

**PROGRAMME SPECIFICATION**

<b>Awarding body/institution</b>	Glyndŵr University
<b>Teaching institution</b> (if different from above)	Yale College Coleg Powys Coleg Menai
<b>Details of accreditation by a professional, statutory or regulatory body</b>	N/A
<b>Final award/s available</b>	FdA Creative Technology & Digital Media (Music Technology) FdA Creative Technology & Digital Media (Media Technology) FdA Creative Technology & Digital Media (Technical Theatre & Stagecraft) FdA Creative Technology & Digital Media (Digital Media for Creative & Performing Arts) FdA Creative Technology & Digital Media (Digital Performance Management) CertHE Creative Technology & Digital Media
<b>Award title</b>	As above
<b>JACS 2 code</b>	W900
<b>UCAS code</b>	N/A
<b>Relevant QAA subject benchmark statement/s</b>	Art & Design (March 2008) Communication, Media, Film and Cultural Studies (June 2008)
<b>Other external and internal reference points used to inform the programme outcomes</b>	Creative & Cultural Skills sector skills council consultation
<b>Mode/s of study</b>	Part-Time
<b>Language of study</b>	English with a proportion being available in Welsh
<b>Date at which the programme specification was written or revised</b>	Updated September 2012

## Criteria for admission to the programme

The programmes are subject to Glyndŵr University's Principles, Policies, Regulations and Procedures for the Admission of Students. The minimum academic entry requirement for the programmes is 120 UCAS points at A-level or equivalent.

Typical requirements are that a student should possess ONE of the following:

- A-Level(s) to be in relevant subject area;
- National Diploma/Certificate in a relevant subject area;
- Another mixture of qualifications, equal to 120 UCAS points.

Though not essential, students intending to study the FdA Creative Technology & Media (Music Technology) will find it useful to hold a GCSE in Mathematics at grade C or higher. Equivalent qualifications are also applicable.

In addition, students must be in relevant employment / volunteering in the creative sector or in a creative occupation within another sector.

Applicants are normally invited for interview and to tour the facilities, to ensure that the programme they are applying for meets their expectations. The programme content is discussed with applicants during their tour period. This process is common to all of the delivery partners of the University, and each partner has effective procedures in place with regards to admissions. Students will normally be expected to be interviewed and see the facilities at the delivery site of their choice.

However, we recognise that our applicants may hold different types of qualifications and these will be considered. The interview provides prospective students with the opportunity to discuss the programme further. Given the work-based elements of the programme, in the case where students do not have academic entry criteria, the interview is an opportunity for the programme team to assess the student's suitability for the programme, based upon their professional/work experience, portfolios of work, motivation and ambitions, and so on. Examples of activities carried out in the workplace and the resources available would feature in this discussion. The student's place of work must be deemed suitable to the requirements of the programme by the programme team.

### Exceptional Entry / Widening Access

Glyndŵr University is committed to the principle of lifelong learning and to widening access particularly to those groups who have not traditionally accessed higher education. To this end applications from prospective students who do not meet the formal educational qualifications for entry will be considered on an individual basis. Such applicants will be expected to demonstrate through interview with relevant members of the course team that they have the potential to succeed on the course.

For students already in employment or with relevant previous experience, Glyndŵr University's procedures for the accreditation of prior learning (APL) will ensure that outcomes already achieved by an applicant, whether through experience or other qualifications, can be identified, authenticated and accredited against the qualification specification without the need for repetition.

## **Aims of the programmes**

The programmes aim to:

1. Produce graduates with a rounded knowledge and skills base applicable to multiple sub-sectors of the creative industries;
2. Up-skill and diversify the abilities of those currently working in creative occupations;
3. Provide graduates with the knowledge and intellectual skills to enable them to accelerate the development of their career;
4. Equip graduates with relevant research and innovation skills to assist them in being able to identify and capture potential business markets;
5. Develop autonomous, creative practitioners;
6. Provide graduates with the facility to shape the future of the creative industries;
7. Incorporate work-based learning into the experience of higher education study;
8. Produce graduates with higher-level employability and skills.

## **Distinctive features of the programmes**

This provision provides an integrated regional range of pathways for higher skills development and advanced work-based education in the areas of creative technology and digital media directed to the needs of practitioners and employers in the creative industries, with the following awards:

- Media Technology
- Music Technology
- Technical Theatre and Stagecraft
- Digital Media for Creative and Performing Arts
- Digital Performance Management

The foundation programme is designed for those already in employment and who have the need to up-skill and achieve formal qualifications whilst remaining in their working environment. Consequently, the programme features modules that incorporate work-based learning and reflective practice in the workplace. Employers have played a key role in ensuring that the curriculum is matched to their needs and that assessment and work-based activities are relevant and fit for purpose.

The Creative Industries sector contributes to more than 7% of the UK GDP, making it the largest in Europe, where creative industries contributes 2.6% to the EU GDP. The UK currently leads Europe and the rest of the world, despite increasing competition from France, Canada and the Far East. Employment in the field has shown consistent growth, increasing by 26% between 1997 and 2008, significantly above the national increase of 19% during 1998 to 2008. Crucially, 67% of those employed in the creative industries are University graduates, firmly cementing the need for an appropriate HE qualification to seize the majority of opportunity and success in the sector (UUK, 2010). In 2007, the creative industries contributed almost £60 billion in gross value added (GVA) to the UK economy, with software, computer games and electronic publishing accounting for 62% of the total. The creative industries are also strong exporters, accounting for £16.6 billion in exports of services in

2007, a 74% increase on 2000 figures (DCMS, 2010).

The current, and future, demand for skilled workers in the creative industries is evidenced by the Welsh Government (WG), in the policy publication Economic Renewal: a new direction (WG, 2010).

This provision addresses the needs of employers to develop, within their existing employees, flexible personnel capable of managing their own roles in addition to working with specialists from other areas of creative and performing arts to resolve problems and innovate solutions for their employers.

The provision is aimed at two types of employee:

- Those employed or volunteering in a creative organisation, seeking to obtain formal qualifications, wishing to up-skill and engage in CPD;
- Those employed or volunteering in other sectors whose job requires them to undertake functions that are based in the creative industries (such as carrying out media communications, advertising and marketing materials, web site design, social networking their organisation, creating online content such as interactive demonstrations or videos, etc.).

### **Programme structures and requirements, levels, modules, credits and awards**

#### Programme Delivery

The programmes will be delivered exclusively part-time and is designed for those already working in creative occupations, though not necessarily within the creative industries sector. The content and delivery pattern of the programmes is heavily influenced by the needs of employers to ensure that it is fit for purpose and will develop skills in graduates that are valued by industry.

The programmes will initially be offered through Glyndŵr University's franchise partners who are: Coleg Menai (Bangor); Yale College (Wrexham); and Coleg Powys (Newtown).

Delivery is anticipated to take place on a day release basis, with students attending the delivery site for a full day per week during the normal academic semester.

A student following one of the programmes would normally be expected to complete within 2 calendar years, gaining 240 credits (120 at level 4 and 120 at level 5) to achieve the relevant FdA award. Recruitment to the programme will take place annually in September. The programme will recruit annually and begins in the first semester of the University academic calendar (typically the end of September).

In addition to the formal programme delivery it is anticipated that the delivery institutions involved will develop a programme of additional sessions to further enhance the learning experience for students. This may take the form of residential weekends, mini-conferences, twilight study sessions, and so on. Students would normally be expected to pay a fee to attend these additional sessions to cover costs for their accommodation, travel and subsistence. It is hoped that the employers sponsoring students will also be able to engage in these events.

Students will be issued with a student handbook upon commencing their programme, which contains programme specific information as well as information relevant to the particular delivery partner and site, at which they are studying. The handbook will articulate the relationship between the programme of study, the delivering institution, Glyndŵr University and the regulations that apply to students.

