

## Course Specification

(Form CA3 AY21-22)

### PART A: About the Course

#### 1. Course details

Qualifications	BA (Hons) Film and Screen Business & BA (Hons) Film and Screen Business with Foundation			
Document version, approval process, and date document completed	Version 3, 14 <sup>th</sup> June 2021			
Awarding Institution	University of West London			
UWL School/College	LSFMD			
Subject Area within UWL School/College	Film, Media and English			
Course Leader	Dr Lisette Johnston			
Academic Partner(s) and type of arrangement	ScreenSpace (MetFilm School) Subcontracted provision			
Course recognised by	None			
External Examiner	Dr Zoetanya Suchon			
Sites of delivery	MetFilm School, Ealing Studios, London W5 5EP University of West London, St Mary's Road Campus			
Modes and duration of delivery	Full Time, 3 Years Full Time, 4 Years with Foundation year			
Delivery date(s)	September only start			
Final enrollable award(s)	BA (Hons) Film and Screen Business			
Level of final award	6			
Credit for final award (CATS and ECTS)	<b>Award</b>	<b>Level</b>	<b>CATS</b>	<b>ECTS</b>
	BA (Hons)	4,5,6	360	180
	BA (Hons) with Foundation	3,4,5,6	480	240

Exit awards including titles and credits	<b>Award</b>	<b>Level</b>	<b>CATS</b>	<b>ECTS</b>
	Cert HE	4	120	60
	Dip HE	5	240	120
	Ordinary degree	5, 6	300	160
UCAS code(s) (UG programmes)	UCAS Code A	W3N2		
	HECoS Code	100443 (Media production)		
	Institution Code	W05		
	Campus Name	ScreenSpace		
QAA Subject Benchmarking Statement	<p>The course has been mapped against the following QAA Subject Benchmark Statements:</p> <ul style="list-style-type: none"> <li>○ Communication, Media, Film and Cultural Studies (2019) - click <a href="#">here</a></li> <li>○ Business and Management (2019) – click <a href="#">here</a></li> </ul> <p>The course design also:</p> <ul style="list-style-type: none"> <li>○ draws on guidance issued by the QAA in 2018 in Education in Enterprise and Entrepreneurship (click <a href="#">here</a>), and all learning outcomes are mapped against the graduate outcomes offered.</li> <li>○ has been mapped against the ScreenSkills Select Accreditation Criteria</li> </ul> <p>As with all UWL and MFS courses, has been developed in accordance with the FHEQ (2014) – click <a href="#">here</a>. It has specifically been mapped against the Level Descriptors as articulated in the University of West London Qualifications and Curriculum Framework (see <a href="#">here</a>).</p>			
Course-specific Regulations	Standard UWL regulations apply			
Language of study	English			

## 2. Course Description

The BA (Hons) Film and Screen Business programme at MetFilm School’s ScreenSpace is a practical, industry focused course which aims to provide you with the relevant production, business and entrepreneurial skills and knowledge to work across a range of areas within the screen and film industries and launch successful careers.

Each semester is built around the relationship between producer or business and its intended market, and students have the chance to collaborate with other students in producing or cultivating business aspects of a production. You will work both on individual projects and in groups, developing a detailed understanding of the business of film and screen production, experiencing a diverse range of business and entrepreneurial roles across the creative industries. This will allow you to experience and build up expertise in producing, digital marketing, new business development, financial planning, launching start-ups and developing a freelance portfolio.

The course works with productions and screen businesses, bringing industry expertise into the teaching space. This industry-focused approach allows you to learn about developments in industry, analyse emerging trends and learn key business skills which you will then use to research and build business plans and strategies.

You will learn to navigate the modern media environment; film and media content production and delivery; financing and funding; data and analytics; legal and accounting principles; marketing strategy, exploitation and distribution. You will also develop skills to help you progress in your own business career - presentation, networking, pitching and creative entrepreneurship.

## Admissions Criteria

<p><b>Higher Education Course:</b></p> <ul style="list-style-type: none"> <li>○ UCAS Tariff (UG only)</li> <li>○ Subject-specific requirements</li> <li>○ Additional information</li> </ul>	<p>Students will need the following academic qualifications:</p> <p><b>BA (Hons) Film &amp; Screen Business with Foundation Year</b></p> <ul style="list-style-type: none"> <li>○ 72 UCAS tariff points.</li> <li>○ GCSE English and Maths at grade C or above (or equivalent)</li> </ul> <p><b>BA (Hons) Film &amp; Screen Business</b></p> <p>For admission to the BA (Hons) Film &amp; Screen Business course, applicants normally need a combination of any of the following:</p> <ul style="list-style-type: none"> <li>○ 96 UCAS tariff points or above which equals 3 (or more) A-Level/AVCE passes at grade C or above, with at least two GCSE passes (A-C) in English and Maths.</li> <li>○ An Edexcel GNVQ at advanced level (or equivalent) at merit level. Alternatively, you will be considered if you have achieved 1 subject at GCE Advanced level and Foundation Diploma in Art and Design, supported by at least two GCSE passes (A-C) in English and Maths.</li> <li>○ Equivalent qualifications obtained through a National Diploma (3 Merits), Access, NVQ and a variety of other pre-University level qualifications including International and European Baccalaureate.</li> <li>○ Other qualifications, including overseas, may be considered.</li> <li>○ We also accept those with relevant professional and vocational qualifications</li> </ul> <p>Exceptionally, applicants who do not meet these course entry requirements may still be considered if the course team judges the application demonstrates additional strengths and alternative evidence. This might be demonstrated for example by related academic or work experience, the quality of the personal statement, a strong academic or other professional reference or a combination of these factors.</p> <p>The subjects the Course Team will be looking for in your application are wide ranging: your A levels (or equivalents) may include English, History, Media, Business, Art and Design or other Social Science/Art related subjects.</p>
<p><b>Arrangements for Recognition of Prior Learning (RPL)</b></p>	<ul style="list-style-type: none"> <li>○ Students who have studied before or hold a professional qualification may be able to start at a stage of the course later than the normal entry point or get exemption from certain modules, so reducing the duration of the course. This is also known as Advanced Standing.</li> <li>○ Students returning to complete the BA (Hons) course after exiting ScreenSpace with a Cert HE or Dip HE must also apply through the RPL process.</li> <li>○ ScreenSpace RPL applications are handled in line with University of West London regulations.</li> </ul>

<b>IELTS Score for International Students</b>	<b>BA (Hons) Film &amp; Screen Business</b>
	○ 6.0 overall, and a minimum of 5.5 in each of the four individual elements of reading, writing, speaking and listening
	<b>BA (Hons) Film &amp; Screen Business with Foundation Year</b>
	○ Foundation: 5.5 overall, and a minimum of 5.5 in each of the four individual elements of reading, writing, speaking and listening

### 3. Course Structure Diagram

All modules are listed below in level order. Those listed in blue (with a \*) are shared with BA (Hons) Content Media and Film Production and/or other courses. The modules are listed in a more detailed structure diagram below.

