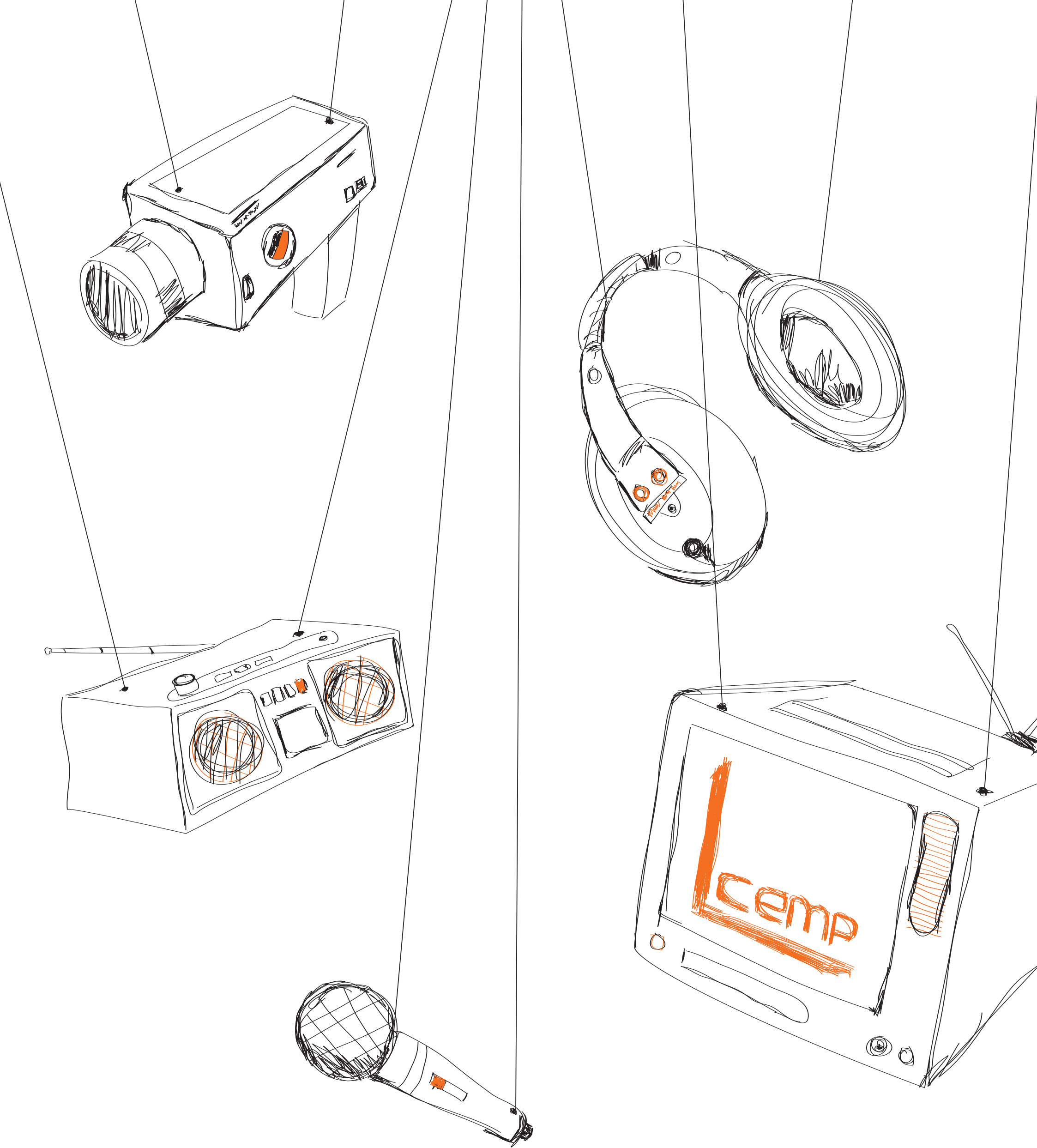


**The Centre for Excellence
in Media Practice**

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Year in Review

2006/2007



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1. Introduction by Steering Group Chair

It's now more than two years since The Centre for Excellence in Media Practice began operations and it has been hugely gratifying to see it grow from strength to strength. In that short time, the Centre has earned an outstanding reputation as a driving force for innovation within our own Media School, at Bournemouth University, and throughout our partners in the Higher Education sector.

This second annual review focuses on the wide range of achievements of the past 12 months and sets out detailed feedback from the Centre's team of external evaluators. It highlights the increasing benefits to media students as the Centre rolls out new e-learning tools to support teaching, including an array of blogs, discussion boards and interactive media projects. Practitioners in residence, pedagogic workshops and a growing body of doctoral research have all injected a creative buzz into the daily life of the Media School.

Above all, the Centre is a catalyst for change and a focal point for challenging the status quo. It is already making a lasting impact on curriculum design and delivery, ensuring that students benefit from the latest educational and technological innovations as they prepare for their next step into the rapidly changing world of today's creative media industry.

Stephen Jukes

Chair of the Steering Group
& Dean of the Media School



2. Annual Review

Central to all our work is a belief that media practice education must be flexible, reflective, and experiential

Introduction

The Centre has now been operational for just over two years. Its purpose, as set out in its 2004 bid to the Higher Education Funding Council, is to transform the way media and communications are taught in higher education, and thus improve the student learning experience and enhance learning and teaching practice in Bournemouth University's Media School, in other Higher Education institutions, and with industry partners.

In its approach to pedagogy, the Centre has been influenced by significant changes in the media industries brought about by new communication technologies. Essentially, within the media industries, there has been a movement away from a large

centrally-directed provision towards a more consumer-oriented service, supported by interactive collaborative practices which enable greater choice and personalisation. In educational terms, this means that a teacher-led curriculum in which information is transmitted from the 'expert' to the student, is replaced by one in which team-working and collaboration are central, where academics facilitate, and the curriculum and means of assessment can be personalised and negotiated to suit individual needs, mirroring changes in society and the needs of the workforce.

In social terms, the Centre is leading initiatives to address the following: industry's requirement for new creative skills and knowledge to meet new and emerging needs; the necessary development of multi-skilled professionals as many existing

entry-level jobs disappear; the need for in-service professional development for older employees; and the need to attract into industry new entrants who have a positive and flexible approach to life long learning.

In technological terms, the Centre is designing tools, structures and mechanisms which support radically new personalised modes of study and which build upon the participative and collaborative nature of the world-wide web.

The purpose of these innovations is to refocus learning on the facilitation of enquiry, the encouragement of debate and investigation, and the sharing of good practice across institutions and countries. This philosophy has informed the Centre's work during this its second year of operation and has led to its growing reputation

for the strength and quality of its influence within the field of creative media practice.

The impact of the Centre is not only upon media departments, since many of its activities have generic benefits for other disciplines, and accordingly staff have led workshops in other schools within Bournemouth University and non media departments in other universities. Universities rightly focus upon research outputs and on positioning themselves at the cutting edge of their subject disciplines, however, the scholarship of learning and teaching is often neglected and the professional development of HE teachers undervalued. Considerations such as new ways of learning, developments to the curriculum, the use of new technologies to support teaching, and





whose members represent thirteen Higher Education media departments. The appointed Curriculum Developers collaborate with the Centre on a range of pedagogic and research initiatives, trial and evaluate innovative techniques and, where appropriate, embed them in their own institutions. The network also takes part in regional and national events. This year there have been two 2 day symposia for Curriculum Developers and Centre staff.

The Centre is also developing strong international links, since international collaborations are regarded to be central to the Centre's future. Last year the Centre successfully applied to become a member of the Leadership Programme of the Carnegie Academy for the Scholarship of Teaching and Learning (CASTL), and continues to collaborate with its

partner international higher education institutions in Australia, Europe and North America. This year there have been two week long meetings of the group. The first hosted by Georgetown University in Washington, and the second hosted by University of New South Wales in Sydney.

Centre staff are involved in a University-wide initiative known as 'Releasing Potential'. This is a strategically-important initiative, led by the Pro-Vice-Chancellor (Education), which provides the basis for taking the University's learning and teaching strategy forward to ensure the University provides an excellent education for current and future generations of students. Members of the Centre have been invited by the PVC to lead University-wide projects that contribute to Releasing Potential.

Central to the Centre's work is a belief that media practice education must be flexible, reflective, and experiential. It should fuse theory and practice, develop divergent thinkers, incorporate global perspectives and cultivate professional practice. Accordingly, these three themes - flexible, reflective, and experiential - inform all of the Centre's work. Below, we report on some of the Centre's activities within each theme.

a. Flexible

The Centre designs and develops models of studying media practice which meet the needs of the media industries, but are also tailored to the lifestyles of today's learners. A planned, reflective and continually challenging approach to self-development is encouraged. Harnessing new technologies where

appropriate, these modes of study can be part-time, connect with work-based activity, and build on life experiences. Learning goals and routes may be negotiated between learners and facilitators. These flexible approaches enable professionals to develop, reinterpret and validate their skills and creative approaches in a life-long engagement with education.

Accordingly, the Centre has made significant investment in learning technologies and infrastructure, and has established a range of tools and resources to support student learning in the Media School. Many of these are now also in use across the University and in other UK HEIs.

Examples of the Centre's work in this area include:



Flexible approaches enable professionals to develop, re-interpret and validate their skills and creative approaches

Box of Broadcasts (BoB)

BoB is a system which enables staff and students to request, via the University's intranet, a TV or radio programme by selecting from a 7-day electronic programme guide (EPG) or from a 48-hour rolling archive of previously recorded material. The programme is then recorded and converted into a Quicktime file, which staff and students are able to download as private study material or for use in lectures, seminars and presentations.

This has replaced the standard system where a tutor or student needs to pre-request a recording from a member of the library or A/V staff. Material is now much easier to access and this has led to the use of much richer media in student presentations, and in teaching and research. BoB is now fully operational, and over 1000 people

have downloaded programmes and over 450 people have requested programmes. The intention is to roll out the system across the University. Nine other HEIs have visited the Centre looking to learn from CEMP's experience of BoB, and initial discussions are taking place with the British Universities' Film and Video Council (BUFVC) and a group of southern universities with a view to sharing the resource. This would generate an income stream for the Centre.

CASPAR

CASPAR, Computer Assisted Self and Peer Assessment Ratings, is an online tool for arranging and supporting students in groups and for self and peer assessment. It contains tools to support and aid tutor moderation, is fully customisable, and has at its heart a focus on formative feedback which

supports student development of group working skills.

Through a controlled pilot case study carried out during the previous academic year, the Centre investigated the merits of and issues regarding this system and is in the final stages of producing a further, refined version of the software that will be made available to other institutions during the 2007/08 academic year. Centre staff have delivered a number of conference papers related to CASPAR during the past 12 months.

Encyclomedia

Encyclomedia is a collaborative venture between Skillset, BBC Training & Development, and the Centre, to collect and share learning and teaching materials allowing their re-use and re-purposing.

Learning resources take time to create but are often only seen by a small and discrete audience. Such learning resources can be of great value to the wider community of trainers and educators, and the purpose of this portal is to make resources available for use and re-purposing by staff and students in UK HE and FE institutions and those responsible for CPD in the broadcast industry.

Encyclomedia will be an online service offered by the partners listed above, but will rely on resources submitted by a range of providers. The system will contain information about resources, i.e. "tags" which allow users to search or browse for resources using key words. The site (www.encyclomedia.org) will launch in late 2007.