The following table indicates the intended recruitment and completion timelines for the programme:

Entry	Year of Completion
September 2012	September 2014
September 2013	September 2015
September 2014	September 2016
September 2015	September 2017
September 2016	September 2018

Students completing any 120 credits from the programme, and find they are unable to continue with the programme, will be eligible for the exit award of Certificate of Higher Education (CertHE) in Creative Technology and Digital Media. This would normally be 120 credits gained at level 4.

Students on the programme are normally expected to complete level 4 before progressing onto level 5 of the programme or as in line with current University regulations regarding compensation, which currently (as at June 2012) allow 20 credits to be trailed into a higher level, providing the module is not a pre-requisite.

Students successfully obtaining an award of the FdA Creative Technology & Digital Media suite of programmes would be eligible to join to the following Bachelors programmes, in level 6 study, at Glyndŵr University:

FdA Award	Recommended Programme of Progression
Music Technology	BSc (Hons) Music Technology <i>or</i> BSc (Hons) Studio Recording and Performance Technology
Media Technology	BA (Hons) Design: Creative Media
Technical Theatre & Stagecraft	BA (Hons) Television Production & Technology <sup>1</sup>
Digital Media for Creative & Performing Arts	BA (Hons) Design: Creative Media
Digital Performance Management	BA (Hons) Television Production & Technology <sup>1</sup>

Students wishing to continue to study at level 6 should contact the University so a meeting can be arranged with the student to discuss their progress, suitability for the level 6 programmes, and to determine whether or not an additional, optional module is recommended for the student to enhance their academic skills. The first point of contact for students wishing to pursue level 6 studies should be the Programme Leader and Link Tutor at Glyndŵr University.

<sup>1</sup> Students wishing to undertake level 6 of BA(Hons) Television Production & Technology are strongly encouraged to consider undertaking the CMT406 Studio Technology module when beginning level 6 of the degree programme, to ensure they have working knowledge of the Television Studio and facilities at the University

In terms of managing the progression of students onto the degree programmes, students who have studied the FdA will have developed academic writing, research, and critical thinking skills. Most notably, these skills will have been developed in the Creative Skills module at level 4 and through the Innovation & Enterprise and Impact of New Technology modules at level 5.

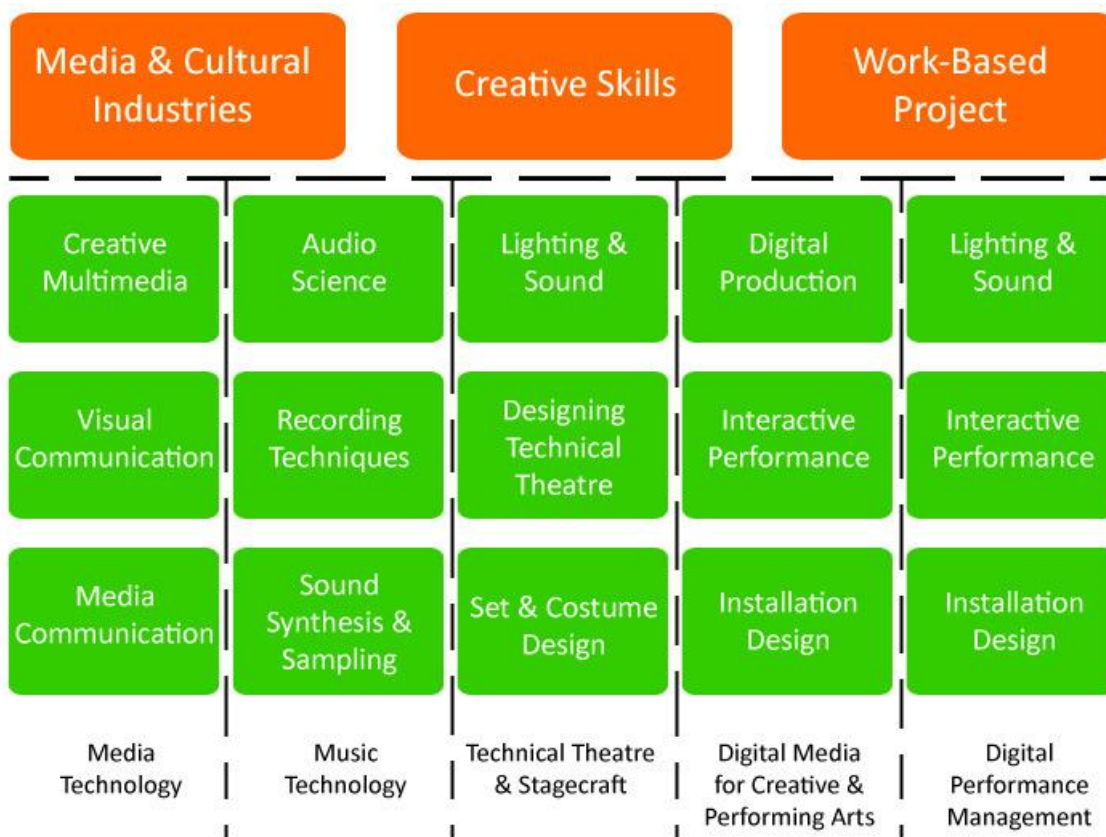
In addition, students intending to progress to the degree will be advised to discuss these ambitions with their programme team staff and ensure that expectations are properly managed.

For students that need additional refinement of these skills before taking-on the degree route, the ARD505 Research methods module can be studied as a bridging module. This would normally be offered over the summer period, prior to the start of the academic year. It is anticipated that this module could be offered in a short, intensive teaching block, subject to demand.

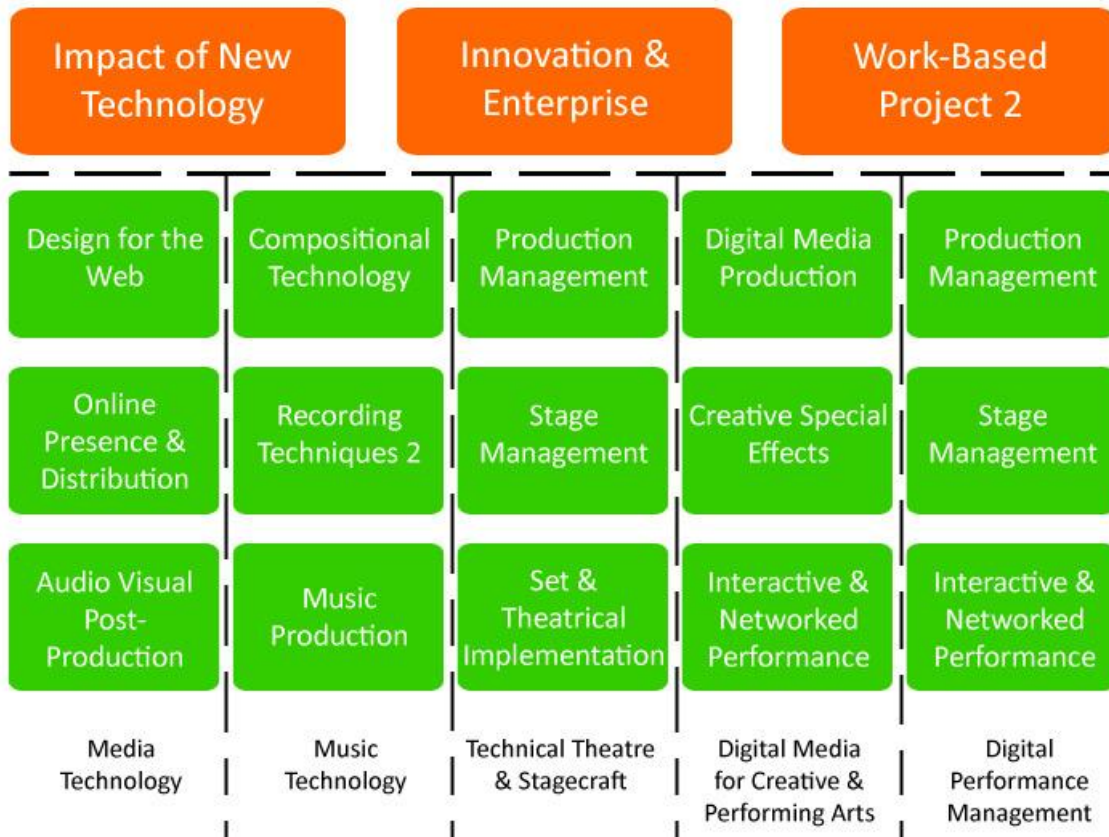
Work-Based Learning Modules

The programme features two work-based learning modules. These modules are credit bearing (20 credits each) and are core in order to complete the programme. These are completed over the summer period (typically during June to August).

