

Film and Content Creation

2025

1. Programme Summary

Title of Programme	Film and Content Creation
Award Types	BA (Hons)
Contained Awards	Certificate of HE for successful completion of 120 credits at Level 4 Diploma of Higher Education for successful completion of 240 credits at Level 5 Pass/Ordinary degree for successful completion of 300 credits at Level 6
Awarding Body	TEC Partnership
UCAS Codes	W71F
HECOS Codes	100441 - Film Production - 40% 100716 - Cinematography - 35% 100443 - Media Production - 25%
References used in the design of the programme	QAA Subject Benchmark Statements 2024 – Communication, Media, Film and Cultural Studies National Occupational Standards (Screen Skills)
Accrediting Professional or Statutory Body (if applicable)	Screen Yorkshire Connected Campus
Mode of study (full and part time)	Full time
Duration of study (in years)	3
Number of weeks per academic year	31 (25 delivery weeks and 6 assessment weeks)
Location of Delivery and Faculty	Grimsby Institute of Further and Higher Education
Minimum numbers to start the programme	8

2. Entry Requirements

Standard offer

Applicants will require 64 UCAS points in a media-related subject, or 60 Access-to-HE Credits (of which a minimum of 45 must be at Level 3). Applicants are required to hold English and Maths GCSE (or equivalent) at Grade C/4.

Non-standard offer

Non-standard entry is intended to support students who may not meet the standard academic entry requirements of a HE programme, normally level 3 qualifications which attract UCAS points (for instance, A-levels or BTEC level 3 courses). An applicant must be able to demonstrate recent work experience in the relevant sector, which would provide them with skills and knowledge comparable to those of applicants with Level 3 qualifications.

All such non-standard applicants will be interviewed, set an appropriate piece of work, and a judgement will be made taking into account their academic potential and relevant work experience. All non-standard applicants will be assessed through an interview assessing their overall interest and initial abilities in the subject matter. They will then be set an essay task of up to 1000 words as well as a practical task (creating a short 3-minute film); these tasks will then be assessed based on the applicant's academic potential and practical skills.

Recognition of prior learning

TEC Partnership encourages student transfers from other institutions. Applicants may be admitted with credit for prior certificated learning (RPcL) or work/life experience or other uncertificated learning (RPeL). Please refer to HE21 Student Transfer and the Recognition of Prior Learning.

3. Degree Classification Weightings

Bachelor's Degree

The degree classification is normally awarded based on the weighted average (30/70) of the marks achieved at levels 5 & 6.

4. Aims of the Programme

Tell your story, create for the world. The BA (Hons) Film & Content Creation is an exciting degree that allows you to tell your unique story as a digital content creator, giving you vital production skills as you learn how to create and develop content to deliver across multiple platforms such as film festivals, video content platforms and social media. This degree also gives you the chance to enter regional, national, and international film festivals, bringing your skills and ideas to the forefront of this fast-paced and exciting industry.

The course works in partnership with the Screen Yorkshire: Connected Campus programme, meaning that you have access to a range of one-off bootcamps, masterclasses, and special events (such as set and studio visits, industry workshops, and project reviews). This unique accreditation means that the course is the only degree programme in Lincolnshire to offer these exciting opportunities.

Developing practical independent filmmaking skills is at the forefront of what we do, preparing you for working across the industry. In your first year, you can attend a series of bootcamps and masterclasses from a variety of freelance professionals and develop a wide variety of production and academic skills giving you the opportunity to develop a short film as a crew, as well as allowing you

the chance to develop short-form content such as podcasts or social media content. During the summer, students across the department are invited to work collaboratively to develop ideas and scripts, which are later shortlisted by a panel made up of students and staff. Small production teams decide on the crew roles they need for the project to succeed, with L5 students collaborating to produce the films over the course of the year. The second year also develops your awareness of audiences' needs, both in terms of independent film production and across social media. This accumulates in the content creation module, where you have the opportunity to develop your initial project from L4 to a higher standard, possibly working with a client on developing social media content or cross-marketing the short film that has been produced. The idea process is repeated at the end of the second year, so that in your third year, you could collaborate on a script, and if the script is greenlit, you could develop your own film or develop a specific role within a production giving you the opportunity to develop a highly desirable portfolio for the industry. This peer-led learning approach is unique and means that you are not reliant on the lecturer (who by this point acts as a producer, advising on best practice). Your third year also includes the Personal Research Project that combines critical analysis of current industry practice and applies this to an area of the industry that they wish to develop. This combination would allow you to critically analyse a particular industry focus and apply this research to either an industry report or a practical example.

