



BA (Honours)

Media Production Management

Student Handbook 2011/2012

Validated by Middlesex University,
School of Arts & Education, London UK

Student Name: _____

Students with disabilities: information in alternative formats

Information in this publication can be downloaded from the following website:

www.iam.si/mpm

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Purpose and status of your student handbook

The purpose of this handbook is to provide you with information about your Programme of study and to direct you to other general information about studying at IAM – Institute and Academy for Multimedia for a Middlesex University qualification.

This handbook must be read in conjunction with the University Regulations which are available on-line at www.mdx.ac.uk/regulations/, and *IAM – Institute and Academy for Multimedia* regulations which should be given to you at enrolment.

The material in this handbook is as accurate as possible at the date of production. Your comments on any improvements to this handbook are welcome – please put them in writing to the Programme Leader, Peter Purg at peter.purg@iam.si.

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1. Programme Academic Calendar 2010/2011 (Year 3)

ACADEMIC CALENDAR 2010 – 2011

October

Oct 3rd – Oct 14th Introduction weeks; Introductory Seminar
Oct 17th – Oct 21st Module start: MPM303x

November

Nov 1st - Nov 5th **Independent Learning Week**
Nov 7th – Nov 12th Module start: MPM3020

December

Dec 19th – Jan 2nd **Christmas Break**

January

Jan 16th – Jan 20th Seminar work and coursework deadlines for module MPM3020
Jan 23rd – Jan 27th Seminar work and coursework deadlines for module MPM303x

February

Feb 6th Feb 10th Module start: MPM3010
Module start: MPM3040
Feb 8th **National Culture Day**
Feb 6th – Feb 10th Board of Study Winter Meeting
Assessment Board Regular Meeting (1)
Feb 13th – Feb 17st First Project Revision – Module MPM3040*
Feb 20nd – Feb 26th **Winter Break**

March

Feb 27th – Mar 3rd Re-assessment seminar work and coursework deadlines for
modules (1.)MPM3020, and (1.)MPM303x
Mar 6th – Mar 10th Second Project Revision – Module MPM3040*
Re-assessment (1.): Oral examination for module MPM3020
Mar 27th – Mar 30th Seminar work and coursework deadlines for module MPM3010
Re-assessment (1.): seminar work and coursework deadlines
for module (1.)MPM3020 and (1.)MPM303x

April

Apr 10th – Apr 14th Assessment Board Regular Meeting (2)
Apr 17th – Apr 21st Third Project Revision – Module MPM3040*
Apr 27th – May, 2nd **National Holidays' Week**

May

May 8th – May 12th
May 15th – May 19th Module start: MPM3050 (Introduction)
Fourth Project Revision – Module MPM 3040*
May 22nd – May 26th Project documentation deadline for module MPM3040
MPM3050 Dissertation Concept Workshop 1

June

June 5th – June 9th Oral examination for module MPM3040
Re-assessment seminar work and coursework deadlines: for

June 12 th – June 16 th	modules: (1.)MPM3010, (2.)MPM3020, (2)MPM303x Assessment Board Regular Meeting (3.) MPM3050 Research Method Workshop 2 Board of Study Summer Meeting Academic Board Summer Conference MPM3050 Research Method Workshop 3
July, August July 4 th – Aug 14 th Aug 22 rd – Aug 26 th	School Closed for Summer Break Re-assessment seminar work and coursework deadlines: for modules: (2.)MPM3010, and (1.)MPM3040 (project documentation)
September Sep 4 th – Sep 8 th	Re-assessment oral examination – (2.) MPM3010 Re-assessment oral examination – (1.) MPM3040 Assessment Board Regular Meeting (4.) Deadlines for Dissertation Paper (final version)
Sep 21 st – Sep 23 th	Dissertation defense Re-assessment oral examination – (2.) MPM3040 Academic Board Autumn Conference Finalist Assessment Board Meeting (1 st tier)
Sep 24 th – Sep 25 th	Assessment/Award Board Meeting (2 nd tier)
October Dec 10 th – Dec 14 th	Degree Award Ceremony

* **Project Revision:** "Project work of the module MM3040 is collectively revised at regular revision meetings of the project groups at the School (see Programme timetable). Project groups meet centrally to report to each other the interim results and status of the project process, reflecting on and evaluating the relevant parameters." For further information please see the contents of the module MPM3040 below.

2. Introduction to IAM – Institute and Academy for Multimedia

As a pioneer in the field of multimedia education and prime mover in defining job qualifications for Slovenia's media production sector, IAM perceives its mission primarily in the development and managing of media production study programmes. Through wide cooperation in educating for the growing media production sector, IAM assures relevant skills and competences, leading to good employment possibilities for its graduates. Its progressive research and development activities optimize the conditions for student work, directly influencing various media production segments in Slovenia, and Europe.

IAM's activities are oriented also towards development and assistance in media education for the Slovene formal school system and towards teacher training for media-assisted education and other topics of e-learning. Working together with the main national institutions in the areas of education, research and culture as well as the most important media production companies in Slovenia and abroad IAM continuously fosters international cooperation, both disseminating its own and learning from partners' good practice. IAM believes that well-coordinated local potential along with a strong regional network can lead to high quality media education, and thus to a trans-culturally well-integrated media production practice.

In 2007 IAM established IAM-CMPM (Centre for Media Promotion) responsible specifically for the BA (Honours) Media Production Management programme.

More information on the Institution's regulations and procedures below. More general information on IAM at www.iam.si.

3. Introduction to the University

THE PROGRAMME

The "Media Production Management" programme is validated by Middlesex University. This means that if you successfully complete all parts of the Programme you will receive the Middlesex University qualification of "**BA Hon Media Production Management**" and may, if you wish, attend the appropriate Middlesex University graduation ceremony. You will enrol at IAM – The institute and Academy for Multimedia.

If you do not complete the full Programme you will be given a transcript recording any individual elements of the Programme successfully completed. The Programme is validated top up, as Year 3 following the initial two years of the Slovene "Multimedia" Diploma Programme (representing a Diploma of Higher Education). Compare the curriculum Diagram under 6.21. (Programme Specification).

The Programme is supervised by the University's School of School of Arts & Education.
Dean of School:

Rosy Crehan
Middlesex University
Trent Park Campus
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THE UNIVERSITY REGULATIONS

The University Regulations are available at www.mdx.ac.uk/regulations. You should be familiar in particular with Section G (Appeal Regulations and Procedures). IAM has to act in accordance with these procedures in the case of a student appeal. IAM also has to act in accordance with Section F (Infringement of Assessment Regulations – Academic Misconduct).

CERTIFICATES

Details of the information which will appear on the certificate is available in the Middlesex University Procedures Handbook – www.mdx.ac.uk/www/quality/prh_cont.htm and set out in the Regulations Section E – www.mdx.ac.uk/regulations/

TRANSCRIPTS

You will be issued with a transcript verified by Middlesex University. A transcript will list each module you have taken, stating the academic year in which the module was taken, the module credit rating and grade. It will also state the name and location of the partner institution. Where appropriate, it will also state the award and where appropriate, the classification and Subject.

FURTHER DOCUMENTS HELD BY IAM

IAM should also hold reference copies of the following documents for consultation by the students and staff:

- The Memorandum of Co-operation for the Programme. This is the formal agreement between the University and the College on the delivery of the Programme.
- Quality Assurance Agency for Higher Education (QAA) Code of Practice: Collaborative Provision and Flexible and Distributed Learning.
- Distributed Learning.

4. Introduction to the School of Arts and Education (validating institution)

DEAN'S WELCOME

Welcome to the School of Arts and Education at Middlesex University and thank you for choosing to come and study at this University.

The School is extremely varied as it embraces a wide range of disciplines and programmes, arranged in five departments: Arts and Design, Education, English, Languages and Philosophy, Media and Performing Arts. Our students come from many cultures and countries and with very different reasons and ambitions for choosing Middlesex. This may be your first experience of higher education or you may be a mature learner returning to improve or update your knowledge and skills. You may be studying full-time for a first degree or part-time whilst in work, or indeed you may be studying at distance; you are all now members of the School and University and your contribution to our work and future is valued and appreciated.

Our degree programmes aim to enable you to realise your potential and to develop your specific interests and aptitudes, by providing the richest learning opportunities possible, within and across disciplinary boundaries. I would encourage you to pursue excellence, using your intellect critically and your imagination freely; we aim to help you to develop a reflective awareness of the ideas and values embodied in the complex culture and traditions of the 21st century, as well as the skills required both for a successful career and for a satisfying personal and social life. We believe that our programmes are a good preparation for work, or for further study and research, but also for a balanced and rounded life.

The Middlesex approach provides a pathway for the development of the whole person and it promotes a learning climate conducive to strengthening interpersonal relationships. It is dedicated to the advancement of research and scholarship through taught and post-graduate programmes in the same disciplines, and promotes interaction and exchange with other institutions of higher education throughout the world. A core characteristic of our undergraduate programmes is the integration of knowledge of your chosen discipline with general education, which aims to produce graduates with the human and intellectual resources that professional work demands, ones which will stand you in good stead in your personal life.

Employability will be an important consideration for you. Our aim is to equip you with communication and key skills, as well as to impart the critical skills that will help you cope with working and life environments. This reflects the priorities of many employers who look less at your choice of course study (40%-50% of graduate jobs are open to graduates from all disciplines) than at broader, transferable skills. We offer quality, broad-based curricula and a student-centred education so that our graduates are well-equipped and consequently do well in the employability stakes.

We welcome students from a variety of backgrounds and at different stages of their lives. In order to help those of you who are returning to education after a lapse of time, we offer flexible study plans in part-time and full-time modes and excellent learning resources, available on well-equipped campuses. Our undergraduate programme gives all students a solid foundation for further study and research.

The School operates on the Trent Park and Cat Hill sites of the University and also has collaborative partners throughout the world, for example, in Athens, Hong Kong and Cairo. As Dean of the School, I am ultimately responsible for all aspects of the School's operation. If there is any aspect of your programme or the services which the University provides with which you are unhappy and which your Programme Leader or Director of Programme has been unable to resolve, then do make an appointment to come and discuss the matter with me. I do hope your period of study at Middlesex is challenging, rewarding and above all enjoyable. I've no doubt that success at Middlesex will provide you with either a positive start in your chosen career or a springboard for career development if you are already in employment.

Rosy Crehan

Acting Dean of the School of Arts and Education

5. Introduction to the Programme

PROGRAMME LEADER'S WELCOME

Welcome to the **BA (Honours) Media Production Management** programme offered by IAM – Institute and Academy for Multimedia as a full-time, 12-month top-up programme, developed originally by IAM, in collaboration with the School of Arts & Education at Middlesex University in London, and validated by the same institution.

The Programme has been developed to be highly regarded within both the academic sector and specific media production areas, and is acquiring a considerable reputation for providing high quality graduates to the creative and media industries in Slovenia and abroad. It aims to develop creative, responsible, pro-active, thoughtful and media-aware graduates equipped to make a significant professional contribution to the topical areas such as

- Interactive Media Design,
- Media Production Planning,
- Stage and Event Production,
- Videoreporting, and
- Broadcast Programming,

especially in the context of new and converging media. Delivered by highly referenced professionals of the Slovene mediascape, these options are offered with a rich theoretical background of relevant methodologies and techniques as well as set against selected case studies, on the one hand. On the other, the practical projects shall provide real-life experience working shoulder to shoulder with peers and leading professionals – as mentors and future colleagues.

During the course of the Programme you will acquire relevant managerial, creative, technical, communication and research skills, together with an understanding of the technological, professional and socio-cultural contexts for selected areas of media production. Besides supervising both your academic and professional development the Programme staff shall give their best for enhancing the Degree's reputation, placement and graduate employment opportunities. Our highest mission is to enable you operating effectively and sensibly within the multi-disciplinary reality of contemporary media production practice, and to make a positive contribution to media society.

The pivotal practical aim of the Media Production Management programme is to enhance the manifold skills of project management and production design in the realm of media. The Programme has been designed to equip you well for a professional career, to challenge and inspire you, to nurture your creative potential as well as develop a profound understanding and sense of media production management. We hope to make your study as rewarding, enjoyable and useful as possible, and that your experience of the Programme will instil the habits of life-long learning as well as pro-active and creative engagement in the many media practices of today, and of tomorrow.

Peter Purg, PhD
Programme Leader

PROGRAMME RATIONALE

Looking inside the average media production process of today one beholds talented young specialists conducting their operative tasks good enough to satisfy the production needs. But on the mid-management positions, where production is designed and organized, mainly in the form of project work, there is a considerable lack of specifically profiled experts: people who can coordinate – and at the same time take an active part in – the process of media production by way of precision, respecting the time-line and remaining within planned costs and demanded quality, not least developing new ideas and acting as teambuilders. This deficiency of properly educated and trained experts for managing the media production (especially in Slovenia, where the middle management is still weakly developed across disciplines and media production has a rather short tradition) lead IAM into developing educational programmes for media production, with a special emphasis on the balance of technical proficiency, creativity and (project) management.

After establishing the two-year “Multimedia” Diploma programme in 2001 intended to provide deep insight into production processes and cover all elementary areas of media production, and thoroughly redesigning the programme in 2008 with renaming it to “Media Production”, IAM developed the top-up “Media Production Management” programme with its third year of study offering students the knowledge, understanding and skills of managing these complex processes.

In the Programme students are offered five options of specialization: Interactive Media Design, Media Production Planning, Stage&Event Production, Videoreporting and Broadcast Programming. These five options cover a wide range of media production areas primarily from the designing and management perspectives, indicative of the BA level of study – both preparing students for jobs in mid-management positions as mentioned above, and offering a stepping stone towards further levels of study. The options have been chosen according to job opportunities in Slovenia, as the most perspective directions of development in the present media production sector.

In the complement of the two-year “Multimedia” / “Media Production” Diploma programme and the 3rd year Media Production Management top-up, the student is taken from elementary topics of sociological, economical, legal and technological aspects of media, informatics, art and design, computer graphics, etc. in the first year, through more specific courses of audio-video production, digital authoring and production management in the second year of the Diploma programme, all to arrive at the competence of autonomously designing and managing specific production areas in the third year top-up Media Production Management programme. There the student is invited to opt for a specialized area, starting off with the theoretical Media Production Environments module on the selected topic, continuing with the hands-on experience in the central real-life Media Production Projects module, and finishing with Dissertation-based further research and/or development on the selected topic. At the beginning of the Year 3, two modules are designed to further develop crucial skills and learn about the creative process (Techniques of Creativity) as well as deepen the critical understanding of the media (Critical Media 2).

MODULE STRUCTURE – BA (Hons) MEDIA PRODUCTION MANAGEMENT

MPM3010 10 CR Level 3 Techniques of Creativity	MPM3040 50 CR Level 3 Media Production Projects
MPM3020 10 CR Level 3 Critical Media 2	
MPM 303x 20 CR Level 3 Media Production Environments <u>Student chooses one module from:</u> MPM3031: Interactive Media Design MPM3032: Media Production Planning MPM3033: Stage and Event Production MPM3034: Videoreporting MPM3035: Broadcast Programming	MPM3050 30 CR Level 3 Dissertation

Two 10-credit modules, MPM3010 Techniques of Creativity and MPM3020 Critical Media 2 are intended to give general theoretical and reflective background for the optional modules, where the student chooses among specialisation options. The MPM303x modules give the student opportunity to choose one from five different options in the 20-credit theoretical Media Production Environments module:

- MPM3031 Interactive Media Design
- MPM3032 Media Production Planning
- MPM3033 Stage and Event Production
- MPM3034 Videoreporting
- MPM3035 Broadcast Programming

The students are continuing with their specialised production practice in the 50-credit Media Production Projects module working and studying on real-life projects in the selected area.

Finally the 30-credit Dissertation module provides the research-and-development approach to and reflection of the selected area.

6. Programme Staff Contact Details and Short CVs

Teaching staff

Peter Purg, PhD

Programme Leader, Teacher, Mentor

**Module: Media Production Projects, Dissertation,
cross-module mentoring**

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CV: PhD in Communication, Media and Literature at the University of Erfurt, Germany with thesis on "Bodies in Interactive Spaces"; member of e-Learning Center of the University of Primorska, Faculty of Management Koper, Slovenia; coordinator of the international Erasmus Curriculum Development project "ISME – Information Systems and Multimedia in Education" of the European Commission's EACEA (R&D, Project Manager); Head of R&D at IAM; national curriculum-development coordinator for the "Multimedia" Diploma programme; author and leader of several interdisciplinary courses in multimedia, media production and management, teaching at five HE institutions across Slovenia; conceiving and conducting media pedagogy seminars and creativity workshops internationally and in various professional environments; extensive experience in cultural and media production projects in the realms of music, theatre, film, media performance, dance, public space (Author(Artist, Project Manager). See www.pleter.net for details.

Gorazd Slak, MSc

Teacher, Mentor

Module: Broadcast Programming

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CV: Acting as Programming Manager and Promotions Manager for Kanal A, one of the leading commercial TV stations in Slovenia (1999 – 2001); Managing Director and Marketing Manager at BLITZ Film & Video Distribution (2001 – 2003); afterwards acting as Programming Director of the major Slovene media company Pro Plus d.o.o. (publisher of POP TV and Kanal A programmes) – Head of Programming Department, preparing programming for POP TV and Kanal A, preparing and executing POP TV and Kanal A programming strategy 2004 – 2006.

Tamara Vonta, MA

Teacher, Mentor

Module: Videoreporting

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CV: Worked as journalist and news anchor at the first commercial TV station in Slovenia Kanal A and at the national Public Service TV station in Ljubljana since

1994, taking an active part in building up the news programme on the then new born tv station POP TV as news anchor and editor; lecturer and trainer for TV reporting in Slovene primary schools since 2003, conducting TV workshops for diverse organizations, institutional and non-institutional, counseling local youth television development projects (DZMP, JSKD, Karbid); since 2005 trainer of public appearance (Futura PR, PRISTOP).

Janez Lapajne, M.A.

Teacher, Mentor

Module: Media Production Planning

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CV: Leading Slovenian independent filmmaker; film directing graduate of the University of Ljubljana; recipient of several prizes for his student films and both his feature films *Rustling Landscapes* (Selestenje) and *Short Circuits* (Kratki stiki); founded PoEtika, an occasional academy for researching the art of film directing, which he heads as tutor; the first president of the Directors Guild of Slovenia; occasionally directs for theatre, television and radio; does not use storyboards to make his films, in both feature films he is also credited with the script, art directing, editing and production; currently working on his next feature – *Personal Baggage* (Osebna prtljaga).

