
Form CA3: Course Specification AY23-24

Along with the Module Specifications, the Course Specification forms the definitive description of any qualification awarded by the University. The Academic Quality and Standards Office (AQSO) is responsible for maintaining up to date records of all definitive documents (course and module specifications). **Any** amendments made to the Course Specification must be submitted to the AQSO via the formal Amendments process outlined in Section 4 of the Academic Quality and Standards Handbook: Course Amendments.

Refer to Section 2 of the Academic Quality and Standards Handbook: Qualifications and Curriculum Framework and Section 5: Assessment and Feedback when completing this document.

Also refer to CA3A Course Specification Guidance for further information when completing this document.

PART A: About the Course and/or Apprenticeship

1. Course details

Qualification (award and course title)	MA Post Production
Document version, approval process, and date document completed	Version 1 Re-Approval Completed 8/07/2022
Awarding Institution	University of West London
UWL School/College	LSFMD
Subject Area within UWL School/College	Film and Media
Course Leader	Steve Pinhay, Deputy Director and Postgraduate Programme Leader
Academic Partner(s) and type of arrangement	Validated Provision
Course recognised by	N/A
External Examiner	Cathy Greenhalgh
Sites of delivery	MetFilm School London
Modes and duration of delivery	Full-time one-year programme, comprised of 42 weeks' teaching + 7 weeks holiday/breaks.
Delivery date(s)	September only start
Final enrollable award(s)	MA Post Production
Level of final award	7

Exit awards including titles and credits	Postgraduate Certificate, 60 Credits Postgraduate Diploma, 120 Credits
QAA Subject Benchmarking Statement	The relevant QAA Subject Benchmark Statements: for Communication, Media, Film and Cultural Studies (2019, see here). Currently only applies to undergraduate degrees. As with all UWL and MFS courses, has been developed in accordance with the FHEQ (2014, see here). It has specifically been mapped against the Level Descriptors as articulated in the University of West London Qualifications and Curriculum Framework (see here). The programme has also been mapped against the OfS Sector Recognised Standards.
Course-specific Regulations	UWL Academic Regulations
Language of study	English

2. Course and/or Apprenticeship Description: a short descriptive statement used for publicity (max. 250 words):

The MA Post Production programme is designed to enable you to develop the skills and understanding needed to work in post production in today's screen industries. Through the programme you will gain advanced insight into the work of the editor and post specialist – deep understanding of audio and visual storytelling, working across a variety of screen platforms and industry contexts, current and developing technology including editing softwares and equipment, the editor's role as facilitator and collaborator, professional working practices and employment strategies. You will develop awareness of industry - traditional and changing screen forms and formats, platforms and audiences, recognising the importance of diversity and progressive working practices in your approaches to content and content making.

Specific topics range from storytelling and managing material to developing stories and adding effects, from working independently to demonstrating skills in managing creative ambitions and the needs of clients. You will learn by engaging in practical post production exercises with post production peers and with students from other disciplines, developing and refining craft through reflection on work and engaging constructively with feedback.

Throughout the programme you are encouraged to be both collaborative and self-directed in your approach to project work and knowledge acquisition. You are entering screen industries transformed by innovative technology and new content formats. You are also entering industries that are growing in awareness of diversity, sustainability, progressive workplace practices and globalisation. Industries experiencing change – and we want you to be part of that change. On the course, you will be part of a like-minded group of aspiring industry professionals on a programme that is truly interdisciplinary in its approach to the business of screen storytelling and your future employability. During the course you will create your own professional profile and have the option of developing additional basic skills including camera work and sound recording.

At its heart this programme develops craft practices, intellectual understanding, and aims to place you in an industrial context so that you - like so many before you - can enter the screen business upon graduation. This programme is for students who are passionate about screen

content and production, love to learn and lead by example, are aware of the world around them and have the ambition to become professionals in an ever-evolving and expanding industry sector.