This preparation to work across the growing media industry in the UK continues in the teaching and learning strategy, with an emphasis on developing your production and professional practice skills as a member of a production team. You will be encouraged to work through the 5-stage production process throughout all projects and adhere to strict deadlines, reflecting industry practice. As well as some seminar tutor-led sessions, many of the practical modules will take an open studio approach. This industry professional approach to your sessions will allow for opportunities to work cross collaboratively, not only across your year groups, but with other degrees across the department (such as Creative Writing, Performing Arts, Props, and SFX). This approach emulates industry working practice and allows you to develop your own technical and employability skills, as well as the “soft skills” that many industry professionals are now looking for.

The BA (Hons) Film and Content Creation degree aims to provide a dynamic, exciting, and flexible learning experience for you while providing industry-standard skills. Academically, it will develop your abilities to contextualise your learning historically, culturally, and self-reflectively, allowing you to consider postgraduate studies across the UK. You will be encouraged to showcase your work at every opportunity, taking advantage of various local and national platforms. These skills will combine to make you more employable across the Yorkshire region and beyond as future producers and crew across mainstream productions.

The course aims are:

- To produce practitioners of multimedia film, with intellectual and technical expertise, appropriate for film and moving image practice within the contemporary film and moving image industries and associated creative sectors.
- To provide a creative and collaborative environment in which core technical skills and creative development are nurtured to enable students to become accomplished multitalented producers, directors, cinematographers, and postproduction staff.

- To provide students with the opportunity to produce individually and collaboratively authored original work to professional standards.
- To enable students to develop a wide range of thinking skills, practical and professional expertise, and transferable learning, including writing skills.
- To prepare students to be innovative and able to solve problems, both intellectual and practice-oriented.
- To provide a focus on experimentation and risk-taking, broadening students' perspectives on practice, and developing work in their specialist discipline.

5. Programme Learning Outcomes (FHEQ)

No.	Programme Learning Outcomes <i>By the end of this programme, students will be able to:</i>	Subject Benchmark Reference
1.	Exhibit the processes linking production, circulation and consumption with the economic forces that shape the media industry.	4.4i, 4.4x, 4.4xi, 4.4xiv, 4.4xx, 4.5iii, 4.5v, 4.5x, 4.7i, 4.7iii, 4.7vi, 4.7xi, 4.7xii, 4.7xiii, 4.7xviii, 4.8iii, 4.8v, 4.8vi, 4.8viii, 4.8ix, 4.8xiii
2.	Apply the production process and professional practices in the production of media artefacts within current legal, ethical, and regulatory frameworks.	4.4x, 4.4xi, 4.4xiii, 4.4xiv, 4.4xviii, 4.4xix, 4.4xx, 4.5iii, 4.5iv, 4.5vii, 4.5viii, 4.5ix, 4.5x, 4.5xi, 4.7ii, 4.7iii, 4.7vi, 4.7xi, 4.7xii, 4.7xiv, 4.7xvii, 4.7xix, 4.8i, 4.8iv, 4.8vi, 4.8viii, 4.8x, 4.8xi,
3.	Illustrate effective employment of genre-specific codes and conventions from technical, creative, and aesthetic aspects.	4.4.xi, 4.4xiv, 4.4xv, 4.5iii, 4.5iv, 4.5vii, 4.5x, 4.7iii, 4.7iv, 4.7xii, 4.7xiii, 4.7xiv, 4.7xvi, 4.7xix, 4.8i, 4.8iv, 4.8v, 4.8vi, 4.8viii, 4.8ix, 4.8x, 4.8xi, 4.8xiii
4.	Critically analyse theory and practice used in film and content production to understand how media projects are produced.	4.4i, 4.4ii, 4.4iii, 4.4x, 4.4xi, 4.4xii, 4.4xvi, 4.5i, 4.5ii, 4.5iii, 4.5iv, 4.5v, 4.5vi, 4.5vii, 4.5viii, 4.5x, 4.5xi, 4.7ii, 4.7iii, 4.7v, 4.7vi, 4.7xiii, 4.7xiv, 4.7xvii, 4.7xviii, 4.8i, 4.8ii, 4.8iii, 4.8v, 4.8vi, 4.8viii, 4.8x, 4.8xiii
5.	Critically evaluate methodologies, employ research techniques, and conceptual frameworks in the production of media artefacts, practising sustained collaborative and/or independent working relevant to the academic or creative text or product.	4.4ii, 4.4x, 4.4xi, 4.4xiii, 4.4xiv, 4.4xvi, 4.4xix, 4.5i, 4.5ii, 4.5iii, 4.5iv, 4.5v, 4.5vi, 4.5vii, 4.5viii, 4.7xi, 4.7xii, 4.8i, 4.8ii, 4.8iii, 4.8vi, 4.8vii, 4.8ix, 4.8x, 4.8xi, 4.8xii, 4.8xiii