Karmen Klučar, BA

Teacher, Mentor

Module: Stage and Event Production

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CV: Appointed by Cankarjev dom, the major cultural and congress venue of Slovenia with 400.000 visitors and 1500 events per year, as Theatre Project Manager in 2000 and Head of Project Office in 2003 taking on responsibility for all aspects of stage production – from organization, through technical coordination to the final staging of the project; coordinating all other project managers within the culture/arts department of Cankarjev dom (fields of theatre, contemporary dance and music); from 2003 to 2006 acting as Technical Director of the international contemporary performing arts festival Exodos, the Slovene dance festival Gibanica and the international City of Women festival (2004-2006); appointed in 2007 as Technical Director Assistant of Cankarjev dom, heading its entire technical crew.

Andrej Stražišar, MA

Teacher, Mentor

Module: Stage and Event Production

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CV: Graduated from the University of Ljubljana, Slovenia – Faculty of Architecture; extensive experience as scenographer in film and theatre (over 80 referential projects); worked as head of teams, director and project manager with major theatre and opera houses in Slovenia; authored a significant number of promotional videos, public events of national and international scope as well as commercial and marketing events; since 2000 concentrates on creative event production with an output of over 120 events a year with his own event production

company Teater d.o.o., catering to major costumers from the commercial and the public sphere alike.

Mitja Mavsar, MA

Teacher, Mentor

Module: Interactive Media Design

Room number: 3

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Office hours: see www.iam.si/mpm

CV: Currently Head of User Experience at Domenca d.o.o., one of most prominent Slovenian web development companies, where he is leading a team of information architects, analysts and web designers responsible for delivering simple, usable and engaging user interfaces for large scale e-commerce websites, web business applications and social media products. 2004-2008 he worked as Information Architect and Online Advertising Consultant at Innovatif (Futura DDB), where he was responsible for conceptual development and information architecture for brand and corporate websites, consulting big clients on their web strategy, search engine optimization and contextual advertising. Mitja Mavsar holds an M.A. in Communication Science – Marketing and Marketing Communication from the Faculty of Social Sciences, University of Ljubljana.

Miha Horvat, MA

Teacher

Module: Techniques of Creativity

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Office hours: see www.iam.si/mpm

CV: BA in Anthropology at the Faculty of Arts Ljubljana; 1998-2001 project “klon.art.resistance”; 1999-2001 studies of film directing at the Academy for Film in Ljubljana; 2000-2001 studies of film at the University of Art and Design Helsinki; 2002-2004 studies of painting at the Academy of Fine Arts in Vienna; 2001-2006 studies of new media at the University for Applied Arts in Vienna (M.A.); 2004-2005 project “garage for photography”; 2006-post-graduate studies of philosophy and visual culture at the Faculty of Humanities in Koper; 2000-project “son:DA”.

Boštjan Botas Kenda, prof.

Teacher, Mentor

Module: Techniques of Creativity

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CV: Degree in Editorial Graphics, Istituto Europeo di Design, Milano, Italy; lecturer in Graphic Design for Public Spaces and Editorial Graphics, University of Ljubljana, Slovenia at Faculty of Architecture and University of Zagreb, Croatia, Faculty of Architecture at Dept. of Design; Head of a Studio for Graphic Design, Visual Communication in Architecture and Publishing (since 1991) www.studiobotas.com; organization and supervision of workshops: Editorial Graphics with Mauro Panzeri, Sonic Visualization with Laurent Seroussi, Audio-visual Production with Philippe Ghielmetti, Visualization of Dialects in Public Spaces with Ruedi Baur, Lighting in Architecture at Faculty of Architecture – University of Ljubljana, Urban Graphics at Academy of Fine Arts – University of Sarajevo, Corporate Identity – Tender to Veronafiore – Verona – Italy.

Srečko Zakrajšek, PhD

Mentor

cross-module mentoring

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CV: PhD in chemistry; founder and editor of a number of referential magazines, websites and e-Learning platforms from the area of education, sports, youth culture and environmental care; mentor and editor of the "ŠKL" youth TV show at POP TV, coordinator of its other publishing formats such as radio show and magazine (1997 – 2005); founder of the Institute and Academy of Multimedia – IAM; initiator of the „Multimedia“ Diploma programme, appointed as teacher and mentor; appointed Advisor by the Ministry of Education and Sports and member of the National Strategic Board; author of over 100 articles on the above mentored topics, of various scopes and media.

Matevž Tomšič, Phd

Teacher, Mentor

Module: Critical Media 2

cross-module mentoring

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CV: Matevž Tomšič holds a PhD in Sociology and is Assistant Professor at the Faculty of Applied Social Studies in Nova Gorica, Slovenia. His research interests include political sociology, i.e. elites, democracy and development in post-socialist societies, sociology of intellectuals; his recent work focuses especially on the role of media in relation to democracy. His publications as author or coauthor include *Politična stabilnost v novih demokracijah* (Political Stability in the New Democracies), *The Challenges of Sustained Development. The Role of Socio-Cultural Factors in East-Central Europe*, *Elite v tranziciji* (Elites in Transition) and *Slovenski mediji v družbi in slovenska družba v medijih* (Slovenian Media in the Society and Slovenian Society in the Media). He was engaged as researcher or project coordinator in several international research projects, among them two from the 6th Framework Programme: *Efficient and Democratic Governance in a Multi-Level Europe*, and *Eastern Enlargement – Western Enlargement: Cultural Encounters in the European Economy and Society after the Accession*.

Mirela Matoski, MA

Teacher, Mentor

Module: Critical Media 2

cross-module mentoring

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CV: BA at the Faculty of Social Sciences in Ljubljana, Department of Communication – Course of Marketing Communications. Enrolled at the MA program at ISH – Institutum Studiorum Humanitatis, Ljubljana Graduate School in Humanities, Department: Anthropology of Everyday Life – Media Studies. Her main activities are research of media and cultural studies, concentrating on the internet and community and the analysis of interactive

multimedia systems. For several years she has worked at one of leading Slovenian Advertising Agency – Futura DDB as Project Manager for Interactive Communications.

Janja Polajnar, PhD

***Language Tutor, Mentor
cross-module language tutoring, Dissertation***

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CV: Studied English and German at the Faculty of Arts in Ljubljana. She completed her PhD at the University of Regensburg, Germany. In her thesis she focused on the use of language in advertising for children. As a teacher of English at the secondary grammar school II. gimnazija Maribor she has been actively involved in the preparatory courses for different Cambridge exams. She is also a lecturer of foreign languages at the Institute of Media Communications at the Faculty of Electrical Engineering and Computer Science at the University of Maribor as well as at the Faculty of Arts, University of Ljubljana.

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7. Programme Specification and Curriculum Map

7.1 – 6.8 ESSENTIAL INFORMATION

7.1. Awarding institution	Middlesex University
7.2. Teaching institution	IAM – Institute and Academy for Multimedia, Ljubljana, Slovenia
7.3. Programme accredited by	
7.4. Final qualification	BA Hon
7.5. Programme title	Media Production Management
7.6. JACS code (or other relevant coding system)	Not applicable
7.7. Relevant QAA subject benchmark group(s)	Reference has been made to Benchmark statements for Communication, Media, Film and Cultural Studies
7.8. Academic Year	2010 – 2011

7.9. Reference points

The following reference points were used in designing the programme:

1. Slovene Vocational Standards: 1229.00 *Manager of Media Production Units*, 3131.00 *AV Production Manager*
2. Middlesex University Regulations
3. Middlesex University Learning and Teaching Policies & Strategy
4. Benchmark Statements for Communication, Media, Film and Cultural Studies

7.10. Aims of the programme

The programme aims:

- to increase knowledge, understanding and skills in media, media technology, the process of media production and design as well as management techniques and methods for leading, coordinating and implementing media production processes;
- to provide opportunities for developing strong critical, evaluative and analytical skills, enabling students to express themselves in the areas of media, media design and production;
- to qualify the students for successful work in their chosen area of media production and for managing media production processes and projects.

7.11. Programme outcomes*

the programme offers opportunities for students to achieve and demonstrate the following learning outcomes. The highest level at which these programme outcomes are to be achieved by all graduates is shown in the curriculum map section.

A. Knowledge and understanding

On completion of this programme the successful student will have knowledge and understanding of:

1. Media as a complex social and technological phenomenon
2. Media production as a creative and collective business – in which media products are well designed, practical and sustainable
3. Management methods and techniques within a media production design process: organising, planning, teamwork
4. Economical, legal and marketing aspects of media production

Teaching/learning methods

Students gain knowledge and understanding through:

Lectures:

- Frontal delivery
- Workshops
- Screenings
- Forum and moderated peer discussions
- Presentations with discussions

Individual work:

- Homework
- Seminar work with public peer discussion

On-line activities:

	<ul style="list-style-type: none"> ● On-line tutoring and mentoring ● On-line forums and peer discussion <p>Students are actively encouraged to make use of Ljubljana and Slovenia's diverse and accessible media production provision (festivals, shows, fairs, promotional events) across all study areas.</p> <p>Assessment Method Students' knowledge and understanding is assessed by:</p> <ul style="list-style-type: none"> ● Reviewing the student's on-site activities (coursework, workshops, case studies, homework presentations) ● Reviewing the student's on-line activities (peer discussion, homework activities) ● Seminar papers (essays, case studies, projects, etc.) ● Public presentation and discussion of seminar paper ● defense and discussion of seminar work (oral exam) ● Dissertation
<p>B. Cognitive (thinking) skills On completion of this programme the successful student will be able to:</p> <ol style="list-style-type: none"> 1. Critically apply histories and theories for the analysis and interpretation, designing, communicating and problem solving in the media production realm 2. Critically evaluate methods and techniques for planning and managing the media-production process and designing an application with reference to academic and/or professional issues 3. Gather, organise and deploy ideas and information from different sources in order to solve problems, design, create and communicate in the media production realm 	<p>Teaching/learning methods Students learn cognitive skills through:</p> <p>Lectures:</p> <ul style="list-style-type: none"> ● Workshops ● Case studies ● Forum an moderated peer discussions ● Presentations with Discussions <p>Individual work:</p> <ul style="list-style-type: none"> ● Homework (problem solving, case studies, essays, etc.) ● Seminar work with public peer discussion ● Dissertation Work <p>On-line activities:</p> <ul style="list-style-type: none"> ● On-line tutoring and mentoring ● On-line forums and peer discussion

<p>4. Critically develop his or her own idea, thesis or solution concerning the aesthetic, economic and ethic values of product and/or process</p>	<p>Assessment Method Students' cognitive skills are assessed by:</p> <ul style="list-style-type: none"> ● Reviewing the student's on-site activities (coursework, workshops, case studies, homework presentations) ● Reviewing the student's on-line activities (peer discussion, homework activities) ● Seminar papers (essays, case studies, projects, etc.) ● Seminar Work (applications, products, project documentation, etc.) ● Public presentation and discussion of seminar paper and seminar work ● defense and discussion of seminar work (oral exam) ● Dissertation
<p>C. Practical skills On completion of the programme the successful student will be able to:</p> <ol style="list-style-type: none"> 1. Undertake appropriate research and analysis into predefined needs and parameters, contribute to the formulation and development of design briefs and support design decision making and delivery 2. Conceptualize, analyse, critically evaluate and develop the design of media application 3. Plan, organise, manage and document the production process of a prototype or product using appropriate tools 4. Design and implement the presentation of a solution, result and/or product 	<p>Teaching/learning methods Students learn practical skills through:</p> <p>Lectures:</p> <ul style="list-style-type: none"> ● Workshops ● Forum an moderated peer discussions ● Presentations with Discussions <p>Individual work:</p> <ul style="list-style-type: none"> ● Homework ● Seminar work with public peer discussion ● Project work ● Dissertation Work <p>On-line activities:</p> <ul style="list-style-type: none"> ● On-line tutoring and mentoring ● On-line forums and peer discussion <p>Assessment Method Students' practical skills are assessed by:</p> <ul style="list-style-type: none"> ● Reviewing the student's on-site activities (coursework, workshops, case studies, homework presentations) ● Reviewing the student's on-line activities (peer discussion, homework activities) ● Reviewing the project work

	<ul style="list-style-type: none"> ● Seminar Work (applications, products, project documentation, etc.) ● Public presentation and discussion of seminar paper and seminar work ● defense and discussion of seminar work (oral exam) ● Dissertation
<p>D. Graduate Skills On completion of this programme the successful student will be able to:</p> <ol style="list-style-type: none"> 1. Communicate effectively in English – in writing, speaking and presenting material and ideas in visual and other media formats 2. Act constructively with autonomous initiative and independence of mind 3. Use a range of communication tools and techniques, face-to-face as well as all standard media technologies (ICT) on average user, intermediate and professional levels 4. Work in teams as a leader, contributor and colleague and respect arguments of others and exchange information displaying professional integrity and intellectual maturity as well as ethical reflection, empathy and imaginative insight 5. Demonstrate the ability to learn independently using a range of information sources including archives and especially on-line resources in a self-disciplined manner, properly reference sources and ideas, self-manage time and deliver work to a given length, format, brief and deadline 	<p>Teaching/learning methods Students acquire graduate skills through:</p> <p>Lectures:</p> <ul style="list-style-type: none"> ● Frontal delivery ● Workshops ● Screenings ● Forum an moderated peer discussions ● Presentations with Discussions <p>Individual work:</p> <ul style="list-style-type: none"> ● Homework ● Seminar work – public peer discussion ● Project work <p>On-line activities:</p> <ul style="list-style-type: none"> ● On-line tutoring and mentoring ● On-line forums and peer discussion <p>Assessment method Students' graduate skills are assessed by:</p> <ul style="list-style-type: none"> ● Reviewing the student's on-site activities (coursework, workshops, case studies, homework presentations) ● Reviewing the student's on-line activities (peer discussion, homework activities) ● Seminar papers (essays, case studies, projects, etc.) ● Seminar Work (applications, products, project documentation, etc.) ● Public presentation and discussion of seminar paper and seminar work ● defense and discussion of seminar work (oral exam) ● Dissertation

7.12. Programme structure and requirements, levels, modules, credits and qualifications

7.12.1 Overall structure of the programme

Students take five (Level 3) modules in Year 3 of the Media Production Management programme, gaining 120 credits. The conditions to enrol into Year 3 are successful accreditation of 240 credits for Year 1 and Year 2, according to the curriculum for the first two years of Media Production Management programme (appended below). The additional condition for enrolment into Year 3 is the IELTS 6.0 certificate, or equivalent, indicating active mastering of English language for the purposes of study. The successful completion of all 360 credits of the Programme leads to a BA Honours award at the end of the study.

In Year 3 the students are required to take two 10-credit Level 3 modules (Techniques of Creativity and Critical Media 2) and are free to choose among five options of the 20-credit Media Production Environments module (Interactive Media Design, Media Production Planning, Stage and Event Production, Videoreporting, Broadcast Programming) providing them with theoretical, methodological and case-based competence for entering the 50-credit practical Media Production Projects module, and concluding the BA programme with a 30-credit Dissertation. *For a diagrammatic overview of the modular structure see the Programme Diagram in section 6.21. below.*

The Level 3 option modules MPM303X and MPM3040 are offered against a minimum enrolment quota of 7 students per module. The maximum student group size for Year 3 is 30 students, in any group. The entire Programme is limited to 90 students in Year 3, but in the case of significantly increased interest for the Programme further enrolments are possible under strict considerations of quality assurance measures.

7.12.2 Levels and modules.

Level 3		
COMPULSORY	OPTIONAL	PROGRESSION REQUIREMENTS
Students must take all of the following: MPM3010 MPM3020 MPM3040 MPM3050	Students must also choose one from the following: MPM3031 MPM3032 MPM3033 MPM3034 MPM3035	120 credits at Level 3 For the award of BA Hons.

7.12.3 Non-compensatable modules. Modules may additionally be designated non-compensatable.

Module level	Module code
3	All.

Note: For entering the MPM3040 module the student must have (sufficiently – 2/3) attended modules MPM3010 and MPM303x as well as delivered coursework in both modules.

Modules MPM3010, MPM3020 and MPM303x have to be passed before entering the MPM3050 (Dissertation) module.

7.13. A curriculum map relating programme learning outcomes to modules

See Curriculum Map below, section 6.21.

7.14. Criteria for admission to the Programme

Accreditation of 240 credits according to Year 1 and Year 2 of the Programme as appended below and a IELTS 6.0 certificate in English language, or equivalent.

7.15. Information about assessment regulations

Please see the University Regulations. All regulations apply and there are no exemptions. Self-deferral is not permitted in any module. Students wishing to defer must consult the Module Leader. For further information please see section 8. of the Student Handbook on “Assessment and Progression”.

7.16. Indicators of quality

Specialist Human Resources

IAM established a strong and vital network of experts with leading roles in Slovene media industry and institutions. Through the cooperation with these experts IAM set up a team of Academic Staff and Guest Lecturers to offer the students high quality lectures, seminars and mentoring provision.

Technical Resources

IAM is following a widely accepted media-education policy of introducing such software and hardware to the learning environment that has been recognised as industry or advanced-user standard and shows representative use both locally and globally. Some relevant state-of-the-art equipment is still available locally, further can be requested through partnerships with manufacturers' representative companies or tested within special events.

Industry Links

IAM maintains intensive cooperation with the main media companies in the industry and offers its students very good opportunities to communicate and cooperate with the industry in a wide range of topics and within pre-established as well as jointly developed projects.

Successful Work Placement

IAM has been very successful in work placement of its students. The students show good results in Real-Life projects and can be easily placed into industry contexts already in their study time, but especially after finishing their studies. IAM also developed a custom-designed and flexible workshop system to prepare the students for placement.

National Recognition

Through positive and close cooperation with national government institutions IAM became a major actor in the development of vocational standards and other policies in the area of education, culture, science and economy, specialising in multimedia and media production fields. Acting as a prime mover of vocational standardisation IAM acquired a status of a development-oriented school with some important links also to international partners in both education and industry. IAM has been recognised nationally as a fully licensed educational institution, operating under Slovenian and European educational legislation.

Middlesex University Institutional Approval

Full and unconditioned Institutional approval was granted to IAM in July 2006.

7.17. Specialised support for learning (if applicable)

Learning on the programme is supported by the following:

- Well equipped workstations and studios for teaching and self-learning
- Access to the on-line Learning Management System moodle.iam.si for course materials, sources, discussions, mentoring, peer review, etc.
- Access to Specialist Academic Staff and Mentors
- Additional specialist workshops provided in conjunction with partner companies

- Access to the wide-range of print and visual materials through the Library and COBISS (Cooperative On-line Bibliographic System & Services)

7.18. Methods for evaluating and improving the quality and standards of learning

Module Feedback Forms

At the end of each semester, students are asked to complete a module feedback form requesting comments on module content, module leader and module organization, delivery and communications. The students are asked to fill in the prepared questionnaire, which is later carefully analysed. This form is anonymous and students are encouraged to estimate satisfactory and unsatisfactory provision on a scale of 5 points. The completed forms are then collated and assessed by the Director of Programmes, the Programme Leader, Core Teaching Staff, Quality Assurance Committee and module leaders and are used to develop and improve the modules, teaching methods and the Programme as a whole. Feedback from these forms is provided to the Board of Studies and features in the annual monitoring report for the Programme, which details the comments made and the action taken or proposed to address any issues.