Biblipedia

Biblipedia is an online tool developed to allow users to keep track of their scholarly readings, and to manage their bibliographies. It is designed to demystify the process of academic study and to enable users to contribute to a social understanding of scholarly research, regardless of their academic background. The tool is accessible via the CEMP website and an academic research paper is in preparation.

<http://www.cemp.ac.uk/resources/biblipedia/>

Ad-Review

Ad-Review is a web resource that adds the important ingredient of independent and scholarly critique to the advertisements carried on its database. There are currently over 150 advertisements featured, with

examples of many genres. For example, media, brand/product categories, target audience, style & tone, and persuasive technique.

In development:

Technology Learning Networks

The teaching of skills is important to Media Practice courses, and in order to create a more flexible approach to delivery, the Centre is developing methods of online delivery. There are three key aspects to this work:

the development of learning resources for self-directed study;
the delivery of resources using staff and peer support;
the development of a framework to enable the scheme to be expanded with ease.

It is envisaged that Technology Learning Networks will be a formal way to handle specialised subjects

beyond the scope of normal teaching programmes, and will be open to any subscribers on a voluntary basis. Examples of subject areas that may be covered include XML based languages and associated technologies; PHP; databases; and 3D modelling in Director. The technology chosen for use in the pilot is CSS.

b. Experiential

The Centre believes that media learning should be based in creative activity, designed to help learners think through problems in a hands-on way. Emphasis should be on individuality and collaboration, rather than imposed methods; learning from the experience of doing, rather than merely through reading or discussion; and approaches which enable change in the contemporary world to be embraced.

The aim is to cultivate students who naturally generate creative and thoughtful solutions to media practice challenges.

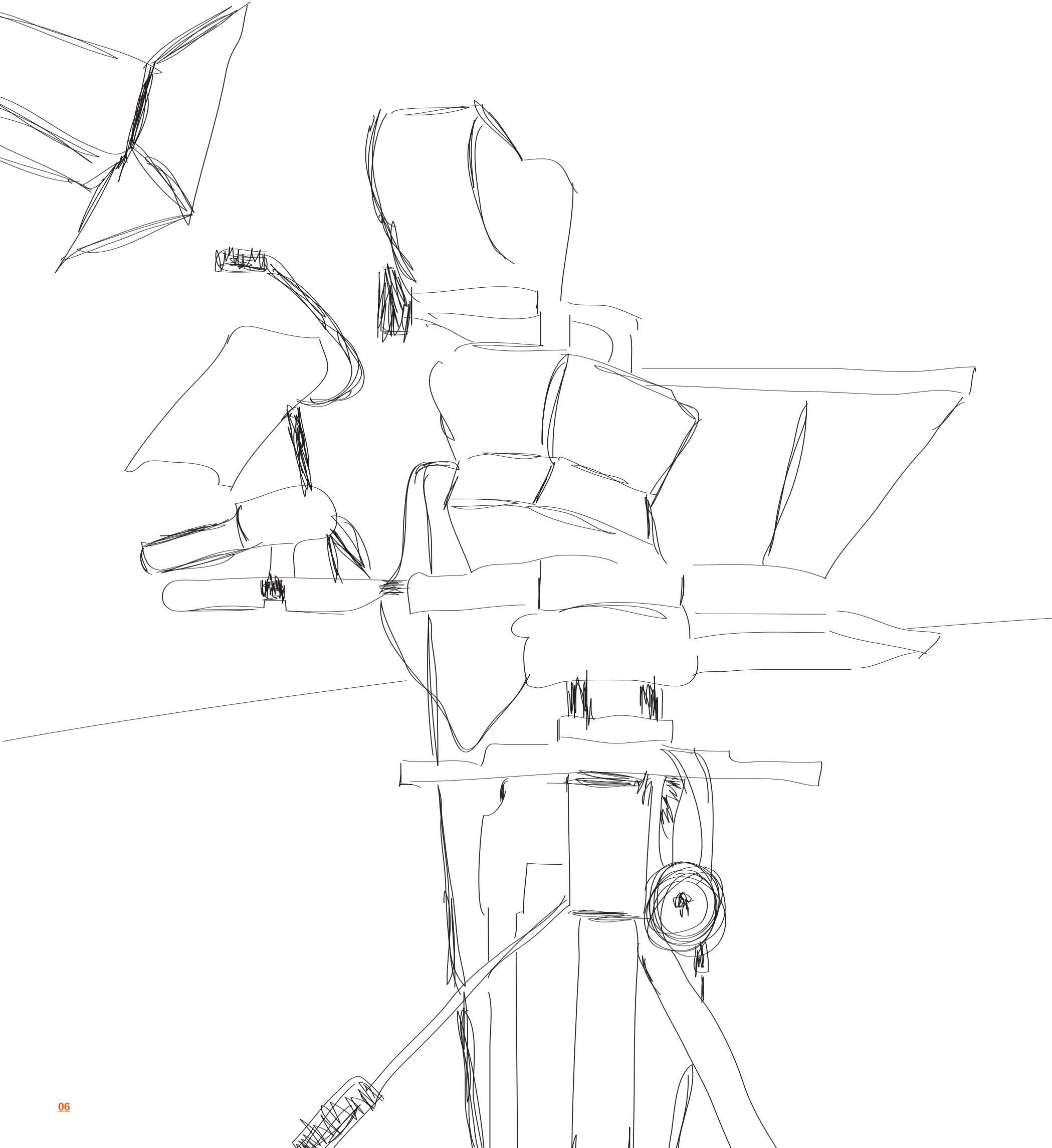
Examples of work in this area include:

Peer Assisted Learning (PAL)

Having funded PAL across all Media School level one programmes for the past two years, Centre staff have used their experience to refine and customise the materials for media student users. An evaluation project to ascertain the benefits and drawbacks of the system has also been conducted. This evaluation project formed the basis for a paper published in a scholarly journal.

PDP & e-portfolios

This project explores professionals' perceptions of the value of personal development planning (PDP) and the concept of e-portfolios within their



industry sectors and in recruitment. The research, funded by JISC, seeks to investigate the existing provision for staff development in the creative industries, and to gauge the usefulness of e-portfolios generated in HE to industry. The Centre has consulted practitioners from publishing, interactive media, graphic design, advertising, journalism, music and sound, and film and TV, and has conducted detailed interviews with professionals from the BBC, Disney, and Yahoo, as well as those working in SMEs. Findings from the project have informed the Centre's own work in delivering Personal Development Planning with students.

Production Analysis

Recognising the difficulty that creative people can have when reflecting upon their work, the Centre has produced a guide to developing reflective skills in students. Resources for teachers have

been trialled by the Centre's Curriculum Developers and are now available to download at <http://www.cemp.ac.uk/research/productionanalysis/>. An academic paper on Production Analysis has also been published in the CEMP Paper series.

Soft Skills

Employers frequently report that they seek a high level of 'soft' transferable skills when recruiting graduates, and that these skills are valued as much as subject-specific skills and knowledge. Accordingly, the Centre has built upon the success of the FDTL Group Work Assessment Project with continuing work on critical thinking, academic assertiveness and PDP.

The Centre has also made a considerable investment in the new HD multi-camera TV studio - because this is an area that develops group working

skills to a higher level, and the ability to work in teams is highly prized by employers.

Online Communities of Practice

Central to media education is collaboration and team working, and the Centre has worked to build relationships across the Media School, involving students from different degrees in debates and discussions about matters of common concern. As a result, the Centre has developed a range of Online Communities of Practice. These social learning spaces enable students from across the Media School, together with other students nationally and internationally and from a variety of related disciplines, to come together online to discuss and debate issues of common concern with tutors, alumni and other media professionals. The Communities use methods such as

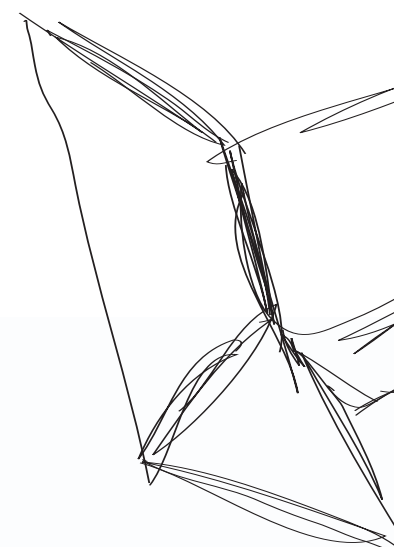
wikis and blogs to encourage the creation of new knowledge rather than merely debate, and to encourage detailed analysis rather than unsupported assertion.

In development:

The Hub

With the advice and support of the Practitioner in Residence, the Centre is developing a major new initiative designed to widen the experience of Media School students' professional practice. The Hub will have two major themes; internal communication across the university, with a live TV news magazine programme, and the production of learning resources for other academic schools within the University Schools. Material will be produced by cross discipline teams of Media School students.

We emphasise individuality and collaboration, rather than imposed methods; learning from the experience of doing, rather than merely through reading or discussion



c. Professional

The Centre is working with industry partners to ensure that media educators and the creative industries have a realistic awareness of each other's needs. It is also developing collaborative networks both nationally and internationally so that media students have a breadth of understanding of techniques and concepts which enable them to adapt and develop as change in their industry takes place. The aim is to produce graduates who can lead such changes, and who can challenge and innovate existing practice, not merely replicate it.

The Centre continues to work closely with Skillset, the Sector Skills Council for the Audio Visual Industries, to ensure that its activities are aligned with Skillset's agenda, and that the

needs of industry for creative innovative leaders are met.

Examples of work in this area include:

Curriculum Development

During 2006/07, the Centre successfully launched the University's first online masters programme, MA Creative Media Practice which has been featured in Broadcast Magazine, New Media Age, The New York Times and Computer Arts. The innovative nature of the degree and its main attraction are that the curriculum allows students:

- to self-direct their own curriculum;
- to negotiate their preferred mode of assessment;
- to exhibit their findings to an audience of peers so that learning impacts on their workplace;
- to explore work-based issues and challenges;

- to work asynchronously to accommodate work and lifestyle. Students in the first year of the programme came from a variety of media backgrounds, roles and organisations including:

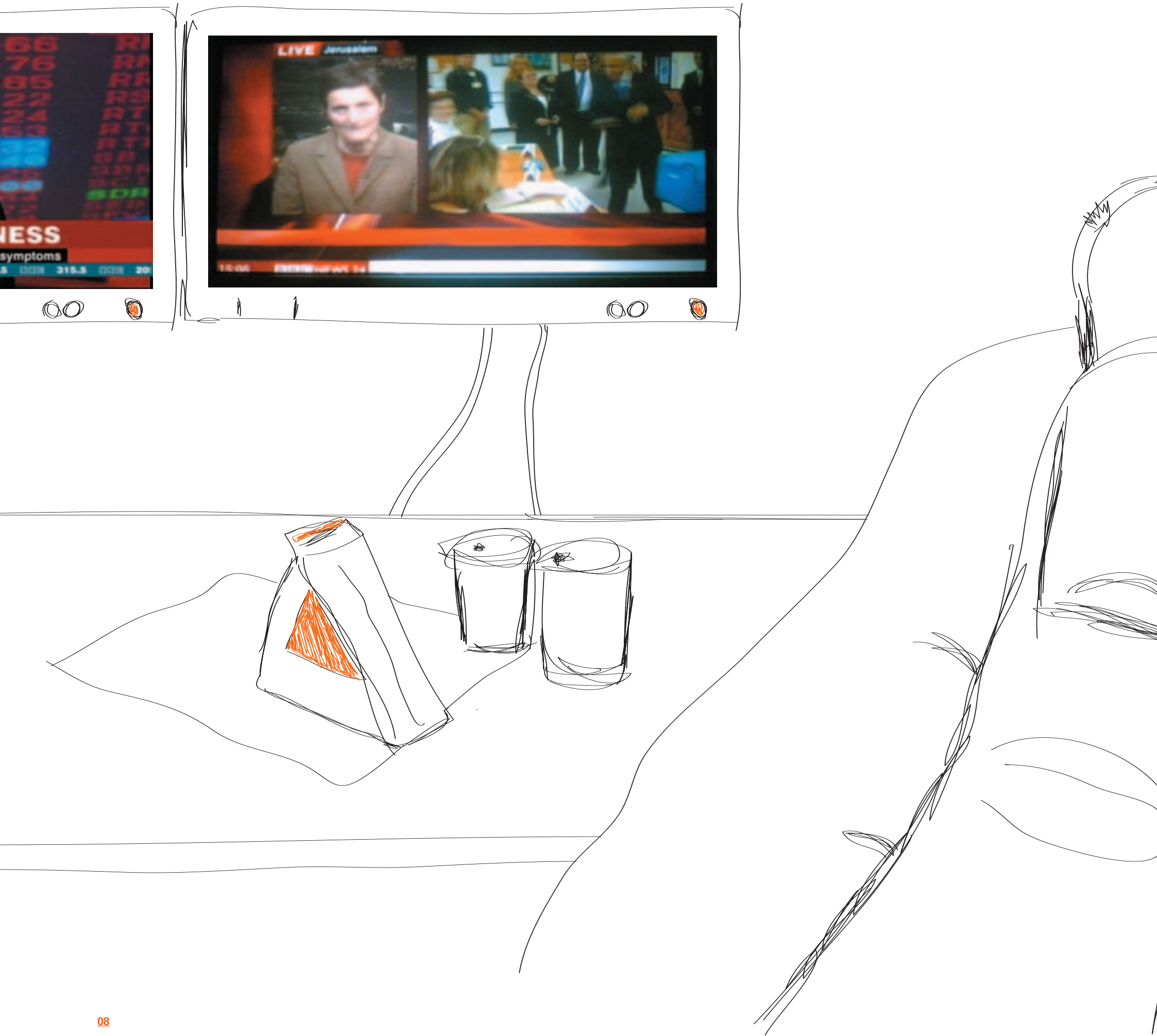
Journalist, the Financial Times; Marketing Manager, Habbo Hotel; E-business Manager, Coca Cola; Production Resources Manager, Sky; Web Developer, Endemol Gaming;

The Centre has been involved in the design of the radical new 14-19 Specialist Creative and Media Diploma, and has advised other universities and colleges of its considerable anticipated impact upon their learning and teaching methods.

Accordingly, the Centre is currently validating a postgraduate masters degree for media teachers in schools and colleges involved with the new

diploma, and is working closely with Skillset and the Specialist Schools Trust as the qualification is developed. This course will help to ensure a seamless transition for pupils through school, through higher education where appropriate, and into work.

The Centre has collaborated with the Centre for Work Based Learning for Education Professionals at the Institute of Education, University of London, in a research project considering e-learner narratives with an embedded approach to evaluation and pedagogical development. Initial research findings were presented by the cross institutional team at The British Educational Research Conference held at the Institute of Education.



Industry Visitors

Students have been exposed to the work of professionals who are at the cutting edge of their discipline and its pedagogy. These include distinguished contributors to the Centre's Media Masterclasses, such as Jana Bennett, BBC Controller of Vision, Max Clifford, and researchers who explore the relationship between scholarship and industry practice.

Students and staff have also benefitted from new thinking as a result of new appointments. The Centre has appointed 'Practitioners in Residence', short term appointments of leading practitioners from industry, who not only ensure that staff and students are familiar with current industry practice, but who also take back into their professional practice new ideas and innovations from their contact with the Centre's researchers.

This year, the Centre has provided funding for John Dale to work with the Media Group on cross platform media, and Lesley Tadgell Foster to lead work on direct marketing and privacy with the Corporate Marketing & Communications group (CMC).

Work Experience

Having collaborated with the National Council for Work Experience to draw up guidelines for employers and freelancers, the Centre worked with a Skillset consultant to develop a series of guidelines for employers, universities and students concerned with media student placements. These guidelines have been distributed to the Curriculum Developers, are available on our website, and can be accessed as model documents by any UK HEI.

Industry e-Learning Materials

The Centre has developed a strong record in e-learning, and was commissioned by CiC/Reuters this year to design an e-learning resource to educate journalists about trauma and stress, and to provide support where needed. The project has generated an additional income stream for the Centre, allowing the team to develop the project into a possible Knowledge Transfer Partnership to be submitted in the new year.

Creativity & Innovation

An exciting area of development this year has been in the area of creativity. The Centre has appointed a doctoral researcher who will focus on assessing creativity, a challenge for both HE and the media industries. Centre staff have also conducted a research project with Endemol UK,

looking at how Endemol develops ideas and nurtures its creative staff. It is hoped this work will inform pedagogic and professional practice and will lead to CPD developments between the Centre and a professional partner.

Short Courses

Having established two Masters courses, next year the Centre will turn its attention to developing a series of credit bearing short courses on a range of media practice issues, enabling media professionals to update their knowledge, validate their professional practices and, if appropriate, build credits towards a postgraduate qualification.

Media students have a breadth of understanding of techniques and concepts which enable them to adapt and develop as change in their industry takes place



a. Addressing Issues Identified by Evaluators (2005/06)

Last year the following issues were identified in the Evaluators' reports:

Roll out projects in a context that maximises feedback and modification, with sufficient resources for publicity and communications

Much of our activity over the last twelve months has been focussed on responding to requests from institutions and organisations keen to hear about a project or research activity. This has resulted in good relationships and strong potential for adoption or future collaboration. However, it has also meant that resources have not been available to publicise CEMP activities to new parties. It is our intention this year to remedy this by working specifically with MeCCSA (Practice Division), the ADM-HEA and Skillset.

Increase the number of HEI media departments involved in collaboration and partnership projects

We have worked with a large number of UK HEIs over the past year (see above). During the coming year, we shall also be contacting many other institutions with whom we have not previously worked.

Clarify the relationship between the Centre and the Media School

Over the last academic year, the University has undertaken a restructuring of its senior management within Schools. This has helped clarify the relationship between the School and the Centre. The Centre Director is now a member of a four-person School Executive

ensuring that the Centre has a strong influence on curriculum developments within the Media School.

Demonstrate where current media practice is being 'creatively challenged rather than replicated'

A key example of where current media practice is being creatively challenged is our work with a range of creative young professionals studying on MA Creative Media Practice. Examples of their 'radical' work include:

- 1. aiming for the media future – an attempt at helping develop a 'Fifth Estate';**
- 2. an investigation into the use of mobile technology by virtual worlds;**
- 3. a proposed future digital direction for corporate websites;**
- 4. new approaches to collaborative working in Film Production.**

These projects will be available to view on the CEMP website later in the academic year.

Ensure the Centre's independence and develop the opportunity for consultancy and sponsorship

The Centre has adopted an 'open source' approach since its inception to ensure that its output is freely and easily available to other HEIs and interested organisations. We believe this gives the best opportunity for engagement and the adoption of ideas and materials across the sector. However, we are aware that, in the latter stages of our funding, it will be necessary to review this policy in order to ensure sustainability.

We have also been working with industry partners to identify opportunities for the Centre to develop its role with industry CPD

initiatives so that work with industry partners can be extended, and new income streams developed.

Ensure that the Centre has the resources to serve existing and planned relationships

It is hoped that the appointment of the Professor, Reader and additional doctoral researcher will help to address this issue.

Showcase student work and new techniques in places other than Bournemouth University

As detailed above, we have been working to identify opportunities for the Centre to develop its role with industry CPD initiatives. Several proposals are being taken forward, including a proposal to showcase produced work at a London venue, and a proposal to develop an online Risk Assessment form for SMEs.

Build closer relations with the trade press

The Centre has attracted notable trade press coverage for its work in developing CPD activities for media professionals. We have been featured in Broadcast Magazine, New Media Age, The Guardian and Computer Arts. It is our intention that the new professor will further develop these relationships.

Expand CEMP's provision of short courses

A fundamental reform of the School's 'executive' courses is being led by the Centre. This will result in a portfolio of credit-bearing short courses led by Centre staff. In addition, the Centre has recently led the development of the following short courses including Final Cut Pro, Pro Tools and Avid-accredited training, which will initially provide students with the

opportunity to validate their skills, though the intention is to make these courses available to alumni and other media professionals.

Develop a higher profile within Bournemouth University showcasing projects and research

During this academic year we held two Show & Tell Days where staff from across the University could drop in and hear about the Centre's work. In addition, we held two Pedagogic Masterclasses for University staff with distinguished external speakers.

b. Addressing Priorities Identified by Self Evaluation (2005/06)

In our self evaluation of the Centre last year, we identified the following priorities for the two years, September 06 to September 08:

Establish joint research projects between academics and industry practitioners

This year we have developed work with Reuters and Endemol, and are negotiating projects with Kids TV and OfCom.

Develop a network of CEMP associates in industry

It is intended that the new Professor will take the lead in establishing this network in the coming year.

Build stronger relationships with manufacturers and software developers regarding validation schemes

Within the Media School we have established the Apple accreditation scheme, AATcE (Apple Authorised Training Centre for Education), and its external accreditation is now being awarded to our MA Editing students.

3. Self Evaluation

We have persuaded our School colleagues of the value of such accreditation schemes, and they are now taking responsibility for managing the Apple scheme and developing new relationships. Our role is thus to act as a catalyst for change but to allow colleagues to embed the initiatives with our support.

Identify and work with institutions and organisations outside our current network

We intend to add additional media HEIs to our network of Curriculum Developers, but have made the decision to wait for the announcement of the Skillset Media Academies so that we can work with successful academies.

We have had several meetings with our international colleagues in the Carnegie Association for the Scholarship of Learning and Teaching Leadership Programme, and have developed useful links with several HEIs in the USA, Canada, and Australia.

We were invited to develop a collaborative project with a North American university which would involve joint teaching, collaboration at a distance to develop media artefacts, and a showcase of results. The invitation came from the Director of Super Janet in the UK and his American counterpart Internet2. We are liaising with University of Southern California on a project which will involve music composers from Bournemouth University working with animation students in the USA.

Address the issues concerning capital expenditure

The major financial issue faced by the Centre was related to the capital allocation awarded by HEFCE. The Centre relied heavily upon the School and the University to deliver on time to milestones. In many cases this has worked well and the Centre has been fortunate to enjoy the support of a range of colleagues across the University. However, in some cases capacity has not been in place to deliver to schedule, resulting in frustration from colleagues in the School who were expecting to use certain facilities. It is hoped that by the end of this year, all capital equipment and facilities will finally be in place.

The appointment of additional Centre staff will mean that the existing office space is insufficient and plans are now in place for extending the office.

Financially, the Centre is still within budget and in line with the financial milestones described in the initial bid document.

Develop pedagogic research

In last year's report we outlined the issues concerning the development of pedagogic research in the Centre caused by the departure of the previous Research Director. Recently, we have finally been given permission to appoint a Professor to lead the research agenda of the Centre. S/he will act as a figure head for research activity and help to raise the profile of the Centre on a national level. As this appointment is likely to be fractional, we are also intending to appoint a full-time Reader by Christmas. S/he will be a dynamic and effective leader of the Centre's research activities, developing research outputs, conference papers,

and guest journal editing.