3. Admissions Criteria: *what qualifications and experience do students need to get onto the course?*

<p>Higher Education Course:</p> <ul style="list-style-type: none"> • UCAS Tariff (UG only) • Subject-specific requirements • Additional information 	<p>All applicants must be 18 years or older at the time the programme begins.</p> <p>Requirements:</p> <p>EITHER</p> <ul style="list-style-type: none"> • A 2:1 honours degree from a UK university or overseas equivalent. • A personal statement of at least 500 words. The MetFilm School online application form details the information that your personal statement must include. <p>OR</p> <p>Students without a degree but can demonstrate relevant industry experience or a degree below a 2:1 equivalent are still able to apply. They will need to submit the following:</p> <ul style="list-style-type: none"> • A professional industry reference • A professional CV • A 750 word statement of why you wish to enter the screen industries and indicate the ways in which you think they are changing.
<p>Arrangements for Recognition of Prior Learning</p>	<p>Full details of RPL and RPEL can be found in the UWL Academic Regulations and RPL/RPEL must be approved in line with these regulations before it is granted. A maximum of 100 credits can be granted in this way on a taught MA programme.</p>
<p>IELTS Score for International Students</p>	<p>Candidates need to achieve an overall IELTS 6.5, with a 6.5 in writing and no less the IELTS 5.5 in all other elements.</p>

4. Course and/or Apprenticeship Structure Diagram: Include diagrams for all *modes of study, e.g. Part Time, Full Time and all delivery dates e.g. January starts*

Trimester 1	Module 1	Module 2	Module 3
Week 1	Editing Craft and Industry (20 credits, core)	Documentary Practice (20 credits, core)	Professional Profile (20 credits, core)
Week 2			
Week 3			

Week 4			
Week 5			
Week 6			
Week 7			
Week 8			
Week 9			
Week 10			
Week 11			
Week 12			
Holiday			
Week 13	Assessment period		
Week 14			
Week 15			
Week 16			
Exit Award: PG Cert (60 credits)			
[Trimester 2	Module 4	Module 5	Module 6
Week 1	External Clients – Post and Delivery (20 credits, core)	Workflow Theory and Practice (20 credits, core)	Practice-based Research (20 credits, core)
Week 2			
Week 3			
Week 4			
Week 5			
Week 6			
Week 7			
Week 8			
Week 9			
Week 10			
Holiday			
Week 11			
Week 12			
Week 13	Assessment period		
Week 14			
Week 15			
Week 16			
Exit Award: PG Dip (120 credits)			
Trimester 3	Module 7		
Week 1	Final Project and Career Plan (60 credits, core)		
Week 2			
Week 3			
Week 4			
Week 5			
Week 6			
Week 7			
Week 8			
Week 9			
Week 10			
Week 11			
Week 12			
End of Course & Exit Award: MA Producing			

5. Course Aims: *what are the aims of the course*

At the completion of your course you will have:

- Deep understanding of the roles and responsibilities relating to working in post production for a range of screen platforms
- The ability to produce work of increasing ambition and quality
- The ability to develop and enable the realisation of creative projects suitable for industry and audiences
- A critical understanding of the role screen storytelling plays in an increasingly globalised and inclusive world
- High level insight into working professionally with producers, directors and other creative personnel in the realisation of compelling and meaningful content
- A detailed, structured and ethical approach to content post production
- Understanding of the role of research and intellectual enquiry as an integral part of academic development and professional practice
- The ability to actively engage with cultural and political perspectives including diversity, sustainability and the inclusive workplace in your creative work and practice
- The knowledge, skills and understanding to enter the screen industries as an enlightened and contemporary post production professional

6. Content by Level: *how does the course build and develop over time*

Level 7

The MA Post Production course is designed to enable you to develop a systematic and comprehensive understanding of the frameworks, skills and attributes required to work as an editor or post specialist in today's screen industries. The post specialist's role is far more complex than cutting pictures into sequences and requires a wide-ranging skill set. You are at the cutting edge of industry, often working with technologies and delivery requirement in transition. Your role requires a combination of creativity, craft, people management, foresight and adaptability.

Over three trimesters you will gain advanced insight into post production craft as well as your vital role in the creation and delivery of screen content to a wide variety of audiences and contexts. Trimester 1 focuses on the essence of screen storytelling and the role the editor plays in understanding the potential of filmed materials in the process of realising stories and ideas. Alongside this you will explore your own qualities as you build a career profile that will develop as the course – and your understanding – increases. In Trimester 2 you will enrich your understanding through client-facing editing assignments. You will also gain deep understanding and practical skills in post production workflows. In addition you will develop the research and analytical skills expected in both your academic and professional practice. In Trimester 3 you will draw together your practical, theoretical and industry understanding into the co-creation and delivery of a filmed artefact and complete your career plan as part of your progression into real world employment.