Module Title	Code	Level	Credits	Pre-requisites	Core
<b>Level 3</b>					
Personalised Learning*	ED30003E	3	20	N/A	Core
Academic Performance*	ED30002E	3	20	N/A	Core
Contextual Studies in Media & Design*	AD30002E	3	20	N/A	Core
Creative Research in Media & Design*	AD30003E	3	20	N/A	Core
Creative Sectors*	AD30004E	3	20	N/A	Core
Foundation Major Project*	AD30005E	3	20	N/A	Core
<b>Level 4</b>					
Tell a Story: Screen Sense*	MA40148O	4	20	N/A	Core
Tell a Story: Craft Skills*	MA40146O	4	20	N/A	Core
Tell a Story: Production*	MA40147O	4	20	N/A	Core
Change Hearts: Screen Industry	MA40160E	4	20	N/A	Core
Introductory Business Skills	MA40161E	4	20	N/A	Core
Change Hearts: Entrepreneur	MA40162E	4	20	N/A	Core
<b>Level 5</b>					
Change Minds: Screen Industry	New	5	20	N/A	Core
Business Management	New	5	20	N/A	Core
Change Minds: Entrepreneur	New	5	20	N/A	Core
Entertain Me: Screen Industry	New	5	20	N/A	Core
Production and Project Management	New	5	20	N/A	Core
Entertain Me: Entrepreneur	New	5	20	N/A	Core
<b>Level 6</b>					
Become Influential: Screen Industry	New	6	20	N/A	Core
Strategic Business Thinking	New	6	20	N/A	Core
Become Influential: Entrepreneur	New	6	20	N/A	Core
Be an Entrepreneur: Screen Industry	New	6	20	N/A	Core
Be an Entrepreneur: Project	New	6	40	N/A	Core

#### Foundation Year

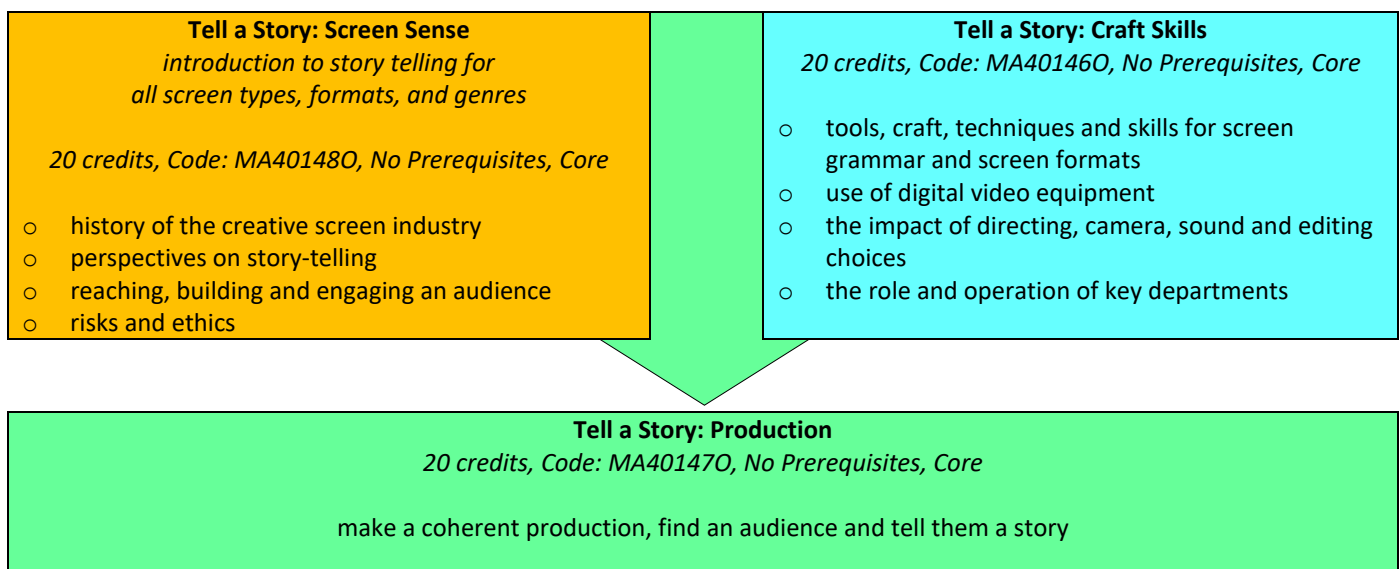
*This year is delivered by the University of West London.*

Module Title	Code	Level	Credits	Pre-requisites	Core
<b>Semester 1</b>					
Personalised Learning	ED30003E	3	20	N/A	Core

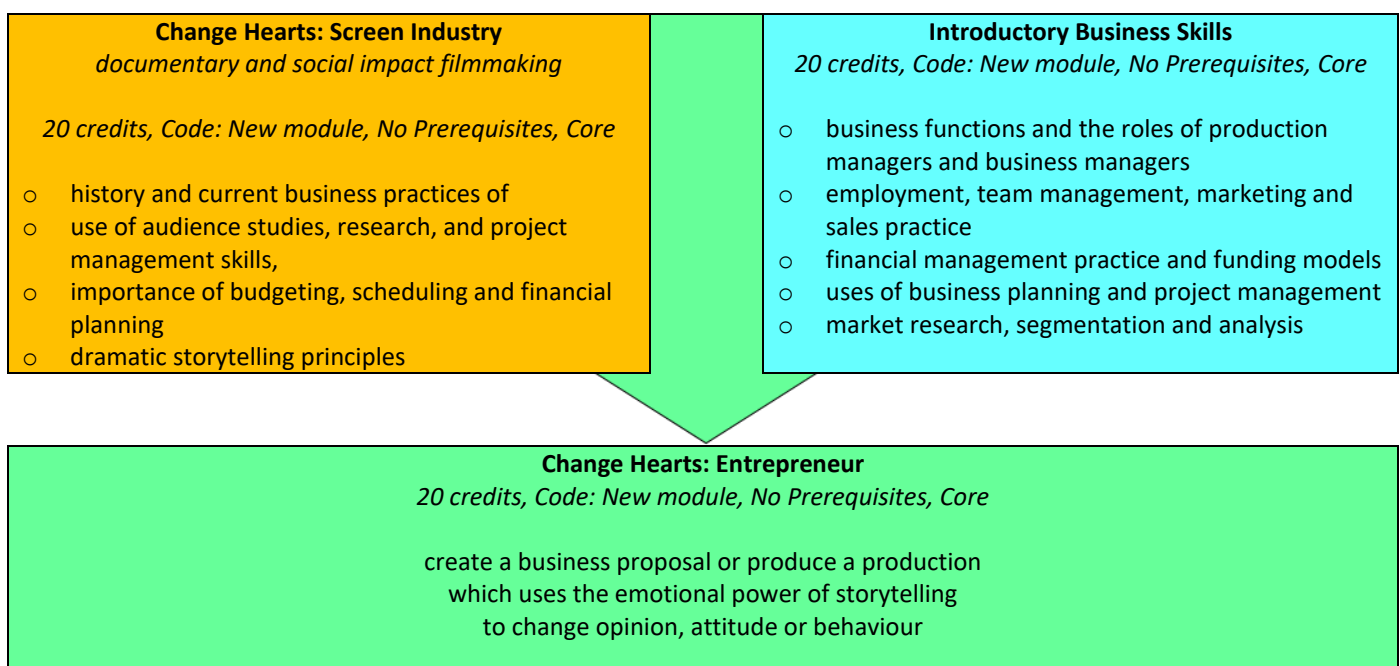
Academic Performance	ED30002E	3	20	N/A	Core
Contextual Studies in Media & Design	AD30002E	3	20	N/A	Core
<b>Semester 2</b>					
Creative Research in Media & Design	AD30003E	3	20	N/A	Core
Creative Sectors	AD30004E	3	20	N/A	Core
Foundation Major Project	AD30005E	3	20	N/A	Core

## Year 1 (Level 4)

### Semester 1: Tell a Story



### Semester 2: Change Hearts



**Semester 1: Change Minds**

**Change Minds: Screen Industry**  
*advertising and branded content*

20 credits, Code: New module, No Prerequisites, Core

- history, business practice, content and technology
- audience aggregation and targeting
- verbal and digital promotion methods
- understand how different types of researching can be used and applied to industry.
- viability of commercial ideas and concepts that portray brand and express identity