Award Structures – Level 4



Award Structures – Level 5



Indicative Delivery Schedule

<b>Year 1</b>	Semester 1	Media & Cultural Industries	<i>*Award-specific module*</i>
		Creative Skills	
	Semester 2	<i>*Award-specific module*</i>	
		<i>*Award-specific module*</i>	
Summer	Work-Based Project		
<b>Year 2</b>	Semester 1	<i>*Award-specific module*</i>	<i>Innovation &amp; Enterprise</i>
		<i>*Award-specific module*</i>	
	Semester 2	<i>*Award-specific module*</i>	
		Impact of New Technology	
	Summer	Work-Based Project 2	

Indicative Programme Day-Release Schedule (Year 2, Media Technology award)

**Designated Contact Day: Semester 1, weeks 1 to 14**

09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00
<i>Design for the Web</i>			<i>Innovation &amp; Enterprise</i>		<i>LUNCH</i>	<i>Online presence &amp; distribution</i>		

**Designated Contact Day: Semester 2, weeks 1 to 14**

09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00
<i>Audio/Visual Post Production</i>			<i>Innovation &amp; Enterprise</i>		<i>LUNCH</i>	<i>Impact of New Technology</i>		

**Designated Contact Day: Summer (circa 5 weeks)**

09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00
<i>Work-Based Project 2</i>			<i>Academic Supervisor Visit</i>		<i>LUNCH</i>	<i>Work-Based Project 2</i>		

Further Module Details

<b>Code &amp; Title</b>	<b>Level</b>	<b>Module Leader</b>	<b>Credits</b>
CMT411 Media & Cultural Industries	4	Stuart Cunningham	20
CMT410 Creative Skills	4	Stuart Cunningham	20
CMT409 Work-based Project	4	John Reynolds	20
CMT413 Creative Multimedia	4	Yvonne Eckersley	20
CMT414 Media Communication	4	Yvonne Eckersley	20
CMT412 Visual Communication	4	Yvonne Eckersley	20
CMT103 Audio Science	4	Mike Wright	20
CMT107 Recording Techniques 1	4	Colin Heron	20
CMT102 Sound Synthesis & Sampling	4	Mike Wright	20
CMT417 Lighting & Sound	4	Elen Mai Nefydd	20
CMT415 Design for Technical Theatre	4	Elen Mai Nefydd	20
CMT415 Set & Costume Design	4	Elen Mai Nefydd	20
CMT419 Digital Production	4	Sonia Di Gennaro	20
CMT418 Interactive Performance	4	Sonia Di Gennaro	20
CMT420 Installation Design	4	Sonia Di Gennaro	20
CMT503 Impact of New Technology	5	John Reynolds	20
CMT509 Innovation & Enterprise	5	John Reynolds	20
CMT510 Work-based Project 2	5	John Reynolds	20
CMT511 Design for the Web	5	Yvonne Eckersley	20
CMT512 Online Presence & Distribution	5	Yvonne Eckersley	20
CMT513 Audio & Video Post-Production	5	Yvonne Eckersley	20
CMT204 Music Production	5	John Reynolds	20
CMT507 Compositional Technology	5	Mike Wright	20
CMT207 Recording Techniques 2	5	Colin Heron	20
CMT516 Production Management	5	Elen Mai Nefydd	20
CMT515 Stage Management	5	Elen Mai Nefydd	20
CMT514 Set & Theatrical Implementation	5	Elen Mai Nefydd	20
CMT518 Interactive & Networked Performance	5	Sonia Di Gennaro	20
CMT517 Digital Media Production	5	Sonia Di Gennaro	20
CMT519 Creative Special Effects	5	Sonia Di Gennaro	20
ARD505 Research Methods	5	Yvonne Eckersley	20



## **Intended learning outcomes of the programmes**

### **FdA Creative Technology & Digital Media (Music Technology)**

*On completion of Level Four, students will be able to:*

#### *Knowledge & Understanding*

- A1 Demonstrate an awareness and understanding of the creative industries sector
- A2 Understand the role of creative technology and digital media
- A3 Analyse, interpret and evaluate relevant information and ideas
- A4 Apply practical, theoretical or technical understanding to address problems in a work-based environment
- A5 Show an informed awareness of different perspectives or approaches within the area of study or work

#### *Intellectual Skills*

- B1 Generate a range of potential solutions to given problems
- B2 Plan and evaluate a small-scale creative project
- B3 Review the effectiveness and appropriateness of methods, actions and results
- B4 Select and justify a choice of music production methods against industry standards

#### *Subject Skills*

- C1 Apply technical and intellectual skills in an employment scenario
- C2 Demonstrate the ability to integrate technological solutions into a specialist field
- C3 Establish knowledge of the underlying concepts and principles associated with a chosen subject theme
- C4 Evaluate the appropriateness of different approaches to solving problems
- C5 Demonstrate the functions of a range of technologies in music and sound production

#### *Practical, Professional and Employability Skills*

- D1 Deploy a range of transferrable, creative skills applicable to the subject area
- D2 Undertake the manipulation and production of digital media content
- D3 Apply and assess a range of creative skills in the workplace
- D4 Take responsibility for courses of action, including, where relevant, responsibility for the work of others
- D5 Work effectively with a range of sound technologies

*On completion of Level Five, students will be able to:*

#### *Knowledge & Understanding*

- A1 Use knowledge and understanding to find ways forward in broadly-defined or complex contexts
- A2 Analyse, interpret and evaluate relevant, sometimes contradictory, information, concepts and ideas
- A3 Recognise and debate the importance of innovation and business skills in the creative sector
- A4 Debate the state-of-the-art in music technology

#### *Intellectual Skills*

- B1 Debate the pros and cons of the working in the creative sector
- B2 Research and evaluate sector trends and new developments
- B3 Reflect upon the successes and failures of creative interventions
- B4 Evaluate techniques and tools for music production

#### *Subject Skills*

- C1 Construct work demonstrating advanced technical and/or creative design expertise

- C2 Analyse complex problems and design effective solutions in the subject theme of study
- C3 Implement and evaluate a chosen solution under minimal supervision
- C4 Make effective use of a range of techniques, support tools and development environments
- C5 Select and implement hardware and software to deal with a range of audio manipulation tasks

#### *Practical, Professional and Employability Skills*

- D1 Exercise autonomy and judgement within broad parameters
- D2 Organise activities and manage time in a programme of self-directed study
- D3 Communicate effectively in written reports and oral presentations using appropriate terminology and technical language
- D4 Analyse practical problems and synthesise effective solutions
- D5 Composite high-quality audio productions

### FdA Creative Technology & Digital Media (Media Technology)

*On completion of Level Four, students will be able to:*

#### *Knowledge & Understanding*

- A1 Demonstrate an awareness and understanding of the creative industries sector
- A2 Understand the role of creative technology and digital media
- A3 Analyse, interpret and evaluate relevant information and ideas
- A4 Apply practical, theoretical or technical understanding to address problems in a work-based environment
- A5 Show an informed awareness of different perspectives or approaches within the area of study or work