6.	Evaluate individual working practices and undertake self-reflective analysis of academic and creative processes.	4.4x, 4.4xiii, 4.5i, 4.5ii, 4.5iii, 4.5iv, 4.5vi, 4.5vii, 4.5viii, 4.5ix, 4.5xii, 4.7xi, 4.7xii, 4.7xviii, 4.8iii, 4.8iv, 4.8vi, 4.8vii, 4.8ix, 4.8x, 4.8xi, 4.8xii, 4.8xiii
7.	Exhibit the development and production of work which illustrates the effective manipulation of sound, image and/or the written word from technical, creative, and aesthetic considerations.	4.4xi, 4.4xiii, 4.4xiv, 4.4xv, 4.4xviii, 4.4xx, 4.5ii, 4.5iii, 4.5iv, 4.5v, 4.5vi, 4.5xi, 4.5xiii, 4.7iii, 4.7xiv, 4.7xvi, 4.8iv, 4.8v, 4.8vi, 4.8vii, 4.8xi, 4.8xiii
8.	Demonstrate production of media artefacts working specifically to a client brief and functioning under guidelines and constraints.	4.4xv, 4.4xviii, 4.4xix, 4.4xx, 4.5iii, 4.5iv, 4.5vi, 4.5vii, 4.5x, 4.5xi, 4.5xiii, 4.7xvi, 4.7xix, 4.7xx, 4.8i, 4.8iv, 4.8v, 4.8vi, 4.8vii, 4.8ix, 4.8x, 4.8xi, 4.8xiii
9.	Evidence the ability to work effectively as part of a production team undertaking a specific role during the production of a variety of media artefacts, as well as effectively negotiating with others.	4.4xv, 4.4xvi, 4.4xviii, 4.5iv, 4.5vii, 4.5ix, 4.5x, 4.5xi, 4.5xii, 4.5xiii, 4.7xiv, 4.7xvi, 4.7xvii, 4.7xix, 4.7xx, 4.8iv, 4.8vii, 4.8viii, 4.8ix, 4.8xi, 4.8xii, 4.8xiii
10.	Evidence critical thinking, initiative, and self-motivation in the development of academic and creative texts.	4.4x, 4.4xi, 4.4xii, 4.4xiii, 4.4xiv, 4.4xvi, 4.5i, 4.5ii, 4.5iv, 4.5ix, 4.5x, 4.5xi, 4.5xii, 4.5xiii, 4.7xvii, 4.7xviii, 4.7xx, 4.8i, 4.8iii, 4.8iv, 4.8vi, 4.8vii, 4.8ix, 4.8x, 4.8xii, 4.8xiii
11.	Demonstrate the ability to present media texts to a robust standard relevant to their medium.	4.4xiii, 4.4xiv, 4.4xv, 4.4xviii, 4.4xix, 4.4xx, 4.5iii, 4.5iv, 4.5v, 4.5viii, 4.5x, 4.5xiii, 4.7xiv, 4.7xvi, 4.8iv, 4.8viii, 4.8x, 4.8xiii
12.	Evidence competence in the use of relevant equipment.	4.5iii, 4.5iv, 4.5viii, 4.5x, 4.5xi, 4.5xiii, 4.7xiv, 4.7xvi, 4.8viii, 4.8xiii

6. Additional Outcomes Aligned to PSRB or Apprenticeship Standards

No.	Learning Outcomes	Reference
1.	N/a	

7. Graduate Attributes and Threshold Characteristics

Level 4

A student achieving level 4 of the programme will have demonstrated the following knowledge, skills and threshold characteristics:

- The ability to evaluate the key theoretical aspects of the discipline, such as mise-en-scène, “form” vs. “content”, and genre theory
- The ability to visually communicate their ideas and studies accurately and reliably
- The ability to develop new skills within a structured environment
- The ability to exercise some personal responsibility by utilising different approaches to problem-solving within a production environment

Level 5

A student achieving level 5 of the programme will have demonstrated the following knowledge, skills and threshold characteristics:

- The ability to critically analyse the key theoretical ideas of the discipline, such as cultural studies, audience perception, and digital approaches to media
- The ability to communicate their ideas and studies in a visually effective way, allowing them to perform successfully within a production environment
- The ability to develop existing skills and acquire new proficiencies, allowing them to assume significant responsibility within a variety of media projects
- The ability to exercise personal responsibility by utilising different approaches to problem-solving and decision-making both with clients and with peers

Level 6

A student achieving level 6 of the programme will have demonstrated the following knowledge, skills and threshold characteristics:

- The ability to critically evaluate and identify key theoretical ideas of the discipline as determined through self-led research
- The ability to communicate their ideas and studies in a visually effective way, to both specialist and non-specialist audiences
- The ability to apply methods and techniques learnt to initiate and develop own projects
- The ability to exercise initiative, personal responsibility, as well as decision-making in complex and unpredictable contexts in the production of a film
- The ability to progress to a professional media environment or postgraduate study

8. Programme Structure

Module Title	Core / Option	Credits	Level	Delivery
Intro to Screen Production	C	20	4	T1
Screenwriting	C	20	4	T1
Research & Study Skills	C	10	4	T1
Production Development	C	20	4	T2
Screen Analysis	C	10	4	T2
Screen Production	C	20	4	T3
Short Form Production	C	20	4	T3
Screen Ideas and Research	C	20	5	T1
Screen Audiences	C	20	5	T1
Screen Production & Management	C	40	5	T2&3
Digital Technologies & The Industry	C	20	5	T2
Content Production	C	20	5	T3
Personal Research Project: Proposal	C	20	6	T1
Final Major Project: Proposal	C	20	6	T1
Final Major Project	C	40	6	T2&3
Personal Research Output	C	40	6	T2&3

9. Teaching and Learning Strategy

Level 4

Students will join the film production programme from a variety of backgrounds and with a range of skills and academic abilities. The pedagogic structure at level 4 is designed to ensure all learners have a grasp of fundamental theoretical and key practical skills before developing wider skills at level 5 and beyond. To that end, much of the teaching and learning approach at level 4 is based upon acquiring these skills from demonstration, practice, experimentation, and enquiry alongside the module leaders. Practical demonstrations will be followed by open studio-based sessions, informed by peer

and tutor critiques. Seminars will be used to help develop the students' own communication and analysis skills, as well as their own understanding of theoretical ideas. The *"Screen Analysis"* module will form the backbone of the academic and analytical approach to this year, and this will develop basic study skills alongside screen theory basics, which then, in turn, help to underpin the group practical sessions that run across the *"Production Development"* and *"Screen Production"* modules. The *"Short Form Production"* module will introduce students to the concepts and practical skills needed to create and develop short-form content, either by developing their own brief with a client or by producing content as part of a campaign.

Level 5

Students will begin to move away from a pedagogic approach and more towards an andragogic approach in line with their development. Students will begin to take ownership of their learning by creating their own briefs, supported by their own growing understanding of reflexive practice. Students will be required to be more active learners at this level, and using their own research completed in their own time, they will use this knowledge as a springboard for implementation and experimentation in open workshop sessions, fostering their independence and initiative. The ability to apply problem-solving skills during their projects will be encouraged, as a flexible approach will serve the students well in such a fast-paced industry. Developing the skills from Level 4, students will work as a crew to develop at least one short film as part of the *"Screen Production & Management"*, producing a reflective journal that explores the role(s) they undertook on the project. Mirroring the approach from Level 4, the *"Content Production"* module allows students to create short-form content for either a client or for themselves; however, the focus is on developing metrics to improve the reach.