**Business Management**  
*money, law and marketing*

20 credits, Code: New module, No Prerequisites, Core

- intellectual property and copyright
- legal and ethical requirements, codes of practice and documentation
- producing budgets and other financial resourcing projections
- creating and managing marketing and sales plans
- creating copy to market and support productions

**Change Minds: Entrepreneur**

20 credits, Code: New module, No Prerequisites, Core

deploy project management, financial, marketing and technical skills by researching and creating a business plan or producing a piece of advertising or branded content designed to alter consumer opinion and behaviour

**Semester 2: Entertain Me**

**Entertain Me: Screen Industry**  
*film and television*

20 credits, Code: New module, No Prerequisites, Core

- evolution of industries and audience relationship
- key storytelling conventions and dramatic principles
- commissioning, funding, project management and distribution across platforms and territories
- resolution of problems through use of resources and outside research using different methods

**Production and Project Management**  
*People and project management, budgeting and scheduling*

20 credits, Code: New module, No Prerequisites, Core

- planning, selecting and procuring resources and people
- organising, supporting and managing teams, including communication and quality of work
- planning and managing production operations and project schedules
- controlling and managing production and project expenditure

**Entertain Me: Entrepreneur**

20 credits, Code: New module, No Prerequisites, Core

use different methods of research, business, and project management skills and industry awareness in the production of a short film, TV pilot or feature film excerpt or trailer or the building of a comprehensive pitch deck and business plan for a film or television series

**Semester 1: Become Influential**

**Become Influential: Screen Industry**

*building audience retention through digital media or episodic production*

*20 credits, Code: New module, No Prerequisites, Core*

- creative forces, democratic business practices and economic drivers
- webisodic story production and delivery
- sustainable vehicle for audience connectivity, audience loyalty and brand communication
- new business opportunities of evolving production and distribution technologies

**Strategic Business Thinking**

*20 credits, Code: New module, No Prerequisites, Core*

- entrepreneurial and strategic management principles
- growth policies and change
- sustainable business models and ethical research
- audience development and sustainability
- securing finance
- impact of business and production activities on society and the environment

**Become Influential: Entrepreneur**

*20 credits, Code: New module, No Prerequisites, Core*

use strategic management principles, business techniques, entrepreneurial skills and organisational and management skills in relation to the production of and/or planning and distribution of a new or innovative digital project for TV or online platform which could build an audience or achieve long-term viability

**Semester 2: Be an Entrepreneur**

**Be an Entrepreneur: Screen Industry**

*creative entrepreneurship and business development*

*20 credits, Code: New module, No Prerequisites, Core*

- autonomy, independent thinking, entrepreneurship
- design and development of concept driven project, business plan or venture
- advanced communication, independent and collaborative working
- high-level knowledge of audience engagement and research skills (qualitative and quantitative)

**Be Entrepreneurial: Project**

*graduation project*

*40 credits, Code: New module, No Prerequisites, Core*

integrate a wide range of key business, strategic management, communication, leadership, team-work and production skills to research plan/schedule, finance, produce and/or distribute a graduation project using original research. This project aims to successfully meets creative and strategic objectives, maximises (potential) audience engagement, responds to opportunities and meets the requirements of intended screen platforms, evaluate achievement of creative intentions, team objectives, professional practice standards, and preparation for employment

## 4. Course Aims

### Aims

If you engage fully in this programme, you will:

- understand the basics of narrative storytelling and be familiar with production and postproduction processes
- understand the business of storytelling across platforms - how these have developed over time; how they impact on the worlds of communication, media, film, and screen enterprise, and how they are likely to change over time, with reference to technological, cultural and social dynamics
- understand the markets, finance structures, information systems, technology, legal and accounting structures, and socio-political landscape and be able to reference this in the development of your ideas and business plans
- be able to develop and pitch ideas, proposals, and business plans in response to set briefs both collectively and individually, and to respond to problems and challenges.
- have the skills to inspire teams, co-operate with others, project manage, organise, network, and work collaboratively in creative and business teams.
- understand how to apply different research methods to gather and analyse information and the ethical implications of doing so
- have relevant practical, business, management and entrepreneurial skills to work entrepreneurially and to secure employment in the film, screen, and creative sectors

### What will I Study?

This course challenges students to:

- find and nurture their audiences, and in doing so learn creative entrepreneurship, the business of storytelling, and key technical skills related to business development.
- gain entry into the business side of the screen media and content industries - learn through research and experience, gain skills through action
- build a portfolio, helping you to take the next steps into the creative industries which you are interested in – whether it be core finance, distribution, marketing, promotion or running your own business
- gain a deep understanding of the relevant markets, business models, and industry structures and thereby equip you to create, finance, sell and distribute better and more successful audience-centric content and film.

## 5. Content by Level

### Summary

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#### **BA (Hons) Film and Screen Business with Foundation**

The BA (Hons) Film and Screen Business programme is a three-year course, and when taken with the Foundation Year is a four-year full-time course. The Foundation Year consists of two semesters, with two modules taught across each semester, and 2 per semester in addition. In the following years (Levels 4, 5, 6) you will take three modules in each semester, as follows.

#### **BA (Hons) Film and Screen Business**

The programme is made up of Level 4, 5 and 6 modules delivered over six consecutive semesters, each focusing on a key area of business within the screen industries, defined by the relationship between producer and audience.



### Production

- We believe that in order to succeed as a business practitioner in the screen industries, you need to understand the basics of film and content production.
- Your first semester, *Tell a Story*, is therefore designed to teach you the basics physical production (directing, camera and sound) and post production in the *Tell a Story: Craft Skills* module and to introduce you to narrative design, script writing, and the screen industry in *Tell a Story: Screen Sense*.
- These two modules are principally taught in the first 9 weeks of the semester, following which you will also be involved in the production of a short film in the *Tell a Story: Production* module, which you will submit in Week 16.
- In subsequent semesters, you will have the option to produce films, working in partnership with students on the BA(Hons) Content, Media and Film Production programme or to submit assignments which are more business focused. We give this choice to encourage a diverse range of submissions and to widen participation on different projects.

### Film and Screen Business

- The following four semesters are each defined by the relationship between producer or business owner and the intended audience in successive business sectors, as follows:
  - *Change Hearts* is concerned with using the power of storytelling to change opinion, attitude or behaviour, such as in social impact filmmaking or documentary / factual production.
  - *Change Minds* is about impacting consumer opinion or behaviour, such as to inspire a purchasing decision in – for example - advertising or branded content.
  - *Entertain Me* is about entertainment, such is in film and television production.
  - *Become Influential* is about building and retaining an audience, such as may be achieved by a creator on YouTube or other social platforms or through episodic production.
- In each of these semesters you will study three modules:
  - *Screen Industry* modules address the relationship between a production and its audience, and cover purpose, narrative, business models and entrepreneurship, as well as focusing on the story and business models that apply to the specific semester.
  - *Business Skills* modules cover the core technical skills you need in order to successfully run a business and become part of the next generation of creative entrepreneurs. The modules progressively develop general and specific skills in this area including different research methods and analysis, project management, marketing, finance and accounting, and strategy.
  - Skills learned in these modules are then applied to an entrepreneurial or creative brief as part of your key project for the *Entrepreneur* module. This could be researching and setting out a business plan, running a marketing campaign, financing a short film or organizing a film festival, or working on a production with fellow students from either this course or the BA Content, Media and Film Production programme. If students choose to produce a production, they will respond to a specific brief presented by an industry partner expert in that audience relationship and are judged by them at the end of the module.
- By fully engaging in the course and fulfilling the learning outcomes, you will develop knowledge and understanding, critical analysis and practical skills to help you become a business practitioner within the creative industries.