#### *Intellectual Skills*

- B1 Generate a range of potential solutions to given problems
- B2 Plan and evaluate a small-scale creative project
- B3 Review the effectiveness and appropriateness of methods, actions and results
- B4 Select and justify a choice of media production methods against industry standards

#### *Subject Skills*

- C1 Apply technical and intellectual skills in an employment scenario
- C2 Demonstrate the ability to integrate technological solutions into a specialist field
- C3 Establish knowledge of the underlying concepts and principles associated with a chosen subject theme
- C4 Evaluate the appropriateness of different approaches to solving problems
- C5 Demonstrate the functions of a range of technologies in digital content and media production

#### *Practical, Professional and Employability Skills*

- D1 Deploy a range of transferrable, creative skills applicable to the subject area
- D2 Undertake the manipulation and production of digital media content
- D3 Apply and assess a range of creative skills in the workplace
- D4 Take responsibility for courses of action, including, where relevant, responsibility for the work of others
- D5 Work effectively with a range of media technologies

*On completion of Level Five, students will be able to:*

#### *Knowledge & Understanding*

- A1 Use knowledge and understanding to find ways forward in broadly-defined or complex contexts
- A2 Analyse, interpret and evaluate relevant, sometimes contradictory, information, concepts and ideas
- A3 Recognise and debate the importance of innovation and business skills in the creative sector

A4 Debate the state-of-the-art in media technology

*Intellectual Skills*

B1 Debate the pros and cons of the working in the creative sector

B2 Research and evaluate sector trends and new developments

B3 Reflect upon the successes and failures of creative interventions

B4 Evaluate techniques and tools for media production

*Subject Skills*

C1 Construct work demonstrating advanced technical and/or creative design expertise

C2 Analyse complex problems and design effective solutions in the subject theme of study

C3 Implement and evaluate a chosen solution under minimal supervision

C4 Make effective use of a range of techniques, support tools and development environments

C5 Select and implement audio/visual manipulation equipment and software tools to deal with a range of media production tasks

*Practical, Professional and Employability Skills*

D1 Exercise autonomy and judgement within broad parameters

D2 Organise activities and manage time in a programme of self-directed study

D3 Communicate effectively in written reports and oral presentations using appropriate terminology and technical language

D4 Analyse practical problems and synthesise effective solutions

D5 Composite high-quality digital media productions

FdA Creative Technology & Digital Media (Technical Theatre & Stagecraft)

*On completion of Level Four, students will be able to:*

*Knowledge & Understanding*

A1 Demonstrate an awareness and understanding of the creative industries sector

A2 Understand the role of creative technology and digital media

A3 Analyse, interpret and evaluate relevant information and ideas

A4 Apply practical, theoretical or technical understanding to address problems in a work-based environment

A5 Show an informed awareness of different perspectives or approaches within the area of study or work

*Intellectual Skills*

B1 Generate a range of potential solutions to given problems

B2 Plan and evaluate a small-scale creative project

B3 Review the effectiveness and appropriateness of methods, actions and results

B4 Select and justify a choice of theatre & stagecraft approaches against industry standards

*Subject Skills*

C1 Apply technical and intellectual skills in an employment scenario

C2 Demonstrate the ability to integrate technological solutions into a specialist field

C3 Establish knowledge of the underlying concepts and principles associated with a chosen subject theme

C4 Evaluate the appropriateness of different approaches to solving problems

C5 Demonstrate the functions of a range of technologies in theatre & stagecraft

*Practical, Professional and Employability Skills*

D1 Deploy a range of transferrable, creative skills applicable to the subject area

D2 Undertake the manipulation and production of digital media content

- D3 Apply and assess a range of creative skills in the workplace
- D4 Take responsibility for courses of action, including, where relevant, responsibility for the work of others
- D5 Work effectively with a range of theatre & stagecraft equipment and technologies

*On completion of Level Five, students will be able to:*

***Knowledge & Understanding***

- A1 Use knowledge and understanding to find ways forward in broadly-defined or complex contexts
- A2 Analyse, interpret and evaluate relevant, sometimes contradictory, information, concepts and ideas
- A3 Recognise and debate the importance of innovation and business skills in the creative sector
- A4 Debate the state-of-the-art in theatre & stagecraft

***Intellectual Skills***

- B1 Debate the pros and cons of the working in the creative sector
- B2 Research and evaluate sector trends and new developments
- B3 Reflect upon the successes and failures of creative interventions
- B4 Evaluate techniques, methodologies and tools for theatrical productions and live performance situations

***Subject Skills***

- C1 Construct work demonstrating advanced technical and/or creative design expertise
- C2 Analyse complex problems and design effective solutions in the subject theme of study
- C3 Implement and evaluate a chosen solution under minimal supervision
- C4 Make effective use of a range of techniques, support tools and development environments
- C5 Select and implement equipment and software tools to deal with a range of theatrical and live production requirements

***Practical, Professional and Employability Skills***

- D1 Exercise autonomy and judgement within broad parameters
- D2 Organise activities and manage time in a programme of self-directed study
- D3 Communicate effectively in written reports and oral presentations using appropriate terminology and technical language
- D4 Analyse practical problems and synthesise effective solutions
- D5 Play a key technical, planning and management role in theatrical productions and live performances productions

**FdA Creative Technology & Digital Media (Digital Media for Creative & Performing Arts)**

*On completion of Level Four, students will be able to:*

***Knowledge & Understanding***

- A1 Demonstrate an awareness and understanding of the creative industries sector
- A2 Understand the role of creative technology and digital media
- A3 Analyse, interpret and evaluate relevant information and ideas
- A4 Apply practical, theoretical or technical understanding to address problems in a wok-based environment
- A5 Show an informed awareness of different perspectives or approaches within the area of study or work

***Intellectual Skills***

- B1 Generate a range of potential solutions to given problems
- B2 Plan and evaluate a small-scale creative project
- B3 Review the effectiveness and appropriateness of methods, actions and results

*B4* Select and justify a choice of creative production methods against professional standards

*Subject Skills*

*C1* Apply technical and intellectual skills in an employment scenario

*C2* Demonstrate the ability to integrate technological solutions into a specialist field

*C3* Establish knowledge of the underlying concepts and principles associated with a chosen subject theme

*C4* Evaluate the appropriateness of different approaches to solving problems

*C5* Demonstrate the functions of a range of equipment and content production tools for a creative installation, exhibition, or performance

*Practical, Professional and Employability Skills*

*D1* Deploy a range of transferrable, creative skills applicable to the subject area

*D2* Undertake the manipulation and production of digital media content

*D3* Apply and assess a range of creative skills in the workplace

*D4* Take responsibility for courses of action, including, where relevant, responsibility for the work of others

*D5* Work effectively with a range of performance and exhibition technologies

*On completion of Level Five, students will be able to:*

*Knowledge & Understanding*

*A1* Use knowledge and understanding to find ways forward in broadly-defined or complex contexts

*A2* Analyse, interpret and evaluate relevant, sometimes contradictory, information, concepts and ideas

*A3* Recognise and debate the importance of innovation and business skills in the creative sector

*A4* Debate the state-of-the-art in digital art and contemporary digital performance

*Intellectual Skills*

*B1* Debate the pros and cons of the working in the creative sector

*B2* Research and evaluate sector trends and new developments

*B3* Reflect upon the successes and failures of creative interventions

*B4* Evaluate techniques and tools for artistic and performance content production

*Subject Skills*

*C1* Construct work demonstrating advanced technical and/or creative design expertise

*C2* Analyse complex problems and design effective solutions in the subject theme of study

*C3* Implement and evaluate a chosen solution under minimal supervision

*C4* Make effective use of a range of techniques, support tools and development environments

*C5* Select and implement equipment, hardware, and software to deal with a range of exhibition and/or digital performance requirements