Feedback

Students are actively encouraged to make suggestions or raise concerns relating to school facilities or aspects of their programme of study. These can be raised individually or as a group, and can be communicated to Core Teaching Staff in person or in writing.

Independent Student Forum and Students Club

Students are encouraged to participate in the independent student forum at www.o2z2.com to communicate freely and seek additional peer support for their study. Under the initiative of IAM Core Staff the students established the Students Club, aimed to support the student's self-promotion and learning activities as well as peer observation and alumni activities. The IAM Academic Staff participate in Club activities through consulting and informal discussion.

Meetings

The Programme Leader, the Quality Assurance Committee Leader and the Director of Programmes regularly convene teaching team meetings to discuss the delivery and development of all aspects of modules and the Programme.

Board of Study

The Board of Study meets twice each year to discuss the strengths and weaknesses of the Programme, and to make recommendations for actions to be taken. More information on the Board of Study in section 17. below.

External Examiner

The External Examiner provides feedback on the coherence of the programme, the appropriateness of assessment tasks and the application of assessment criteria. See also section "MARKING, SECOND MARKING AND MODERATION" below.

7.19. Placement opportunities, requirements and support

The Programme provides the students with formal placement opportunities in the first two years, amounting to 60 credits and conditioning progress to Year 3. In Year 3 of the Programme the Media Production Projects (MPM3040) module provides students with project work in challenging real-life media production environments to work shoulder-to-shoulder with peer students (within a project team) as well as top-ranking professionals (as mentors or co-mentors). It is designed and planned in close cooperation with highly referenced partner companies in the area of media production. The project work in real-life production environments within MPM3040 is guaranteed to every single student.

There are two organisational options for student projects. The project may be processed through cooperation with a *partner media production company*. The project is thus professionally run by an external institution under the pedagogical supervision of the school and the results are passed directly to the partner company. The *in-school media production* option on the other hand offers a real-life project environment where the school is acting as a partner to the external business sector and the project is run primarily by the School both professionally and pedagogically, thus still providing indirect placement opportunities to every student.

The Dissertation module (MPM 3050) provides further research and reflection on the project work and, through supervised discussions with peers, motivates students for seeking further job opportunities – also within the social networks of the Media Production Projects module. Working together with *professional* mentors students gain an insight and take active part in professional as well as social networking activities in the area of their specialisation. Students are supported, counselled and actively promoted therein by the *pedagogical* mentors and other staff of IAM.

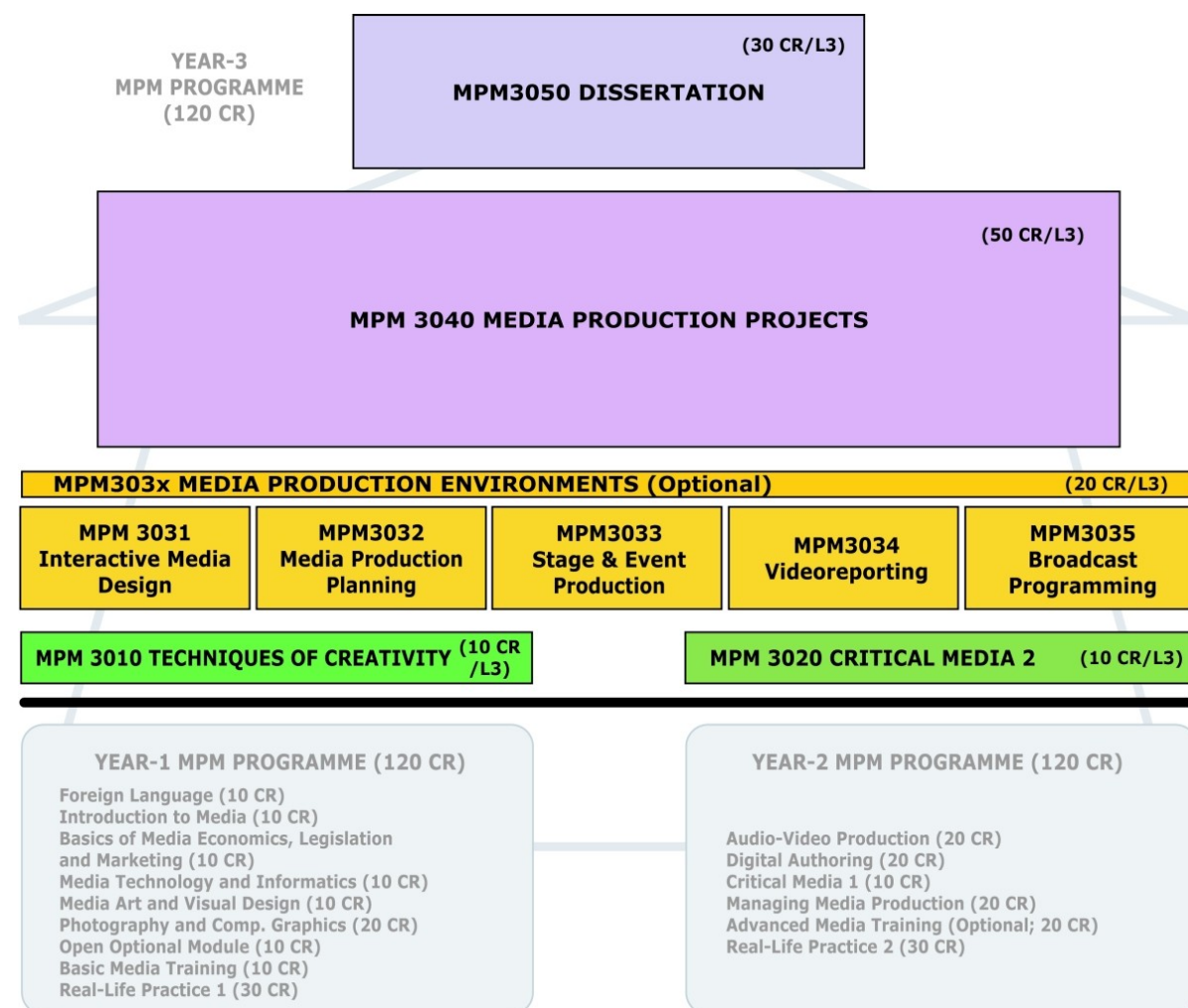
7.20. Future careers

The rapid development of technologies, a wide spreading of their cultural and business uses and the maturing of information/media society demand for an increase of qualified professionals in the media production sector. These trends are opening a wide range of employment possibilities for the graduates of the Programme. The graduates can expect to apply for mid-management positions, but also take leading roles in production teams in specific branches of media production such as broadcasting (TV and radio stations), video and film production, interactive media and multimedia production as well as marketing segments (media support) of large companies and public institutions, increasingly also in SMEs.

7.21. Other information

Programme Diagram

This diagram shows modules of the Programme clustered according to the 3-year vertical, covering the areas of Media Basics (yellow), Creative Media (green) and Media Production Practice (violet). The top-up Programme represents the Year-3 for a BA Hon degree in Media Production Management, continued from the 2-year “Multimedia” Diploma (renamed to “Media Production” in 2008).



Please note: this specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve if s/he takes full advantage of the learning opportunities that are provided. More detailed information can be found in the rest of the student programme handbook below, and the University Regulations.

7.22. Curriculum Map for Media Production Management

This section shows the highest level at which programme outcomes are to be achieved by all graduates, and maps programme learning outcomes against the modules in which they are assessed.

A1	A2	A3	A4			B1	B2	B3	B4			C1	C2	C3	C4			D1	D2	D3	D4	D5
3	3	3	3			3	3	3	3			3	3	3	3			3	3	3	3	3

Module Title	Module Code by Level	Programme outcomes																						
		A1	A2	A3	A4			B1	B2	B3	B4			C1	C2	C3	C4			D1	D2	D3	D4	D5
Techniques of Creativity	MPM3010		x					x	x	x	x			x	x		x			x	x	x		x
Critical Media 2	MPM3020	x									x				x		x			x	x			x
Media Production Environments:																								
- Interactive Media Design	MPM3031		x	x				x	x	x	x			x	x		x			x		x		x
- Media Production Planning	MPM3032		x	x				x	x	x	x			x	x		x			x		x		x
- Stage and Event Production	MPM3033		x	x				x	x	x	x			x	x		x			x		x		x
- Videoreporting	MPM3034		x	x				x	x	x	x			x	x		x			x		x		x
- Broadcast Programming	MPM3035		x	x				x	x	x	x			x	x		x			x		x		x
Media Production Projects	MPM3040	x	x	x				x	x	x	x			x	x	x	x			x	x	x	x	x
Dissertation	MPM3050	x	x	x	x			x	x	x	x			x	x		x			x	x	x	x	x

7.22.1 Programme learning outcomes

Knowledge and understanding		Practical skills	
A1	Media as a complex social and technological phenomenon	C1	Undertake appropriate research and analysis into predefined needs and parameters, contribute to the formulation and development of design briefs and support design decision making and delivery
A2	Media production as a creative and collective business – in which media products are well designed, practical and sustainable	C2	Conceptualize, analyse, critically evaluate and develop the design of media application
A3	Management methods and techniques within a media production design process: organising, planning, teamwork	C3	Plan, organise, manage and document the production process of a prototype or product using appropriate tools
A4	Economical, legal and marketing aspects of media production	C4	Design and implement the presentation of a solution, result and/or product
Cognitive skills		Graduate Skills	
B1	Critically apply histories and theories for the analysis and interpretation, designing, communicating and problem solving in the media production realm	D1	Communicate effectively in English – in writing, speaking and presenting material and ideas in visual and other media formats
B2	Critically evaluate methods and techniques for planning and managing the media-production process and designing an application with reference to academic and/or professional issues	D2	Act constructively with autonomous initiative and independence of mind
B3	Gather, organise and deploy ideas and information from different sources in order to solve problems, design, create and communicate in the media production realm	D3	Use a range of communication tools and techniques, face-to-face as well as all standard media technologies (ICT) on average user, intermediate and professional levels
B4	Critically develop his or her own idea, thesis or solution concerning the aesthetic, economic and ethic values of product and/or process	D4	Work in teams as a leader, contributor and colleague and respect arguments of others and exchange information displaying professional integrity and intellectual maturity as well as ethical reflection, empathy and imaginative insight
		D5	Demonstrate the ability to learn independently using a range of information sources including archives and especially on-line resources in a self-disciplined manner, properly reference sources and ideas, self-manage time and deliver work to a given length, format, brief and deadline

8. Learning, Teaching and Assessment

The learning and teaching process of the Programme is designed as a combination of lectures and on-line activities. Lectures include frontal delivery, workshops, screenings, forum discussions and short presentations. The student's individual work is lead through well defined homework, coursework and seminar work that is presented and discussed in (peer) public. The individual work is strongly supported on-line offering manifold mentoring possibilities for coursework development, peer discussion etc. See section **"On-line Learning and Electronic Mail"** for more information about on-line teaching and learning.

Assessment is based on reviewing the student's on-site and on-line activities and assessing the outputs – seminar work, its presentation, discussion and defense in an oral examination. See section "Assessment and Progression" below for further information on assessment. Please also refer to the relevant sections of individual module outlines for specific information on learning, teaching and assessment strategy in App. 1. below.

9. Feedback to Students

All forms of assessment are part of the learning process and you will receive regular feedback on your progress during the course of a module both verbally and in written form. As an integral part of the learning process, you are encouraged to reflect on and to be aware and self-critical of your own strengths and deficiencies.

The marks will be communicated to you with respect to personal data protection, an anonymous comparison to the achievements of your peers will be provided for benchmarking purposes. Teacher-supervised peer evaluation and critique will be encouraged to provide you with information on personal progress.

COURSEWORK

At either peer discussion or presentation of a project, you will receive oral comments from teaching staff involved that shall provide not only a critical assessment of the strengths and weaknesses of the work, but also guide you through the areas of learning on which you need to focus in future study and work. For submitted coursework and homework you will receive written and oral comments, or the return of the work with suitable annotations and comments. For technical and complex topics, as well as for foreign language issues, a feedback seminar or group tutorials can be arranged. As an integral part of the learning process, you are encouraged to reflect on and to be aware and self-critical of your own strengths and deficiencies, and to negotiate their forms and contents with the personal mentor, with, if necessary, clarification, amendment and addition.

ELECTRONIC RECEIPT OF COURSEWORK

It is a requirement of most assignments and modules that a digital copy or version of your work or presentation is submitted alongside the necessary physical media for the purposes of on-line discussion, assessment and archiving. Information will be provided on the required format for such digital work.

RETURN OF COURSEWORK

You are expected to keep your own copies of all submitted coursework and other assessed and non-assessed study-related documentation. Assessed work is normally returned after assessment and/or moderation but any work not collected by the start of the following semester will be disposed of, unless special arrangements are agreed.

PROPOSITION MODULES – PROJECT – DISSERTATION

Upon starting the study process in Year 3 of the MPM programme, each student chooses an option of specialisation in the area of media production within the MPM303x “Media Production Environments” modular options (see section 7.12.1 of the Programme Specification above for details). The same option is then followed further within the MPM3040 “Media Production Projects” module. The topic of the dissertation can be chosen freely, usually it is developed from the Media Production Project module, with support both from your *personal pedagogical mentor* (see section on “MENTORING AND PERSONAL MENTORS” below) and your *professional mentor* (see module description MPM3040 in App. 1 below). Various real-life projects can be chosen freely from a wide assortment of topics within the Media Production Environments module, according to the chosen option. The *professional mentor* is responsible for choosing the topic and confirming the dissertation design. Usually the professional mentor of the MPM3040 module becomes *dissertation mentor*, alternatively another member of teaching staff, or an external expert, can be appointed (by the professional mentor) as *dissertation mentor* for processing further dissertation development stages.

FORMS OF ASSESSMENT

Assessment at IAM has two main purposes:

- to evaluate whether, and to what extent, students have achieved the desired learning outcomes of their programme in order to record that achievement for the award of credit (summative assessment);
- to provide opportunities for students to receive feedback on their learning, in order that they can improve (formative assessment).

For further details and explanations see in the IAM QA document on **Assessment Processes**.

MARKING, SECOND MARKING AND MODERATION

All scripts (short papers, seminar papers, essays) and oral exams are first marked by an internal examiner (i.e. member of the teaching team), usually the module leader. In the case of jointly mentored work (of e. g. a professional mentor and a pedagogical one) two or more markers discuss their marks in order to reach agreed marks for each oral exam or script. Formative tasks which do not contribute to the overall grade for the module are assessed on a pass / fail basis.

As a rule, scripts of major importance and high impact to credit value (Dissertation paper, Project Report) are second marked internally and may be marked again by the External Examiner. The External Examiner confirms or alters individual grades and comments on the consistency of the grades awarded with those awarded in other universities. A representative sample of the major assessment outputs and all first class and fail work as well as borderline grades in between firsts and failures (this should not be less than 10% of the total number of students on the module) is sent for moderation by the External Examiner. If there is a significant dispute between a first marker's grade and that of a second marker, it shall be resolved internally and then sent for approval with The External Examiner. The External Examiner also provides feedback on the

coherence of the programme, the appropriateness of assessment tasks and the application of assessment criteria.

10. Assessment and Progression

Assessment and progression regulations for taught programmes can be found in Section E of the Middlesex University Regulations.

see: Assessment and Progression Regulations for Taught Programmes

<http://www.mdx.ac.uk/regulations/>

This section covers:

- the calendar of assessment (please see the Academic Calendar in section 1. above)
- progression of undergraduate and postgraduate students
- qualifications and classification, including methods of determining the classification of awards
- the grading scheme (see immediately below)
- reassessment in, and deferral of modules
- publication of results
- production of certifications and issuing of transcripts

Transcripts list each module a student has taken, the academic year in which it was taken, its 'credit rating' and the grade achieved or code. Where relevant, it will also state the award, the classification and the subject.

Additional guidance on assessment procedures and regulations can be found on the 24-7 student website:

see: Assessment Procedures and Regulations

<http://www.mdx.ac.uk/24-7/assess>

The University Regulations also detail procedures in relation to:

- Infringement of Assessment Regulations – Academic Misconduct (Section F)
- Appeal Regulations and Procedures (Section G)
- Student Conduct and Discipline
- Student Complaints and Grievance Procedures
- Equal Opportunities

see: <http://www.mdx.ac.uk/regulations/>

Overriding and complementing the above stated regulations the following, School-specific regulations apply:

ASSESSMENT STRATEGY

The assessment strategy in the Media Production Management programme is based on two parts: the formative assessment of coursework and summative assessment of seminar work. The coursework is developed in-class and based on case studies of different simulated situations in the topical area. Usually it is continued with the individual and/or group homework, supervised through the on-line learning environment moodle.iam.si (see Section "On-line Learning and Electronic Mail" for details) by the module leader and/or mentors. The results of coursework and homework are presented and discussed in front of peers and mentors, where observation is made and formative feedback is given, both on-site and on-line. All coursework is presented and partly graded on-line (for documentation and second marking reasons), along with further coursework discussions (to complement the formative feedback on-site). Both coursework and homework of the entire Programme are strongly supported on-line (mentoring, tutoring, discussions, material and e-services).

At the end of the course summative assessment is conducted by reviewing seminar paper and/or seminar work, with additional observation of the on-line activities in the preparation phase. In three modules (MPM3010, MPM3040 and MPM3050) presentation with discussion and defence of the seminar work is required as a combination of on-site summative assessment and immediate formative feedback. Instances of summative and formative assessment are explicitly marked within individual module descriptions, see App.1 below.

In all modules minimal attendance (2/3) at on-site meetings and on-line activities is required in order to pass. As a rule, all assessment forms are required in order to pass, in all modules.

GRADING SCHEME

The grading scale used at IAM, as well as in the entire Higher Education system of Slovenia, is from 1 to 10, where grades between 6 and 10 mean "pass", and 5 or lower "fail" (only 5 is used for documentation). The assessment components in the modules (weighted according to form of assessment is defined in the module outlines, see App.1 below) are marked on a linear scale with percentages, aggregating linearly up to 100%. The grading refers to the 20-point grading scale as used by Middlesex University (see <http://www.mdx.ac.uk/24-7/assess/grading.htm> for details), as follows (borderline or marginal grades and compensation for failure are not explicitly shown, as they can be influenced through linear marking, see articles below):

IAM GRADES	MU GRADES
91 – 100% = 10 (excellent)	FIRST CLASS, <i>DISTINGUISHED</i> (1 – 2)
81 – 90% = 9 (very good)	FIRST CLASS (3 – 4)
71 – 80% = 8 (good)	SECOND CLASS, <i>UPPER</i> (5 -8)
61 – 70% = 7 (satisfactory)	SECOND CLASS, <i>LOWER</i> (9 – 12)
51 – 60% = 6 (bare pass)	THIRD CLASS (13 – 16)
below 51 = 5 (fail)	FAIL (17 – 20)

IAM uses a system of different forms of assessment with particular reference to percent. Thus a module grade is aggregated from e. g. 15% seminar paper (in-class) presentation, 25% seminar paper, 30% essay and 30% oral exam. Across all Year 3 modules the following rule applies: “*All assessment forms are required in order to pass.*”, also applied with attendance, homework and coursework to indicate that a certain amount of attendance (e. g. 2/3 of all contacts) and regular coursework are all obligatory but not graded.