### Production and Entrepreneur: Learn through Doing

- This is a creative industry focused course where you're encouraged to work on real business and entrepreneurial projects and/or productions. You'll be delivering set projects against key objectives, both independently or as part of a team.

- We prefer giving you challenge-based assessments, rather than exams or tests because we feel it's a stronger preparation for real-world industry. Whilst there are no 'exams', research skills and academic reflective written and video work are required to support all submitted projects.
- In each semester, a producer or representative of a business or commercial body which specialises in the relevant aspect of the screen industry studied in that semester, will set a brief, which you will fulfil in the Production or Entrepreneur module.

### Optionality

- While you will take the same modules as all other students on the course, there is optionality within these modules. This has been designed to encourage equality, diversity and inclusion and has been included in the curriculum design in a number of ways:
  - in the way you approach tasks or assessment options, selecting what portfolio work you submit for *Screen Industry* and *Business Skills* modules.
  - To widen participation and support for those with learning differences / disabilities there is also optionality in terms of the format of the *Entrepreneur* reflection assessment which can be written or a filmed vlog or audio.
  - You can choose to include your presentation pitch with your reflection
  - You will have options in terms of the variety of roles you undertake in the production modules, and the theme or genre you select for certain modules, particular at Level 6 in the *Be Influential* and *Be an Entrepreneur* semesters.

### Progression of Learning

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- The following framework defines common areas and aims for each module/semester. The framework allows for each semester to work synchronously with the rest, formalising key questions/concepts that are repeated at each level.
- The framework suggests key questions related to the student perspective/experience that are replicated sequentially in each semester.

### Screen Industry Modules

#### *Mission and Purpose*

- What is my purpose as a business professional or entrepreneur?
- How do I become an independent practitioner and learner?

#### *Concept and strategy*

- What do I want to say / do?
- What are the relevant theories which apply here?

#### *Audience/Business/Distribution*

- How do I reach my audience?
- How do I integrate knowledge about the relevant screen business practices?

The modules develop across Levels 4 and 5 as follows:

- knowledge and understanding of the evolving creative industries and the necessary business acumen needed to operate successfully within that space.
- encouraging learners to engage with the relationship between business lead, producer and audience by asking them to focus on their own mission and purpose.
- the first semester module (Tell a Story) introduces students to the business of screen storytelling, emerging screen industries and how to take an idea from concept to pitch and market.

- Screen Industry modules then progressively develop production management and screen industry skills as well as focusing on the story and business models that apply to each specific semester.

### Business Skills Modules

#### Technical Competence

- How do I use the technical and business skills (financial planning, project management, digital tools) to achieve my aims in business or as an entrepreneur?
- How can I use research to help me make informed decisions?

#### Creative Application

- How do I use my industry and my understanding of industry conventions and related theories to produce work that is creatively competent and commercially viable?

The modules develop across Levels 4, 5, and 6 as follows:

- key business skills which will need to be learned and applied on any production project, taught specifically in relation to the area of business or entrepreneurship being covered that semester:
- In Semester 1 (Tell a Story), students learn about the business of production – based on an overall understanding of the range of elements which make up a production, including how to put forward finance and budgeting strategies.
- From Semester 2 onwards, students learn and develop key business skills relevant to each semester. For example, research methods, project management tools, data and analytics, digital marketing, the role of crowdfunding, sales and distribution.
- These core skills will be used to help develop the artefact which will be created and assessed as part of the Entrepreneur (key project) module in each semester.

### Entrepreneur Modules (Key Project)

Combine the skills from the above modules to prepare, plan and deliver a business project or an entrepreneurial venture based on a key brief provided by industry, or to produce a film or piece of content.

While students will produce a project for the final assessment for each Key Project module, they can choose whether this is a project based on the partner brief or an idea of their own which links to the semester theme, provided they can make a business case for such a project based on:

- Overall rationale for the project
- Financial feasibility and realistic budget
- Target audience
- Demand for the product based on market research

Examples of assignments include a business plan with evidence of research for a short film or piece of content; production and distribution strategy of a documentary; a plan for a new entrepreneurial project involving film distribution or exhibition; proposal for project funding; or an entrepreneurial venture.

## 6. Course Learning Outcomes

### Knowledge and Understanding (A)

Level 3	Level 4	Level 5	Level 6
1. Evidence an emerging ability to identify key concepts, theories and practices relevant to the appropriate	1. Recognising key modes of communication and representation in	1. Apply a detailed awareness of how legislation and business codes of practice are relevant to film and screen industries.	1. Judge the reliability, viability and significance of data linked to opportunities within

<p>subject area (media and communication).</p> <ol style="list-style-type: none"> <li>2. Demonstrate an introductory knowledge of contemporary developments across a range of media.</li> <li>3. Show knowledge of the role of technology in the development of forms and practices.</li> </ol>	<p>contemporary screen practice.</p> <ol style="list-style-type: none"> <li>2. Show awareness of the critical role budgeting, scheduling and financial planning have on producing screen or filmed work.</li> <li>3. Evaluate key commercial, cultural and technological debates relevant to production.</li> <li>4. Develop knowledge of the basic concepts, theories and principles associated with the film and screen business and management functions.</li> </ol>	<ol style="list-style-type: none"> <li>2. Define and discuss the critical role of audience in the production of your own work.</li> <li>3. Develop a critical awareness of the key commercial, technological and regulatory implications relevant to the screen industry landscape, with the ability to debate issues from a broader ethical perspective.</li> <li>4. Research: Collect and analyse information about key aspects and functions of film and screen business and management, to develop approaches to problem solving.</li> </ol>	<p>screen practice with a level of autonomy.</p> <ol style="list-style-type: none"> <li>2. Critically review, evaluate and consolidate knowledge of key commercial, historical, cultural and technological concepts relevant to the screen industry landscape.</li> <li>3. Demonstrate awareness of personal responsibility and professional codes of conduct and incorporate these into research and business practices.</li> <li>4. Judge the reliability, viability and significance of practices within screen industries.</li> <li>5. Work with ideas and concepts linked to long-term viability for film and screen businesses at a level of abstraction, and decide how these should be applied.</li> </ol>
<p><b>Relevant Modules</b></p> <ul style="list-style-type: none"> <li>o Personalised Learning</li> <li>o Academic Performance</li> <li>o Contextual Studies in Media and Design</li> <li>o Creative Research in Media and Design</li> <li>o Creative Sectors</li> <li>o Major Foundation Project</li> </ul>	<p><b>Relevant Modules</b></p> <ul style="list-style-type: none"> <li>o Tell a Story: Screen Sense</li> <li>o Tell a Story: Craft Skills</li> <li>o Change Hearts: Screen Industry</li> <li>o Change Hearts: Introductory Business Skills</li> <li>o Change Hearts: Entrepreneur</li> </ul>	<p><b>Relevant Modules</b></p> <ul style="list-style-type: none"> <li>o Change Minds: Screen Industry</li> <li>o Business Management</li> <li>o Change Minds: Entrepreneur</li> <li>o Entertain Me: Screen Industry</li> <li>o Production and Project Management</li> <li>o Entertain me: Entrepreneur</li> </ul>	<p><b>Relevant Modules</b></p> <ul style="list-style-type: none"> <li>o Become Influential: Screen Industry</li> <li>o Strategic Business Thinking</li> <li>o Be an Entrepreneur: Screen Industry</li> <li>o Be an Entrepreneur: Project</li> </ul>