We have been fortunate to be awarded one of the University PhD bursaries and have appointed an excellent candidate who will be developing work in the area of 'Assessing Creativity'.

Despite the absence of a Research Director throughout the year, the Centre has produced a range of high-quality research output including two books, a number of journal articles and several national and international conference presentations.

Two of the Centre's projects which were developed as planned, Peer Assisted Learning and Interactive Handsets, are now being reworked.

Peer Assisted Learning has undergone a major review to streamline the delivery and to focus upon specific media production issues rather than generic learning concerns. Supporting material given to PAL leaders has also been revised accordingly.

The Interactive Handsets have not proven to be useful tools for everyday use. This is partly due to the perceived problems involved in setting up the system each time in a new location. However, unexpectedly, they have been very useful in building relationships with external educational and industrial organisations. For example the handsets were recently used, with the assistance of Centre staff, at a BTSR, BAFTA, Skillset workshop for Freelancers.

As the Centre looks forward to the next five years from a point at which it is already becoming acknowledged as the UK hub for the development of pedagogical media practice, it aims

to become the primary international centre for innovation and leadership in media education. It will work with an increasing range of national and international partners, in both industry and education, harnessing new technologies in order to foster creativity in media practice.

The Centre will further develop its work with government departments and national organisations to ensure that innovative and entrepreneurial professionals in the creative industries are developed and supported and that the Centre becomes a sustainable self sufficient group.

c. Key Priorities for 2007-2008

- to launch MA Creative and Media Education;
- to appoint a Professor and Reader to lead research;
- to develop income generation projects with industry partners to ensure sustainability.

4. External Evaluators Reports

a. Janet Hanson

Head of Academic Services
Bournemouth University

1. Methodology

My report for 2007 is based on a review of the CEMP Action Plan presented to the evaluators in August 2007 and a brief survey of senior staff in Schools. The aim was to identify the extent of the impact of my recommendations in my 2006 report and the ways in which these have been followed up by the CEMP team. My focus as an evaluator of CEMP activities is to consider their impact on the internal academic communities of Bournemouth University (BU) and its ability to enhance the learning experience of BU students.

My recommendations from last years' report include the following:

- Continue working to find ways of engaging colleagues in the Media School (TMS) to enable them to benefit from the CETL initiative;
- Find additional ways of engaging with the BU academic community beyond the Media School.

2. Working with colleagues in The Media School (TMS)

2.1 Research

Despite the absence of a Research Director, support for TMS staff to publish research papers has been maintained. CEMP has:

- established the CEMP Research Papers brand;
- provided a forum for staff to share and disseminate pedagogic practice.

CEMP staff also made valuable contributions to the BU Learning and Teaching Conference in May 2007.

2.2 Projects

In the previous report, the CEMP Director reported frustration with the fact that "funding has to be targeted at projects described in the final bid to HEFCE" which had led to some bids for projects being turned down. The number and nature of the projects supported during 2006/07 is very encouraging. I was given details of ten projects which have been funded this year. The main themes of the projects are entirely consistent with the aims of CEMP and include facilitating collaboration between students and their peer group, between students and academics and between students and professionals. Outcomes include research reports that inform learning and teaching practice and student learning resources.

3. Working across BU: Examples of engagement

3.1 Releasing Potential involvement:

I identified in my last report that the University's Releasing Potential initiative was likely to provide opportunities for CEMP to disseminate its activities across BU through a number of its projects. This is happening as CEMP staff are involved in leading two of the projects:

- The project on Academic Coherence (RP4) has facilitated dissemination of the curriculum design and structure of the innovative work-based learning programme, MA Creative Media Practice. Several Schools are investigating adapting this model for their own CPD masters programmes.

- The project on Innovative Assessment (RP5) is led by another CEMP academic and will facilitate dissemination of assessment approaches developed in TMS, such as CASPAR.

3.2 Dissemination of CEMP Projects

Many of the projects developed by CEMP staff have the potential to be of value to the academic community within BU if the right dissemination approach can be found:

- Knowledge of 14-19 Specialist Diplomas, developed by CEMP staff through the development of MA Creative and Media Education for teachers of the SD in Creative Media, could be of great benefit to other Schools who are also assessing the likely impact of holders of these diplomas on their future admissions policies and pedagogies. This has been facilitated through the Releasing Potential project on Academic Coherence.
- The Text Messaging project is actively being investigated by at least one other School.
- BoB is being developed as a national service. More case studies demonstrating its use beyond that by media students would be helpful for dissemination.
- There are examples of academics in other Schools making use of the learning objects on the CEMP website, such as the Dialogue Box, and linking to them from their own units in myBU.

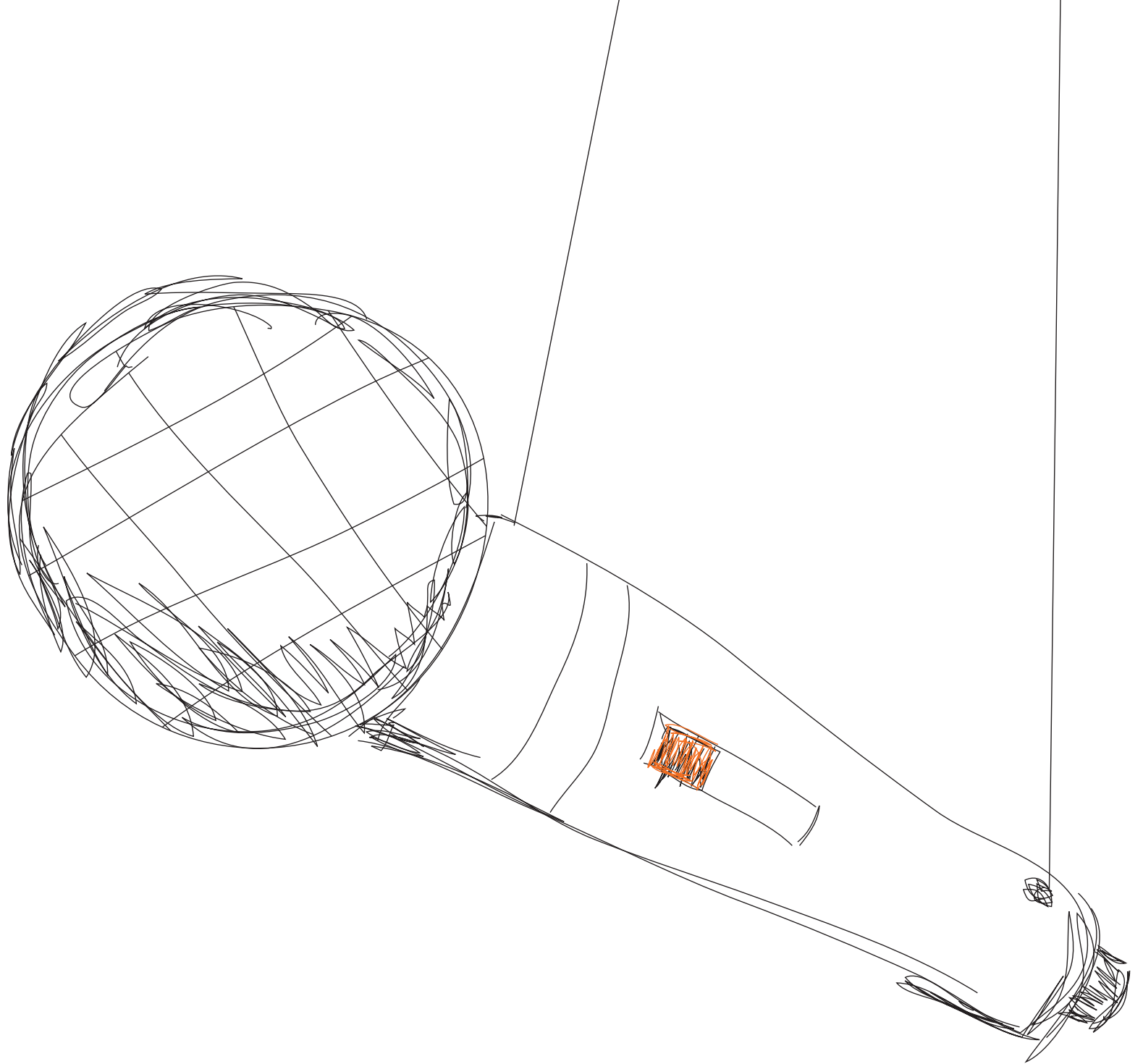
- The Work Experience Guidelines for Employers and freelancers might be of interest to the BU Careers and Placements Service and other Schools' Placements staff.

- CEMP is collaborating on PDP4XL2, a JISC funded project led by Academic Services, to investigate the use of e-portfolios and attitudes to personal development planning by Creative Industries students and employers. An extensive review of employer views is about to be published and a group of TMS students will be engaged in a pilot of an e-portfolio tool produced for the project in the Spring 2008.

3.4 Workshops to disseminate best practice

CEMP staff have contributed to BU staff development workshops and have held events to disseminate their activities and encourage engagement:

- One member of CEMP has led the delivery of the Supporting Flexible Learning unit on the PG Cert Academic Practice for academics new to HE teaching at BU.
- Workshops by Jenny Moon: Jenny was successfully nominated by BU to the National Teaching Fellowships in 2006 and, in the last 12 months, has delivered 6 workshops within BU. She has also delivered a further 41 external presentations and workshops.
- Two CEMP Show and Tell Days were held during the period and, by recording details of those attending, CEMP should be able to track the further involvement of these individuals with CEMP activities. This information would also be available to inform the next annual review.



4. Changes to plans reported

The Action Plan reports on two projects that have not developed as expected and have been reworked.

4.1 Peer Assisted Learning

One of the objectives in the original bid to HEFCE was to extend the use of Peer Assisted Learning, which had been developed as a university-wide student peer support scheme, to all undergraduate programmes in TMS supported by CEMP. The materials developed for this scheme, which are used across the University, are generic in the sense that they can be applied to any programme, but the issues raised by students in PAL sessions are always contextualised to their programme because the PAL Leaders are second year students who have studied the same programme.

TMS has decided to have greater input into the content of the PAL sessions by re-working materials and delivery in order to focus more on specific media production issues. This approach is more akin to the original US Supplemental Instruction model from which the BU PAL scheme was developed. Further evaluation of these changes in the coming year would be beneficial but care should be taken in the writing up of this experience to be sensitive to the success of the Scheme in its original format elsewhere in the University.

4.2 Interactive Handsets

The major problem with the use of the handsets in lectures was reported to be the time taken to set up the system within the limited timescale of the one hour lecture. Since they are reported to have been used

successfully elsewhere to enhance the student experience of lectures, it would be helpful to have a more detailed analysis of how the existing arrangement could be improved to enable their use to be promoted, rather than be dropped.

5. Impact of changed management structures in Schools

Since my last report in 2006, significant changes in the management structure within BU academic Schools has taken place, with Deputy Deans (Education) appointed with responsibility for all areas of education delivery and enhancement. When asked how familiar they were with CEMP activities to inform this evaluation, they reported varying degrees of familiarity, from one who reported that he is "familiar with its activities. I have met with Jonathan Wardle to discuss their innovative Masters programme and I am aware of the "texting" project", to another who reports that he has "no knowledge of its activities".

This suggests there would be benefit in CEMP instigating another round of talks with School Executives to update new members on CEMP activities.