Level 6

Students will be expected to have an andragogic approach to their projects at this level, by taking complete ownership of their development. Students will be required to develop their own structured approaches to their projects and work cross-collaboratively with their peers. The *"Personal Research Project"* will allow all students to refine a specific area of interest and develop a critical understanding of a key area of interest to them, guided by subject specialist tutors (depending on what the student is studying) who will act as a critical friend to help support the students' ideas and development. The culmination of the 3-year programme is the development of the *"Final Major Project"*, where the student will be required to act as a 'producer' on a project that is pitched during the summer and involves the option of working cross-collaboratively with their peers across a short film project or as a content creator. This active learning will be encouraged, and the module leader will act as the "executive producer", offering support only if necessary. The ability to apply problem-solving skills during their projects will be encouraged, as a flexible approach will serve the students well in such a fast-paced industry.

10. Support for Student Learning

The needs of disabled learners are taken into account in the design of all learning programmes.

Students will be screened at induction to identify those with individual learning support needs. TEC Partnership has well-established procedures in place to support all identified students through the application and assessments for the Disabled Students' Allowance to secure any specialist equipment or tuition which is required.

Each student is entitled to one tutorial per trimester with the programme leader to discuss individual issues relating to both modules and the programme overall.

In addition to study skills embedded in the programme, TEC Partnership provides an Academic Achievement Service. The Academic Achievement Service will work with students to support them in the development of their study skill abilities and includes interventions such as support towards the use of ICT, giving presentations, using formal writing and appropriate academic conventions, avoiding plagiarism, and analytical and critical writing skills.

11. Quality and Standards Indicators

The programme will follow the QA standards of TEC Partnership. The programme has been written with reference to appropriate external reference points.

TEC Partnership undertakes a number of scheduled internal periodic and thematic reviews throughout each academic year to assure itself of the quality and standards of its provision.

External Examiners reports are received by the HE Quality Office, and a copy is forwarded to the relevant academic area at TEC Partnership. TEC Partnership requires action plans to be created for any actions recommended as a result of student, tutor, moderator or External Examiner comments. These are reported to our HE Committees. TEC Partnership also monitors External Examiner reports, and these are reported on through faculty self-evaluation and enhancement documents, the quality enhancement report and the External Examiner's institutional analysis report.

Annual course reviews (AMRs) will take place in line with the requirements of TEC Partnership and actions planned to rectify any weaknesses and further develop the quality of the provision. These AMRs are moderated internally by the Curriculum Manager (or equivalent) and then submitted to the HE Quality Office to ensure key sources such as External Examiner reports are fully reflected upon before being published and also to reduce variability in the quality of information presented.

12. Methods for evaluating and improving the quality of learning.

All students will have the opportunity to comment on the quality of the learning experience in each module. Staff will also be expected to complete module evaluations for each module that they deliver. This feedback must be analysed by the module leader and the results fed into the annual monitoring report, faculty self-evaluation document and subsequent year's module handbook. Programme and module leaders must give consideration to modifications to improve the delivery of any module, and

this should be recorded in the annual monitoring report and carried forward for minor or major modifications as appropriate.

TEC Partnership's policy requires that all teaching staff should be observed delivering learning at least annually. Teaching and learning that does not reach the minimum expected standard will result in an action plan agreed between the line manager and the member of staff.

Student satisfaction is measured by student surveys on larger courses; on the smaller courses, student opinion may be gathered by other survey means. Student representatives are invited to course team meetings and additionally have the opportunity to raise items with the course leader at individual meetings outside the course team.

Further, TEC Partnership facilitates the Student Senate, which consists of student representatives from each HE department. The Student Senate meets on a monthly basis and its remit is to:

- Consider matters relating to the student experience within Higher Education.
- Enhance the Student Voice within TEC Partnership's Higher Education strategic and operational agenda.
- Provide feedback on areas of good practice.
- Put forward suggestions for the development of Institutional policy and strategy.
- Enhance the student learning experience by promoting academic and research events and cultural events on campus.
- Increase student engagement in all aspects of Higher Education quality processes.

13. Management of Ethical issues within the programme.

As part of the fundamental core of the degree programme, it is expected that a risk assessment will be conducted for each practical project, thereby working within expected professional ethical guidelines. In line with departmental policy on GDPR, all contributors will be asked to sign release forms as part of each assignment; those who decline will not be eligible to participate. The video/audio content for those who agree will be held for 6 years; after such time, it will be erased unless requested earlier. All students will be asked to sign a consent form at the start of the course that the institute will retain the right to use, reproduce, modify, and distribute students' work as they see fit. The student can request the removal of this at any time.