## Intellectual Skills (B)

Level 3	Level 4	Level 5	Level 6
<ol style="list-style-type: none"> <li>1. Evidence an emerging ability to select appropriate research sources to support written and visual work.</li> <li>2. Be able to participate in informed discussion of contemporary issues circulating the subject area.</li> <li>3. Develop the ability to reflect on your own creative work – strengths and weaknesses.</li> </ol>	<ol style="list-style-type: none"> <li>1. Evaluate the skills needed to analyse budgeting and scheduling of various forms of screen content.</li> <li>2. Describe the various concepts, ideas and theories related to audience studies and reading associated data.</li> <li>3. Identify appropriate research and project management skills and how to apply them to your work.</li> <li>4. Analyse business data for defined purposes.</li> </ol>	<ol style="list-style-type: none"> <li>1. Analyse and evaluate various forms of screen content and entertainment business practices, applying a self-reflective approach in the interpretation of your own work and the work of others.</li> <li>2. Assess and communicate ideas and theories that underpin your business practice, setting a broader framework for the analysis of your own work.</li> <li>3. Use appropriate research skills to explore patterns and relationships when developing of your screen business projects, understanding the limits of such data.</li> <li>4. Develop sound understanding of relevant business issues facing film and screen businesses and design and critically evaluate systems</li> </ol>	<ol style="list-style-type: none"> <li>1. Demonstrate a systematic understanding of the market within the screen industries, using research methods to help identify potential business opportunities or areas of professional development.</li> <li>2. Identify the possibility of new conceptual and theoretical issues that underpin your screen practice, within existing knowledge frameworks.</li> <li>3. Employ cognitive skills of critical thinking, analysis and synthesis to identify implicit values and evaluate outcomes.</li> <li>4. Achieve a body of work that is coherent, resolved and reflective.</li> </ol>

		and operations for specific business contexts.	
<b>Relevant Modules</b> <ul style="list-style-type: none"> <li>o Personalised Learning</li> <li>o Academic Performance</li> <li>o Contextual Studies in Media and Design</li> <li>o Creative Research in Media and Design</li> <li>o Creative Sectors</li> <li>o Foundation Major Project</li> </ul>	<b>Relevant Modules</b> <ul style="list-style-type: none"> <li>o Tell a Story: Screen Sense</li> <li>o Tell a Story: Production</li> <li>o Change Hearts: Screen Industry</li> <li>o Change Hearts: Introductory Business Skills</li> <li>o Change Hearts: Entrepreneur</li> </ul>	<b>Relevant Modules</b> <ul style="list-style-type: none"> <li>o Change Mind: Screen Industry</li> <li>o Business Management</li> <li>o Change Minds: Entrepreneur</li> <li>o Entertain Me: Screen Industry</li> <li>o Production and Project Management</li> <li>o Entertain Me: Entrepreneur</li> </ul>	<b>Relevant Modules</b> <ul style="list-style-type: none"> <li>o Become Influential: Screen Industry</li> <li>o Strategic Business Thinking</li> <li>o Become Influential: Entrepreneur</li> <li>o Be an Entrepreneur: Screen Industry</li> <li>o Be an Entrepreneur: Project</li> </ul>

### Subject Practical Skills (C)

Level 3	Level 4	Level 5	Level 6
<ol style="list-style-type: none"> <li>1. Evidence an ability to select and utilise appropriate practical tools and software at an introductory level.</li> <li>2. Produce work which demonstrates an emerging understanding of key practical skills and techniques.</li> </ol>	<ol style="list-style-type: none"> <li>1. Demonstrate the basic ability to meet a production brief under guidance using specific technical, craft and creative skills.</li> <li>2. Utilise appropriate skills in both individual and group project work.</li> <li>3. Identify key storytelling techniques as they apply to various forms of screen / media content.</li> <li>4. Develop simple strategies, tactics and develop new skills in basic functions of film and screen business and management within a structured and managed environment.</li> </ol>	<ol style="list-style-type: none"> <li>1. Operate in situations of varying complexity and predictability in relation to meeting a production brief requiring the application of financial, legal and marketing.</li> <li>2. Project manage with limited supervision within defined guidelines, accepting responsibility for outcomes in individual and group work.</li> <li>3. Apply learned methods and techniques to review, consolidate, extend and apply your knowledge and understanding of film and screen business and management.</li> </ol>	<ol style="list-style-type: none"> <li>1. Apply a high degree of autonomy, initiative and entrepreneurial innovation in situations of varying complexity and predictability, requiring selection from a range of creative techniques.</li> <li>2. Effectively research and communicate a business plan or screen industry venture, displaying distinctive use of aesthetics, technique and practice.</li> <li>3. Apply knowledge in unfamiliar contexts and synthesise ideas to manage and exploit business products or services and deliver successful outcomes.</li> <li>4. Take responsibility for your learning, using reflection and feedback to evaluate capabilities, appraise alternatives and plan and implement actions.</li> </ol>
<b>Relevant Modules</b> <ul style="list-style-type: none"> <li>o Contextual Studies in Media and Design</li> <li>o Creative Research in Media and Design</li> <li>o Creative Sectors</li> <li>o Foundation Major Project</li> </ul>	<b>Relevant Modules</b> <ul style="list-style-type: none"> <li>o Tell a Story: Craft Skills</li> <li>o Tell a Story: Production</li> <li>o Change Hearts: Introductory Business Skills</li> <li>o Change Hearts: Screen Industry</li> <li>o Change Hearts: Introductory Business Skills</li> </ul>	<b>Relevant Modules</b> <ul style="list-style-type: none"> <li>o Business Management</li> <li>o Change Minds: Entrepreneur</li> <li>o Production and Project Management</li> <li>o Entertain Me: Entrepreneur</li> </ul>	<b>Relevant Modules</b> <ul style="list-style-type: none"> <li>o Be an Entrepreneur: Screen Industry</li> <li>o Strategic Business Thinking</li> <li>o Become Influential: Entrepreneur</li> <li>o Be an Entrepreneur: Project</li> </ul>

### Key / Transferable Skills (D)

Level 3	Level 4	Level 5	Level 6
<ol style="list-style-type: none"> <li>1. Begin to develop IT skills including basic competencies in relevant software.</li> <li>2. Gather and organise ideas, expressing them effectively in written, visual and verbal means.</li> <li>3. Work productively individual as well as in a group.</li> </ol>	<ol style="list-style-type: none"> <li>1. Demonstrate discipline and reliability as evidenced by attendance, punctuality, and fulfilment of obligations to fellow students.</li> <li>2. Communicate effectively in written and verbal form, demonstrate the ability to express and convey ideas</li> </ol>	<ol style="list-style-type: none"> <li>1. Communicate effectively in written and verbal form, summarise, and compare ideas with clarity, think critically, and give and receive constructive feedback.</li> <li>2. Interact effectively within a team, giving and receiving information and modifying</li> </ol>	<ol style="list-style-type: none"> <li>1. Communicate effectively by enabling understanding and engagement in various forms, demonstrating the ability to express and convey ideas with clarity, think critically, and give and receive constructive feedback</li> </ol>