Project documentation, coursework, homework and other submissions that form a module's assessment forms will be marked using percentage scales for each piece of work, which will be specified in the module or project brief. In the case of “fail” (below 51%) compensation may be allowed through determination of further outputs by the module leader or the Assessment Board, or through repeated assessment (see section immediately below for resubmission and resit arrangements). Written formative feedback, indicating the strengths and weaknesses of a piece of work, together with the issues that you need to address in order to make progress will also be given at regular intervals where appropriate.

MODULE & ASSIGNMENT FAILURE

You can fail a module:

- if the combined (added) marks from projects and assignments in the module give a fail grade (below 51%). Note that all modules require that you pass all the component tasks;
- If you fail to attend the learning activities and opportunities specified you can fail a full module or a project or assignment;
- if the work you produce is marked as unsatisfactory in respect of the specific learning outcomes for the task;
- if the work is incomplete (however satisfactory its quality) without good reason;
- if you fail to submit work on time.

If there are good reasons why you may not be able to finish work or to submit it on time, or if your attendance may be interrupted (e. g. by illness) you must inform your mentors, the relevant module leader or the Programme Leader as early as possible. If your assessment may be affected you must also inform the Assessment Board.

RESUBMISSION OF WORK

If you fail a module, either by assessment (below 51%) or by the non-submission of required work (grade code Q), but not by failure to attend (grade code X), you will be given the opportunity to resubmit that work at the next available assessment deadline. You can only resubmit once for a failed module. The maximum grade that any resubmitted work will receive is 6 (bare pass), although a grade indicative of quality will also be shown in your transcript.

RESIT ARRANGEMENTS

If a student has failed a course (whether by failing the exam or any other assessment element, or both), under certain circumstances s/he may be permitted a resit opportunity. In order to be eligible, a student **must have attended the original exam and made an honest attempt at it, and must have submitted all coursework (and other assessed outputs) for the unit in question.** If a student was not able to sit the exam due to illness, s/he is allowed to take the exam at a later date, but it will count as a first sitting. Students are normally permitted to resit a limited number of failed courses on no more than two occasions. If a course has been failed for the third time the student has to submit a written request for an additional resit to the Assessment Board that appoints an assessment commission of subject-relevant teaching staff for assessing the resit. The maximum grade that any resit will receive is 6 (bare pass), although a grade indicative of quality will also be shown in the student's transcript. If the additional resit is failed the student has to take the entire course again.

MODULE CREDIT POINTS

All modules have a 'credit rating', generally 10, 20, 30 or 50 credit points, and these are awarded only when you have successfully completed a module. In order to obtain the credits for any module you must complete and pass all the specified assessable work for that module. Credit points are awarded in full, irrespective of the grade you receive. If you fail a module you will receive no credits – it is all or nothing. In exceptional circumstances the Assessment Board may compensate a failure in a module (convert grade 5 to grade 6) to enable progression without deficit or penalty.

PROGRESSION CRITERIA

Your prior learning, e. g. in a Diploma course with professional experience, is given pre-accreditation to the value of **240** credit points, representing **60** at Level 1 and **180** at Level 2. The Media Production Management programme in Year 3 consists of modules with a total of **120** credit points, of which all are at Level 3.

PLAGIARISM

Plagiarism is the presentation by a student, as his or her own work, of a body of material (written, visual or oral) which is wholly or partly the work of another. In fact, plagiarism extends to cover one's own work previously assessed or published which is also required to be properly referenced. Taking unfair advantage over other authors, students or oneself in this way is considered by the University to be a serious offence. The University will take serious action against any student who plagiarises whether through negligence, foolishness or deliberate intent. Make sure written material, ideas, theories, formulae, etc. are acknowledged through the use of quotation marks, references and bibliographies. Information on the correct way of acknowledging work from other

sources is available from campus learning resource centres. Detailed information can be obtained at www.mdx.ac.uk/24-7/announce/plagiarism.htm.

DEFERRAL

If you have serious difficulties meeting a module submission deadline you can request a deferral, in advance of the submission deadline, from the Module Leader, in written form, and informing the Programme Leader of the issue as well. You will be asked to provide documentary evidence of the reason(s) for your request. Work which is the subject of an agreed deferral is not subject to the penalties of non-submitted work. Please note that academic staff are **not** permitted to grant deferrals.

see: '*Assessment Procedures and Regulations – Deferral of Assessment*'

www.mdx.ac.uk/24-7/assess/defer.htm

EXTENUATING CIRCUMSTANCES

If there are extenuating personal circumstances (including health or other problems) that are affecting your performance, and that you wish to be taken into account by the Assessment Board, you must bring them to the attention of the Assessment Board as soon as possible and before the submission deadline. You will be asked to provide appropriate documentary evidence (e.g. a medical certificate). Extenuating circumstances are only considered when determining the progression or the final award of borderline candidates, and cannot be used to change a module grade.

see: '*Assessment Procedures and Regulations – Extenuating Circumstances*'

www.mdx.ac.uk/24-7/assess/extenu.htm

INTERRUPTION OF STUDIES

If you need, for academic, personal, health or other reasons, to take a break from your studies, the flexibility of modular study means that you can request an Interruption of Studies knowing that your academic credit will be held for you while you are away from the University. You should discuss and agree the duration of your proposed interruption with the Programme Leader and you must give notice in writing to the University. Should you interrupt your studies, you should be aware that your current academic programme cannot be guaranteed to resume following readmission as if no interruption had occurred and that it is your responsibility to make yourself familiar with any changes in assessment policy or practice in the programme of study or syllabus that may have taken place during your absence.

see: '*Taught Programmes of Study*'

www.mdx.ac.uk/regulations/lpr.htm

WITHDRAWAL

If you wish to withdraw permanently from the university before completing your programme of study, you must give written notice to the University. You may request any award for which they are eligible.

see: '*Taught Programmes of Study*'

www.mdx.ac.uk/regulations/tpr.htm

ASSESSMENT BOARD

The **Assessment Board** includes teaching staff on the programme, the Institution and University Link Tutors, and the relevant External Examiner. The Assessment Board is chaired by the Associate Dean: Academic Development of the Middlesex University School of Arts and Education (or nominee) and both Link Tutors should be present at this Board.

DEGREE CLASSIFICATION SYSTEM

DEGREE CLASSIFICATION SYSTEM OF BA Hon MPM at IAM	Grade equivalent
91 – 100% = first class	(grade 10)
81 – 90% = upper second class	(grade 9)
71 – 80% = lower second class	(grade 8)
61 – 70% = upper third class	(grade 7)
51 – 60% = lower third class	(grade 6)
below 51% = fail	(grade 5)

The total percent is aggregated from the module final grades in percent weighted as follows:

MPM3010 - 1/10
MPM3020 - 1/10
MPM3030 - 1/10
MPM3040 - 4/10
MPM3050 - 3/10

Example:

A student gathers the following grades in percent, and her/his final degree grade is calculated as follows:

Module	Grade in %	Weighted in ratio	Weighted in %
MPM3010	94	1/10	9,4
MPM3020	86	1/10	8,6
MPM3030	76	1/10	7,6
MPM3040	92	4/10	36,8
MPM3050	86	3/10	25,8
TOTAL in %			88,2
Final Degree Grade			upper second class (9)

Note: in the case of borderline grading, MPM3050 (Dissertation) is the determining grade.

11. On-line Learning and Electronic Mail

moodle.iam.si Online Learning Management System

As an enrolled student you are eligible for an on-line learning account at the **moodle.iam.si** platform that provides an on-line learning environment to support and accompany the on-site learning process. Apart from accessing selected print-based literature, course and study materials consist of medially diverse contents methodically intertwined with the physical, on-site and in-class education process. The platform is used for active mentoring and support and offers a close contact of the student to his peers and teaching staff even while the student is away from school e. g. for practical project work. Exchanging and producing experience, knowledge and media content on-line enriches studying at IAM and offers the student a widely accessible both repository and communication tool for developing her or his competence in Media Production Management. The moodle.iam.si platform is based on the open source LMS www.moodle.org, and remains indebted to its spirit and code of practice.

See the section “Intranet, Personalised Data, Your Own Records and Timetable” below for further information on accessing the intranet, your personalised data and your own records including your timetable.

STUDENT EMAIL

All students of the Programme are entitled to an own email account in the form of **name.surname@student.iam.si**. To ensure security, continuity and privacy, Middlesex University and IAM discourage the use of private email accounts for university business. For further information on e-mail access see www.iam.si/mpm or contact studentmail@iam.si

12. Regulations

Middlesex University Regulations apply in general, see www.mdx.ac.uk/regulations.

ACADEMIC MISCONDUCT

Middlesex University Regulations for Academic Misconduct and Appeals apply to your Programme of study. These are set out in the Middlesex University Regulations Section F and Section G – www.mdx.ac.uk/regulations/. The terminology may not be familiar in all cases as it refers to Middlesex University staff and Committees. If you are involved in any action under these regulations and do not understand the process involved, please contact the Link Tutor at your Institution or the Middlesex University Link Tutor.

In relation to Academic Misconduct the programme marking scheme is to be observed for translating penalty into grades (via percent), whereas the Middlesex University 1-20 Grading Scheme is to be compared proportionally. See in particular section F9 in the above mentioned Regulations.

13. Intranet, Personalised Data, Your Own Records and Timetable

The intranet of the www.iam.si website is accessible to students and staff of IAM only through a personal login received upon enrolment. It contains a regularly updated FAQ section, selected programme- and timetable-related messages, information on assessment (timetable, grouping), an up-to-date timetable, a full repository of dissertations, seminar and diploma work of fellow students, access to your personal iam.si portfolio (for personal presentation within the website), an updated Selection of Events for Students (Festivals, Contests etc.), a forum and access to the moodle.iam.si on-line learning environment.

PERSONAL RECORDS AND GRADES

All administration and study documents (paper work, personal records, exam reports etc.) are kept centrally in the Student Affairs Office for active students and current generations, documents older than 3 years are archived. Exam reports are stored in separate archive maps and arranged by year and programme and are accessible to the student upon request. All classified student data is stored in the "EvidencaVPS" software under appropriate data-protection conditions. The record contains all data according to national Higher Education legislation, and the University Regulations. Grades are entered by assigned Student Affairs Officer immediately after the teacher personally delivers them to the administration. Grades are published after they have been agreed by the Assessment Board.

14. Transferring to Study at Middlesex University

All students who successfully complete the programme at IAM shall be eligible for consideration for entry to post-graduate level study at the University, such as the Master of Arts (M.A.). The University shall encourage and endeavour to facilitate progression to higher level study where this is available and appropriate.

15. Language of Instruction and Tuition

Preceding the 3rd year BA Hon, the first two years of the "Multimedia" Diploma programme are taught and assessed in Slovene. The 3rd year top up will be taught and assessed in English, with specific local topics discussed partly in Slovene, but only as long as all participants in the group speak Slovene as their native language. The language- and local-specific parts in project work will be communicated in Slovene only as long as all participants in the group speak Slovene as their native language. For any non-native speakers of Slovene and international participants in general translations of local topics, materials and communications into English will be readily available.

16. Attendance Requirements

Students should attend all scheduled classes and prescribed activities. Where her/his attendance fails to meet the minimum required achieving the learning outcomes of a module s/he may be excluded from the assessment. This is applied if s/he fails to participate in the learning process of a

module for which s/he is registered. It is not a punishment for poor attendance, but recognition that s/he has not been able to prepare for assessment on the content of the module.

If s/he fails a module for reasons of non-attendance s/he will be deemed not to have participated in the learning activities for that module, and thus not be in a position to resubmit any required work. Should s/he be unable to fulfil any commitments they have to the MPM programme or its staff for medical or exceptional personal circumstances, s/he must notify the Programme Leader as soon as possible in written form. With permission by the Programme Leader, s/he may be given the opportunity of taking the entire module again, without grade penalty, although s/he will have to pay the module registration and tuition fees. In order to fulfil the attendance requirements the student should:

- read the information given in respect of each subject and ensure they are familiar with subject requirements;
- participate actively in learning process within the guidelines supplied, to carry out academic work diligently, seek advice from academic (core) staff when required;
- where relevant, participate in tutorial/mentoring discussions and complete set coursework;
- work to the best of her/his abilities and make genuine attempts to progress successfully through each subject by meeting subject requirements, deadlines for assignments and punctual attendance at lectures/tutorials/mentoring sessions.

POLICY ON LATE ARRIVAL

Attendance at lectures, seminars, tutorials, mentoring sessions, workshops and project introductions is mandatory. Lateness or non-attendance at assessed project presentations and peer reviews, without documented evidence of medical or exceptional personal circumstances will lead to you being deemed not to have completed the component. Work which is not displayed by the notified start time of a review or presentation will be subject to a penalty which will be specified in advance. Substantial lateness will be regarded as a non-submission.

17. Quality Assurance of Your Programme

To ensure the high standards and quality of Middlesex University provision, all Programmes are subject to the University's academic quality assurance procedures (which include those procedures related to programme approval, monitoring and review). A key feature of these processes is the input from external subject experts who ensure that awards of Middlesex are comparable to those of other UK universities, and that the programme curriculum, teaching, assessment and resources are appropriate. IAM guarantees that its awards are comparable to those of other Slovenian Higher educational schools. Student feedback, on a regular basis via feedback forms, Boards of Study, etc., also plays a major role in programme monitoring and review and in enhancing programmes.

Middlesex University, and its programmes, are subject to periodic audit or review by external quality agencies such as the Quality Assurance Agency for Higher Education (QAA). These audits and reviews place confidence in the quality and standards of provision as operated at Middlesex University. The most recent audit of quality and standards of Middlesex University awards delivered through partnership was undertaken by the QAA in 2005 and the University was awarded a judgement of broad confidence in the soundness of the University's current and future

management of the quality of its Programmes and the academic standards of its awards. This judgement is the highest level judgement that can be awarded by the QAA. QAA review and audit reports can be viewed on the QAA website at: www.qaa.ac.uk.

IAM and its programmes are subject to audit or review by external quality agencies such as the National Programme of Higher education providing Quality Assurance guarantee for Higher Education. These audits and reviews place confidence in the quality and standards of provision as operated at IAM. Information on national QAA reviews and audit systems can be obtained from the QAA websites under/of: <http://www.mss.gov.si/> (Ministry of Education and Sport) and <http://www.mvzt.gov.si> (Ministry of Higher Education, Science and Technology)

IMPORTANT DOCUMENTS CONCERNING QA AT IAM

accessible on-line through www.iam.si/mpm, refer to the following topics and are otherwise integrated into this Handbook. They are fully compatible with Middlesex University QA system, complementing it with further local provision (see below):

- Equal Opportunities
- Learning and Teaching Quality
- Curriculum Quality, Content and Design
- Personal Relationships between Students and Teachers
- Student Charter
- Student Pastoral Support
- Students with Disabilities

LOCAL QUALITY PROVISION

The School is concerned to ensure that its assessment regulations are fully and fairly implemented. It will take action against any student who contravenes these regulations through negligence, foolishness or deliberate intent in any form of assessment. Further details are defined in the IAM's **QA Assessment Processes Policy** document.

All students on the MPM Programme will have the opportunity to acquire and develop a range of skills, knowledge and understanding appropriate for their future effectiveness in their chosen fields in accordance with their special needs.

In support the MPM programme:

- provides a rich and challenging curriculum matched to the varied needs, experience and expectations of our students;
- encourages multi-disciplinary and interdisciplinary study in accordance with students special needs where needed;
- defines core capabilities and skills expected of all students at each level, regardless of course(s);
- ensures that all students address and are assessed in the defined capabilities and skills;
- encourages integration of core capabilities and skills into the teaching of courses;
- provides a rich educational experience matched to the varied needs, experience and expectations of its diverse students;
- provides teaching and learning activities which:

1. **Foster** learner autonomy in accordance with students special needs like disability, slower seeking of knowledge and other personal issues;
2. **Encourage** flexible, active and responsible approaches in students' learning activities especially in those with special needs mentioned above under nr.1;
3. **Encourage** students to take a deep approach to learning with different methods like workshops, forums and additional consultations with mentors and Core Teaching Staff; and
4. **Challenge** students preconceptions in accordance with their special needs mentioned above under nr.1.

LINK TUTORS

A Middlesex University Link Tutor and an IAM Link Tutor is allocated to your Programme. They are responsible to Middlesex University for ensuring the maintenance of standards in the delivery of your Programme and effective liaison between the University and IAM. If you have any questions or concerns about your Programme or any aspect of the partnership please contact your link tutors immediately. Their details are available in the introduction section of this Handbook.

The Programme has a diverse range of student support services, which supplements the provisions within the MPM. The first source of advice is your Student Affairs Office. Depending on the query, the Student Affairs Office will refer you further to the member of Core Teaching Staff responsible for specific activities or issues.

MENTORING SYSTEM AND PERSONAL MENTORS

When you join the Programme a *personal mentor* will be assigned to you according to the option chosen within the MPM303x modular option system (see section 7.12.1 of the Programme Specification above for details). The same person will be your *pedagogical (co-)mentor* in the MPM3040 module, besides other mentors of the module. You will meet mentors in small groups, for formal sessions, during the teaching weeks (c. f. Academic Calendar in section 1. above), and for informal sessions according to your needs. These sessions will also concentrate on your personal and academic development and will build into a comprehensive set of skills, which will complement your course. Mentors can also offer general guidance on academic and non-academic problems.

Key elements of the role are:

- development monitoring progress
- facilitating personal development
- problem management point of contact
- support advice and referral for students experiencing difficulty
- ensuring awareness of any student's problem, within agreed limits of confidentiality

Students may, with good reason, change their personal mentor. To change your personal mentor write a written explanation stating the reasons and suggestions for this change to the Board of Study, also notifying the Programme Leader.

Throughout Year 3 each student is thus assigned

- a *personal mentor*

at the beginning of Year 3.

The mentor team for each project in the MPM3040 module (see module outline below) consists of:

- *Main Pedagogical Mentor* (leader of the project module, module implementation coordinator)
- *Main Professional Mentor* (leader of the relevant theoretical option, project coordinator)
- *Pedagogical Co-mentor* (possible in-school co-mentor)
- *Professional Co-mentor* (possible external or in-school co-mentor)
- *Professional Consultant* (possible in-school consultant in a specialist field)

The MPM3050 Dissertation module provides the student with

- a *dissertation mentor* (see section the MPM3050 module outline below for more information).