*Practical, Professional and Employability Skills*

*D1* Exercise autonomy and judgement within broad parameters

*D2* Organise activities and manage time in a programme of self-directed study

*D3* Communicate effectively in written reports and oral presentations using appropriate terminology and technical language

*D4* Analyse practical problems and synthesise effective solutions

*D5* Plan and execute successful digital exhibitions or performances

## FdA Creative Technology & Digital Media (Digital Performance Management)

*On completion of Level Four, students will be able to:*

### *Knowledge & Understanding*

- A1 Demonstrate an awareness and understanding of the creative industries sector
- A2 Understand the role of creative technology and digital media
- A3 Analyse, interpret and evaluate relevant information and ideas
- A4 Apply practical, theoretical or technical understanding to address problems in a work-based environment
- A5 Show an informed awareness of different perspectives or approaches within the area of study or work

### *Intellectual Skills*

- B1 Generate a range of potential solutions to given problems
- B2 Plan and evaluate a small-scale creative project
- B3 Review the effectiveness and appropriateness of methods, actions and results
- B4 Select and justify a choice of theatrical, performance and stagecraft methods against industry standards

### *Subject Skills*

- C1 Apply technical and intellectual skills in an employment scenario
- C2 Demonstrate the ability to integrate technological solutions into a specialist field
- C3 Establish knowledge of the underlying concepts and principles associated with a chosen subject theme
- C4 Evaluate the appropriateness of different approaches to solving problems
- C5 Demonstrate the functions of a range of technologies in stagecraft, theatre and digital exhibition environments

### *Practical, Professional and Employability Skills*

- D1 Deploy a range of transferrable, creative skills applicable to the subject area
- D2 Undertake the manipulation and production of digital media content
- D3 Apply and assess a range of creative skills in the workplace
- D4 Take responsibility for courses of action, including, where relevant, responsibility for the work of others
- D5 Work effectively with a range of exhibition, performance, theatre, and stagecraft equipment & technologies

*On completion of Level Five, students will be able to:*

### *Knowledge & Understanding*

- A1 Use knowledge and understanding to find ways forward in broadly-defined or complex contexts
- A2 Analyse, interpret and evaluate relevant, sometimes contradictory, information, concepts and ideas
- A3 Recognise and debate the importance of innovation and business skills in the creative sector
- A4 Debate the state-of-the-art in digital performance and production management

### *Intellectual Skills*

- B1 Debate the pros and cons of the working in the creative sector
- B2 Research and evaluate sector trends and new developments
- B3 Reflect upon the successes and failures of creative interventions
- B4 Evaluate techniques and tools for artistic or theatrical productions

### *Subject Skills*

- C1 Construct work demonstrating advanced technical and/or creative design expertise
- C2 Analyse complex problems and design effective solutions in the subject theme of study

- C3 Implement and evaluate a chosen solution under minimal supervision
- C4 Make effective use of a range of techniques, support tools and development environments
- C5 Select and implement hardware and software to deal with a range of digital performance scenarios

*Practical, Professional and Employability Skills*

- D1 Exercise autonomy and judgement within broad parameters
- D2 Organise activities and manage time in a programme of self-directed study
- D3 Communicate effectively in written reports and oral presentations using appropriate terminology and technical language
- D4 Analyse practical problems and synthesise effective solutions
- D5 Plan and execute successful digital exhibitions or performances

**CURRICULUM MATRIX** demonstrating how the overall programme outcomes are achieved and where skills are developed and assessed within individual modules.

FdA Creative Technology & Digital Media (Music Technology)

			<i>Knowledge and understanding, intellectual skills, subject skills, and practical, professional and employability skills</i>																			
	<i>Module Title</i>	<i>Core Option</i>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>A4</b>	<b>A5</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>B4</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>	
Level 4	Media & Cultural Industries	C	X	X	X		X			X		X		X	X		X			X		
	Creative Skills	C		X	X		X	X	X	X			X	X	X		X	X	X	X		
	Work-based Project	C	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X	
	Audio Science	C		X	X	X	X	X		X			X	X	X	X					X	X
	Recording Techniques	C		X	X	X	X	X		X	X		X	X	X	X					X	X
	Audio Creativity	C		X	X		X	X		X	X		X	X	X	X		X			X	X

	<i>Module Title</i>	<i>Core Option</i>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>A4</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>B4</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>	
Level 5	Impact of New Technology	C	X	X	X	X	X	X			X			X		X	X	X			
	Innovation & Enterprise	C	X	X	X	X	X	X	X					X		X	X	X			
	Work-based Project 2	C	X	X	X		X		X	X	X	X	X	X	X	X	X	X	X	X	
	Music Production	C	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X	X
	Compositional Technology	C	X	X		X		X	X	X	X	X	X	X		X	X	X	X	X	
	Recording Techniques 2	C	X	X				X	X	X	X	X	X	X	X	X	X	X	X	X	X



FdA Creative Technology & Digital Media (*Media Technology*)

		<i>Knowledge and understanding, intellectual skills, subject skills, and practical, professional and employability skills</i>																			
	<i>Module Title</i>	<i>Core Option</i>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>A4</b>	<b>A5</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>B4</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>
<b>Level 4</b>	Media & Cultural Industries	C	X	X	X		X			X		X		X	X		X			X	
	Creative Skills	C		X	X		X	X	X	X			X	X	X		X	X	X	X	
	Work-based Project	C	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X
	Creative Multimedia	C		X	X	X	X	X		X	X		X	X	X	X		X		X	X
	Media Communication	C		X	X	X	X	X	X	X	X		X	X	X	X				X	X
	Visual Communication	C		X	X	X	X	X	X	X	X		X	X	X	X				X	X

	<i>Module Title</i>	<i>Core Option</i>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>A4</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>B4</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>	
<b>Level 5</b>	Impact of New Technology	C	X	X	X	X	X	X		X	X			X		X	X	X			
	Innovation & Enterprise	C	X	X	X		X	X	X					X		X	X	X			
	Work-based Project 2	C	X	X	X		X		X		X	X	X	X		X	X	X	X		
	Design for the Web	C	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X	X
	Online Presence & Distribution	C	X	X		X		X	X	X	X	X	X	X	X	X	X	X	X	X	X
	Audio & Video Post-Production	C	X	X		X		X	X	X	X	X	X	X	X	X	X	X	X	X	X

FdA Creative Technology & Digital Media (*Technical Theatre & Stagecraft*)

		<i>Knowledge and understanding, intellectual skills, subject skills, and practical, professional and employability skills</i>																			
<i>Level 4</i>	<i>Module Title</i>	<i>Core Option</i>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>A4</b>	<b>A5</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>B4</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>
	Media & Cultural Industries	C	X	X	X		X			X		X		X	X		X			X	
	Creative Skills	C		X	X		X	X	X	X			X	X	X		X	X	X	X	
	Work-based Project	C	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X	
	Lighting & Sound	C		X	X	X	X	X	X	X	X		X	X	X	X		X		X	X
	Design for Technical Theatre	C		X	X	X	X	X		X	X		X	X	X	X				X	X
	Set & Costume Design	C		X	X	X	X	X	X	X	X		X	X	X	X				X	X

<i>Level 5</i>	<i>Module Title</i>	<i>Core Option</i>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>A4</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>B4</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>
	Impact of New Technology	C	X	X	X	X	X	X			X			X		X	X	X		
	Innovation & Enterprise	C	X	X	X		X	X	X					X		X	X	X		
	Work-based Project 2	C	X	X	X		X		X		X	X	X	X	X	X	X	X	X	X
	Production Management	C	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X
	Stage Management	C	X	X		X		X	X	X	X	X	X	X	X	X	X	X	X	X
	Set & Theatrical Implementation	C	X	X		X		X	X	X	X	X	X	X	X	X	X	X	X	X

FdA Creative Technology & Digital Media (*Digital Media for Creative & Performing Arts*)