<p>4. Communicate effectively with your peers and tutors.</p>	<p>with clarity, think critically, and give and receive constructive feedback.</p> <p>3. Show appropriate organizational skills in the planning, preparation and execution of individual and group projects.</p> <p>4. Display a pro-active approach to resolving problems, through the appropriate use of resources.</p> <p>5. Develop qualities and transferable skills necessary for employment at junior level jobs and achieving business goals.</p>	<p>responses where appropriate to successfully execute individual and group projects.</p> <p>3. Work with limited supervision to display autonomy, independent thought, employability and professional practice.</p> <p>4. Demonstrate awareness of different business approaches to resolve problems.</p> <p>5. Communicate, orally or in writing, production business and management solutions in an appropriate format</p>	<p>2. Expand on comprehensive organizational skills in the planning, preparation and successful execution of individual and group projects.</p> <p>3. Act with minimal supervision, taking responsibility for accessing and determining support, accepting accountability and determining and achieving person and/or group outcomes.</p> <p>4. Display a comprehensive approach to using results-oriented strategies and critical thinking to resolving problems.</p> <p>5. Develop positive and proactive attitudes towards diversity, change and enterprise, reflecting the dynamism and vibrancy of the production environment.</p>
<p><b>Relevant Modules</b></p> <ul style="list-style-type: none"> <li>o Personalised Learning</li> <li>o Academic Performance</li> <li>o Contextual Studies in Media and Design</li> <li>o Creative Research in Media and Design</li> <li>o Creative Sectors</li> <li>o Foundation Major Project</li> </ul>	<p><b>Relevant Modules</b></p> <ul style="list-style-type: none"> <li>o Tell a Story: Production</li> <li>o Change Hearts: Screen Industry</li> <li>o Change Hearts: Entrepreneur</li> <li>o Tell a Story: Screen Sense</li> <li>o Change Hearts: Introductory Business Skills</li> </ul>	<p><b>Relevant Modules</b></p> <ul style="list-style-type: none"> <li>o Change Minds: Screen Industry</li> <li>o Business Management</li> <li>o Change Minds: Entrepreneur</li> <li>o Entertain Me: Screen Industry</li> <li>o Production and Project Management</li> <li>o Entertain Me: Entrepreneur</li> </ul>	<p><b>Relevant Modules</b></p> <ul style="list-style-type: none"> <li>o Become Influential Screen Industry</li> <li>o Strategic Business Thinking</li> <li>o Become Influential: Entrepreneur</li> <li>o Be an Entrepreneur: Screen Industry</li> <li>o Be an Entrepreneur: Project</li> </ul>

## 7. Learning, Teaching and Assessment Strategies

### Principles

ScreenSpace is committed to providing quality education and practical training across the film, television and related creative industries. We embrace a diverse student population with an emphasis on practical learning, industry-relevant professionalism, ethical, inclusive, and broad-ranging practices and collaboration. The core values of our approach to Learning, Teaching and Assessment Policy are:

- o increase student engagement and learning opportunities
- o promote a variety of learning and teaching methods to reflect all types of student learners including active teaching
- o raise the level and standard of student progression and achievement
- o maintain high quality practice in learning and teaching
- o enable good teaching and assessment practice to be shared across the School
- o ensure diversity and equality and inclusion are present in all aspects of learning and teaching
- o professional development of staff

### Equality, Diversity and Inclusion (EDI)

MetFilm School's Diversity, Equality and Inclusion policy ensures the school's commitment to develop an inclusive and supportive environment for students and staff, allowing all to participate and have the opportunity to fulfil their potential. These principles have been at the heart of the design of this course, in a number of ways, including:

optionality in assessment to play to the diverse needs of different learners; clear and transparent assessment criteria and marking; careful design of assessment communication using inclusive design approaches; diverse tutor recruitment; relevant, diverse and references, resources and reading materials; and other school-wide approaches to equality, diversity and inclusion.

### **Three Complimentary Modules in Each Semester**

We aim to help students develop an understanding of the changing business landscape and audience needs in Screen Industry Modules. We encourage the student to reflect on the entrepreneurial thinking, knowledge, business skills and processes learned in Business Skills. Entrepreneur modules assimilate all the learning that happens in Screen Industry and Business Skills by putting the knowledge, skills and attitudes into practice and creating a key project.

### **Being a Reflective Learner**

We will support you to develop and practice as a reflective learner. A comprehensive range of teaching and delivery patterns are used, designed to build knowledge and practical skills as well as enthusiasm for the subject area.

You are encouraged to document your learning journey and processes, adopting a reflective approach in a number of your assessments – such as in reflecting on the *Entrepreneur* module using audio, visual or written work. Critical analysis is developed through self-evaluation both in the form of critical commentaries and personal reflection, in addition to constructive criticism of peer work.

In so becoming a reflective learner, you are able to appreciate and demonstrate the skills and knowledge you have gained throughout the course and helps you generate a portfolio of professional content. It also helps you to develop a mature understanding of the pragmatic relationship between creativity, current industry best practices and the role of the audience.

### **Teaching Methodologies**

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A broad range of Teaching and Learning approaches are used throughout the course, including:

- *Lectures*: whole-cohort lectures are an expedient approach to communicate predominantly information to the whole year at a time. They are also an efficient way for industry partners to present to the whole cohort at the same time.
- *Learning Groups*: working in smaller groups is important to promote greater participation, both in seminar form and in workshop form, and can best facilitate the different forms of learning required on a film course.
- *Learning Teams*: students are expected to attend regular learning team meetings, which form the basis of the learning / pastoral / production relationship between students and course tutors. They also provide an opportunity to check on progress and discuss any wellbeing areas for concern.
- *Presentations*: preparing you to be able to present your ideas and pitches coherently and compellingly to industry professionals, your peers and tutors is a key objective of the course.
- *Guest Speakers*: industry involvement in the course pervades many aspects of delivery and is also visible through the many visiting speaker presentations, masterclasses and discussions which the ScreenSpace team and MetFilm School host each year.

### **Mixed Teaching**

This is a practical course which is taught largely in person. We have also found that we can enhance our in-person teaching using online tools, and the School has developed a Mixed Teaching approach which allows us to do just that. For example, some 1:1 tutorials and large group experiences are better delivered digitally. All online sessions will be noted clearly in student's timetables. In addition, where public health considerations or other matters outside our control limit access to the campus, Mixed Teaching ensures that students can continue their learning journey. The introduction of online tools will allow us to offer more opportunities, more content and an enhanced learning experience, at the same time delivering the in-person practical experience our students value.

## Assessment

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ScreenSpace has adopted a synoptic assessment approach, which allows you to build upon your work and get regular feedback throughout the semester. This helps you develop your analytical, critical thinking and creative skills. Your formative work can then be built upon throughout the teaching period.

The Screen Industry (or Screen Sense in Semester 1) modules run in tandem with the Business modules, and key learning then feeds into the Entrepreneur (or Production in Semester 1) module assessments. In Screen Industry and Business modules you work towards creating a portfolio which involves submitting elements from both modules.

Screen Industry portfolios content may include, for example:

- case studies
- analysis of literature
- research evidence
- industry report
- treatment

The business module portfolios may include:

- business case
- distribution plan
- marketing data analysis
- financial report
- budget

You then draw on your learning from both modules to complete the Entrepreneur Module in each Semester (or Production in Semester 1). The assessments for this module are:

- artefact or written assignment (60%), which is created as part of the industry brief – this might be a film or a business plan for a short film, operational plans for a film distribution enterprise, social media marketing for web series, media campaign, pitch deck and so on
- reflection (40%), which allows you to reflect on the overall experience, measure your personal progress, identify obstacles and constraints, and evaluate strengths and weaknesses. You also set key objectives looking forward to the following semester. This approach is key in enabling you to improve or extend your profile with the support and guidance of their tutors.

