academic discipline, field of study or area of professional practice	<ul style="list-style-type: none"> ○ Producing Boot Camp ○ Finance, Commissioning and Production Management ○ Practical Projects: Client and Team Management ○ Creating Value in the Contemporary Screen World ○ Research in Screen Practice ○ Master's Project
a comprehensive understanding of techniques applicable to their own research or advanced scholarship	<ul style="list-style-type: none"> ○ Producing Boot Camp ○ Finance, Commissioning and Production Management ○ Practical Projects: Client and Team Management ○ Creating Value in the Contemporary Screen World ○ Research in Screen Practice ○ Master's Project
originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline	<ul style="list-style-type: none"> ○ Producing Boot Camp ○ Finance, Commissioning and Production Management ○ Practical Projects: Client and Team Management ○ Creating Value in the Contemporary Screen World ○ Research in Screen Practice ○ Master's Project
conceptual understanding that enables the student: to evaluate critically current research and advanced scholarship in the discipline	<ul style="list-style-type: none"> ○ Producing Boot Camp ○ Finance, Commissioning and Production Management ○ Practical Projects: Client and Team Management ○ Creating Value in the Contemporary Screen World ○ Research in Screen Practice ○ Master's Project
to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.	<ul style="list-style-type: none"> ○ Producing Boot Camp ○ Finance, Commissioning and Production Management ○ Practical Projects: Client and Team Management ○ Creating Value in the Contemporary Screen World ○ Research in Screen Practice ○ Master's Project ○

(Taken from *The Framework for Higher Education Qualifications in England, Wales and Northern Ireland*, 2014)