Individual mentoring roles can be taken by one and the same member of staff, with the exception of *pedagogical* vs. *professional* mentor in the MPM3040 module.

18. Feedback from Students

STUDENT FEEDBACK AND BOARDS OF STUDY

The MPM programme attaches great importance to the opinions of its students – on teaching, resources and facilities provided. There are a number of formal and informal ways in which this information can be communicated. The purpose of the Board of Study is to provide a forum for discussion between you and the staff involved in your programme. You elect student members to the Board at the start of each academic year, to ensure that all the various interests on the programme are adequately represented. Student feedback is based on the MPM programme intranet information service and on the MPM formal notice board. Student Affairs Office is responsible for publishing all the information for students. Student representatives act for their level or year of their programme and are responsible for notifying the Board of issues which have been brought to them by their fellow students.

COLLECTING STUDENT INITIATIVE AND FEEDBACK

Students can address their suggestions and complaints to the Student Affairs Office in written form. The Student Affairs Office is responsible for transferring all collected suggestions to the adequate MPM body (Core Teaching Staff, Quality Assurance Commission, Board of Study). The answers and solutions with public or common value are published on the intranet information service and the notice board or delegated directly back to the student in case of individual affairs. Individual consideration of student initiative is preferred as to fit his or her needs.

PRIVATE COMMUNICATION

The teachers and the MPM management and administration staff are open for private communication with students. Every student has the possibility to arrange a personal meeting with the Programme Leader, Director of Programmes or any teacher upon prior request. Arrangement of the meeting is conducted through the Student Affairs Office.

BOARD OF STUDY

The purpose of the Board of Study (also Programme Board) is to provide a forum for discussion between you and staff involved in all aspects of your Programme. You elect student members of the Board at the start of each semester/academic year, to ensure that all the various interests on the Programme are adequately represented. The Programme will hold a Board of Study meeting in Winter and in Summer, they can be held in conjunction with the Academic Board Conferences and other meetings where appropriate. The membership includes:

- Student representatives
- Programme Leader
- Academic staff aligned to the delivery of the Programme or modules
- Administration representatives.

Your student representative represents the module or year group and is responsible for notifying the Board of issues which have been brought to them by you. You should be aware of the function of the Board of Study, and should ensure that representatives are alerted in good time to matters of concern, or to suggest initiatives.

Minutes are made of the discussion and decisions of each Board meeting, and these are circulated to members with outcomes. The minutes are included with the Programme Annual Monitoring Report for consideration by the University. The points raised at the meeting are carefully recorded for issues arising, and the action taken upon them.

TERMS OF REFERENCE

Full terms of reference are available from the Procedures Handbook (Section 8) at www.mdx.ac.uk/qaas/handbook/parta/index.htm

STUDENT REPRESENTATIVES

The **Student Board** is elected from the complete population of students. The Board delegates one to two of their members to the QA Commission. An informal representative body regularly meets with the Programme Leader and the Board of Studies or Core Teaching Staff to discuss relevant issues and insure constant close connection between staff and students.

SCHOOL BOARD AND OTHER INSTITUTION COMMITTEES

Different School Boards and institution committees and professionals from relevant fields will meet for the MPM programme to ensure its academic standards by reviewing and giving advice on the teaching and learning processes.

IAM Board defines the business and programming policy of the School, and is constituted by a representative of users/public, a representative of the strategic board. Decision regarding the School board is conducted by:

- founder
- president of the MPM Board of Study
- representative of student board/users

The Strategic Board is responsible for:

- passing the long-term development of programmes
- proposing supplementary programmes
- adopting the annual plan of the school
- adopting the annual financial plan of the school
- overseeing quality assurance of courses and programmes
- examining student affairs reports and other documents delegated from other bodies of school

Decision regarding the strategic board of the school is conducted from:

- founder
- president of the school board
- president of the strategic board
- 2 users
- representative of employers
- 2 student representatives
- alumni representative

Quality Assurance Commission deals with issues such as:

- developing a quality assurance programme
- deciding on measures for quality validation
- planning quality assurance measures
- preparing the International Benchmarking Analysis
- monitoring employment potential of graduate students
- drafting quality assurance reports

Decision regarding the Quality Assurance Commission of the School is conducted by 4 teachers and 2 students.

MODULE EVALUATION FORMS AND PROGRAMME EVALUATION QUESTIONNAIRE

Module and Programme feedback forms are distributed throughout the academic year. Both sets of forms are completely anonymous. The aim of this feedback process is to elicit students' views on the quality of all the modules that they have taken, and their experience of being a student on their Programme of Study. Module forms examine each module in some detail, whilst Programme questionnaires invite comment on students programme and school development in general. All

reports will be an item for discussion during Boards of Study and will, where necessary, be reported upon during the annual monitoring process. The students can expect to receive a report on any issues that have been identified, the actions taken upon them and the measures taken to resolve any problems. Such reports will be made available through the School website.

NATIONAL STUDENT SURVEYS

The Higher Education Funding Councils for England, Wales and Northern Ireland have commissioned Ipsos MORI, a specialist survey company, to ask finalists in all higher education institutions about the quality of their learning experience. The aim of the National Student Survey (NSS) is to gather feedback on the quality of students' courses, to help inform the choices of future applicants to higher education, and to contribute to public accountability. Most final-year undergraduate students at these institutions will be asked a series of questions about the quality of their courses – you will be contacted by email, phone or sent a letter and invited to fill in the survey.

Since 1992, Slovenia has actively participated in all educational projects of the Council of Europe and has been involved in the work of the Unesco. Since 1999, it has taken part in the European Union programmes of Socrates, Leonardo and Youth. Since 2002, the Ministry of Education and Sport has co-operated also with the OECD. In the year 2003 Slovenia did also a survey on school-based measures for migrant children (further details can be seen at http://www.mss.gov.si/fileadmin/mss.gov.si/pageuploads/podrocje/razvoj_solstva/p...). The Ministry of Education and Sport provides every year a national survey asking finalists and all undergraduated students in all higher education institutions about the quality of their learning experience. The aim of the National Student Survey (NSS) is to gather feedback on the quality of students' courses, to help inform the choices of future applicants to higher education, and to contribute to public accountability. Most undergraduate students and final-year students at these institutions will be asked a series of questions about the quality of their courses with the help of the carefully and objectively prepared questionnaires.

19. Suggestions and Complaints

The MPM programme values highly feedback from students and staff for the monitoring of working processes and the improvement of our quality and services. At present, there are various formal and informal means of communication for students and teachers to channel their comments, complaints and compliments to the School. Students and teachers can also provide their feedback verbally via telephone or in writing by letter or email.

We welcome your suggestions on how we might improve the Programme, even when it takes the form of a complaint about a service, a member of staff or another student. If you have a suggestion or a complaint about any aspect of the Programme, raise it with the person concerned in the first instance. If you are not satisfied with the outcome you can progress the matter through informal and formal procedures step by step up the management structure of the School.

The internal complaints and grievance procedures must be followed and have been fully exhausted before the Middlesex University “Complaints in relation to collaborative partner institutions” (<http://mdx.ac.uk/regulations/>) may be followed.

20. Middlesex University Students' Union

Middlesex University Students' Union (MUSU) is a democratic organisation, run by students for students, which represents the students of the University at local and national level.

At a national level, MUSU keeps up with national topics that the NUS deals with, for example, campaigns such as "Admission Impossible" and "Black History Month" and other issues which affect students nationally.

On a local level, MUSU is involved in improving the experience of Middlesex students within the University, as well as a wide range of services, including societies, training and development, and welfare/academic advice.

There are four elected sabbatical officers who work full time on behalf of the student body:

- President (TP) ext 6763
- Vice President Academic (HE) ext 6412
- Vice President Welfare and International Students (EN) ext 6771
- Vice President Student Activities and Communications (CH) ext 5511

You can contact any of these people in order to seek help, advice, or to discuss any issues that concern Middlesex students. With your help MUSU can continue to improve the experience of Middlesex students within the University.

If you would like to become involved with the Students' Union or find out more about the services it provides, simply ring MUSU reception on: 020 8411 6450, or go to: www.musu.mdx.ac.uk

21. Career Opportunities and Placement

Over 80 radio stations, over 50 TV stations and a few hundred of web and video production studios in Slovenia along with fast growing needs for employment of media specialists in middle-sized and large companies opening their own web/media departments are the trends that offer great opportunities for jobs in the area of media production.

IAM is maintaining a strong network of partner companies in the media industry to build the possibilities for successful placement of students into industry and for cooperation in real-life projects. These trends and activities are opening positive opportunities for students to assure their jobs already in a period of study. More information on IAM's placement policy in 6.19. section above (Programme Specification).

22. Subject Advice, Educational Guidance and Student Support

The MPM programme is committed to providing a challenging education environment in which all members of its culturally and geographically diverse community can realise their potential. Therefore the School holds a Student Charter and adheres to QA policies to ensure that both students and staff are aware of the expectations towards them and their responsibilities as members of the School. The staff of the School and the student body will strive to ensure that every student is given the opportunity to enjoy a fulfilling and rewarding learning experience which will promote their academic, social and personal growth.

EQUAL OPPORTUNITY

The Schools of today are modern places of work where professors, students and staff at all levels, women and men, work side by side to produce the best possible higher education and research. However, the task of a school is to review old ways of looking at things and to seek new knowledge. Such an attitude makes structural change possible. Failing to develop the full potential of its women as well as its men is a waste of human capital that no modern school can afford. Promoting the highest possible development of all students and employees is the most important goal behind the quest for equal opportunity at our school. All staff in positions of authority have a general responsibility with this regard. The Equal Opportunity Policy is intended to provide guidelines for this work. Further details on Equal opportunity policy are provided in the **Equal opportunities QA document** (www.iam.si/mpm).

FINANCIAL ADVICE

Financial advice is available at the IAM Student Affairs Office. The school has limited resources to assist students through Access Funds. Students wishing to apply for Access Funds should contact the person responsible at the Office. The School formally supports the possibility of acquiring study loans and stimulates (co)financing the fee on the part of the student's employer, concentrating on individual cases and giving support. Further details on financial advice are provided in the **Equal opportunity** and **Student pastoral support QA documents** available through www.iam.si/mpm.

STUDENTS WITH DISABILITIES

IAM believes that higher education should be available to all who can benefit from it. Students are allowed to make their own decisions as to the suitability of provision for disabilities. The school is committed to the principle of equality of opportunity and seeks to apply this principle to all aspects of its admission process. The criteria normally applied in assessing an application will be the applicant's academic ability and determination to benefit from the chosen programme of study. Our school will try to ensure that applicants declaring a disability have full information about the support available so that they may make an informed choice regarding the optimal place for their studies. Further details on students with disabilities are provided in the **Equal opportunity** and **Student pastoral support QA documents**.

23. International Student Support

IAM recognises that cooperation on education with other institutions is one of the basic issues of economic, social, and cultural development. IAM encourages the confidence of students in their regional and national identity and at the same time aims to foster and develop their awareness of belonging to a broader European and/or global community. Achieving comparability of their knowledge, skills, and values such contact shall provide the student with the basis for successful linking and participation in the broader study, research and development processes.

Documents, signed by Slovenia on education, culture, and science (since 1992, more than 30 international bilateral agreements and more than 20 programmes and some protocols) pave the way for an easier and more efficient cooperation of Slovenia with the greater part of European and some non-European countries at all levels and in all areas of education.

STUDENT SUPPORT AND ACCOMMODATION

When international students arrive to Slovenia the international student support team of IAM welcome them and organise a formal induction covering such topics as programme selection and registration, English language support etc. IAM will also help students find suitable accommodation. Students choose between a home stay, private lodgings, or a room within the State University campus. International students' welfare includes: an orientation course prior to Freshers' week, a Welcome desk and reception at the start of the year as well as help with immigration administrative issues.

Different forms of international cooperation are offered by the Ministry of Education and Sport and by the [Centre for Mobility and European Education and Training Programmes](#) (*Center za mobilnost in evropske programe izobraževanja in usposabljanja – CMEPIUS*), the [National Education Institute](#) (*Zavod Republike Slovenije za šolstvo*), the [Centre for Vocational Education and Training](#) (*Center za poklicno izobraževanje*), the [Slovenian Adult Education Centre](#) (*Andragoški center Slovenije*) and other public institutions in the field of education.

For further details on International cooperation in education see the official site of the Ministry of Education and Sport (<http://www.mss.gov.si/en/>)

Important immigration notice

Under the Immigration and Asylum Act, it is illegal for anyone to provide immigration advice unless the Immigration Services Commissioner has either formally recognised them as a qualified or given them exemption. The IAM School Management and Student Affairs Office have been authorised to provide advice and assistance to all current students, prospective students, recent former students, academic visitors and their spouses/partners and dependants.

24. Learning Resources

Well-equipped lecture halls, seminar rooms and studios are provided for teaching and self-learning. Students of IAM are free to use the following school's facilities when off regular schedule and according to prior notice: main computer room with 20 state-of-the-art workstations, two fully equipped editing rooms, a 2-room fully equipped audio studio, additional workstations. These facilities, along with an open-space gallery with 10 more workstations and internet access (accessible to all students throughout IAM's working hours), are open to students to facilitate group discussions and individual work outside class time. Elementary food and drink provision is secured by vending machines 24/7. IAM provides a wide range of IT facilities and services to support teaching and learning activities, including state-of-the-art workstations, all with internet access and a wide range of relevant software packages for student use. Throughout the premises wireless internet and intranet access is at disposal to all students of IAM and staff.

IAM maintains a web-based learning platform moodle.iam.si, to provide on-line support to all students, that includes the provision of course materials, mentoring processes, internet resources and links, etc., and to promote teacher-student and student-student interactions via email, virtual study groups, on-line projects, discussion boards, etc. Students also receive their own email account in the form of name.surname@student.iam.si. See section "On-line Learning and Electronic Mail" for further information.

BOOK, MEDIA AND EQUIPMENT RENTAL

Book rental is organised in the form of a local presence media library, where books and other media are being lent out to the students on daily basis. The book assortment covers all necessary tutorials, course materials as well as periodical publications and selected monographies. IAM is a member of the COBISS (Co-operative On-line Bibliographic System & Services) network of the Library of Slovenia, with up-to date network access to general (Slovenian, European, global) and selected on-line databases and resources. Books and media can thus be rented through the inter-library lending system. Part of this system is also the equipment pool of over 20 DV cameras, 20 digital cameras and audio recording equipment of various quality classes, available at IAM upon request to the Student Affairs Office. All the named equipment students can take home or outside of school for their seminar, research and experimental work. 10 notebooks are at the students' disposal throughout IAM's working hours upon prior request to the Student Affairs Office.

25. Student Membership of the University

Students taught on programmes validated by Middlesex University are student members of the University and have the right, on matters relating to academic assessment, to make an appeal to the Middlesex University Academic Registry.

A statement of rights and responsibilities of student membership of the University can be found in the University Regulations at www.mdx.ac.uk/regulations/

26. Health, Safety and Personal Development

HEALTH

Students are invited to bring to the attention any medical condition and any medication student may currently be taking or disability that they may suffer from to the tutor, mentor and/or the School. This information will be regarded as confidential and will only be passed on with strictly handled student consent. It is vital that the student informs IAM of any condition that may put him- or herself or others at risk in the event of an occurrence.

For further details see in the IAM QA document on **Student Pastoral Support**.

INSURANCE ARRANGEMENTS

IN RESPECT OF IAM'S RESPONSIBILITIES AND LIABILITIES TOWARDS STUDENTS

According to the Slovene Higher Education and other legislation, IAM is responsible for the assurance of care for students and staff in the following measures:

The rights and benefits of students and IAM staff:

I. According to special regulations, the students have the right for Health Assurance and other benefits (for example food subsidy, subsidized transport, scholarships etc.), if they are not employed or registered as seeking employment. The rights are not dependent on the mode of study (regular as state-sponsored, irregular as self-sponsored).

II. According to the valid Health Care and Health Assurance legislation, the employer is responsible to insure students against injury on the work place or against occupational disease, this is valid for all the students that are temporary included in work placements or other qualifying activities at the employer's work place.

III. For the students that are studying the programmes including laboratory and/or ground practical work, the regulations are the same as in the case of practical work at the employer's work place. The students have to be insured for the case of disability, body damage or death as consequence of injury on the work place (in-school practice) and for the case of occupational disease. The relationship is defined in Regulations Relating to Practical Training in the "Multimedia" Higher Education Programme.

IV. According to the valid Health Care and Health Assurance legislation, the employer is responsible to assure his employees the following:

- salary substitute for the period of temporary absence from work as a consequence of disease or injury. The maximum period of 30 days is defined in the Collective Contract.
- According to the valid legislation, the employer is responsible to assure the preparation of the Technological Process Analysis in relation to the health of the employees. The employer is bound to accept the Programme of Injuriousness Diminishment according to special regulations.

STUDENTS WITH DISABILITIES

It is IAM's policy to offer equal opportunities to all applicants with or without disabilities. To enable us to meet the needs of all students, you are invited to indicate on the application whether you require any special assistance. If you do need such assistance, the School may approach you subsequently to obtain further details so as to facilitate our planning and assess how best we can help you.

SAFETY ON THE PREMISES

The school premises are entirely secured by an **alarm system** and comply with the relevant safety regulations in all other aspects as well (e.g. fire safety, statics etc.). The premises are **cleaned** twice a week by an external cleaning service. Both floors have modern **toilet facilities** and **appropriate interiors** (floor, lighting etc.).

SCHOOL SURROUNDINGS

- 120 free parking lots next to the school premises (5-50 meters)
- bar with drinks and snacks (15 meters)
- 2 vending machines for coffee, tea, snacks and soft drinks on the premises
- 2 restaurants close to school (300m – walking distance), incl. state-subsidised food for students (food tickets)
- Slovenia's largest shopping mall with over 1000 restaurants, shops, theatres, a water park, the largest national cineplex, Recreational Area etc. only a kilometre from school (10 minutes walk, 3 minutes by bus)
- 10 minutes by car to the centre of Ljubljana

- Public bus service directly (15 minutes) to the city centre (bus stop 300m from the school building)
- The school building is only about 300 metres away from the Ljubljana Ring Highway exit enabling perfect access to the school for students from all directions in the region.

27. Student Counselling & Development Service

This service aims to support students in a number of ways, such as helping them to adjust to teaching and learning at university level and assisting them to develop their independent learning skills and confidence. All teaching staff, in particular the Programme Leader and Core Staff, along with your *personal mentor* and the entire MPM mentoring system (see section “Quality Assurance of Your Programme”) will provide an adequate service. With the expertise and knowledge the staff have in their particular field and with a personal knowledge of the students, teaching staff are the most appropriate to render such help and advice.