Trimester 1

Your course begins with three concurrent modules: Editing Craft and Industry/Documentary Practice/Professional Profile. The approach to each is to explore characteristics of the director in relation to role and responsibilities alongside the development of practical skills and understanding that will grow as the course progresses.

Editing Craft and Industry**20 credits****Core**

This module provides you with an overview of the different aspects of post-production and the technical processes that link them all together, as well as gaining an understanding of how editing supports the storytelling process in today's multifaceted screen industries. You will work with audio and video raw data, applying professional data management processes throughout the video and audio production pipelines. Additionally, you are introduced to a suite of complementary software packages for video editing, audio editing, effects, compression and encoding. Topics covered include key concepts in screen storytelling as it relates to post production including editing for emotion and how to adapt the edit to genre. Students will gain an understanding of how to work effectively in a non-linear editing system through practical workshops in Adobe Premiere Pro and develop an understanding of audio essentials and working within a Digital Audio Workstation.

During the early weeks of the module you will work with students from other pathways (directing, screenwriting, cinematography and producing) to make a short video using a camera phone or similar commonly available technology based on something that you want to say.

Documentary Practice**20 credits****Core**

Alongside the *Editing Craft and Industry* module, **Documentary Practice** focuses on contemporary post-production practices typically used when editing and finishing in documentary. How to incorporate a disciplined and detailed working practice in order to achieve the best creative and technical results. You will spend the first part of the module learning about the documentary approach to post production. This will include learning how to work in a new Non Linear Editing mode. In the latter part of the module, you will look at the finishing processes typically used for picture cutting, effects integration and audio mixing to support an assistant editor post production environment, in consultation with a senior producer.

Professional Profile**20 credits****Core**

This module is largely self-directed. Through it you will develop authentic and detailed career paperwork and supporting materials including a CV and personal profile. You will also research relevant career opportunities and contacts as part of the evolution of a career plan that will be presented and assessed at the completion of your course. Assessment of your paperwork and industry research will come through presentations of your developing portfolio to a project advisor and through an online share site. A range of career-focussed tools and guest speaker slots will support your work. In addition, upskilling sessions will be offered throughout the year which give you the opportunity to widen your skill base and add to your CV, beyond your chosen discipline.

Trimester 2

Your second trimester consists of three modules designed to synthesise the skills and knowledge acquired around the editor's role as creator and facilitator of screen content into creating a collaborative production exercise with students from other disciplines and a deep understanding of post production workflows, colour, sound and finishing. In the third concurrent module, you will work with students from all pathways on the vital role of

research in developing ideas and understanding context, with a focus on diversity and ethical screen practice.

External Clients – Post and Delivery **20 credits** **Core**

In External Clients Post Delivery students learn to work both to a client brief and collaboratively with students from the other four MA cohorts on an integrated Industry Project. Students will gain an understanding of how to negotiate the relationships within a creative hierarchy, how to work with constructive feedback, develop a systematic approach to setting and meeting deadlines, their ability to handle multiple projects and critically evaluate both process and product. In addition, the module will involve the use of software packages that complement the core editing tools previously studied as well as developing an understanding of visual effects and how they complement story telling.

Workflow Theory and Practice **20 credits** **Core**

The knowledge and skills gained in previous modules are combined and enhanced to a new level of understanding. You will examine a series of complex post-production workflows and manage data from camera acquisition. You will transcode high-res media, work in offline editing to complete a picture lock and create a simple sound design and conform to the original media, subsequently mastering to a variety of delivery platforms. Advanced skills in audio finishing and conforming will be achieved by examining the theory and best practice for the full audio mix and secondary colour grading. Further exploration of how data is managed within a professional workflow is analysed to enable you to understand how it relates to broadcast standards. Throughout you will focus on professional practice within the post production industry, developing employability including connection to established post production facilities.

Practice-based Research **20 credits** **Core**

In this module you will join with students from other MA courses to contextualise your practice, broaden understanding of screen culture and engage with current debates in global screen studies. Building on the work of previous and concurrent modules, you will gain a deeper insight into current theories, principles and discussions relating to issues of diversity, sustainability and ethics within the screen industries and continue to engage with content about/from diverse cultural/social/gender groups of contributors in the UK and across the world. Students will reflect on and discuss the responsibilities of content creator and draw up your own 'Inclusion Guidelines' as a formative assignment. The aim is for you to develop transferrable research & reflective skills essential for employment in the screen industries, culminating in the development of an individual portfolio of references.