It is expected that final year undergraduate research and practical projects are submitted for authorisation or approval. It is also expected that dissertation/project proposals should be such that either authorisation may be made at the local or Institutional level. Any research project undertaken by students which involves human or animal participants or human subjects must have received ethical approval. This may be given at 'local' and or 'Committee' level, depending on the nature of the research proposal. In the case of the final research project, each student will be assigned a supervisor. The supervisor will be able to supervise adequately any ethical issues during the project.

14. Management of Work Based Learning Opportunities

This degree has work-related learning across all levels. Students are encouraged to self-initiate the development of contacts and industry links with the Programme Leader and Module Leader's support. Work-related learning could take place internally or through collaboration with Screen Yorkshire, or students who have sourced their own external placement or external brief will also be required to give regular updates to their tutors, although this may be subject to flexible timetabling.

Students will be required to attend regular formal timetabled tutorials where they can discuss their progress with the Programme Leader. Any opportunities that are offered externally are subject to a preliminary risk assessment, with students being supported through placement visits from the teaching staff as well as the HE Skills and Employability Team.

15. Resources needed to pass the programme.

Compulsory (Must be purchased)

- External HDD/suitable media cloud storage (1TB+)

Optional (Could aid in your completion)

- Laptop
- Headphones
- Public Liability Insurance (approx. £100 per year)
- DSLR/Professional video camera (Black Magic, Sony, Kinefinity)
- Tripod/gimble
- Lighting equipment
- Sound recording equipment

16. Resources supplied to the student.

- Creative Lab
- Studio
- Gallery
- Adobe Creative Suite CC
- Final Cut X
- DaVinci Resolve
- DSLR cameras
- Cine Lenses (Samyang)
- Ronin gimble
- Kinefinity Mavo LF (6K)
- Tripods
- Sound recording equipment
- LED lights

17. Curriculum Map

Key: WBL – Work-Based Learning, WRL – Work-Related Learning, Comp – Compensation Y or N. P – Partially achieved learning outcome, F – Fully achieved learning outcome

Module Name	Level	WBL/WRL	Module Leader	Assessment and Weighting	Comp	1	2	3	4	5	6	7	8	9	10	11	12
Intro to Screen Production	4	WR	Daniel Carter	1 - Video Project inc. Production folder (100%)	Y	P	P	P		P		P	P		P	P	P
Screenwriting	4	WR	Mark Randall	1 – Treatment (60%) 2 – Script (40%)	Y	P	P	P	P	P		P		P	P	P	P
Research & Study Skills	4		Daniel Carter	1 – Task-based Portfolio (100%)	Y	P		P	P	P					P		P
Production Development	4	WR	Daniel Carter	1 – Group Preproduction Guide (80%) 2 – Individual Logbook (20%)	Y	P	P	P	P	P	P	P	P	P	P		
Screen Analysis	4		Daniel Carter	1 – Essay (100%)	Y	P		P	P	P					P		P
Screen Production	4	WR	Daniel Carter	1 – Portfolio inc. Blog (100%)	Y		P	P		P	P	P	P	P	P	P	P
Short Form Production	4	WR	Daniel Carter	1 – Portfolio inc. Logbook (100%)	Y	P	P	P		P	P	P	P	P	P	P	P
Screen Ideas and Research	5	WR	Daniel Carter	1 – Research Portfolio inc. Treatment & Pitch (100%)	Y	P	P	P	P	P		P		P	P		
Screen Audiences	5	WR	Daniel Carter	1 – Research Journal inc. presentation (100%)	Y	P	P	P	P	P			P		P	P	P
Screen Production & Management	5	WR	Daniel Carter	1 – Group Production Guide (40%) 2 – Logbook (60%)	N		P	P	P	P	P	P		P	P	P	P
Digital Technologies & The Industry	5		Daniel Carter	1 – Applied Output (100%)	Y	P	P		P	P					P		P
Content Production	5	WR	Daniel Carter	1 – Digital Portfolio inc. Logbook (100%)	Y	P	P	P	P	P	P	P	P		P	P	P
Personal Research Project: Proposal	6		Daniel Carter	1 – Research Journal inc. Proposal and Literature Review (100%)	Y	F			F	F					F		
Final Major Project: Proposal	6	WR	Daniel Carter	1 – Proposal inc. Treatment and Pitch (100%)	Y	F	F	F	F					F	F		
Personal Research Output	6	WR	Daniel Carter	1 – Applied Output (100%)	N	F	F		F	F	F	F			F	F	F