6. Summary

The range of CEMP's external engagement with media departments, education enhancement initiatives, professional bodies and employers reported during 2006/07 is impressive and this is understandable in the light of the need to focus on the sustainability of CEMP and the identification of additional sources of

income. There are still more opportunities for CEMP to support innovation within the Media School and the wider university community, but there is evidence that this is developing well. CEMP is being perceived as a force for innovation within the University. I look forward to continuing to work with CEMP staff.

b. John Adams

University of Bristol

Introduction

This report covers the academic year 2006-07 and is based on the following documentation provided by CEMP: the Action Plan; a calendar of CEMP activities, a progress report by the Director; scrutiny of the website; responses to a questionnaire from selected Curriculum Developers undertaken in early December 2007. There were also a number of email and phone discussions with the Director of CEMP.

Curriculum Developers' Network

This network lies at the heart of the CEMP project and feedback from members is therefore important. A set of interviews was conducted by Neelam Parmar, an independent research assistant, in which members of the network were asked to identify and comment on the following:

1. **CEMP related contact and activities;**
2. **ways in which CEMP has provided an additional resource and / or made a difference in developing contexts for teaching media practice in your institution (2005-07);**
3. **specific CEMP research or projects directly relevant to your work;**
4. **the potential of the relationship with CEMP in the longer term, with an indication of areas you would like to see developed;**
5. **strengths and weakness of CEMP's performance e.g. quality of communication, responsiveness, organisation, etc.**

The following is a summary of the responses:

1) CEMP related contact and activities

Most of the interviewees have attended both CEMP meetings except for two new colleagues who have attended one meeting only. These meetings were held in September 2006 and May 2007. Most contact with the Developers has been through email and telephone calls. There have been regular visits by Chris Wensley (CW) and Jon Wardle (JW), including delivery of presentations and workshops. CEMP materials and documentation have been shared across the network.

2) Ways in which CEMP has provided an additional resource and/or made a difference in supporting or developing teaching and learning contexts for media practice in your institution (2005-2007).

There are several instances cited in which CEMP has made a significant impact on learning and teaching practices. Jenny Moon's Reflective Writing workshops are much appreciated and have contributed to staff development and, in addition, been offered to practice based students to develop their own thoughts on reflective writing. The London College of Communication has made a significant change on group work assessments in Media Practice. The Creative Media Practice project, delivered by Jon Wardle, is reported to be highly effective with

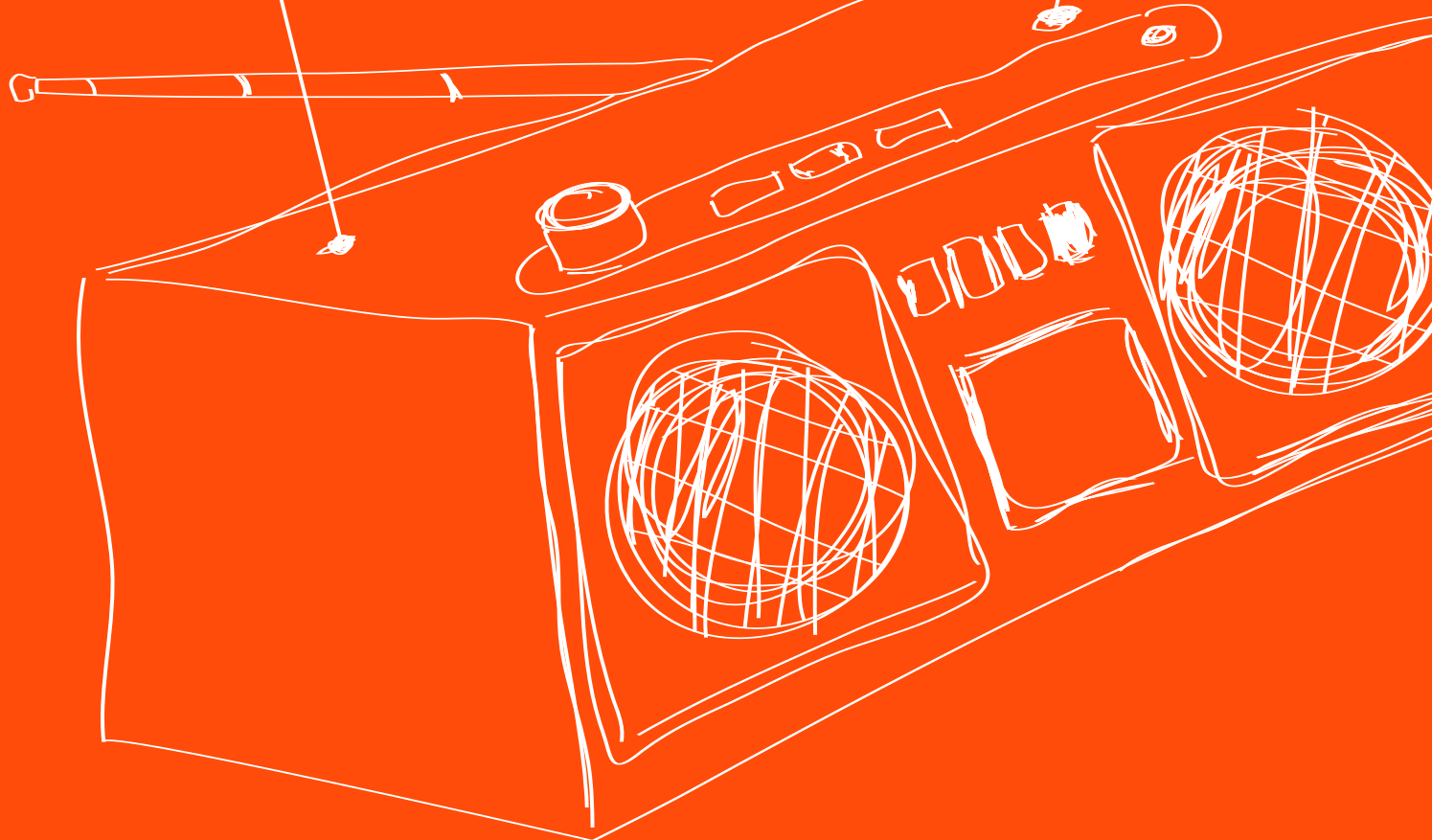
the learning technique being adopted in several institutions. Media innovation is reinforced through CEMP's regular meetings, allowing sharing of teaching and learning styles through discussion forums.

3) Specific CEMP research or projects directly relevant to your work.

Some sample responses: Steyger (Southampton Solent) is relatively new to CEMP but is already involved in two specific projects – the development of an MA Programme and an online assessment project for undergraduate TV production scheme. He is very positive about the practice approaches. Harte (University of Central England) is assessing students approach to Entrepreneurship (with CW), and developing a website using a blog to develop a unit-based questionnaire. CEMP has contributed to this work by disseminating it across schools. Once again Moon's Reflective Writing project is specific in most schools and is being supported by CEMP. Charters (University of Cumbria) is developing an online MA in Script Writing, again supported by CW and JW. Jones (Liverpool John Moores University) is developing a collaborative learning and monitoring web based learning media using CEMP's specific module of teaching media theory and media in institutions. Truran (University of Falmouth) has work in progress with CEMP's and is developing projects based on the use of Wikis for production and online research.

4) The potential of the relationship with CEMP in the longer term, with an indication of areas you would like to see developed.

The Curriculum Developers generally express a strong desire to develop relationships with CEMP, and feel that CEMP provides the means to make a difference. Most interviewees would like to develop more group based activities with other Curriculum Developers. They would like to see more work delivered at undergraduate level. Charters (University of Cumbria) would be interested in involving other people and schools at CEMP's regular meetings and updates, to share both achievements and concerns. Jones (Liverpool John Moores University) would like to see greater use of show and tell sessions. Truran, (University College Falmouth) believed CEMP has more to offer and would like to see more brainstorming workshops, encouraging other Media Departments to break silence and engage in more active discussions. Overall, the Curriculum Developers believe that CEMP has made a significant impact on learning and teaching methods and has the potential to enrich their experience in the future.



5) CEMP's management and admin performance e.g. quality of communication, responsiveness, organisation etc.

CEMP's performance in both its management and administration processes is excellent. All interviewees were highly impressed by staff, helpfulness, efficiency and organisation. Information is excellent and up to date. One respondent is especially impressed with the quality of participants at these meetings.

6) Any other comments.

Harrison (University of Teeside) felt that CEMP is vital to the development of Media Practice Education. Most interviewees were happy with CEMP's activities and found the 'user friendly sessions' helpful in building links with other schools and lecturers. A key element of the success of CEMP will be its willingness to share/collaborate.

The overall feedback from the Curriculum Developers is extremely positive on all aspects of their engagement, with a high level of satisfaction on the part of the respondents, clearly indicating that CEMP is valued as an innovative and supportive organisation. Detail of the interviewees and feedback is available from the CEMP office. I will seek to elicit a response from other members of the group this coming year.

Other networks

The HE and industry national and international networks appear to be developing well with good levels of contact at international partner meetings in Washington and Sydney. However, publicity and promotion to UK HEIs should remain a priority if CEMP is to achieve the necessary presence and status implicit in the title. In this context, it is not clear why Skillset recognition should impact on the choice of partners beyond the current network, but there is a very positive intention to develop further contacts with HE in collaboration with the MeCCSA media practice section.

The aim to develop the network of CEMP associates in industry, manufacturers and software developers is important and, equally important, will be the ways in which such contacts are used to model benefits for the wider media practice communities.

Research and Projects

There is obviously (and necessarily) some cross-over between research and projects - the Production Analysis project, for example, appears in the 'Projects' section of the draft Action Plan and under 'Research' on the web site - and I think it makes sense to comment on these together.

Where the research strategy is focused on 'the development of learning opportunities and experiences', and here I believe some of the research and projects perhaps lack the clear strategic profile that should define CEMP, it would be useful to know the sources considered (BU only?), the criteria

for inclusion in the CEMP portfolio selection, and, in due course, ensure that they draw on and reflect best innovative practice across the sector. It would be good to see a formal and responsive feedback user evaluation of the selected projects.