Trimester 3

Your final Trimester takes a holistic approach to the conclusion of your present student journey and your ongoing future. Its two key elements are a short film, video or agreed alternative project made in collaboration with other MA students and your completed career plan which will be presented to potential employers. Although this module concludes your course, it should not be seen as an end point. Rather it is a staging post in your deepening understanding of the editor and post production specialist, industry and your developing skill set as an employable screen industry contributor.

Final Project and Career Plan **60 credits** **Core**

Your third collaborative project gives you the opportunity to work independently to create work that demonstrates your development in post production. Your project is an opportunity

to deliver work that is distinctive, industry-facing, based in research and reflects awareness of a diverse and inclusive world wherein sustainability of resources and progressive work practices are essential.

Supplemental skills training will continue throughout the module so that your career plan, including a showreel and portfolio can be developed further before presentation.

7. Course Learning Outcomes: *what students are required to achieve on this course*

	Learning Outcome	Editing Craft & Industry	Documentary Practice	Professional Profile	External Clients – Post and Delivery	Workflow Theory & Practice	Practice-based Research	Final Project & Career Plan
Knowledge & Understanding	Show a comprehensive grasp of post-production workflows, processes and disciplines within the context of narrative storytelling.	✓	✓		✓	✓		✓
	Critically evaluate the cultural and technical complexities of producing a set of deliverables for a global audience.	✓	✓		✓	✓	✓	✓
	Articulate complex technical processes clearly and concisely to screen production professionals.	✓	✓		✓	✓		✓
	Critically articulate creative ideas with an in-depth awareness of local and global industries.	✓	✓	✓	✓	✓		✓
	Gain an advanced understanding of how established techniques of research and enquiry are used in the practice of making screen content.				✓			✓
Intellectual/Cognitive skills	Demonstrate a complex approach to the creative and technical interrelationship between production, acquisition and postproduction.		✓		✓	✓		
	Engage critically with contemporary practice across the screen industries, recognising how creative and aesthetic	✓	✓		✓	✓		✓

	choices impact on business and the exploitation of screen content in today's marketplace.							
	Utilise theoretical and conceptual frameworks as well as current cultural, political and ethical perspectives to interrogate orthodoxies and create innovative content.	✓		✓			✓	✓
Subject-practical Skills	Demonstrate to an advanced level postproduction skills and technical knowledge appropriate for professional contemporary media industries.	✓	✓	✓	✓	✓		✓
	Adapt digital workflows to conform to a variety of different film production environments.		✓		✓	✓		✓
	Employ a comprehensive range of postproduction skills across multiple audio and video editing platforms in consideration of broadcast and other relevant standards across contemporary and emerging distribution platforms.	✓	✓		✓	✓		✓
	Engage in professional collaboration with other creative and technical personnel within the screen content making process.	✓	✓		✓	✓		✓
Transferrable Skills	Communicate to an advanced level using industry-standard processes and paperwork.	✓			✓	✓		✓
	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 competence in managing creative and client expectations as part of collaborative screen practice.				✓			✓

	Use 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.	✓	✓	✓	✓	✓	✓	✓

8. Learning, Teaching and Assessment Strategies: *how will students learn, how will students be assessed, and why are these the most appropriate methods*

Level 7

Assessment is a fundamental part of the teaching and learning process within the MA Post Production Programme and is constructively aligned with curriculum and 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 are designed with flexibility so that students can progress at their own pace and receive individual tutorial support as needed.

Methods of assessment range from academic essays, research presentations and reflective accounts of practice to authentic assessment in the form of in-class pitches, practical production exercises, production paperwork and career documentation. Throughout, the aim is to use assessment as part of the evaluation and tracking of individual student progress.

MetFilm 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.

Formative Feedback and Feedforward:

Students on the programme receive on-going formative feedback and feedforward throughout each module, which is designed to help them learn more effectively and find ways to maintain and improve their progress.

Formative feedback is embedded into the programme learning in a variety of ways, including in-class discussion, feedback and feed forward, 1:1 tutorials, peer review and written feedback aimed at supporting students in the development of their work. Formative feedback is a valuable tool to monitor student progress, but also make students more consistently aware of their own practice and progression on the course.