			<i>Knowledge and understanding, intellectual skills, subject skills, and practical, professional and employability skills</i>																			
	<i>Module Title</i>	<i>Core Option</i>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>A4</b>	<b>A5</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>B4</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>	
<i>Level 4</i>	Media & Cultural Industries	C	X	X	X		X			X		X		X	X		X			X		
	Creative Skills	C		X	X		X	X	X	X			X	X	X		X	X	X	X		
	Work-based Project	C	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X		
	Digital Productions	C		X	X	X	X	X	X	X	X		X	X	X	X		X			X	
	Interactive Performance	C		X	X		X	X		X	X		X	X	X	X					X	X
	Installation Design	C		X	X	X	X	X	X	X	X		X	X	X	X					X	X

<i>Level 5</i>	<i>Module Title</i>	<i>Core Option</i>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>A4</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>B4</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>
	Impact of New Technology	C	X	X	X	X	X	X		X	X			X		X	X	X		
	Innovation & Enterprise	C	X	X	X		X	X	X					X		X	X	X		
	Work-based Project 2	C	X	X	X		X		X		X	X	X	X	X	X	X	X	X	X
	Interactive & Networked Performance	C	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X
	Digital Media Production	C	X	X		X		X	X	X	X	X	X	X	X	X	X	X	X	X
	Creative Special Effects	C	X	X		X		X	X	X	X	X	X	X	X	X	X	X	X	X

FdA Creative Technology & Digital Media (*Digital Performance Management*)

			<i>Knowledge and understanding, intellectual skills, subject skills, and practical, professional and employability skills</i>																		
	<i>Module Title</i>	<i>Core Option</i>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>A4</b>	<b>A5</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>B4</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>
<i>Level 4</i>	Media & Cultural Industries	C	X	X	X		X			X		X		X	X		X			X	
	Creative Skills	C		X	X		X	X	X	X			X	X	X		X	X	X	X	
	Work-based Project	C	X	X	X	X	X	X	X	X	X	X	X	X	X			X	X	X	X
	Lighting & Sound	C		X	X	X	X	X	X	X	X		X	X	X	X		X		X	X
	Interactive Performance	C		X	X		X	X		X	X		X	X	X	X				X	X
	Installation Design	C		X	X	X	X	X	X	X	X		X	X	X	X				X	X

<i>Level 5</i>	<i>Module Title</i>	<i>Core Option</i>	<b>A1</b>	<b>A2</b>	<b>A3</b>	<b>A4</b>	<b>B1</b>	<b>B2</b>	<b>B3</b>	<b>B4</b>	<b>C1</b>	<b>C2</b>	<b>C3</b>	<b>C4</b>	<b>C5</b>	<b>D1</b>	<b>D2</b>	<b>D3</b>	<b>D4</b>	<b>D5</b>
	Impact of New Technology	C	X	X	X	X	X	X		X	X			X		X	X	X		
	Innovation & Enterprise	C	X	X	X		X	X	X					X		X	X	X		
	Work-based Project 2	C	X	X	X		X		X		X	X	X	X	X	X	X	X	X	X
	Production Management	C	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X
	Stage Management	C	X	X		X		X	X	X	X	X	X	X	X	X	X	X	X	X
	Interactive & Networked Performance	C	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X	X

## **Learning and teaching strategy used to enable outcomes to be achieved and demonstrated**

### Overview

The learning process is planned as a coherent experience to emphasise the inter-relationship between the different modules and across the assignments within them. The overall philosophy is based on student-centred learning providing the student with the maximum opportunity to utilise and build upon experience gained within a participating learning environment.

The majority of the work will be a mix of lectures and practical studio/lab-based work, supplemented with talks by specialist guest speakers, demonstrations, tutorials, seminars and critiques. Students will undergo a series of set and chosen (both individual and team), assignments in which they will learn a range of skills and techniques and apply them creatively to solving problems.

Effective use will be made of electronic and on-line learning materials to ensure that students on the programme are able to access learning materials and support in a flexible way. Whilst traditional classroom and laboratory activities will be a part of the programme, teaching and learning will also take place through the use of Virtual Learning Environments (VLEs), online communication tools, podcasts, video, Internet-based tutorials, online forums, and so on.

In particular, students on the programmes will undertake reflective learning in the workplace under the broad supervision and guidance of an academic supervisor and workplace stakeholder. The academic team behind the programmes are keen that coursework, projects and work-based learning elements of the programme are relevant to the student's place of employment, wherever possible.

Theoretical aspects of individual modules will be based upon knowledge acquisition, research methodology and the development and application of the skills of analysis, evaluation and synthesis. Critical analysis and contextualising their own work and that of their peers and practitioners in the field will be required.

Students are expected to pursue their studies through independent learning and research, in addition to the formal staff/student contact hours.

In line with current Glyndŵr University policy, students are entitled to submit work through the medium of Welsh.

### Work-Based Learning

A significant feature of the programme is the work-based learning modules. These are designed to allow the student to negotiate a task (or series of tasks) to be performed for their employer that will evidence the skills, knowledge and understanding they are developing through the programme. Furthermore, these modules will provide an opportunity to critically reflect on their creative practice and its effectiveness.

Students will undertake a 20 credit module at level 4 and a 20 credit module at level 5, which will normally be based in their usual place of work. Requests for students to undertake placements outside their place of work will be considered on an as-and-when

basis by the Programme Team and in consultation with the student.

Students will normally negotiate a project proposal with their academic supervision team and their employer or workplace stake holder in the form of a learning agreement. The learning agreement provides a baseline of academic expectations, activities and educational requirements that a student must adhere to during a period of work-based learning. The learning agreement will be negotiated and agreed by the Programme Team and the student. It will outline the specific aims and objectives of the piece of work, map against the learning outcomes and aims of the work-based learning module in question, provide a plan of work, and identify where theory and practice will be addressed and reflected upon. It also ensures there is parity and consistency between the varied ranges of creative activities proposed by students on the programme.

A nominated individual at the workplace will be proposed as a day-to-day mentor of the project at the place of work, to the satisfaction of the Programme Leader and employer. The amount of time to be committed by the mentor to the process will vary from project-to-project, but it is not anticipated this would exceed 2 hours per week.

In the first instance, students will be asked to nominate their workplace mentor as part of the work-based learning project proposal. The mentor will normally be a person who has supervision capacity over the student. If this is not practicable, the mentor could also be a work colleague of the student, but not one who is also studying the programme. The programme team must be satisfied that the nominated mentor has sufficient qualifications and/or experience to be able to provide appropriate guidance to the student. It will be normal for the mentor, student and academic supervisor to meet together prior to commencement of the work-based project. This will be an opportunity for the mentor to be made clear on their responsibilities, expectations, and academic requirements that the student must fulfil in the workplace. The mentor and supervisor should maintain communication during the work-based project (usually during the regular visits) and it is the responsibility of the academic supervisor to ensure that mentor and student are supported. The academic delivery team are responsible for the summative assessment of student work in their work-based learning modules.

In the event that a suitable mentor cannot be identified in the workplace (such as if the student is self-employed or freelance), then a suitable mentor will be identified from within the delivery team. In most cases, this will not be the same member of the team as the designated supervisor.

The Programme Leader will take overall oversight of this process and is there to advise academic delivery teams on mentor suitability, if there is any doubt.

The duration to be spent working on these modules in the workplace is approximately 5 weeks, full-time (158 hours) and will normally take place in the summer period between the June assessment board and the start of the academic year in September.

Explicit work-based learning forms 16.7% of the Foundation Degree programme at each level. The contribution of these modules to the Programme Learning Outcomes is shown in the Curriculum Matrices.

The academic supervision team will normally have contact with the student during the period of their work-based learning, through negotiation with the student and employer. This may take place either in the workplace or at the delivery site. But the supervisor should visit the student's workplace at least twice over the duration. This will be for 10 hours of the 5 week period pro rata. Typically, this will be a 2 hour contact session per week. However, to

allow for flexibility, the supervisor, student, and employer may wish to make alternative arrangements (such as a 4 hour contact every other week).