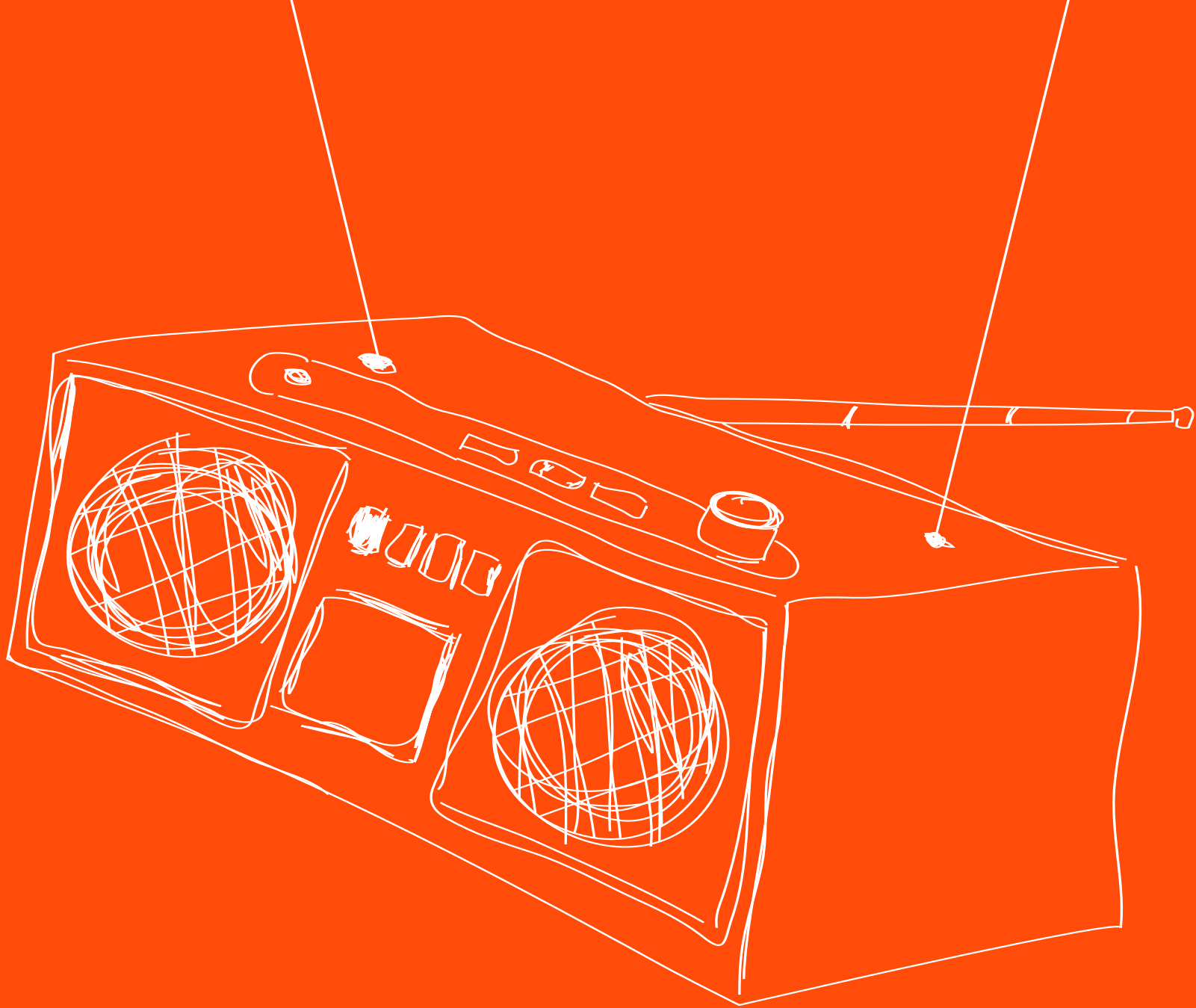
In terms of the selected projects presented as models of innovation, and given the strands centred on media production creativity and skills, I'm not convinced that 'Timelines' (essentially a 1st year Media Studies lecture) provides information that isn't readily available elsewhere in a form that really advances pedagogy. 'UK media cultures' is a valuable initiative in terms of audience, topic choice and semantic design but it's still hard to see how either fits within a clearly defined and prioritised remit at this stage. Biblipedia should surely focus on media practice works (and not simply books) if it is to become a distinctive wiki. If a case is to be made for the unique aspects of design or technology in these projects, there should be some feedback on tests and an indication of how knowledge will be shared e.g. to access templates. The same applies to a number of other projects presented on the research page of the website. In this context, I note that the Peer Assisted Learning project has undergone welcome revision in order to focus upon specific media production issues rather than only generic learning concerns. This returns to the issues around the priorities of the CEMP mission and the extent to which there may be a danger of blurred identity and / or over-reach in HE media constituencies. The valuable 'Production Analysis' project is fully accessible, as is the 'Box of

Broadcasts' (where it would be useful to have some kind of breakdown of the access profile). Looking forward, the innovative CASPAR project appears to be gathering real momentum, and the Encyclomedia project looks promising.

Presentation and Dissemination

In terms of events, perhaps some consideration could be given to wider dissemination across the portfolio of CEMP events: an audio-visual Master Class archive, for example, to be available (and added to) by other institutions. How widely were the CEMP Learning & Teaching seminars publicised or reports circulated? In this context, the CEMP 'Research Papers' and 'Work in Progress' are promising and timely initiatives and should be widely publicised with a view to attracting a broad national and international contributor base.

The contribution of Jenny Moon is notable in the calendar summary of activities, and a central part of her brief, but the visibility of a single individual also gives rise to a degree of concern about staff resources and commitment to dissemination in various forms beyond the website. I understand that CEMP staff have given staff development workshops at 50+ HE institutions. For me, there is a continuing risk, in this range (or desire to demonstrate a range) of activity blurs perception of the missions of the CEMP, at least in the media practice community in HE. It would also be helpful to have access to summaries of attendance and feedback /evaluation.



MA Creative Media Practice

Judging from the published aims, the website and the quality of staff and students on the first intake, the MA Creative Media Practice is an excellent initiative in both content and pedagogy. The staff and student feedback on content, on the student-centred pedagogy, and on the innovative use of technologies (to develop on-line communities of practice, for example) in the first year of operation will be invaluable.

Organisation and Accountability

Clearly the Media School and CEMP have a synergy, although the nature and extent of relations still seem uncertain to the outsider: some clarification is required in order to assess the viability of CEMP's research, management and resource strategies and priorities in terms of facilities, equipment and staff complement. However, I am reassured by the Director's comment that, through regular meetings, the Dean of the Media School ensures that relations between the CEMP and the School are transparent and clear. It is still a little difficult to discern the strategic reasons underpinning support for a given project or event, raising some questions around the process by which research and project work is selected, prioritised and resourced by CEMP management and / or the CEMP Steering Group.

Contact with Assessor

I would like to have had more regular communication during the year in terms of updates and, towards the end of the year, relevant documentation. The summary of activities would be much more useful if categorised under, say, research, project, event and activity strands rather than a calendar list. In the light of experience this year, one or two mid-term updates would help track academic developments, with the opportunity to attend a meeting (at a mutually convenient date, which was not the case this year) with representative teaching, management staff and, if possible, curriculum developers. I would, however, like to thank Chris and his staff for their responsiveness and support in the compilation of this report.

Conclusion

There is plenty of evidence of energy, imagination and achievement and the very positive feedback from members of the Curriculum Developers' Network is central to the evaluation of the year. However, my personal perspective suggests that there is some risk that the spread of projects with the ambitious aim of achieving 'innovation and research in educational technology, curriculum design, and pedagogic method' will challenge available expertise and resources. There may also be some risk of over-reach in the desire to extend generic benefits to other disciplines, with a consequent uncertainty over the priorities of the CEMP mission in terms of the specific emphasis and interpretation of 'media practice' a wider constituency.

The range of activities is impressive but it is more difficult to discern the prioritised directions within these; this may be seen as representing a potential tension between the CEMP and the wider CETL functions that may need to be resolved. In this context, approval for the appointment of a part-time Research Director at professorial level (p/t) and full time reader, together with the Doctoral Researcher, are welcome developments.

The overall feedback from the Curriculum Developers is extremely positive on all aspects of their engagement, with a high level of satisfaction on the part of the respondents, clearly indicating that **CEMP** is valued as an innovative and supportive organisation



c. Jon Drori

Changing Media Ltd

Remit

Last year, I conducted a review for CEMP, the national Centre for Excellence in Media Practice, on its relationship with industry and its status as a Centre for Excellence.

This year, I am delighted to have been asked to conduct another similar review to see whether the organisation continues to connect well with industry and to take advantage of those links. This short report should be read alongside the other elements of the evaluation.

I have attempted to answer these key questions:

1. What has the CETL (Centre for Excellence in Teaching and Learning) money paid for and what activities wouldn't have happened without this funding? Is CEMP doing a good job and is it doing a better job because it's a CETL?

2. Is collaboration with industry working as well as it should be? What are the successes? Are there unexploited opportunities? What are the challenges affecting industry relationships?

Method

This report is based on a site visit during the year, a questionnaire and a series of face-to-face and telephone conversations with representative stakeholders between July and October 2007.

Key Findings

Inevitably, there are strong overlaps with last year's report.

Having got off to a great start by the time of the review last year, CEMP has continued to perform well, fostering

and taking advantage of good relationships with key industry partners. Again this year and without exception, everyone I spoke to held CEMP in high regard for the quality of its work and for the way that it is managed. Its status as a Centre for Excellence appears to be of enduring value. There is scope for increasing the scale of CEMP's operation and its subsequent income, but this will require investment.

1.What has the CETL money paid for?

There are two funding streams – capital and revenue.

In previous years, capital has paid for the new spaces: the Screening Room, the Design Studio, the Writing Room and the Centre office. It has also funded new equipment such as Box of Broadcasts, the interactive handsets, mobile recording unit, staff laptops and enhancements to the existing facilities. It has also made a significant contribution to the new TV Studio and the new University mentoring room. It has paid for the improvement of the creative environment by providing a range of wall photographs, plasma screens, etc. Since last year, the only significant capital investment has taken place in a new 'Living Room of the Future'. This space provides access for students to the latest interactive TV services, online gaming etc. However like the equipment expenditure in previous years, the implementation of this space has been delayed.

The revenue stream pays the salaries of the CETL team, and has enabled CEMP to fund a range of projects such as Access, E-Learning, and to recruit

new staff including a 1.5 days/week Professor and full-time Reader, unfortunately, the recruitment of which has been delayed.

2. What activities wouldn't have happened without this funding?

According to Chris Wensley, CEMP's Director, beyond the capital expenditure and the new appointments which the money has funded, CEMP's main achievement has been the successful design and delivery of the MA Creative Media Practice. This MA has recruited 25 media professionals from across the creative industries who would otherwise have been prevented by their work commitments from having the opportunity for such high level professional development. Students include:

Marketing Manager, Habbo Hotel
Journalist, The Financial Times
Account Director, Nielson Online
Director, Two Four TV
Hollywood Sound Designer including Brick and the Brothers Bloom

CEMP is now in the final stages of developing a similar course for teachers in Secondary and Further Education and in the coming year will develop three short courses with industry partners.

The Director feels that initiatives like these are not on the radar of the four academic groups at Bournemouth University, which are mainly preoccupied with traditional undergraduate and postgraduate delivery.

3. What good things wouldn't have happened if this money had been given directly to the Bournemouth Media School?

Last year there was a strong feeling among those I interviewed that because the CETL initiative is focused on learning and teaching, the money has to be used to further the student learning experience, and its use is ring-fenced for this purpose. If the money had gone directly to Bournemouth Media School (BMS), the perception was that this may not have been the case, as other funding priorities may have taken precedence, for example research, replacement of equipment or to augment other budgets.

4. Collaboration with other academic institutions

Relations with other academic institutions continue to be good and I know that the Director and his team have devised clever systems to promote such relationships. They have continued to understand the need to distance themselves somewhat from Bournemouth University branding and have a network of representation out in the field.