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Final Major Project	6	WR	Daniel Carter	1 – Reflective Portfolio (70%) 2 – Personal Professional Evaluation (30%)	N	F	F	F		F	F	F	F	F	F	F	F
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18. TEC Partnership Graduate Attribute Mapping

Fortitude and Criticality	Assessment References	Module References	To be covered in tutorial
Adaptability to changing situations	The Intro to Screen Production, Production Development, Screen Production, Screen Production & Management, and Content Production modules contain learning regarding adaptability to changing situations within a range of media-related situations, including economic, societal, environmental, sustainability, moral and ethical issues		
Being productively disruptive	The Production Development, Screen Production, Short Form Production, Screen Production & Management and Content Production modules have a problem-based group and individual project in which students actively debate possible solutions.		
Resilience	Production Development, Screen Production, Short Form Production, Screen Production & Management, and Content Production modules contain learning regarding resilience in lessons about professional, legal, and ethical practices, and expectations of professionalism.		
Preparing for unknown futures	The Personal Research Output module includes a Personal Development Plan where students examine their own key strengths and plan for an unknown future.		
Finding alternative solutions to problems	Intro to Screen Production, Production Development, Screen Production, Short		

	Form Content, Screen Audiences, Screen Production & Management, Content Production, FMP: Proposal, and FMP all require students to find alternative solutions to problems.		
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Teamwork	Assessment References	Module References	To be covered in tutorial
Human interaction skills	The Production Development, Screen Production, Screen Ideas & Research, Screen Production & Management, FMP: Proposal and FMP modules are assessed through a group project, meaning students have the opportunity to develop communication and interaction skills with peers.		
Leadership and followership skills	The Production Development, Screen Production, Screen Ideas & Research, Screen Production & Management and FMP modules are assessed through a group project, meaning students have the opportunity to define job roles within the group and gain both leadership and followership skills through practice.		
Project development and/or management	Production Development, Screen Production, Short Form Production, Screen Ideas & Research, Screen Production & Management, Content Production and FMP all require students to manage projects or work collaboratively through the development and management of a project to a client brief.		

Presentation	Assessment References	Module References	To be covered in tutorial
Confidence in communication	Students will be required to pitch ideas via presentations to peers and clients across the following modules to develop their communication skills: Intro to Screen Production, Production Development, Short Form Production, Screen Ideas & Research, Screen Audiences, Screen Production & Management, Content Production, Personal Research Project: Proposal, FMP: Proposal, and FMP.		
Digital skills and adaptability	Students will be assessed through reflective practice blogs/logbooks on the following modules: Intro to Screen Production, Production Development, Screen Production, Screen Production & Management, FMP		
Timekeeping	Students will be required to complete a Gantt chart and work to time boundaries set by the student and agreed by the ML on the following modules: Production Development, Screen Production, Screen Ideas & Research, Screen Production & Management, Content Production, Final Major Project: Proposal, and FMP.		
Self-presentation	The modules Production Development, Screen Production, Short Form Production, Screen Production & Management, and Content Production encompass learning content regarding professional and personal presentation obligations and expectations.		

Personal Values	Assessment References	Module References	To be covered in tutorial
Professional attitudes and values	The Production Development, Screen Production, Short Form Production, Screen Ideas & Research, Screen Production & Management, Content Production, and FMP modules provide learning tailored towards meeting professional standards, attitudes, and values		
Ethics and morals	The Intro to Screen Production, Production Development, Screen Production, and Short Form Production modules provide learning tailored towards ethical obligations and the exploration and management of personal morals.		
Self-Care and Care of others	Self-care and care of others is embedded into most modules including Production Development, Screen Production, Short Form Production, Screen Production & Management, and the FMP.		

The completed validation document must be submitted electronically to HEQA@tecpartnership.ac.uk for final approval.

19. FAP Use only.

Signature of the Chair of the Full Approval Panel	
Date	17.10.2025
Signature of the Chair of HE Curriculum, Quality and Standards	
Date	
Date approved by ELT	

20. Revision history

Version	Details of Major Modification	Date of Approval
1		
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