Summative Assessment:

Summative assessment measures student learning at specific points along the programme and provides students with reliable indicators of their progress as well as school monitoring information towards the formal assessment of student awards. There is a summative assessment point at the end of each module.

Feedback to Students:

Feedback to students is a crucial part of the assessment process. Accordingly, tutors will ensure that:

- Feedback is given on all assessed work.
- Feedback includes positive evaluative commentary and feedforward in the form of guidance and suggestions for improving work;
- Feedback and assessment guidance are related to marking criteria which are communicated via marking rubrics in module documentation;
- Students are informed of the feedback procedures, including submission and return dates.

Tutors will prepare students for assessments through such means as guidance on assessment criteria, consideration of previous papers, 1-1 tutorials, creative assignments, essay plans, discussion, and peer-assessment.

9. 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 etc. This is the amount of time a student should be prepared to commit to each module.

Learning hours are divided into: taught or 'contact' hours, i.e. the amount of time students spend in contact with academic staff, whether through face-to-face classes or online learning; and independent study, i.e. the amount of time students are expected to spend on their own study and assessment preparation. Independent study may be guided where students are set structured tasks e.g. Online quizzes or fully independent where students undertake their own unstructured study e.g. Reading and research. Students also have one-to-one time with academic staff in personal tutorials.

10. Academic Staff:

The MA Post Production Programme Team consists of the Postgraduate Programme Leader, Postgraduate Programme Deputy Leader and MA Course Manager working with the MA Post Production Discipline Leader in London and Berlin and Programme Lead in Leeds, who oversee the delivery of the programme.

All tutors are experienced industry practitioners and/or academic teaching staff and hold individual membership in a variety of leading external organizations 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), Illuminatrix, Women in Film and Television, and a network that includes production companies, talent agencies, and broadcasters. The majority of tutors hold a Master's degree in relevant fields, have received various awards and critical acclaim for their work, and have at least 5 years' industry experience. In recent years several of our tutors have undertaken CPD in the form of the PG Cert in Academic Practice and have gained higher degree qualification in teaching and in some cases, Fellowship or Senior Fellowship of the HEA.

11. Formal and Informal Links with External Organisations/Industry Partners: *what opportunities are there for students to interact with professional contacts.*

MetFilm:

The MetFilm Group is a leading screen organisation with a mission to bridge industry and education, which means students studying 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) and *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.

MetFilm Futures oversees a busy programme of industry speakers. Recent guests 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*), Sarah Gavron (*Rocks, Suffragette*); and Armando Iannucci (*The Thick of It, 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, This Is England*); and Lydia West (*It's a Sin*)
- Producers: Tanya Seghatchian (*The Power of the Dog, Cold War, The Crown, Harry Potter*) and Steve Woolley (*The Crying Game, Mona Lisa, Made In Dagenham*) and many others.

Partners and Core Relationships:

In 2012, Met Film School was awarded prestigious membership of 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.

The annual *Smart Screen Creative Awards*, a unique celebration of our students' work, supported by Twitter, BBC Studios, Picturehouse Cinemas and YouTube, gives high profile to films and videos made by our students and attracts industry guests from film, television, advertising and online.

ScreenSkills:

In 2020, MetFilm School's MA courses in Producing, Screenwriting, Directing, Cinematography and Post-Production gained industry accreditation from ScreenSkills, the screen industry training, talent and skills oversight body.

12. Student Support Arrangements: *what academic and pastoral support and advice are available*

Throughout the course of study, students will have access to a variety of sources of support depending on individual circumstances and needs. In addition to the Programme Leader and MA Team and programme Discipline Leader, students will have opportunities to discuss academic progress, learning and career objectives with relevant teaching staff.

Disability and Wellbeing Support:

The school has a dedicated Disability and Wellbeing Support Team who provides practical advice and guidance whilst you are studying. The team can provide confidential, specialist advice to help address any physical, study or communication barriers you may find in the learning environment. Student Support 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, bipolar 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?

Individual Support Plans (ISPs) are developed where appropriate, 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 Support 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 Support can also provide advice and information on any additional funding which students may be eligible to apply for.