CEMP continues to see the main issues as:

Breaking down the competitive nature of the relationship and building trust; ensuring that CEMP continues to work with people who are interested in pedagogy and who are reflective about their practice; due to the wide range of institutions teaching media, and the number of disciplines involved, ensuring that

The Centre continues to have good relationships with key technical companies such as Apple and Macromedia and with broadcasters such as the BBC

CEMP is working with a sufficiently large and representative sample

“CEMP has done some excellent work in distance teaching and learning programmes; looking in more depth at the work experience conundrum; exploring larger group teaching models and has done some exciting ‘blue sky’ thinking on the future of ‘teaching media’.”
TV Producer

5. Collaboration with business

Again CEMP is an organisation that knows itself. The main issues that it faces in further developing industry collaboration as:

- There is still some mistrust of the role and value of HE in some media professions
- Identifying the staff in organisations who have a staff development remit, and coping with the subsequent turnover of those staff, requiring further relationship-building work
- Staff development budgets often favour short courses, not longer postgraduate study
- The need to develop industry relationships which originally were built only on an individual contact

It is often hard for organisations to release their good people for periods of extended study. The new distance-learning part-time MA looks to be a successful response to this challenge. If studying is to be done in work time, many companies prefer short courses that can quickly be applied in the work-place. CEMP needs to continue to offer and to emphasise such learning opportunities. There is still

scope for expansion in this area, for example to begin to offer creative workshops for marketing and PR professionals in non-media companies. Such relationships could have very long-term benefits for the institution and students.

As CEMP develops new projects, it is necessary to maintain and support them. This combined with a mandate to innovate internally, with other Higher Education Institutions and with industry clearly spreads the team very thinly. The Professor will be appointed on a fractional basis, though the Director would prefer there to be a full-time appointment, for which there is doubtless a need. However, the current round of redundancies in Bournemouth University makes this appointment increasingly unlikely.

6. Industry relationships

Staff, students and all stakeholders were clear about the advantages of industry relationships, in keeping the work relevant and up-to-date, gaining students, income and profile and offering a stream of talent. Present industry relations are strong, with every interviewee enthusiastic about the Centre. Given that this is a strong selling-point for the Centre, there may be scope to give these relationships rather higher profile on the web site and elsewhere.

The Centre continues to have good relationships with key technical companies such as Apple and Macromedia and with broadcasters such as the BBC. It would like to develop Continuing Professional Development (CPD) courses with BBC Training though there is recognition that this is not an easy time to

increase business with the BBC which is itself under pressure. CEMP has been working with an external consultant to identify opportunities to develop its role with industry CPD initiatives so that it can extend its industry relationships and develop new income streams. CEMP has identified the opportunity for offering CPD audits to independent production companies, and then supplying the required training.

The team rightly sees opportunities with some of the larger independent production companies (such as Endemol) and I would recommend approaches to ITV and the industry trade bodies too.

CEMP has established in BMS the Apple accreditation scheme - AATcE (Apple Authorised Training Centre for Education), and its external accreditation is now being awarded to MA Editing students.

There have been joint research projects between academics and industry practitioners such as Ofcom and Endemol.

7. Future plans for industry services and relationships

The Digital Academy programme of short ‘crammers’ on future implications of advances in technology is due for launch in January 2008. These could be an important vehicle for further raising the standing of the Centre.

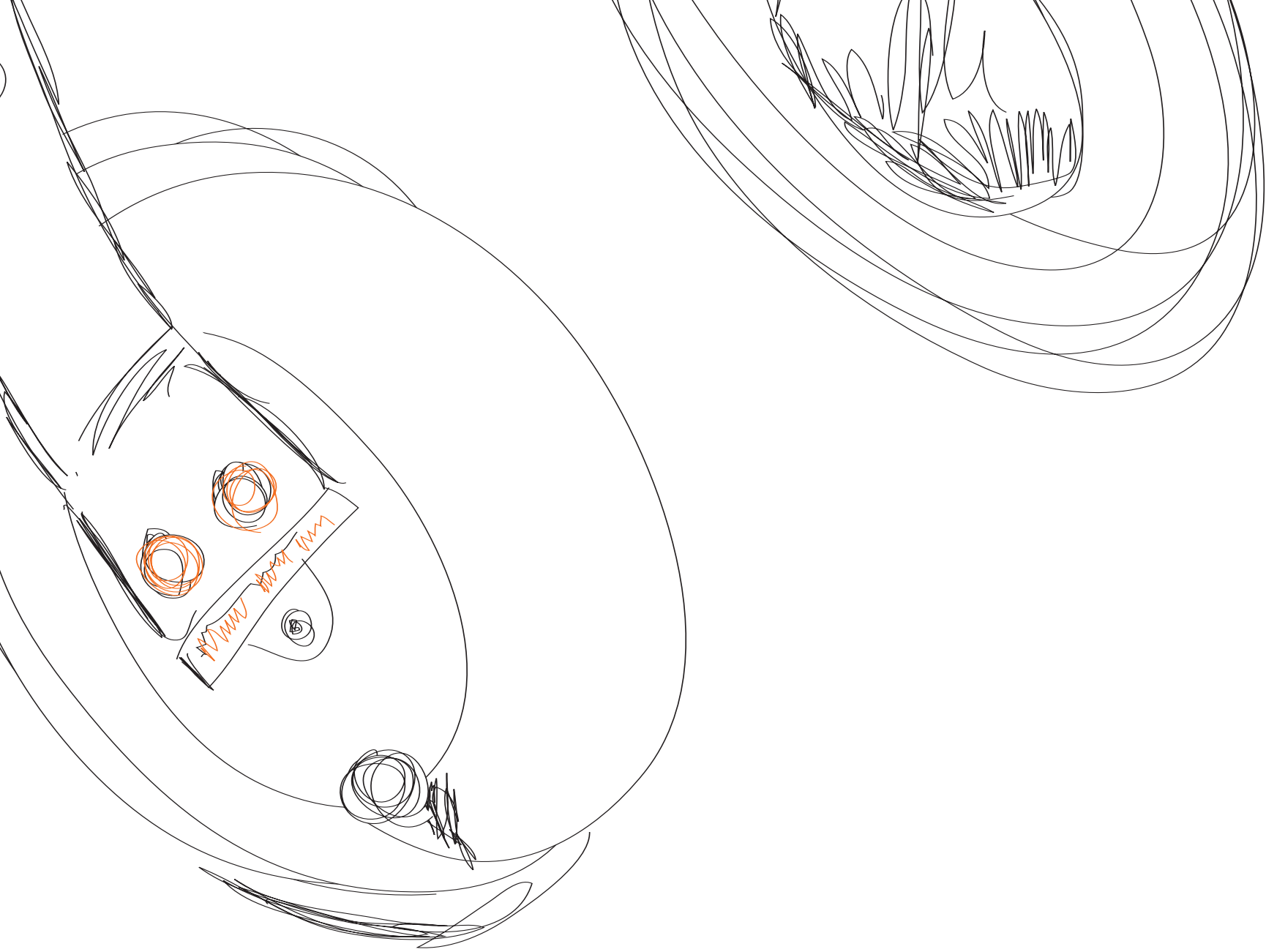
The team has identified the possibility of mentoring industry staff with high-potential. This is a sensible strategy as it will consolidate relationships with industry, develop an important alumni network and of course generate income.

Last year, there was a strong desire to appoint “a network of ‘CEMP Associates’, similar to our Curriculum Developers but based in industry, who can collaborate with us on learning matters and open doors within their organisations. This would be similar to the Skillset Advisory Boards, but concerned with learning and teaching / training / education / staff development.” Though it has not been possible to complete this task in the past year, this is acknowledged to be an excellent idea and CEMP still plans to appoint a number of CEMP Associates.

A feature of the approach of the Director and his team is the willingness to investigate and incorporate good ideas from elsewhere. This outward-facing culture was remarked upon by most interviewees.

The Director has referred to the relationship between the School for Social Entrepreneurs and individuals which is seen to be similar to that on MA Creative Media Practice but has pointers for the way that CEMP might do some of its mentoring.

Stanford University in California runs ‘boot camps’ or in CEMP’s terms Creative Retreats for companies or individuals in the creative industries and this is clearly an opportunity for the Centre.



8. What are the greatest challenges affecting industry relationships?

- According to CEMP, the biggest industry “headaches” include:
- Not having a bigger staff base to call upon. With the new Bournemouth University Strategic Plan, many School staff see developing their discipline subject-research profile as the main priority, with pedagogic projects and research inevitably having a lower priority
 - Many potential opportunities for working with industry are slower to develop than they would like
 - Getting the most out of the Practitioner in Residence Scheme which is seen to be useful and the period the practitioner is in post is fruitful, but it has been difficult to formulate appropriate legacy projects

Staff churn within the industry partners. For example, the last year has seen the departure of four of CEMP’s most significant and useful contacts within the BBC. Three of those people have not joined organisations of equal benefit to CEMP. Significant time is being spent in reconnecting with new appointments.

Last year, some industry players suggested even more ‘show-and-tell’ of students’ work and interesting new techniques. CEMP has responded to this with the excellent suggestion of a promising format which combines future-gazing from industry leaders with showcasing of student work. CEMP has sensibly considered getting sponsorship for such events. There is scope to expand this activity

in places other than London and Bournemouth, perhaps as a guest section of another conference, further consolidating CEMP’s status as a national CETL.

Independently, two interviewees from large commercial television companies felt that CEMP’s emphasis on media production techniques might be usefully complemented with some material on revenue generation and business-models for industry. This would be worth some consideration and possibly testing with other industry representatives. Though both respondents were from large companies, such issues are likely to affect SMEs’ willingness to pay for or send people on courses as they are particularly sensitive to return on such investment.

9. Other Challenges

Last year, expensive equipment had lain unused because technicians were not available to install it and CEMP had not been allowed to use external personnel.

This year the implementation of the Living Room of the Future has been held up. Capacity has not been in place to deliver to schedule which has resulted in frustration from colleagues in the School who were expecting to use facilities.

This is a pattern that needs to be broken.

10. Particular successes in relation to industry

This has been an important year of consolidation for CEMP, in line with the mood of last year’s interviewees.

The most important development is without doubt the launch of the MA Creative Media Practice. The design of this course and its delivery has been based on good knowledge of the target students, with the result that it has made an excellent start and is already building a strong reputation. The Director points out, “The range and stature of the applications is impressive and it is obvious that this flexible approach to curriculum delivery and design has provided non-traditional learners with an opportunity for further study.” My conversations clearly support his view.

“The fact that the course was tailored, if you like, to my job was perfect. It has enabled me to give some in-depth study to issues we face that I would never have managed to do without the insight of the tutors, the advice of the other students and the structure of the course. The tutors often use their own experiences in industry to feed techniques into the course.” MACMP student

“Trying to find a postgraduate level qualification that would fit around me running a company and use my work-based practice as part of the course was impossible. The MA in Creative Media Practice was perfect, and what appears to be the only course on offer that fits these criteria.” MACMP student

The launch of CEMP Research Papers and CEMP Work in Progress are likely to increase the salience of the organisation with industry. It would probably be worth extracting pieces of these to form a short industry email newsletter.

Work experience is also of interest to industry. Having collaborated with the National Council for Work Experience to draw up guidelines for employers and freelancers, CEMP worked with a Skillset consultant to develop a series of guidelines for employers, universities and students concerned with media student placements. These are in the final stages of development and are soon to be published on the website.

Last year, evaluators suggested building closer relations with the trade-press. In recent months CEMP has attracted notable coverage for its work in developing CPD activities for media professionals. CEMP has been featured in Broadcast Magazine, New Media Age, The Guardian and Computer Arts. Doubtless, the new professor will further enhance these relationships.

“I really don’t have much more to add from last year - great industry reach, highly relevant development programmes, they have become our touchstone on HE policy.” Director, media industry trade body

11. Discussion

I have again been especially impressed by the constant search by staff for techniques and industry relationships that would really enhance teaching and learning. The relationship with industry is already very good and the staff know how to consolidate and improve it. Given the competitive nature of academia, relations with other academic institutions continue to be good and I know that the Director and his team have devised clever systems to promote such relationships. They have continued to understand the need to distance themselves somewhat

from Bournemouth University branding and have a network of representation out in the field.