### Skills for Progression to Degree

Students successfully completing the foundation degree programme have the option of progressing into a number of degree level programmes (level 6) offered at Glyndŵr University, depending upon the FdA award path they have chosen. Though the FdA is largely delivered through vocationally-relevant learning activities, this is supplemented and supported by academic activities such as writing of reports and essays, conducting research, critical analysis and thinking skills, and so on. These skills are embedded throughout the curriculum of the FdA and students are aided in developing these skills, principally through the Creative Skills module at level 4 and through the Innovation & Enterprise and Impact of New Technology modules at level 5.

Students still in need of additional support to make the transition to level 6 will be able to participate in the ARD505 Research Methods module.

### Additional Support for Learning & Resources

As mentioned in Programme Delivery, the partners involved in the programme intend to develop additional opportunities for students to engage with one another and work collaboratively. This may take the form of residential weekends, site visits, guest lectures, study sessions, specialist workshops, and so forth. The partners involved welcome the opportunity to present students on this programme with an open and flexible learning experience across North and Mid Wales.

It is anticipated that guest lectures will be provided from Glyndŵr University as an integral part of the programme. Equally, it is the intention of Glyndŵr University to provide day workshops and tutorials at the site in Wrexham in order to provide students with access to additional resources (such as the Centre for Creative Industries, Terry Hands studios, Catrin Finch Centre, The Wall Recording studio, etc.) and expertise that will enhance the student experience and learning.

### **Welsh Medium**

Whilst students are entitled to submit assessments in Welsh, provision of teaching and learning activities through the medium of Welsh is dependent upon the resources and staffing available at each of the partner institutions.

Coleg Powys have a full-time Welsh Development Officer and who will translate for staff and support students on demand and have recently appointed a Welsh Language Champion to the Senior management team whose brief is to promote and develop Welsh Language and Culture across the College. In terms of Welsh medium provision for the awards they are delivering from this provision, Coleg Powys are able to offer 100% Welsh language provision at level 4 and 67% Welsh language provision in level 5.

At Coleg Menai, all core modules delivered are available for delivery bilingually. 80% of the modules forming the options and contributing to the various pathways are able to be delivered bilingually. Where Coleg Menai is not able to deliver the teaching of a module bilingually the students may submit for assessment their assignments in the Welsh Language. Coleg Menai will make the necessary arrangements to translate the work for marking and / or ensure that there is a Welsh speaking member of staff available to mark

the work and then to have it second marked.

Yale College has an ongoing Welsh Language Scheme which was formulated under the Welsh Language Act, 1993. This comprehensive scheme commits the college to a sustainable programme of bilingual provision and fully integrated support for Welsh speaking learners and staff within the institution. The FdA programmes would be subject to the terms of this scheme that fully guarantees the equal status of the Welsh and English languages all activities associated with the course. Yale's bilingual policy offers students full support for learning in Welsh, English (or both) depending on the requirements of the individual student. Under this bilingual policy all institutionally produced learning materials, programme resources and support materials will be available in both Welsh and English, and comprehensive language support will be routinely available for any learning materials which are only available monolingually. All delivery and contact hours for this programme at Yale College will be conducted in English with only incidental Welsh, as appropriate. Support for learning (course materials, documents, administrative information, etc.) is available in Welsh to support up to 80% of the programme.

### **Assessment strategy used to enable outcomes to be achieved and demonstrated**

The overall philosophy is based on student-centred learning providing the student with the maximum opportunity to utilise and build upon experience gained within a participating learning environment.

Students will require formative assessment, particularly during the practical and self-study elements of the programme to ensure they can keep track of their progress and development. This will also be a key factor in ensuring student engagement and retention on the programme of study. In the case of practical assessment, this would be a final summative assessment, so more frequent formative assessment provides academic rigour and increases student awareness and confidence in the subject.

Students will receive timely feedback on both formative and summative elements of their progression on the programme. In the case of summative feedback, this will be delivered within 3 weeks of submission. This will be provided formally in line with University procedures and be facilitated by the assessment *proforma* and by other suitable communication media, such as email or telephone. Students are free to approach tutors and staff at any time to discuss their academic performance and progression.

A particular feature is to involve employers in the formative assessment of work-based learning elements of the programme. In this case, assessment work is negotiated between the student, employer and University supervisor.

#### Types of Assessment in the Programme

Students on the programme will engage in a range of assessment tasks, designed to challenge and engage. These assessment tasks range from academically-oriented tasks, such as writing short essays or reports, to practical, artefact based tasks; such as producing a piece of art or music. The main types of activities in the programme are:

- Portfolio: Portfolios will often consist of a range of assessment items. A portfolio typically captures evidence relating to a series of tasks or instructions. Portfolios are highly flexible and can consist of multimedia elements, such as: audio recordings, physical objects, models, pieces of art, sculpture, photographs, videos, and music. They



are diverse and can be arranged and formatted in different ways to match a range of academic purposes.

- **Report / Essay:** Reports are typically written (word processed) documents that consist of a written response to a specific task(s). These might include: the results of research, a technical description of a topic, a critical discussion of a piece of media or art, and so on. Reports may also include descriptions of processes followed and may also feature diagrams, pictures, photographs, etc.
- **Proposal / Project Plan:** Used to demonstrate the ability to articulate the aims and objectives of a particular piece of work, usually devised by the student. The proposal or plan should also demonstrate the planning of time and other resources to the project. Proposals and plans are often relatively short documents, but ones that may make use of other project management tools, such as Gantt charts and financial plans.
- **Blog:** A blog is similar to a diary, and provides an online, electronic method of documenting an educational journey whilst developing skills and objects towards a final goal. A blog provides a method for reflective, frequent accounts of work on a task to be entered on a regular basis. Due to the electronic nature of the medium, blogs are also useful for capturing inspirations and links to the work of others, as well as a place where multimedia objects can be embedded.
- **Podcast:** An audio recording that reports upon a given topic or task. This is very much like a factual documentary or news report on the radio. Unlike many other assessment methods, the podcast is not submitted in a written form, but on an audio CD or electronic file (such as an MP3 file). Unless explicitly stated, students will be assessed on the content of their podcast, not the production or audio fidelity.
- **Presentation:** Typically takes the form of an oral presentation or talk, often accompanied by audio visual aids. Presentations may be given by a student working individually, or by a group of students. This mode of assessment demonstrates a student's ability to plan and articulate their understanding of a topic within a constrained environment and usually affords the opportunity for an audience to ask questions of the speaker(s).
- **Project:** This is a diverse piece of work that involves the student managing a series of tasks and work that will allow them to evidence they have met the learning outcomes of the module. Projects typically involve the development of a product or detailed theoretical investigation of a topic. Projects frequently require multiple skills and knowledge to be utilised and are usually encapsulated in a final report.
- **Practical:** Vocational in nature, this type of assessment is an opportunity for the student to demonstrate their ability to operate and effectively utilise equipment and software. Practical assessment outputs may include artefacts such as music recordings, pieces of artwork, sets or costumes for the theatre, a performance piece, multimedia web sites, and so on.
- **Literature Search / Review:** Normally presented in written form, this type of assessment demonstrates that a student has been able to use appropriate research and critical analysis skills to find, and report upon, the work of third parties on a particular subject. This assessment demonstrates a student can recognise credible sources and provide a critical commentary upon the contribution of the work of others.