If students experience any difficulties, either academically or personally, we have options for students to pause their studies and to return at the appropriate point once they are ready. This process involves an academic meeting with the Discipline leader and the Student Support team to agree the next steps on a case-by-case basis. If 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.

Counselling:

The school has a dedicated counselling team who can be contacted to book online/face to face appointment. All students are able to access up to 6 counselling sessions for free each academic year. In addition to this, the Counselling team also offer group workshops on topics such as resilience, stress and mindfulness.

Togetherall:

All students can also access online support through 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.

Pre-Induction Course:

New students will have the option to complete a 4-week **Pre-Induction Course** online via Canvas, our virtual learning environment, which comprises readings and exercises designed to prepare students for practical and academic MA level work. The Pre-Induction Course gives students the opportunity to meet each other virtually, set up online identities, engage in self-directed creative activities, discussion forums, and explore practical, reading and viewing assignments. By the end of the Pre-Induction Course students should have an idea of the philosophy of MetFilm School, as well as an understanding of the level of reading and creative thinking involved in the MA.

Induction Welcome Week:

During the first week of the programme, students will go through a formal orientation to MetFilm School in London, Berlin or Leeds. They will have an induction to school resources, the programme team and supporting departments (including Student Services, Quality, Kit Room).

Student Representation:

There will be scheduled Student Representative Meetings at regular intervals throughout the course. The purpose of these meetings is to share information about the programme, garner student feedback on specific aspects of the course, and address any issues or concerns. Each MA Course will be able to elect members of their cohort to sit on MA Student Voice Committee as well as the regular MA Student Representative meetings. 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 elected students across MetFilm campuses. 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.

Learning and Library Support:

MetFilm School's recently opened Learning Space offers a range of support for academic work. These include books and other written materials plus information on online resources.

Learning Resources & Support at University of West London:

London-based students will have access to the UWL Student Union and reference-only access to the UWL Paul Hamlin Library.

Production Support:

The Production support teams in London, Berlin and Leeds will be accessible to support students during practical activities, where appropriate, with technical knowhow and production knowledge which students will be able to call upon, especially during periods when students are asked to create a production or artefact. Students in London and Leeds have access to industry-standard equipment supplied through our partnership with Procam Take2. Students are supported by experienced technical and production staff in on-campus

kitrooms. In Berlin, the majority of production equipment including cameras and lighting is supplied by the on-campus kitroom and supported by experienced technical and production staff. When required, supplementary equipment is hired from external suppliers. On all campuses, equipment is aligned with curriculum and learning outcomes and enables equivalent teaching and learning and production support.

Students will be introduced to the industry Albert Sustainability programme during Induction Week. All students will have the opportunity to undertake the course that will enable them to become and Albert certified graduate raising awareness, promoting action around sustainable production and adding an industry-recognised certificate to their CV.

Students also have the option to undertake an online Risk Awareness Safety Training module. On completion of the online training, students will receive a CV-enhancing certificate, valid for 5 years.

Career Support:

Career preparation and employability skills are integrated throughout the course in the Professional Profile and Final Project and Career Plan modules. In addition, 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
- bookable 1-2-1 career tutorials

13. Assessment Matrix: *a list of all the assessments on the course, along with how much they count for and where they come in the year.*

Module Title and Code	Core /Optional (write C or O)	Credit	Assessment Type (choose from the dropdown list)	Weighting (%)	Overall module/element pass mark	Submission: Week Number (indicative)
Level 7						
Editing Craft & Industry	C	20	Portfolio	50%	50%	Trimester 1, Week 8
			Artefact	50%	50%	Trimester 1, Week 12
Documentary Practice	C	20	Artefact	50%	50%	Trimester 1, Week 14
			Written Assignment	50%	50%	Trimester 1, Week 14

Professional Profile	C	20	Portfolio	100%	50%	Trimester 1, Week 16
Workflow Theory & Practice	C	20	Artefact	50%	50%	Trimester 2, Week 13
			Artefact	50%	50%	Trimester 2, Week 13
External Clients – Post and Delivery	C	20	Portfolio	100%	50%	Trimester 2, Week 14
Practice-based Research	C	20	Portfolio	100%	50%	Trimester 2, Week 16
Final Project and Career Plan	C	60	Artefact	60%	50%	Trimester 3, Week 14
			Portfolio	40%	50%	Trimester 3, Week 16

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>