Where students experience personal or emotional problems, a counselling service is available. The services of a professional counsellor are also available when the circumstances are warranted. The hope is to overcome students' difficulties in life and learning, to gain a better understanding of themselves, develop their personal potentials, set personal goals in their studies and life as well as plan for their further education and career.

FURTHER STUDIES AND CAREER DEVELOPMENT

The responsibility for providing students with information, advice and guidance for post-graduate studies in Slovenia and abroad rests primarily with teaching staff and the Programme Leader, as well as the Director of Programmes. Through their own experience in postgraduate studies, teaching staff and programme leaders are well equipped and qualified for giving such advice. Detailed information for further studies overseas for post-graduate degrees, especially at the partner universities, can be obtained through the Programme Leader and teaching staff on individual basis.

PERSONAL DEVELOPMENT

Depending on the needs, workshops may be organized to assist students to further explore their personal potentials and weaknesses as well as to develop their life skills in various ways such as study skills, interview skills, personal effectiveness, emotion and stress management. For personal development planning students may contact the Programme Leader or any other part of the MPM staff also individually, so custom solutions can be designed accordingly.

28. Glossary

IAM – Institute and Academy for Multimedia

IAM-CMPM – Institute and Academy for Multimedia – Centre for Media Promotion

MPM – Media Production Management

QA – Quality Assurance

App. – Appendix

i. e. – “that is” (lat. *id est*)

e. g. – “for example” (lat. *exempli gratia*)

APPENDIX 1 – Year 3 Module Information

1.	Short code	MPM 3010
2.	Title	Techniques of Creativity
3.	Level	UG
4.	Credit Points	10 CR
5.	Start Term	
6.	Subject	
7.	Module Leader	Boštjan Botas Kenda, prof. and Miha Horvat, MA
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	<p>Aims</p> <p>The qualifications of creative thinking, writing, visualisation, spatialization, and ultimately (multi)media integration, play a pivotal role in the design and management of media production processes. The module discusses the most productive methodologies of problem solving, idea development and channelled brainstorming in the area of media production.</p> <p>Creativity is often mystified as a spontaneous illuminative process of creation, taking place in an instant of the individual's inspiration. However, from the perspective of correct, sustainable and successful media production, a proper command and a good overview of creative production techniques is necessary to assure optimal manageability of the creation process.</p> <p>The aims of this module are to:</p> <ul style="list-style-type: none"> · Foster broad knowledge and understanding of the creative process as typical for media production; · Understand and (self-)manage idea development as a well organized process where standard techniques are used to achieve a planned result; · Develop and consolidate skills of reflecting and controlling the creation process through defined methods and techniques. <p>The module is typically linked to a number of other creativity and production modules within the Programme, especially the Media Production Environments and Media Production Projects modules which predominantly use formal as well as creative methods and techniques in different fields of media production. The module – via the Advanced Media Training options of Year 2 – closely builds on the conception and methodology of the Year 1 Media Art and Visual Design module.</p>	
12.	<p>Syllabus</p> <p>The module is designed as a detailed and analytical investigation of the creative processes on a highest-possible level of generality pertaining to the media production realm. The introductory section illuminates the concept of creativity,</p>	

	<p>defines the creativity process in general and treats the main elementary techniques, commonly used in creation of media material. The following sections present a detailed treatment of the singular stages in a creative process: analysis, concept, synthesis and finalisation.</p> <p>In class, on-site and on-line, both the theoretical discussion as well as the hands-on creative media production process are constantly revolving around the presumption that the process of creation has a certain degree of generality, irrespective of the subject of creation or the medium of expression. Accordingly such general knowledge and understanding of the creative process can be used as a powerful tool in order to provide the media production manager with the means to control the effort, time and costs needed for the final product. Within this general processual protocol the creative individual or group shall arrive to their own medium- and/or content-specific combination of styles and methods assuring the planned result at the end of the creative process.</p> <ul style="list-style-type: none"> • Introduction <ul style="list-style-type: none"> · The Concepts of Creativity · Selected Historical Aspects · Conceiving the Creative Process • Elementary Techniques of the Creative Process <ul style="list-style-type: none"> · Fact-Finding Techniques · System Analysis Techniques · Creative Thinking, Writing, Visualization, Spatialization • Analysis <ul style="list-style-type: none"> · Problem Identification · Problem Decomposition · Parameter Selection · Discussion of Parameters • Concept <ul style="list-style-type: none"> · Definition of the Message/Content/Story Concept · Choosing Elementary Forms of Expression · Designing Message/Content/Story Elements • Synthesis <ul style="list-style-type: none"> · Structuring of Message/Content/Story · Verification of Message/Content/Story Prototype • Finalization <ul style="list-style-type: none"> · Perfecting the Prototype for Media Production · Projecting the Prototype into the Media Production Process
13.	<p>Learning Outcomes</p> <p><u>Knowledge</u> (At the end of the course the Student...)</p>

	<ul style="list-style-type: none"> · K1 Has a deep knowledge and complex understanding of the techniques of creative thinking and idea development in the realms of writing, visualization and imaging as well as multimedia creativity · K2 Has a thorough overview of a typical creative production process · K3 Has a profound understanding of different expression forms in media production, and principles of their use · K4 Has a complex knowledge of message structuring methods and techniques <p><u>Skills</u> (The Student...)</p> <ul style="list-style-type: none"> · S1 Autonomously and critically analyses a creative problem, decomposes the problem and prepares a solution draft · S2 Is able to find, select and properly implement different creative techniques for solving a predefined problem · S3 Autonomously implements expression forms and designs message elements – structures the message, finalizes and verifies it · S4 Uses the basics of dialog culture, argues for own standpoints and respects others' standpoints <p><u>S Social and Communication Competence</u> The Student engages in group discussion and individual reflection, as well as reflection in pairs and small groups; develops and fosters skills of interdisciplinary cooperation as well as dialogue culture.</p>	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The course will be taught by a combination of present lectures and on-line activity (blended). Lectures will include frontal delivery and group work. On-line teaching will consist of mentoring homework and discussions, as well as discussing coursework (formative feedback). Learning activities on-site will include lectures, screenings, coursework (according to creation process stages), review and evaluation of seminar work (summative grading and formative feedback), guided (mentored) discussion and private study.</p> <p>Finishing the module the student produces a seminar work – visual/multimedia prototype as a creative product predefined according to the parameters of an idea or need. S/he presents, discusses, reflects and elaborates upon the seminar work and defends it in front of peers and mentors (summative grading of work as product and presentation/defense; formative feedback is given particularly relating to modules MPM3040 and MPM3050).</p> <p>The assessment will be done by:</p> <ul style="list-style-type: none"> · a) Coursework (K1, S1-4) 	

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	<ul style="list-style-type: none"> · b) Seminar work (S1-3) · c) Homework (K1, K3, S2-3) · d) Oral public defense (K2-4, S4) 	
15.	Assessment Weighting	
	Seen examination (oral public defense of seminar work, d)	30%
	Unseen examination	...
	<p style="text-align: center;">Coursework (no examination)</p> <ul style="list-style-type: none"> · Coursework (visual/multimedia prototype; a) · Seminar work – with presentation (b) · 2/3 attendance, homework (c) 	<p>70%</p> <p>20%</p> <p>50%</p> <p>pass/fail</p> <p><i>N. B. All assessment forms are required in order to pass.</i></p>
16.	Timetabled examination required	YES/NO
17.	Length of exam	
18.	<p>Learning materials</p> <p><u>Essential</u></p> <p>Laurel, Brenda (ed.) (2003): <i>Design Research: Methods and Perspectives</i>. Cambridge: MIT Press.</p> <p>Horvat, Miha (2007): <i>Techniques of Creativity</i>. Course materials. Ljubljana: IAM.</p> <p><u>Recommended</u></p> <p>Itten, Johannes (1975): <i>Design and Form: The Basic Course at the Bauhaus and Later</i>. London: Thames and Hudson.</p> <p>Flusser, Vilém (1999): <i>The Shape of Things: A Philosophy of Design</i>. London: Reaktion Books.</p> <p>Norman, Donald A. (2002): <i>The Design of Everyday Things</i>. New York: Basic Books.</p>	

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1.	Short code	MPM3020
2.	Title	Critical Media 2
3.	Level	UG
4.	Credit Points	10 CR
5.	Start Term	
6.	Subject	
7.	Module Leader	Matevž Tomšič, PhD, and Mirela Matoski, MA
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	Aims	<p>This module represents an upgrade to the Critical Media 1 module of Year 2, but also functions as an autonomous module within Year 3 of the Programme. The module examines media from a trans-disciplinary perspective by exploring how the use of media is affecting individual media practice across disciplines. This module builds upon existing expertise in media studies in order to</p> <ul style="list-style-type: none"> • analyse the relationship between forms of mediation/representation and notions of the 'real' and the 'true'. <p>The Critical Media 2 module engages the student in the development of a critical analytical framework for approaching the media and relating them to other areas of academic discourse. The main objectives are thus to</p> <ul style="list-style-type: none"> • make the student critical producer of media products and • provide reflective foundations to student's own work in media production. <p>One of the pivotal issues of the module is also the importance of encouraging the students to</p> <ul style="list-style-type: none"> • think about production, safeguarding and dissemination of diversified contents in the media and global information networks and, to this end, actively promote the development of hi-quality audiovisual productions.
12.	Syllabus	<ul style="list-style-type: none"> • Media in the Culture of Consumption Global Marketplace and Consumer Culture Media as/or Propaganda • Understanding Media Representation Stereotypes in the Media Ideologies in the Representations • Media and Cultural Diversity

	<p>Questions of Cultural Diversity Otherness and the Media</p> <ul style="list-style-type: none"> • Audiences and Participation <p>Audience and Technologies Audience Analysis</p> • Virtuality – Community – Networking <p>Identity and the Internet Virtuality and Community</p> • TV News Analysis <p>Truth, Ideology and News Work The Textuality of Television News News, Audiences and Everyday Life</p> • Media Comprehension <p>Choosing the Right Media Message</p>
13.	<p>Learning Outcomes</p> <p><u>Knowledge</u> (At the end of the course the Student...)</p> <ul style="list-style-type: none"> • K1 Has critical understanding of a wider social context of media • K2 Profoundly understands the most important media phenomena, media forms and significant contemporary media debates • K3 Has a broad overview over critical methodologies and underpinning theories for discussing and evaluating media products <p><u>Skills</u> (The Students will develop their skills in...)</p> <ul style="list-style-type: none"> • S1 Critically analysing a media product or process in various social and professional contexts and from several perspectives, drawing conclusions about the cumulative effects of media on individuals, society and culture based on the application of critical methodologies and research • S2 Researching specialist information sources and critically evaluating materials found • S3 Formulating arguments relating to advanced media studies with independence and expressing them effectively, as well as respecting the advice and criticism of peers <p><u>Social and Communicative Competence</u> Engages in group discussion and individual reflection; develops a proactive approach to own public appearance and presenting before a group; develops and fosters skills of dialogue culture.</p>
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The course will be taught by a combination of</p>

	<p>present lectures and on-line activity. Lectures will include frontal delivery, group work and short presentations of work in progress toward the final seminar paper (formative feedback). On-line teaching will consist of mentoring homework and coursework as well as discussions (formative feedback). Learning activities on-site will include lectures, seminar paper discussions, and mentoring of coursework. Learning activities on-line will include production, reflection and evaluation of written work (seminar paper), and private study.</p> <p>Finishing the module the student produces a seminar paper – essay covering the complete analysis of a selected media case. During the course student presents the paper to peers and mentors for discussion of the work in progress toward the final version of the paper (formative feedback on the development of research skills and the application of critical methodologies; the presentation is graded). The seminar paper is finally assessed separately (summative assessment).</p> <p>The assessment will be done by:</p> <ul style="list-style-type: none"> · a) Presentation of seminar paper on-site (K3, S1-2, S4) · b) Seminar paper (K1-3, S1-3) · c) Homework, Coursework (S2-S3) 	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	...
	<p>Coursework (no examination)</p> <ul style="list-style-type: none"> · Seminar paper (2000 – 3000 words, b) · Presentation on-site of work in progress toward the final seminar paper (a) · 2/3 attendance (contact and on-line discussions), homework, coursework (c) 	<p>100% 80 % 20 % pass/fail</p> <p><i>N. B. All assessment forms are required in order to pass.</i></p>
16.	Timetabled examination required	YES/NO
17.	Length of exam	
18.	<p>Learning materials</p> <p><u>Essential</u></p>	

<p>Matoski, Mirela and Planšak, Mojca (2007): <i>Critical Media 2</i>. Course materials. Ljubljana: IAM.</p> <p><u>Additional</u></p> <p>Rheingold, Howard (1993): <i>The Virtual Community</i>. New York: Addison-Wesley Publishing Company. On-line at: http://www.rheingold.com/vc/book/ (19. February 2007)</p> <p>Herring, Susan (2006) <i>Journal of Computer-Mediated Communication</i>. On-line at: http://www.slis.indiana.edu/faculty/herring/pubs.html (19. February 2007)</p> <p>McCracken, Grant (2005): <i>Culture And Consumption II: Markets, Meaning, And Brand Management</i>. Bloomington and Indianapolis: Indiana University Press.</p> <p>Hartley, John (2002): <i>Communication, Cultural and Media Studies: The Key Concepts</i>. London, New York: Routledge.</p> <p>Stuart, Allan (1999): <i>News Culture</i>. Buckingham, Philadelphia: Open University Press.</p> <p><u>Recommended</u></p> <p>Kellner, Douglas (2003): <i>Media Culture</i>. London, New York: Routledge.</p> <p>Lewis, Jeff (2002): <i>Cultural Studies: The Basics</i>. London, Thousand Oaks, New Delhi: Sage.</p> <p>Storey, John (2005): <i>Cultural Studies and the Study of Popular Culture</i>. Athens: University of Georgia Press.</p>	
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1.	Short code	MPM3031
2.	Title	Interactive Media Design
3.	Level	UG
4.	Credit Points	20CR
5.	Start Term	
6.	Subject	
7.	Module Leader	Mitja Mavsar, MA and Peter Purg, PhD
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	<p>Aims</p> <p>Designing is the most important stage in production of interactive media applications. There the application designer has to find appropriate solutions for each functional element of the final application, define optimal application structure and prepare detailed description of application elements. If the application design is inadequate and the definitions are insufficient, the complete production process will be difficult or even impossible to conduct, and also more expensive, resulting in an unsatisfactory product.</p> <p>Therefore the aims of the Interactive Media Design module are to:</p> <ul style="list-style-type: none"> · Profoundly illuminate the entire application design process; · Provide the student with complete theoretical background for quality application design practice. <p>The specific knowledge and skills acquired in this module are to be upgraded in the Media Production Projects module of the appropriate option (Interactive Media Design) and within the Dissertation.</p>	
12.	<p>Syllabus</p> <p>The module is divided into five sections important for understanding the interactive application design process. Initially the student is introduced to the common problems of interactive system design. Thereafter, cognitive psychology on the one hand and technological aspects of user-system communication on the other deepen the student's understanding of the pivotal issues in interactive media. The third part deals with the methodology and techniques in the application design process. The last two sections deal with the psychological foundations for interactive systems design and the issues of the so called "information spaces" – a common metaphor for the complexity of information processing inherent to new media. All to satisfy the specific needs and demands of both man and machine.</p> <ul style="list-style-type: none"> · Designing Interactive Systems <ul style="list-style-type: none"> · A Framework for Designing Interactive Systems 	

	<ul style="list-style-type: none"> · The Structure of Interactive Systems · Principles and Practice of Interactive Systems Design • People and Technologies · An Introduction to Applied Cognitive Psychology · Man-Machine Interaction • Activities and Contexts of Interactive Systems Design · Scenarios, Requirements and Envisionment · Prototyping · Evaluation · Conceptual and Physical Design • Psychological Foundations for Interactive Systems Design · Memory, Attention and Making Mistakes · Perception of Voice, Color and Visual Composition · Affective Computing and Pleasure • Information Spaces · Information Architecture · Information Design · Navigating the Information Space · Agent-based Interaction · Ubiquitous Computing and Distributed Information
13.	<p>Learning Outcomes</p> <p><u>Knowledge</u> (At the end of the module the student...)</p> <ul style="list-style-type: none"> · K1 Has a profound and consistent overview of the process of interactive systems design - concepts, principles and methods · K2 Has a critical understanding of the structure of interactive systems, design principles and concepts · K3 Understands the psychological aspects of man-machine interaction · K4 Has a broad overview over the technological issues of interactive systems design <p><u>Skills</u> (The Student develops skills of..)</p> <ul style="list-style-type: none"> · S1 Appropriately implementing techniques of scenario-based design · S2 Appropriately implementing prototyping techniques · S3 Analysis and decision making in defining appropriate solutions for man-machine interaction and information-space design · S4 Finding, selecting and adapting the appropriate methods and techniques in interactive system design <p><u>Social and Communication Competence</u> The student engages in group discussion, reflection in pairs and small groups; develops accuracy, a systematic and constructive approach towards working in a</p>

	team and in project environments; develops and fosters skills of interdisciplinary cooperation, a community-oriented understanding of work and a proactive approach to discussing in professional environments.	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The course will be taught by a combination of present lectures and on-line activity (blended). Lectures will include frontal delivery, screenings, case-studies and group work. On-line teaching will consist of mentoring homework – mostly as continuation of in-class coursework – and supervised discussions (formative feedback). Learning activities on-site will include lectures, mentor-assessed and peer-discussed coursework (formative feedback) as well as private study. Learning activities on-line will include production and (mentored) evaluation of coursework, guided (mentored) discussion of homework (as developed from coursework) and private study. All coursework is presented, documented and partly graded on-line (summative assessment), along with further coursework discussions. Formative feedback in this module is aimed specifically towards the topic-related project module MPM3040.</p> <p>Finishing the module the student produces a seminar paper covering a complete case study of an interactive application design (summative assessment).</p> <p>The assessment will be done by:</p> <ul style="list-style-type: none"> · a) Coursework (K2-4, S1-3) · b) Seminar paper (K1, K4, S4) · c) Homework (K2-4, S1-3) 	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	...
	<p>Coursework (no examination)</p> <ul style="list-style-type: none"> · Coursework (a) · Seminar paper (3000 – 4500 words; b) · 2/3 attendance, homework (c) 	<p>100%</p> <p>40 %</p> <p>60%</p> <p>pass/fail</p> <p><i>N. B. All assessment forms are required in order to pass.</i></p>
16.	Timetabled examination required	YES/NO
17.	Length of exam	