## Indicative Assessment Schedule

### **Year 1**

Semester 1	Media & Cultural Industries <b><u>Coursework: Week 10</u></b>	*Award-specific module* <b><u>Module Dependent</u></b>
	Creative Skills <b><u>Coursework: Week 12</u></b>	
Semester 2	*Award-specific module * <b><u>Module Dependent</u></b>	
	*Award-specific module * <b><u>Module Dependent</u></b>	
Summer	Work-Based Project <b><u>Plan of work: end of June</u></b> <b><u>Development Blog: September Assessment Board deadline (c. 20 August)</u></b>	

### **Year 2**

Semester 1	*Award-specific module * <b><u>Module Dependent</u></b>	Innovation & Enterprise <b><u>Poster: Week 4</u></b> <b><u>Seminar: Week 11</u></b>
	*Award-specific module * <b><u>Module Dependent</u></b>	
Semester 2	*Award-specific module * <b><u>Module Dependent</u></b>	
	Impact of New Technology <b><u>Literature Search: Week 4</u></b> <b><u>Essay: Week 8</u></b> <b><u>Extended Essay: Week 12</u></b>	
Summer	Work-Based Project 2 <b><u>Project Proposal: end of June</u></b> <b><u>Project Report: September Assessment Board deadline (c. 20 August)</u></b>	

### Assessment of Group Work

Group work is recognised as a valuable part of the Higher Education experience, particularly since it reflects industry practice and supports further development of communication, organisational, resource management, and leadership skills.

The mode of group work and group assessment will vary depending upon the modules being studied. However, the Programme Team is cognisant of the challenges associated

with effectively assessing group work. Wherever possible, the type of assessment used will allow the assessor to be confident of a student's individual contribution to the group, as well as the overall product. This is achieved through mechanisms such as: students being required to produce a narrative account of their contribution to the group; making assessment of their own contribution and the contribution of others; allocating a proportion of the overall grade to an individual sub-component of the group work; undertaking observation of group working, and so on.

The above is not designed to be prescriptive, but provides guidance and permits a degree of flexibility by which tutors can effectively assess students, without undoing the ethos of group work assessment.

### **Assessment regulations that apply to the programme**

Glyndŵr University Regulations for Bachelor Degrees, Diplomas and Certificate and Foundation Degrees will apply to this provision.

### **Programme Management**

#### Core Programme Team

- John Reynolds [GU] (Programme Leader and Academic Link)
- Mike Wright [GU]
- Colin Heron [GU]
- Richard Smith [GU]
- Sonia Di Gennaro [GU]
- Yvonne Eckersley [GU]
- Elen Mai Nefydd [GU]
- Stuart Cunningham [GU]
- Steve Cass [CP]
- Aled Jones-Griffiths [CM]
- Viv Gordon [CM]
- Luci Melegari [YC]
- Martin Thomas [YC]

*[GU = Glyndŵr University; YC = Yale College; CP = Coleg Powys; CM = Coleg Menai]*

The provision will be delivered by Coleg Menai, Coleg Powys, and Yale College. However, all four partners have been involved in the development of the programme. Glyndŵr University is the awarding body and will also contribute resources and specialist input into the programme.

#### Programme Management & Organisation

The Programme Leader holds the primary responsibility for the day-to-day maintenance and organisation of the programmes under the supervision of the Academic Head who manages the resources and budget for the academic area. The Programme Leader will normally be assisted by the designation of Year Tutors to monitor cohorts of students, Module Leaders who are responsible for everyday management and organising delivery and syllabus, and Personal Tutors who provide pastoral and first-line support for students. Within the University framework the programme and the Programme Leader are administratively supported by the services of the School for Undergraduate Studies Office

and the Academic Registry. These operational departments ensure that the programme is maintained and facilitate all necessary meetings and programme boards within the defined Academic Calendar. This includes the scheduling of Module, Assessment, and Award Boards that are key to the fluency and management of the programme. At a minimum this requires the Programme Leader and Module Leaders to be available at these events, although it is normal that the entire Programme Team will be present to ensure maximum transparency and cohesion of information dissemination.

In addition to this, Programme Team Meetings are held at least once per semester, which allows key discussion and decisions to be democratically made amongst the members of the Programme Team. These meetings are normally informally chaired by the Programme Leader to ensure maximum flexibility to accommodate staff. Key decisions and feedback are then relayed and presented at the next departmental or partners' meeting.

The Programme Leader is responsible for all aspects of the operation and administration of the programme. Academic support will be provided by the module tutor or the programme leader. All students also have access to a personal tutor, whose role is pastoral. The personal tutor, and other members of staff, will provide support for the academic elements of the course as well as the PDP process. Staff from the School for Undergraduate Studies Office and other support staff will also be able to help with any informational requests.

Any urgent issues will be relayed to the Programme Leader at the earliest possible opportunity via the most convenient formal or informal channel. This allows quick reaction and response to important matters arising.

#### Feedback from Students & Stakeholders

Through the development process of the FdA programmes, a pool of employers and stakeholders has been formed that have helped inform the curriculum. This forum will be maintained during the life cycle of the programme, ensuring that employers have the opportunity to comment upon the course as it grows. Additionally, given the work-based elements of the programme and predicted student cohort (who are sponsored), employers will have a direct oversight of the skills and abilities being developed in students.

Student feedback is gathered through formal and informal mechanisms and fed back to the Programme Leader for action and responses. Such mechanisms are: staff-student consultative committees (SSCCs); student forums; student perception of module (SPOM) forms; and module review sessions. Students in each cohort of the programme will also nominate student representatives at the beginning of their programme of study.

The majority of information available to students is placed on the Moodle Virtual Learning Environment (VLE). Moodle is the University's web-based online learning and teaching system. Moodle allows lecturers to make course study material, assessment work, supporting resources, discussion forums, and multimedia materials available for students via the Web. All University staff and students are provided with Moodle accounts.

The delivery partners for the programme each have their own similar mechanisms for obtaining and responding to student feedback, which are equivalent to the procedures outlined above. In addition, the University takes oversight of quality and standards of franchise provision, which includes ensuring student feedback processes are in operation.

#### Standards and Quality

Maintenance of Academic Rigour is ensured by University quality procedures, Annual

Monitoring Report (AMR) and by the visiting and consultation with the External Examiner on a yearly basis, and by the Quality Assurance Agency (QAA) where higher-level, periodic reviews of the University's standards and procedures are undertaken.

The Programme Team are engaged in professional development and committed to excellence in learning and teaching. A number of the team act as External Examiners at other HEIs and sit on professional bodies and advisory organisations within the creative sector. This ensures the team are fully conversant with standards and quality mechanisms in the wider UK HE environment.

The Glyndŵr University-based programme team are all members of the University Research Centre for Creative and Applied Research for the Digital Society (CARDS). CARDS is one of six fully-accredited and recognised research centres within Glyndŵr University. In the recent Research Assessment Exercise (RAE 2008), 90% of CARDS (then CAIR)'s research was judged to be 'internationally significant', 40% 'internationally excellent' and some even 'world-leading' - the highest grade possible.

The Creative branch of CARDS consists of five sub-groups, each with their own specialism but working together on many projects:

- Art and Design Group (AD-G)
- Humanities Group (H-G)
- Journalism, Media & Performance Group (JMP-G)
- Audio-Visual Technologies Group (AVT-G)
- Environmental Applications and Digital Modelling Group (EADM-G)

### **Particular support for learning**

Students studying the programme have a range of support mechanisms available to them. These are explained and offered prior to the student joining the course. The process starts from the first contact or expression of interest.

The induction process introduces the student to the range of support offered by the programme team and Glyndŵr University. Sessions are offered with regard to finance, additional learning needs, time management, and learning enhancement, including numeric or language skills. The programme team offers support mechanisms through the VLE as well as allocating each student a personal tutor.

Students with particular learning needs are able to undergo assessment and receive additional support via the Student Services team at the University. In addition, the University library contains a range of books and journals (electronic and paper-based) as well as IT facilities, book shop, and stationery supplies.

### **Equality and Diversity**

The provision offers a positive environment where diversity and difference are valued. The team will promote equality of opportunity and good relations between students of all backgrounds.