Both formative and summative approaches to assessment are used extensively on the course:

### Formative Assessment

- formative assessment is built into modules
- feedback sessions are typically driven by the tutor, and peer feedback provides an important additional dimension in this process

### Summative Assessment

- summative assessment occurs at the end of an assignment or module

### Assessment Timings

- The first half of each semester (up to 9 weeks) consists of a series of taught sessions in all three modules, during which the students develop and prepare for their key project.
- The second half of the semester (week 10 onwards) is largely governed by the Entrepreneur module itself. Therefore, assessments for Screen Industry and Business Skills are largely submitted in the first half of the



semester while Entrepreneur modules have assessment due at the end, though some formative assessments will be used to reflect on the final pieces of work.

## 8. Course Contact Hours

Learning hours are determined by credits. One credit is worth 10 learning hours, so a 20 credit module is 200 learning hours, a 40 credit module is 400 hours, and so on. This is the amount of time you should be prepared to commit to each module.

Learning hours are divided into: *taught* or *contact* hours – this is the amount of time you should spend in contact with academic staff, whether through face-to-face classes or online learning; and independent study, which is the amount of time you are expected to spend on your own study and assessment preparation.

Independent study may be guided where you are set structured tasks, such as online quizzes, or fully independent where you undertake your own unstructured study, such as reading and research. You also have group and one-to-one time with academic staff in learning teams or personal tutorials.

## 9. Academic Staff

MetFilm School course leadership and tutors are comprised of industry practitioners and educators with award-winning experience across the disciplines of directing, screenwriting, producing, editing, post-production, visual effects and animation, distribution, marketing and sales. Members of the teaching team hold individual membership in a variety of leading external organisations such as WGGB (Writers Guild of Great Britain), PACT (Producers Alliance for Cinema and Television), BFI (British Film Institute), BAFTA (British Academy of Film and Television Arts), GBCT (Guild of British Camera Technicians), BECTU (Broadcasting, Entertainment, Cinematography and Theatre Union), BSC (British Society of Cinematographers) and a network that includes production companies, talent agencies, and broadcasters. Many have received various awards and critical acclaim for their work, and the majority have at least 5 years' industry experience. The majority of tutors hold a Bachelor's or Master's degree in relevant fields.

MetFilm School is committed to the professional development of teaching staff in accordance with the UK Professional Standards Framework. We support tutors in achieving fellowship of the Higher Education Academy (HEA) and encourage tutors to enrol on CPD, PGCE, and MA level programmes offered by the University of West London and other providers.

## 10. Formal and Informal Links with External Organisations / Industry Partners

### ScreenSpace

As part of MetFilm, ScreenSpace receives support from its sister companies, MetFilm School, MetFilm Production and MetFilm Sales. ScreenSpace delivers its courses on behalf of the University of West London. Providing our students with the reassurance of an established educational institution, while gaining the benefits of an adaptive, innovative & dynamic new educator.

ScreenSpace courses have been able to draw in industry partners to set briefs, respond and feedback on pitches, and reflect on work created. Since inception in 2018, this includes representatives from the following companies: YouTube, Twitter, BBC, Golin, Karmarama, Amazon Studios, MetFilm Production and Garden Studios.

## MetFilm

The MetFilm Group is a leading screen organisation with a mission to bridge industry and education, which means students studying at ScreenSpace have access to a wealth of expertise from working media professionals. This includes opportunities for selected students and graduates to work directly on productions for film and TV through MetFilm Production, as well as access to unique job openings which are signposted through MetFilm Futures.

## MetFilm Production and MetFilm Sales

MetFilm School has strong industry links through its integrated production company, MetFilm Production, an independent production company making high-quality fiction and documentary film for theatrical and television audiences worldwide, and MetFilm Sales, which is a boutique film sales company.

The synergistic environment so created 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; case studies and resources from professional productions; professional networking; graduate opportunities; and increased access to industry guest speakers and tutors.

Graduates work in multiple roles across all productions. For example, most recently at the time of writing, there are 19 graduates credited on *The Reason I Jump* which won the Audience Prize at the Sundance Film Festival in 2020 Best Documentary at the British Independent Film Awards in 2021 and 17 graduates credited on *23 Walks*, which opened in UK cinemas in September 2020. Other recent films include *Misha and the Wolves* (2021), *Last Breath* (2019).

## MetFilm Futures

MetFilm Futures is dedicated to developing the careers and employability of MetFilm School students and graduates. Its activities include weekly Career Surgeries, a jobs board, curated opportunities from across industry including internships, festivals, and masterclasses; CV and showreel advice sessions; and guest speakers from industry.

## Virtual Grindhouse

*The Virtual Grindhouse* is our online community and home to MetFilm Futures. It is an innovation to connect students across courses and campuses and features guest speakers, job boards and curated competitions. Recent guest speakers have included:

- cinematographers, Roger Deakins (*1917, No Country for Old Men*) and Rina Yang (*Becoming, Bohemian Rhapsody*)
- writers, Sally Wainwright (*Happy Valley, Gentlemen Jack*) and Charlie Brooker (*Black Mirror*)
- directors Lenny Abramson (*Room, Normal People*), Gurinder Chadha (*Bend it Like Beckham*) and Sarah Gavron (*Suffragette*); and Armando Iannucci (*VEEP, The Death of Stalin*)
- actors Daisy Edgar Jones and Paul Mescal (*Normal People*); Tim Roth (*Reservoir Dogs*); Jonathan Pryce (*The Two Popes*); and Vicky McClure (*Line of Duty*); and Lydia West (*It's a Sin*)
- producers Tanya Seghatchian (*Cold War, The Crown, Harry Potter*) and Steve Woolley (*The Crying Game*) and many others.

## Partners and Core Relationships

The Film and Screen Business course design incorporates latest industry developments in line with the broader discussion about the sustainability of the UK screen industries in line with the government's White Paper recommendation that the Higher Education sector should strengthen its links with industry.

In 2012, Met Film School was voted prestigious membership in CILECT (Centre International de Liaison des Ecoles de Cinéma et 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.

### **Industry Links**

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 filmmakers and media professionals to speak to students on a regular basis.

## **11. Student Support Arrangements**

### **Student Support**

Throughout your course of study, you will have access to a variety of sources of support depending on individual circumstances and needs. In addition to the Course Leader and your personal tutor, you 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.

Our Wellbeing support has been boosted by contracting online support *Togetherall* which is available to all students. This is a 24/7 support service for all students to have confidential communication with a trained advisor.

If you do experience any difficulties, either academically or personally, we have options for you to pause your studies and to return at the appropriate point once you are ready. This process involves an academic meeting with the course leader and the Student Services team to agree the next steps based on a case by case basis. In the event that the school has to take the initiative and withdraw a student for any wellbeing reasons, we have a *Fitness to Study* policy to ensure that student is fit to return to school. This policy requests the student to provide medical evidence to support their return to study which is considered by a panel.

Students may also access welfare and wellbeing services at UWL.

In addition, ScreenSpace works regularly with local, external organisations in London to provide resources to students and training to teaching staff.

### **Disabled and Neurodiverse Support at ScreenSpace**

ScreenSpace wants all students to have equal access to their course and the facilities. The Student Services Team and its dedicated Disability & Wellbeing Adviser provide confidential, specialist advice to help address any physical, study or communication barriers they may find in the learning environment. Student Services work hand in hand with academic staff to support students with a wide range of disabilities including:

- neurodiversity and specific learning differences (such as dyslexia, dyspraxia, ADHD)
- mental health difficulties (such as depression, bi-polar disorder)
- long-term medical conditions (such as HIV, cancer, multiple sclerosis)
- hidden disabilities (such as diabetes, asthma, epilepsy)
- sensory impairments (such as visual impairment, hearing impairment)
- mobility or physical impairments (such as paralysis, arthritis)

### **How are students supported?**

Bespoke Individual Support Plans (ISPs) are developed with each student, outlining recommended reasonable adjustments such as amended assessment arrangements, extensions to library book loans, note-takers or campus mobility support and the ability to request extensions to work if required.