18.	<p>Learning materials</p> <p><u>Essential</u></p> <p>Beyon, David and Phil, Turner and Susan, Turner (2004): <i>Designing Interactive Systems: People, Activities, Contexts, Technologies</i>. Boston, MA: Addison Wesley.</p> <p><u>Recommended</u></p> <p>Ippa, Nicholas V. (2001). <i>Interactive Design for New Media and the Web</i>. Oxford: Focal Press.</p> <p>Whitten, Jeffrey L., Bentley, Lonnie D., Dittman, Kevin C. (2007): <i>Systems Analysis and Design Methods</i>. Boston: McGraw-Hill Irwin. 7th edition.</p>	
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1.	Short code	MPM3032
2.	Title	Media Production Planning
3.	Level	UG
4.	Credit Points	20 CR
5.	Start Term	
6.	Subject	
7.	Module Leader	Mag. Aleš Pavlin, MA, Janez Lapajne, MA, and Peter Purg, PhD
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	Aims	<p>Every student of the Media Production Management programme gets an adequate overview of the complete production process acquiring knowledge and skills in a wide range of areas and aspects of media production. For the students oriented into specific media production areas these competencies may be satisfactory, but in the work of a media producer, and also the production assistant, there are evident needs for significant deepening of knowledge and elaboration of skills in the area of media production planning.</p> <p>This module aims to:</p> <ul style="list-style-type: none"> · Deepen the knowledge and skills of production management gathered in the previous modules especially in the area of marketing and financing of media production; · Foster the knowledge and understanding of media market, mechanisms of financing, trading and distribution of media; · Fortify and broaden the skills such as assuring author rights, negotiation or contracting which are important in managing media production; · Equip the student for successful and proactive work in the world of media production business. <p>The competencies of the student will be upgraded in the respective practical option of the Media Production Projects module and finally the Dissertation work.</p>
12.	Syllabus	<p>The module consists of five topical sections. In the first section the student learns about the producer's business, the producer's role in the production process, her or his responsibilities and competences as well as relationships to other actors of production. The second section deals with media market in general and the third with the film marketing, distribution and exhibition as a special type of media marketing and trading. Planning and financing media production topics is the core practice-oriented section of module. At the end of the course specific legal aspects</p>

	<p>of media production are discussed in considerate detail.</p> <ul style="list-style-type: none"> • The Producer's Business <ul style="list-style-type: none"> · The Role of Producer in Production Process · Responsibilities and Competence of the Producer · Producer Relationship Comparisons • Media Trade and Distribution <ul style="list-style-type: none"> · Media Market Mechanisms · Media Production Company Organization · Attorneys, Distributors, Agents and Agencies • Film Marketing, Distribution and Exhibition <ul style="list-style-type: none"> · Distribution Efficiency · Distributors and Exhibitors Relation · Forms of Exhibitors · Types of Audience · Film Marketing (Advertising, Promotion, Publicity) · Film Campaigns · Marketing Mix • Planning and Financing Media Production <ul style="list-style-type: none"> · Defining the Media Production Project · Planning Resources of Media Production · Time and Budget Economics · Financing Production Projects · Production Financing Worksheet · Negotiations · Contracting • Legal Aspects of Media Production <ul style="list-style-type: none"> · Intellectual Property · Author Rights Owning and Assuring · Contexts of Media Law
13.	<p>Learning Outcomes</p> <p><u>Knowledge</u> (At the end of the course the Student...)</p> <ul style="list-style-type: none"> · K1 Has a consistent and critical overview of the principles of media production business and the roles in the production team · K2 Has a critical understanding of the principles of media market · K3 Has a profound understanding of production process planning and financing techniques · K4 Has a broad overview and consistent understanding of media legislation obligations, intellectual property issues and assuring author rights <p><u>Skills</u></p>

	<p>(The Student develops skills of...)</p> <ul style="list-style-type: none"> · S1 Appropriately implementing techniques of resource and financial planning · S2 Appropriately implementing techniques of negotiation · S3 Decision making on collaboration issues with different stakeholders in media production · S4 Finding and selecting appropriate methods and techniques in production project design, resource planning and financial analysis of media production <p><u>Social and Communication Competence</u> The student engages in group discussion, reflection in pairs and small groups; develops accuracy, a systematic and constructive approach towards working in a team and in project environments; develops and fosters skills of interdisciplinary cooperation, a community-oriented understanding of work and a proactive approach to discussing in professional environments.</p>	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The course will be taught by a combination of present lectures and on-line activity (blended). Lectures will include frontal delivery, screenings, case-studies and group work. On-line teaching will consist of mentoring homework – mostly as continuation of in-class coursework – and supervised discussions (formative feedback). Learning activities on-site will include lectures, mentor-assessed and peer-discussed coursework (formative feedback) as well as private study. Learning activities on-line will include production and (mentored) evaluation of coursework, guided (mentored) discussion of homework (as developed from coursework) and private study. All coursework is presented, documented and partly graded on-line (summative assessment), along with further coursework discussions. Formative feedback in this module is aimed specifically towards the topic-related project module MPM3040.</p> <p>Finishing the module the student produces a seminar paper covering a complete case study covering a complete media production case (summative assessment).</p> <p>The assessment will be done by:</p> <ul style="list-style-type: none"> · a) Coursework (K2-4, S1-3) · b) Seminar paper (K1-2, S1, S4) · c) Homework (K2-4, S1-3) 	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	...

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	<p>Coursework (no examination)</p> <ul style="list-style-type: none"> · Coursework (a) · Seminar paper (3000 – 4500 words, b) · 2/3 attendance and homework (c) 	<p>100%</p> <p>40 %</p> <p>60%</p> <p>pass/fail</p> <p><i>N. B. All assessment forms are required in order to pass.</i></p>
16.	Timetabled examination required	YES/NO
17.	Length of exam	
18.	<p>Learning materials</p> <p><u>Essential</u></p> <p>Lee, John J. and Holt, Rob (2005): <i>The Producer's Business Handbook</i>. London: Focal Press.</p> <p><u>Recommended</u></p> <p>Kindem, Gorham A. and Musburger, Robert B. (2005): <i>Introduction to Media Production, Third Edition: The Path to Digital Media Production</i>. Burlington, MA: Focal Press.</p>	

1.	Short code	MPM3033
2.	Title	Stage and Event Production
3.	Level	UG
4.	Credit Points	20 CR
5.	Start Term	
6.	Subject	
7.	Module Leader	Karmen Klučar, BA, Andrej Stražišar, MA, and Peter Purg, PhD
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	Aims	<p>This module deals with all the important components necessary for staging a play, performance, musical performance or concert as well as aims at discovering the rapidly growing areas of event management. Staging a performance can be exciting, demanding and rewarding, but it can also be exhausting, frustrating and chaotic. A well-prepared and well-executed event should satisfy all the participants (audience, authors, staff, artists, management, the publics etc.) on different levels. An event is never only a mere diversion for a mass of spectators, but <i>the</i> powerful tool in business, culture, art and even politics as well as sports.</p> <p>The aims of the module are to:</p> <ul style="list-style-type: none"> · Acquire essential understanding, knowledge and skills necessary to start successfully managing and producing in the field of stage and event management; · Develop competencies for assisting top management staff in creating and staging high-profile performances and events in a variety of contexts.
12.	Syllabus	<p>Firstly, the structure of the module builds upon the role of a stage manager team – from receiving the script, through the rehearsal process and the production period, to putting the performance on stage, or in public space, and touring abroad. The stage manager team should have a good knowledge of the various components that constitute the creation of a theatre piece or any kind of stage project. The set, lights, sound and other technical equipment are all elements requiring a wide overview by the stage manager. Because s/he must have a profound ability to assess all the elements for the production, this module also contains a thorough introduction to most technical aspects of theatre.</p> <p>Secondly, building on the above mentioned, the module consists of the main necessary contents and know-how as the basic starting-points for planning and executing different types of live events. A complex understanding of event management also involves a critical review of the social identity and the role of an</p>

	<p>event in public space. Some events may have a large impact not only on businesses and industries, but also on their communities, or even wider.</p> <ul style="list-style-type: none"> • Stage and Event Business <ul style="list-style-type: none"> · The Performance/Event Environment · The Profile of a Stage/Event Manager · Performance/Event Production Organization and Crew • Events and Performances <ul style="list-style-type: none"> · Events and Performance Classifications · Research, Planning and Organizing · Budgeting of an Event/Performance • The Stage <ul style="list-style-type: none"> · Types of the Stage · Technical Aspects of the Stage · Scenography Basics · Light and Sound · Media Technology for the Stage • Performance and Event Production <ul style="list-style-type: none"> · Prompt Book, Schedules and Plots · Managing and Running a Performance · Post-production, Touring Abroad · Production Contracting · Creative Aspects of Performance/Event Production · Multimedia Utilization of Performance/Event • Advertising the Event/Performance <ul style="list-style-type: none"> · Event/Performance Promotion, Advertising and PR · Event/Performance Marketing Strategies and Programming · Foreseeing the Market and Public Impact
13.	<p>Learning Outcomes</p> <p><u>Knowledge</u> (At the end of the course the Student...)</p> <ul style="list-style-type: none"> · K1 Has a profound, consistent and critical overview of the stage and event production process · K2 Has a critical understanding of the technical aspects of the stage · K3 Understands stage and event production as a complex, both creative and formally processed activity · K4 Understands the importance of advertising an event and a performance and has a profound comprehension of the market principles within stage and event production <p><u>Skills</u> (The Student...)</p>

	<ul style="list-style-type: none"> · S1 Analyses an existing and independently develops an own schedule for a stage and event production case · S2 Analyses and critically evaluates technical aspects of a stage and event production case · S3 Utilizes highly specialized designing and production skills across a range of media practices in a creative way · S4 Critically implements resource and financial planning techniques and procedures <p>S Social and Communication Competence The student engages in group discussion, reflection in pairs and small groups; develops accuracy, a systematic and constructive approach towards working in a team and in project environments; develops and fosters skills of interdisciplinary cooperation, a community-oriented understanding of work and a proactive approach to discussing in professional environments.</p>	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The course will be taught by a combination of present lectures and on-line activity (blended). Lectures will include frontal delivery, screenings, case-studies and group work. On-line teaching will consist of mentoring homework – mostly as continuation of in-class coursework – and supervised discussions (formative feedback). Learning activities on-site will include lectures, mentor-assessed and peer-discussed coursework (formative feedback) as well as private study. Learning activities on-line will include production and (mentored) evaluation of coursework, guided (mentored) discussion of homework (as developed from coursework) and private study. All coursework is presented, documented and partly graded on-line (summative assessment), along with further coursework discussions. Formative feedback in this module is aimed specifically towards the topic-related project module MPM3040.</p> <p>Finishing the module the student produces a seminar paper covering a complete case study covering a the design of a simple event/performance production project (summative assessment).</p> <p>The assessment will be done by:</p> <ul style="list-style-type: none"> · a) Coursework (K2, K4, S1-4) · b) Seminar paper (K1, K3, S4) · c) Homework (K2, K4, S1-4) 	
15.	<p>Assessment Weighting</p> <p>Seen examination</p>	

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	Unseen examination	...
	Coursework (no examination) <ul style="list-style-type: none"> · Coursework (a) · Seminar paper (3000 – 4500 words, b) · 2/3 attendance and homework (c) 	100% 40 % 60% pass/fail <i>N. B. All assessment forms are required in order to pass.</i>
16.	Timetabled examination required	YES/NO
17.	Length of exam	
18.	<p>Learning materials</p> <p><u>Essential (all selected sections and articles)</u></p> <p>Stern, Lawrence (2005): <i>Stage Management</i>. Needham Heights, Massachusetts: Allyn & Bacon. 8th edition.</p> <p>Ionazzi, Daniel A. (1992): <i>The Stage Management Handbook</i>. Cincinnati, Ohio: Betterway Books.</p> <p>Maccoy, Peter (2004): <i>Essentials of Stage Management</i>. London: A & C Black.</p> <p>Shone, Anton and Parry, Bryn (2004): <i>Successful Event Management</i>. London: Int. Thomson Business Press. 2nd edition.</p> <p>Allen, Johnny and O'Toole, Harris R. and McDonnell, William (2005): <i>Festivals and Special Event Management</i>. New York: John Wiley & Sons. 3rd edition.</p> <p>Allen, Johnny and O'Toole, Harris R. and McDonnell, William (2006): <i>Events Management</i>. Boston: Butterworth – Heinemann. 2nd edition.</p> <p><u>Recommended</u></p> <p>Callen, Judy (2000): <i>Event Planning: The Ultimate Guide to Successful Meetings, Corporate Events, Fundraising Galas, Conferences, Conventions and Other Special Events</i>. New York: John Wiley & Sons.</p> <p>O'Toole, William and Mikolaitis, Phyllis (2002): <i>Corporate Event Project Management</i>. New York: John Wiley & Sons Inc.</p>	

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1.	Short code	MPM3034
2.	Title	Videoreporting
3.	Level	UG
4.	Credit Points	20 CR
5.	Start Term	
6.	Subject	
7.	Module Leader	Tamara Vonta, MA, and Peter Purg, PhD
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	<p>Aims</p> <p>Mastering multiple skills in the areas of graphics, audio and video editing is becoming extremely important for any cross-media trained journalist. Acting in a digitally converging mediascape videoreporters are covering tasks that in a conventional production would be executed by cameramen, scriptwriters, directors, researchers and presenters. The unique skill of a videoreporter derives from a balanced combination of traditionally separate editorial and technical functions in the media production process.</p> <p>The aims of this module are to:</p> <ul style="list-style-type: none"> · Foster knowledge and understanding of the videoreporting process; · Develop a research approach and a critical view on media content production; · Contextualize facts and discuss the topical dilemmas of videojournalism, especially its paradox of teaming many media production profiles within one and the same person; · Equip the student with the knowledge, understanding and skills of planning, organizing and producing a video document. <p>Together with the competencies from the Audio-Video Production module in Year 2 and the practical work in the following Media Production Project the student is to be equipped with the competence of producing a final complex product – a broadcast package.</p>	
12.	<p>Syllabus</p> <p>On the one hand the module covers substantial hands-on experience of broadcast equipment and practical reporting which should provide sufficient entry qualifications for the Media Production Projects module. On the other, academic and theoretical areas such as specific aspects of media law, ethics and administration are dealt with extensively, thus remaining closely integrated into the practical production process throughout the Programme.</p> <ul style="list-style-type: none"> • Videoreporter's Work 	

	<ul style="list-style-type: none"> · Journalism Basics · News Production and Broadcasting · News Production Team • Story, Script, Picture · What's the Story? · Research · Material Review · Writing for TV · Introductions · Shooting for Television News • Working on Location · Interview on Location · Stand-up on Location · Reporting on Location · Preparing a Live Two-Way · Briefing the Studio Anchor · Presenting a Live Two-Way • Preparing Broadcast Packages · Bringing Together the Elements · Matching Pictures with Words · Selecting Suitable Media Material · Preparing the Editing Plan · Editing the Package • Legal and Ethical Aspects of Videojournalism · The Journalists' Code of Ethics · Media Law – the Influence to Journalists' Work · Copyright and Archives · Privacy and Secret Recordings
13.	<p>Learning Outcomes</p> <p>Knowledge (At the end of course the Student...)</p> <ul style="list-style-type: none"> · K1 Has a profound, consistent and critical overview of the principles of videoreporting · K2 Understands the process of and different roles within news production · K3 Critically understands and has an independent overview of legal and ethic aspects of videojournalism · K4 Has an overview over relevant techniques and understands the importance of independent as well as methodically correct videoreporting research <p>Skills (The Student...)</p> <ul style="list-style-type: none"> · S1 Independently conceives and implements research and selects the data (as

	<p>news content) for a predefined task</p> <ul style="list-style-type: none"> · S2 Independently plans a videoreporting project · S3 Masters effective work techniques on location, in studio and within the editing process · S4 Masters videoreporting-specific interview techniques <p><u>Social and Communication Competence</u> The student engages in group discussion, reflection in pairs and small groups; develops accuracy, a systematic and constructive approach towards working in a team and in project environments; develops and fosters skills of interdisciplinary cooperation, a community-oriented understanding of work and a proactive approach to discussing in professional environments.</p>	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The course will be taught by a combination of present lectures and on-line activity (blended). Lectures will include frontal delivery, screenings, case-studies and group work. On-line teaching will consist of mentoring homework – mostly as continuation of in-class coursework – and supervised discussions (formative feedback). Learning activities on-site will include lectures, mentor-assessed and peer-discussed coursework (formative feedback) as well as private study. Learning activities on-line will include production and (mentored) evaluation of coursework, guided (mentored) discussion of homework (as developed from coursework) and private study. All coursework is presented, documented and partly graded on-line (summative assessment), along with further coursework discussions. Formative feedback in this module is aimed specifically towards the topic-related project module MPM3040.</p> <p>Finishing the module the student produces a seminar paper covering a complete case study covering a the complete design of a simple videoreporting prototype (summative assessment).</p> <p>The assessment will be done by:</p> <ul style="list-style-type: none"> · a) Coursework (K2-3, S3-4) · b) Seminar paper (K1, K4, S1-2) · c) Homework (K2-3, S3-4) 	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	
	Coursework (no examination)	100%

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	<ul style="list-style-type: none"> · Coursework (a) · Seminar paper (3000 – 4500 words, b) · 2/3 attendance and homework (c) 	<p>40 %</p> <p>60%</p> <p>pass/fail</p> <p><i>N. B. All assessment forms are required in order to pass.</i></p>
16.	Timetabled examination required	YES/NO
17.	Length of exam	
18.	<p>Learning materials</p> <p><u>Essential</u></p> <p>Boyd, Andrew (2005): <i>Broadcast Journalism: Techniques of Radio and Television News</i>. Oxford: Focal Press. 5th edition.</p> <p><u>Recommended</u></p> <p>Gormly, Erik. K (2004): <i>Writing News for Television: Style and Format</i>. Iowa State: University Press.</p> <p>White, Ted (2005): <i>Broadcast News Writing, Reporting and Producing</i>. Oxford: Elsevier/Focal Press.</p> <p>Perovič, Tomaž and Šipek, Špela (1998): <i>TV Novice</i>. Ljubljana: Študentska založba.</p> <p>Everton, Neil (1999): <i>Making Television News</i>. London: Reuters foundation.</p>	

1.	Short code	MPM3035
2.	Title	Broadcast Programming
3.	Level	UG
4.	Credit Points	20 CR
5.	Start Term	
6.	Subject	
7.	Module Leader	Gorazd Slak, MSc, and Peter Purg, PhD
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	

11.	<p>Aims</p> <p>The Aims of this module are to:</p> <ul style="list-style-type: none">• Introduce the student to the general framework of knowledge and experience as well as build upon essential skills for contemporary media scheduling practices as developing from the one-to-many broadcasting model towards the many-to-many multi-casting in new media;• Develop a broad understanding of the basic social, psychological, ethical and above all managerial and technological implications of broadcasting and its relevant discourses as well as stimulating their discussion;• Acquire essential understanding, knowledge and skills necessary to start successfully taking an active role in managing and producing teams, in the field of TV/radio production.
12.	<p>Syllabus</p> <p>The module topics offer broad basic knowledge in scheduling especially for TV and radio, but also for the Web, and provide basic qualifications needed when acting in media scheduling management positions of any rank or kind.</p> <ul style="list-style-type: none">• TV and Radio Scheduling<ul style="list-style-type: none">· Introduction to TV/Radio Scheduling· Slovenian TV/Radio Organizational Structure· Commercial TV for Commercials, Public TV for Subscription?· TV/Radio Programme Development· Future of TV/Radio Technologies• From Idea to Show<ul style="list-style-type: none">· From Screening to Airing – Acquired Scheduling· How to Secure the Rights – Successful Negotiations· Geographical and Cultural Comparison of Scheduling Practices· Programme Development Process· Sources of Scheduling• Ratings<ul style="list-style-type: none">· Rating Measurement Techniques· How to Read them – Channel Deficit, Channel Premium· How to Use them – Scheduling Changes· How to Predict them – Competition Mix, Promotion· How to Increase them• Scheduling for Internet and Media Convergence<ul style="list-style-type: none">· Creating ‘Viewers Habbits’ – Returning Users· Creating Content-rich Internet Sites· Internet as Promotional Tool for Scheduling· Scheduling as Promotional Tool for Internet· Converging the two Partners – Joint Scheduling

	<ul style="list-style-type: none"> • Media Law – Impact on Scheduling Practices · EU directives on Media Law · Slovenian Media Law – Production Practice · Influence of Scheduling – Ethical Considerations 	
13.	<p>Learning Outcomes</p> <p><u>Knowledge</u> (At the end of the course the Student...)</p> <ul style="list-style-type: none"> · K1 Has a profound, consistent and critical overview of the principles of scheduling for TV and radio as well as new media · K2 Has a critical and comprehensive understanding of the complete broadcasting process, with specific reference to new-media contexts · K3 Profoundly understands the impact of media convergence on broadcast programming, and its processes · K4 Understands the importance and mechanisms of ratings as well as legal and ethical issues in TV/radio scheduling <p><u>Skills</u> (The Student...)</p> <ul style="list-style-type: none"> · S1 Independently conceives and implements research and selects the data for a predefined scheduling entity (show) · S2 Prepares a TV/radio/new-media scheduling scheme under predefined parameters through analysis and critical evaluation, also considering media convergence issues · S3 Utilizes highly specialized designing and production skills across a range of media practices in a creative way · S4 Discusses the concept and design of an independently developed TV/radio scheduling scheme, its market potential and investment issues <p><u>Social and Communication Competence</u> The student engages in group discussion, reflection in pairs and small groups; develops accuracy, a systematic and constructive approach towards working in a team and in project environments; develops and fosters skills of interdisciplinary cooperation, a community-oriented understanding of work and a proactive approach to discussing in professional environments.</p>	
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The course will be taught by a combination of present lectures and on-line activity (blended). Lectures will include frontal delivery, screenings, case-studies and group work. On-line teaching will consist of mentoring homework – mostly as continuation of in-class coursework – and supervised discussions (formative feedback). Learning activities on-site will include lectures, mentor-assessed and peer-discussed coursework (formative feedback) as well as private study. Learning activities on-line will include production and (mentored) evaluation of coursework, guided</p>	

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	<p>(mentored) discussion of homework (as developed from coursework) and private study. All coursework is presented, documented and partly graded on-line (summative assessment), along with further coursework discussions. Formative feedback in this module is aimed specifically towards the topic-related project module MPM3040.</p> <p>Finishing the module the student produces a seminar paper covering a complete case study covering the complete design of a scheduling scheme (summative assessment).</p> <p>The assessment will be done by:</p> <ul style="list-style-type: none"> · a) Coursework (K4, S1-3) · b) Seminar paper (K1-3, S4) · c) Homework (K4, S1-3) 	
15.	Assessment Weighting	
	Seen examination	
	Unseen examination	...
	<p>Coursework (no examination)</p> <ul style="list-style-type: none"> · Coursework (a) · Seminar paper (3000 – 4500 words, b) · 2/3 attendance and homework (c) 	<p>100%</p> <p>40 %</p> <p>60%</p> <p>pass/fail</p> <p><i>N. B. All assessment forms are required in order to pass.</i></p>
16.	Timetabled examination required	YES/NO
17.	Length of exam	
18.	<p>Learning materials</p> <p><u>Essential</u></p> <p>Perebinossoff, Philippe and Gross, Brian (2005): <i>Programming for TV, Radio & the Internet</i>. Oxford: Focal Press.</p> <p><u>Recommended</u></p> <p>Eastman, Susan T. and Ferguson, Douglas A. (2005): <i>Media Programming: Strategies and Practices</i>. Belmont: Wadsworth Publishing.</p>	

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1.	Short code	MPM3040
2.	Title	Media Production Projects
3.	Level	UG
4.	Credit Points	50CR
5.	Start Term	
6.	Subject	
7.	Module Leader	Peter Purg, PhD
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	MPM3010, MPM303X (<i>only with attendance passed – 2/3, and coursework delivered, see see Section 6.12.3. for details</i>)
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	<p>Aims</p> <p>The Media Production Projects module is based on the individual work of the student, where s/he is to design, implement and evaluate an entire project from the initial idea to the final solution (product), including the complete project documentation. The student usually acts as a part of the project team (of fellow students as well as other professionals in real-life contexts), but s/he may also cover the project work individually. Throughout the project s/he is supervised by a <i>pedagogical mentor</i>. Initially the student receives (or originally develops, together with the <i>professional mentor</i>, and possibly the project team) a project task – a definition of an idea and/or problem as a point of the project's departure. According to this input s/he has to (co)produce a project in the chosen area, as pertaining to the options of the Media Production Environments module – choosing one of the following:</p> <ul style="list-style-type: none"> · Interactive Media Design · Production Process Management · Stage and Event Production · Videoreporting · Broadcast Programming <p>The aims of this module are to:</p> <ul style="list-style-type: none"> · Integrate complete knowledge and skills acquired in the previous modules of the Programme and integrate them into a well-organized process of media production from the initial ideas and parameters to the final product; · Acquire the experience of managing and processing an entire real-life media production project; · Become conscious and knowledgeable of the complexity and integrity of the media production process as well as the final product; · Acquire the qualification for developing and accepting individual or team decisions as well as preparing and presenting the arguments for accepted decisions within a media production process; · Foster the skills of developing an idea and conceiving the solution according to predefined and also to incomplete, unpredictable parameters; · Develop knowledge and skills needed for constructive and goal-oriented work 	

	<p>in real-life media production environments.</p>
<p>12.</p>	<p>Syllabus</p> <p>The specific background for this module is provided through the appropriate option of the Media Production Environments module covering the theoretical input, methodology and case studies from the respective topical area of media production. In the Media Production Projects module the student is actively involved in a real-life project from this specific area. The module is thus conceived to integrate the entire palette of knowledge and skills the student gained in the previous study experience as well as to generate new knowledge and further develop the skills of the chosen media production area.</p> <p>The module is based on individual work in the context of complete project design, development and implementation from idea development and input parameter definition through finding solutions, designing concepts and delivering the final product and documentation. Besides specific hands-on media production practices qualifications of coordinating, supervising and leading the work process are concentrated and reflected upon. The result of each student's work in this module consists of the following outputs:</p> <ul style="list-style-type: none"> · Final product · Concept draft document · <i>Project Specification</i> · Project phase and final documentation · <i>Project Report</i> · Presentation, defense and discussion of the project <p>In specific areas some of the stated documents are replaced with the adequate documents relevant for the area, or more closely defined by specific parameters.</p>
<p>13.</p>	<p>Learning Outcomes</p> <p><u>Knowledge</u> (At the end of the course the student...)</p> <ul style="list-style-type: none"> · K1 Has profound knowledge and understanding of a complex media production process in a selected topical area, especially the responsibilities arising from its real-life and formal character · K2 Has a profound understanding of the relationship between conceptual and practical dimensions of media production work, as well as business and institutional contexts · K3 Understands the importance of well-organized and -maintained documentation in managing media production projects · K4 Understands the importance of complex - creative, systematic and well-managed project work in real-life environments <p><u>Skills</u> (At the end of the course the student...)</p> <ul style="list-style-type: none"> · S1 Critically analyses and evaluates a media production problem or task, collects the appropriate data and information, and prepares, presents and defends the entire concept of an adequate solution in a selected topical area

	<p>according to a predefined problem or project task</p> <ul style="list-style-type: none"> · S2 Autonomously and critically integrates knowledge from several subjects with the theoretical foundations of the selected topical area, for the purpose of a project · S3 Carries out independent research and/or development including the ability to substantiate the quality and relevance of her or his work by reference to appropriate contexts for creative output and the work (both practical and theoretical) of others · S4 Demonstrates a professional approach through well-organized project work respecting the principles of time management, skill sharing, technical and human resource planning as well as including project documentation, presentation and discussion of intermediate and final results. <p><u>Social and Communication Competence</u> The Student acts as group and/or project leader, engages in group discussion and develops a proactive approach to peer evaluation, presentation, cooperation and team work. The student develops a constructive approach to dealing with professional and academic authorities.</p>
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>Through individual work the student collects data about a project task, conceives the project approach and actively engages in the process of project work through all the standard stages of media production as specific for the chosen area. At the end of the project the student presents the complete project documentation, offers it for peer discussion and finally advocates the product and the project as a whole, based on practical experience, production management methodology, and founded upon a broad theoretical base.</p> <p>There are two organisational options for student projects. The project may be processed through cooperation with a <i>partner media production company</i>. The project is thus professionally run by an external institution under the pedagogical supervision of the school and the results are passed directly to the partner company. The <i>in-school media production</i> option on the other hand offers a real-life project environment where the school is acting as a partner to the external business sector and the project is run primarily by the school both professionally and pedagogically.</p> <p><u>Regular Project Revisions:</u> Project work is collectively revised at regular</p>

<p>revision meetings of the project groups at the school (see Programme timetable). There the students discuss the project process with peers and mentors (formative feedback). The four regular revision meetings cover the following stages of project development: 1) preparation, 2) design, 3) production and 4) finalization. Different project groups meet centrally to report to each other the interim results and status of the project process, reflecting on and evaluating the relevant parameters. Meetings of individual groups are otherwise organized according to the project's specific needs, a significant share of communication is conducted on-line (formative feedback).</p> <p><u>Project Defense</u> Defense of the project in front of the Mentor Team and peers as a simulation of real-life project takeover (summative assessment).</p> <p>The projects will be processed on the basis of individual student work with the support of a mentor team (giving formative feedback on-line as well as at regular project revisions and within project work on-site).</p> <p>The mentor team for each project consists of:</p> <ul style="list-style-type: none">· <i>Main Pedagogical Mentor</i> (leader of the project module, module implementation coordinator)· <i>Main Professional Mentor</i> (leader of the relevant theoretical option, project coordinator)· <i>Pedagogical Co-mentor</i> (possible in-school co-mentor)· <i>Professional Co-mentor</i> (possible external or in-school co-mentor)· <i>Professional Consultant</i> (possible in-school consultant in a specialist field) <p>The <i>Main Professional Mentor</i>, possibly assisted by professional co-mentors, is responsible for leading the student through the entire project. The student gets complementary pedagogical support (formative feedback) from the <i>Main Pedagogical Mentor</i> and/or a <i>pedagogical co-mentor</i>, depending on the complexity of the project and the project group.</p> <p>Learning and project activities in this module</p>	
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	<p>are strongly supported on-line through consulting, tutoring and discussion, lead by mentors chosen according to specific project needs (formative feedback).</p> <p>The assessment strategy is based on assessing student work through supervising the project process and assessing project results through:</p> <ul style="list-style-type: none"> · a) Project defense (oral defense of the project, discussion with mentors and peers; K1-K4, S1-2) · b) Public presentation and supervised peer discussion of the project – within Regular Project Revisions (S4) · c) Project documentation (K3, S2-3) · d) Results of the project – product (K3, S2-3) · e) Observation of project work (S4) · f) On-line activities and discussion (K2, K4, S4) 	
15.	Assessment Weighting	
	Seen examination (project defense, a)	40 %
	Unseen examination	...
	<p>Coursework (no examination)</p> <ul style="list-style-type: none"> · Project presentation and peer discussion (Regular Project Revisions, b) · Project documentation and product (c, d) · Student on-line activities and discussion (f) · Student work (engagement, responsibility, e) 	<p>60% pass/fail</p> <p>60 % pass/fail</p> <p>pass/fail</p> <p><i>N. B. All assessment forms are required in order to pass.</i></p>
16.	Timetabled examination required	YES/NO
17.	Length of exam	
18.	<p>Learning material</p> <p>The student applies sources from other modules and collects specific sources needed for the project development, therein supported by mentors according to specific project needs.</p>	

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1.	Short code	MPM3050
2.	Title	Dissertation
3.	Level	UG
4.	Credit Points	30CR
5.	Start Term	
6.	Subject	
7.	Module Leader	Peter Purg, PhD
8.	Accredited by	
9.	Module Restrictions	
	(b) Pre-requisite	MPM3010,3020,303x
	(d) Programme restriction	
	(e) Level restrictions	
	(f) Other restrictions or requirements	
10.	Automatic deferral	
11.	<p>Aims</p> <p>In the scope of this module the student develops an analytical and methodical approach as well as learns to autonomously sustain lines of argument in a research and/or development project. The topic of this module is based on extending the student work in the Media Production Projects module with further reflection, research and development activities in the selected area.</p> <p>The aims of this module are to:</p> <ul style="list-style-type: none"> · Develop and utilize a variety of research methods and achieve unique developments in a specialized professional area of media production; · Provide the opportunity for students to grow as independent learners, researchers and developers in active exchange with staff and peers; · Consolidate skills of project definition, research organization and development, time management, written and visual analysis and the presentation of a critical argument or thesis in the form of a dissertation; · Stimulate and enhance the skills required for autonomous learning. 	
12.	<p>Syllabus</p> <p>The topic chosen may be a significant extension of the experience and outputs of the Media Production Projects module, integrating ideas, methods and contents encountered earlier in the Programme and contextualizing them in a broader or more specific field of research and/or development. The student may also conduct an independent and original research and/or development project, furthering her or his own specialist interest in relation to a subject covered in any of the Programme modules. A profound reflexion of own work and communication is stimulated through supervised group discussions on-line and on-site.</p> <p>The student develops the dissertation paper through the following outputs:</p> <ul style="list-style-type: none"> · Dissertation design · Peer review (written on-line and oral on-site) · Dissertation paper · Dissertation defense 	

13.	<p>Learning Outcomes</p> <p><u>Knowledge</u> (At the end of this module the Student...)</p> <ul style="list-style-type: none"> · K1 Has critical knowledge and understanding of appropriate research methodologies and the importance of correct research work · K2 Understands the importance of collecting and integrating selected knowledge and information from various areas and topics · K3 Has an overview of specialist theoretical perspectives framing the topic <p><u>Skills</u> (The Student...)</p> <ul style="list-style-type: none"> · S1 Critically evaluates histories and theories, applying them to the chosen topic and field of study and develops high level autonomous learning skills appropriate for progression to postgraduate work · S2 Identifies, plans and organizes research, demonstrating the ability to function effectively as an autonomous learner · S3 Writes and visually presents a thesis or argument, and defends it publicly · S4 Produces a sustained piece of work, presented according to academic conventions and demonstrates significant self-reflection and a broad awareness of the manifold contexts of own work <p><u>Social and Communication Competence</u> The Student engages in group discussion and individual reflection, as well as reflection in small groups; develops a proactive approach to own public appearance and presenting before a larger audience; develops and fosters skills of interdisciplinary cooperation and intercultural communication.</p>
14.	<p>Learning, Teaching and Assessment Strategy</p> <p>The Dissertation module is based primarily on the individual work of the student, supported through individual mentoring by both, a <i>professional</i> (of the MPM3040 module) and a <i>pedagogical</i> mentor (Module Leader or other subject-relevant member of academic staff) and discussion.</p> <p>The <i>professional</i> mentor is the one responsible for choosing the topic and confirming the dissertation design, and usually takes the role of the <i>dissertation mentor</i>. Another member of teaching staff, or an external expert, can be appointed (by the professional mentor) as <i>dissertation mentor</i> for processing further dissertation development stages.</p> <p>The student first approaches the <i>professional mentor</i> (of the MPM3040 module) with a dissertation proposal – in response to a predefined (school/mentor) or originally generated (student) title. The proposal is then discussed and developed with the <i>professional mentor</i> to the point of a</p>

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	<p>confirmed dissertation design (formative feedback). Supported by the <i>dissertation and the pedagogical</i> mentor(s) through on-line communication and on-site (individual and/or group) meetings (formative feedback) the student prepares the dissertation matter to the point where it can be presented for discussion within seminar meetings (small groups, formative feedback). The final version of the Dissertation paper is defended in front of a Committee (summative assessment, of both paper and defense).</p> <p><u>Research Method Workshops</u> are conducted introducing the student to a range of relevant research methodologies and examples of specific case studies. Calling on the existing knowledge, understanding and skills as acquired through previous studies and work experience students develop their individual research in conjunction with the practical advice and support of peer group and/or mentor within regular <u>Seminar Meetings</u> and individual tutorials (formative feedback). A significant part of the mentoring process and material presentation is conducted on-line.</p> <p>The assessment will be done by:</p> <ul style="list-style-type: none"> · a) Defense of Dissertation in front of Committee (K1-K3, S1-S4) · b) Dissertation paper (K1-3, S1-S4) · c) Active participation in Research Method Workshops and Seminar Meetings (K1, K2, S2) · d) Dissertation design (K1) 	
15.	Assessment Weighting	
	Seen examination (Dissertation defense, a)	20%
	Unseen examination	...
	<p>Coursework (no examination)</p> <ul style="list-style-type: none"> · Dissertation paper (b) · Dissertation design (d) · Active participation in Research Method Workshops and Seminar Meetings (c) 	<p>80%</p> <p>80%</p> <p>pass/fail</p> <p>pass/fail</p> <p><i>N. B. All assessment forms are required in order to pass.</i></p>
16.	Timetabled examination required	YES/NO
17.	Length of exam	
18.	<p>Learning materials</p> <p><u>Essential</u></p>	

	<p>Allison, Brian (2004): <i>The Student's Guide to Preparing Dissertations and Theses</i>. London: Routledge Farmer. 2nd Revised Edition.</p> <p>Levin, Peter (2005): <i>Excellent Dissertations!</i> Milton Keynes: Open University Press.</p> <p>Swetnam, Derek (2004): <i>Writing Your Dissertation: The Bestselling Guide to Planning, Preparing and Presenting First-Class Work (The How to Series)</i>. Revised 3rd Edition. Oxford: How to Books, Ltd.</p> <p>Walliman, Nicholas S. R. (2004): <i>Your Undergraduate Dissertation: The Essential Guide for Success</i>. London: Sage Publications Ltd.</p>	
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