Student Services provide advice and information on arranging diagnostic assessments for a specific learning difference, help arrange non-medical helpers (such as Assistive Technology Training, Specialist Study Skills Tutors and Specialist Mentors) and support access to a range of assistive technology. Student Services can also provide advice and information on any additional funding which students may be eligible to apply for.

During the first week of the programme you will go through a formal orientation to ScreenSpace and the BA (Hons) Film and Screen Business Course. You will have an induction to school resources, the course team and relevant departments. There will be scheduled Student Programme Meetings during each semester of the course. 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. BA (Hons) Film and Screen Business students will also be able to elect one member of their cohort to sit on the Course Committee. Student representatives also participate in our wider governance structure, and some representatives are invited to meetings such as the Academic Board; the Learning, Teaching and Assessment Committee; the Screen Enterprise Group; and the Diversity, Equality and Inclusion Committee. Our Student Senate was formed in 2019 and is run by a President and Vice President from our London campus and a Vice President from our Berlin campus and meetings. All student representatives are able to sit on the Student Senate which meets quarterly and is a place to reflect and discuss the ideals and values of the MetFilm School Student Body and to work with the School to continually improve the student experience.

### **University of West London**

Students studying in London will be introduced to UWL during induction when they will visit the St. Mary's Road campus to tour the main facilities and visit the library. You will have access to some of UWL's student support framework which includes the following services:

- Library Services
- Students' Union which includes a wide range of clubs, events and associations
- Careers and Volunteering
- Placement & Employment Services
- Student Advice (Immigration, funding, money management)
- Disability and Mental Health Advice
- Inter-Faith Advice
- Counselling
- Welfare (support with personal & emotional wellbeing)
- Students' Union
- Mentoring
- Accommodation Service

Student guidance, help and support is further detailed in the [UWL Student Handbook](#) with regard to University facilities, services and current policies.

### **Preparing for the World of Work**

Career preparation and employability skills are integrated throughout the course in the form of presentations, practical workshops and mentoring sessions which will be used to develop your presentation skills and online profiles.

MetFilm Futures is a dedicated career support team that helps students and graduates navigate their path into industry in the following ways:

- informing students and alumni about permanent and freelance job opportunities, internships and placements
- curating opportunities across industry
- organising masterclasses and career workshops with professional industry guest speakers
- advising on film and video strategy
- festival logistics and entry requirements
- developing career skills such as networking, pitching and social media profiles

## 12. Assessment Matrix

Module Title and Code	Credit	Core	Assessment Type	Weighting (%)	Overall Pass Mark	Submission: Week No. <i>indicative</i>		
<b>Level 3</b>								
Personalised Learning	20	Core	Portfolio	100%	40%	13 (Sem 1)		
Academic Performance	20	Core	Written Assignment	30%	40%	5 (Sem 2)		
			Written Assignment	70%	40%	14 (Sem 2)		
Creative Research in Media & Design	20	Core	Portfolio	50%	40%	12 (Sem 1)		
			Portfolio	50%		14 (Sem 1)		
Contextual Studies in Media & Design	20	Core	Portfolio	50%	40%	14 (Sem 1)		
			Portfolio	50%	40%	15 (Sem 1)		
Foundation Major Project	20	Core	Portfolio	50%	40%	6 (Sem 2)		
			Portfolio	50%	40%	12 (Sem 2)		
Creative Sectors	20	Core	Portfolio	50%	40%	5 (Sem 2)		
			Written Assignment	50%	40%	13 (Sem 2)		
<b>Level 4</b>								
Tell a Story: Screen Sense	20	Core	Portfolio	100%	40%	10 (Sem 1)		
Tell a Story: Craft Skills	20	Core	Portfolio	100%	40%	10 (Sem 1)		
Tell a Story: Production	20	Core	Artefact	60%	40%	16 (Sem 1)		
			Artefact	or		Written Assignment	40%	16 (Sem 1)
Change Hearts: Screen Industry	20	Core	Portfolio	100%	40%	10 (Sem 2)		
Introductory Business Skills	20	Core	Portfolio	100%	40%	10 (Sem 2)		
Change Hearts: Entrepreneur	20	Core	Artefact	or	Written Assignment	60%	40%	16 (Sem 2)

Module Title and Code	Credit	Core	Assessment Type			Weighting (%)	Overall Pass Mark	Submission: Week No. <i>indicative</i>
			Artefact	or	Written Assignment	40%		16 (Sem 2)
<b>Level 5</b>								
Change Minds: Screen Industry	20	Core	Portfolio			100%	40%	10 (Sem 1)
Business Management	20	Core	Portfolio			100%	40%	10 (Sem 1)
Change Minds: Entrepreneur	20	Core	Artefact	or	Written Assignment	60%	40%	16 (Sem 1)
			Artefact	or	Written Assignment	40%		16 (Sem 1)
Entertain Me: Screen Industry	20	Core	Portfolio			100%	40%	10 (Sem 2)
Production and Project Management	20	Core	Portfolio			100%	40%	10 (Sem 2)
Entertain Me: Entrepreneur	20	Core	Artefact	or	Written Assignment	60%	40%	16 (Sem 2)
			Artefact	or	Written Assignment	40%		16 (Sem 2)
<b>Level 6</b>								
Become Influential: Screen Industry	20	Core	Portfolio			100%	40%	10 (Sem 1)
Strategic Business Thinking	20	Core	Portfolio			100%	40%	10 (Sem 1)
Become Influential: Entrepreneur	20	Core	Artefact	or	Written Assignment	60%	40%	16 (Sem 1)
			Artefact	or	Written Assignment	40%		16 (Sem 1)
Be an Entrepreneur: Screen Industry	20	Core	Portfolio			100%	40%	10 (Sem 2)
Be an Entrepreneur: Project	40	Core	Artefact	or	Written Assignment	60%	40%	16 (Sem 2)
			Artefact	or	Written Assignment	40%		16 (Sem 2)

### Assessment type

1. **Written Examination:** a seen or unseen examination
2. **Oral Examination:** a face-to-face discussion with a panel of examiners
3. **Written Assignment:** eg report, essay, short essay, review, analysis, case study, creative and/or professional brief, dissertation, thesis, literature review, research method essay, research proposal, in-class test, multiple choice questionnaire (MCQ), mathematical/statistical problem, online test, web-based exercise, translation
4. **Oral Assignment:** individual or group presentation, discussion, defence, pitch, performance, teaching
5. **Portfolio:** a series of short written, creative, linguistic or mathematical tasks collected as part of one assignment
6. **Artefact:** visual, audio, software, composition, design, culinary, artistic
7. **Practical:** experiment, clinical, educational or hospitality practice-based assignment

**PART B: Record of Approved Amendments:**

Use the following table to list all amendments made to the course between approval/re-approval events.

	Approved Amendments to Course Specification since original approval/last re-approval					
Course Specification Title	Module Level and Title	Brief Outline of Amendment	Approval by Academic Quality Lead (Minor Amendment)	Approval by School/College Quality Committee / Major Amendment Panel	Approval effective from	Student cohort affected
<i>Specify award and course titles, including pathways affected by amendment</i>			<i>Date</i>	<i>Date and meeting minute</i>		<i>e.g. new students from [add Academic Year/students entering Level 5 from [add Academic Year]</i>