CEMP’s willingness to respond quickly to ideas and suggestions from elsewhere continues to impress. For example, CEMP has responded to the call for expansion of its provision of short courses with a fundamental reform of the School’s ‘executive’ courses which will result in a portfolio of credit-bearing short courses led by BMS staff.

It is clear that the CETL status is an advantage, particularly in the organisation’s relationships with other academic institutions and with industry and for the advantages that its status confers in formal procurements.

Several interviewees commented on commercial factors, some of them wondering whether there should be a little more emphasis on the study of revenue generation and business models within the courses. A relatively small change in emphasis would probably increase uptake among SMEs and commercial broadcasters who are especially sensitive to the return on their training investments.

Others were concerned about expansion and future funding becoming less dependent on HEFCE. I perceive an avid appetite in the industry for much of what CEMP could provide and believe that the limiting factor to growth is probably the investment that is needed up-front. It may be possible to find industry partners for such expansion.

Overall, CEMP is working very well with industry as the following final comments indicate:

“I also really like the inclusive nature of CEMP and the fact it’s developed relationships with other institutions and commercial media organisations to develop resources for a wider audience.” Director of a creative design agency

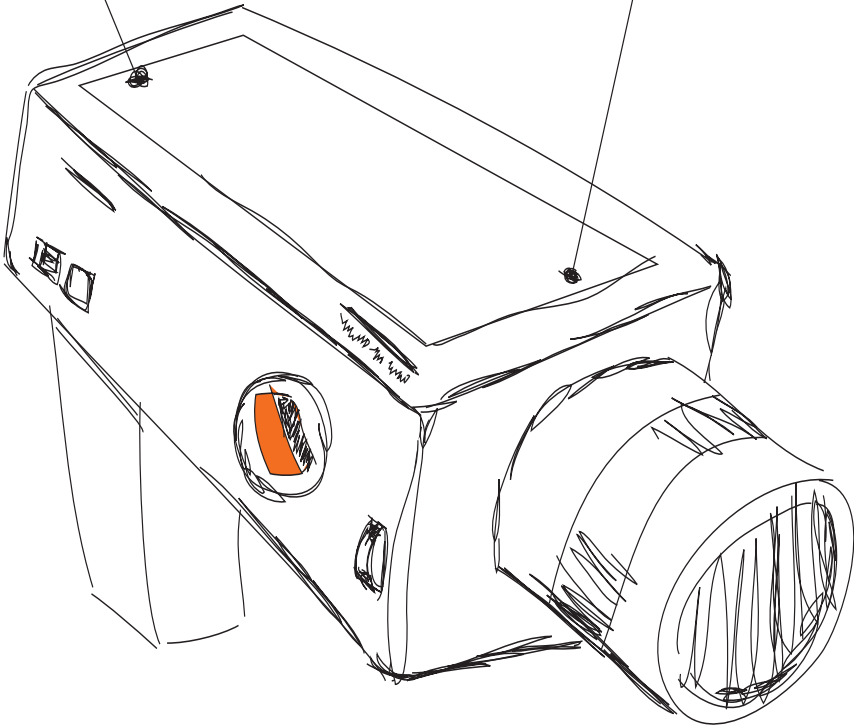
“I cannot think of any ways in which they could be more helpful, they do a good job.” CEMP e-learning client

“I have always heard positive things about their courses and students.” Senior manager, ITV

“It must be made absolutely clear to policy makers and academics that CEMP’s role as a pedagogical research centre for the development of new educational practice is vital, if the media industry is to be supplied with focused talent to keep the UK industry competitive and creative.” Television producer

Acknowledgements

I would like to thank Chris Wensley, Laura Hampshaw and the team at CEMP in Bournemouth for their time and help in answering my questions. Thanks also to Kate O’Connor of Skillset, Ralph Holtom of CiC, Grant Campbell of Campbell Rowley, Kate Purkis of ITV, John Dale and representatives of Apple UK, Macromedia, Soda Creative, Endemol, BBC, ITV, Channel 4, PACT and the Department for Culture Media and Sport.



5.

Appendix:

Media School Staff

Funded Projects

John Foster: **Screen Writers' Directing & Acting Workshop**

A one-day Screenwriters' Directing and Acting Workshop at the Writers' Guild, London, whereby directors and actors collaborate with postgraduate screenwriting students from Bournemouth University to enable students to see sequences from their screenplay scripts realised by directors and actors, and to work with industry professionals in evolving material in rehearsal. In addition, the students receive additional creative support, a professional London-based context for the venture, an industry experience and the opportunity to make industry contacts.

Karen Fowler Watt: **Live on Air - the Radio News Day as a Teaching Tool**

A research paper analysing the Radio News Day as a method of teaching journalism students the basic skills of radio journalism including research, news writing, news values and editorial input, as well as newsroom 'etiquette', and key broadcasting issues such as trust, impartiality and balance, all in the context of a rapidly changing technical landscape. Issues such as employability (the relevance to industry) and areas of teaching and learning such as team work, peer assisted learning and related assessment issues are also considered.

The outcomes of this research will feed directly into the teaching and learning on the undergraduate journalism course at Bournemouth University, but would also be of interest across the University and other academic institutions, within industry training courses such as those being developed at the BBC's College of Journalism, and with our key accrediting bodies, the BJTC and the NCTJ.

Gary Hayton: **Pro Tools Training**

Completion of the Pro Tools training course and examination, in order to become a Digidesign certified operator of ProTools LE and HD systems, with the aim of running approved ProTools Certified Training up to 110 level, to become a Digidesign Certified Training Centre, offering higher level certified training to students and alumni.

Helen Haywood: **How Undergraduates Choose Media Courses at Bournemouth University**

An investigation into how undergraduates chose media courses at Bournemouth University, including an examination of the process they went through and the factors which influenced them, with a view to encouraging undergraduates to carefully examine alternative courses and to fully engage with the process to make better decisions. Whilst there has been some research on undergraduate choice, much of it is Australian and little relates to specific programme areas such as media courses.

An internal report will be produced to consider the implications of the findings on how better to market Media School courses. A conference / journal paper will be developed with the aim of better understanding the process which undergraduates go through when choosing between media courses and the factors which influence their decisions based on Bournemouth University.

Jon Macey: **Animation Production Pipeline**

The production of an industry level pipeline, giving animation students a real world example of how animations are produced. The aim of the project is to create a standard workflow for animation projects allowing quick setup and resource management for the students whilst offering students the flexibility to change the pipeline to meet their own needs. The pipeline will also include a number of tools and libraries of animation artefacts for the use by students.

Phil Mathews: **The Green Room**

The production of a website database of scriptwriters' work for access by those wishing to collaborate with and produce work for the screen, is in progress. The website will detail script outlines and writers contact details so that anyone interested in the featured script ideas can contact the writer directly. If successful, the website could be developed to incorporate other key production people who can add their achievements and skills to the database for potential collaboration and projects.

This website will facilitate and encourage an atmosphere of cross course collaboration, and enable students to source each others work for comparison and analysis by providing them with a forum to display and advertise their work to a wider audience.

Mik Parsons: **The Interactive Media Gallery**

An online database of Interactive Media Major Project and Production Analysis work creating a wide range of interactive learning resources for student and external reference. This database will enable learning in an environment where students support and gain understandings from each other, fostering both independence and collaborative teamwork.

Mik Parsons: **Mapping & Collaborating with a Regional Interactive Media Company**

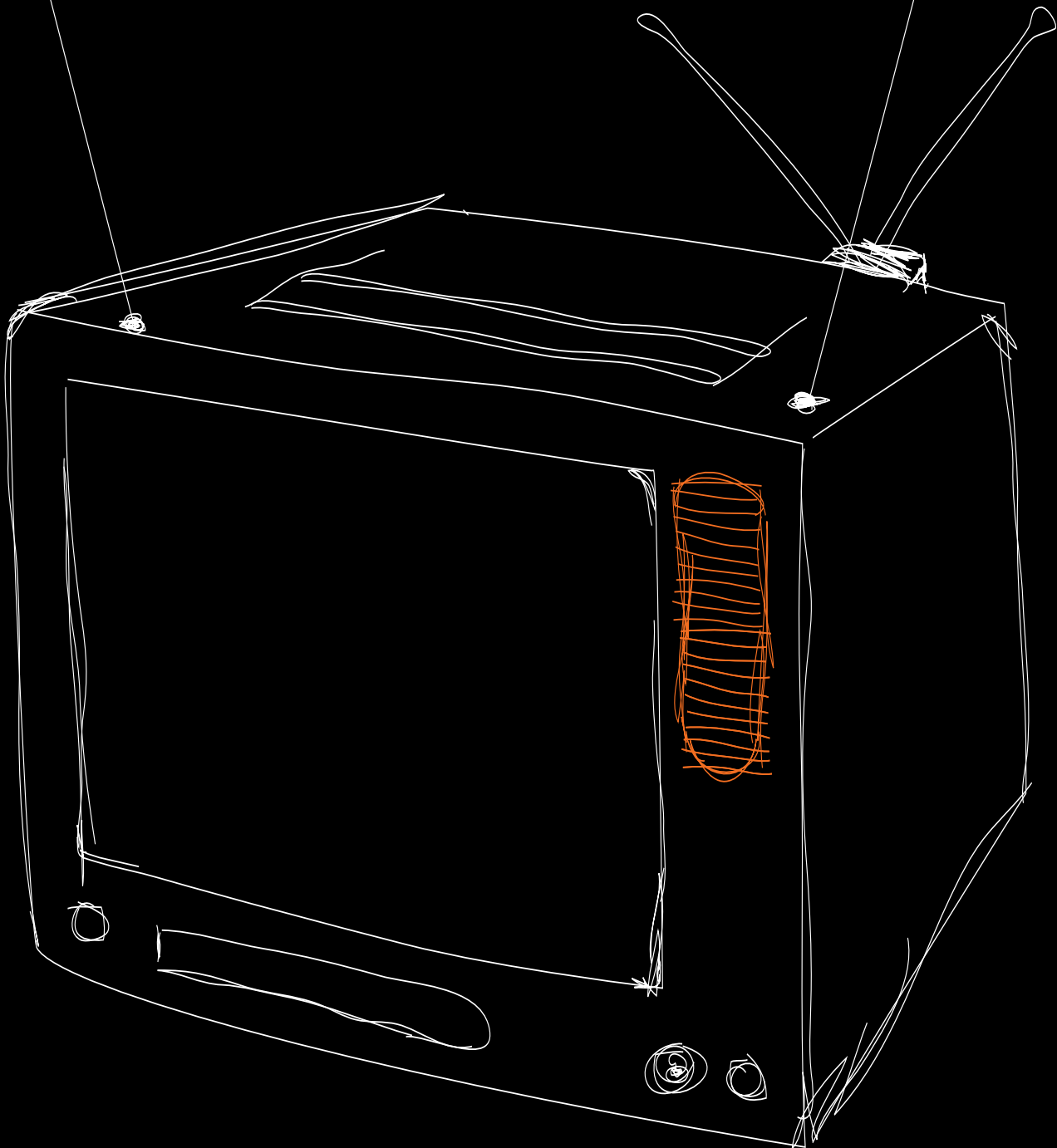
To research and make contact with interactive media companies in the region with the aim of generating a network and directory of company contacts and activities. Benefits include the generation of student-commercial project opportunities, knowledge transfer opportunities, work placement opportunities, and a network of potential speakers/collaborators.

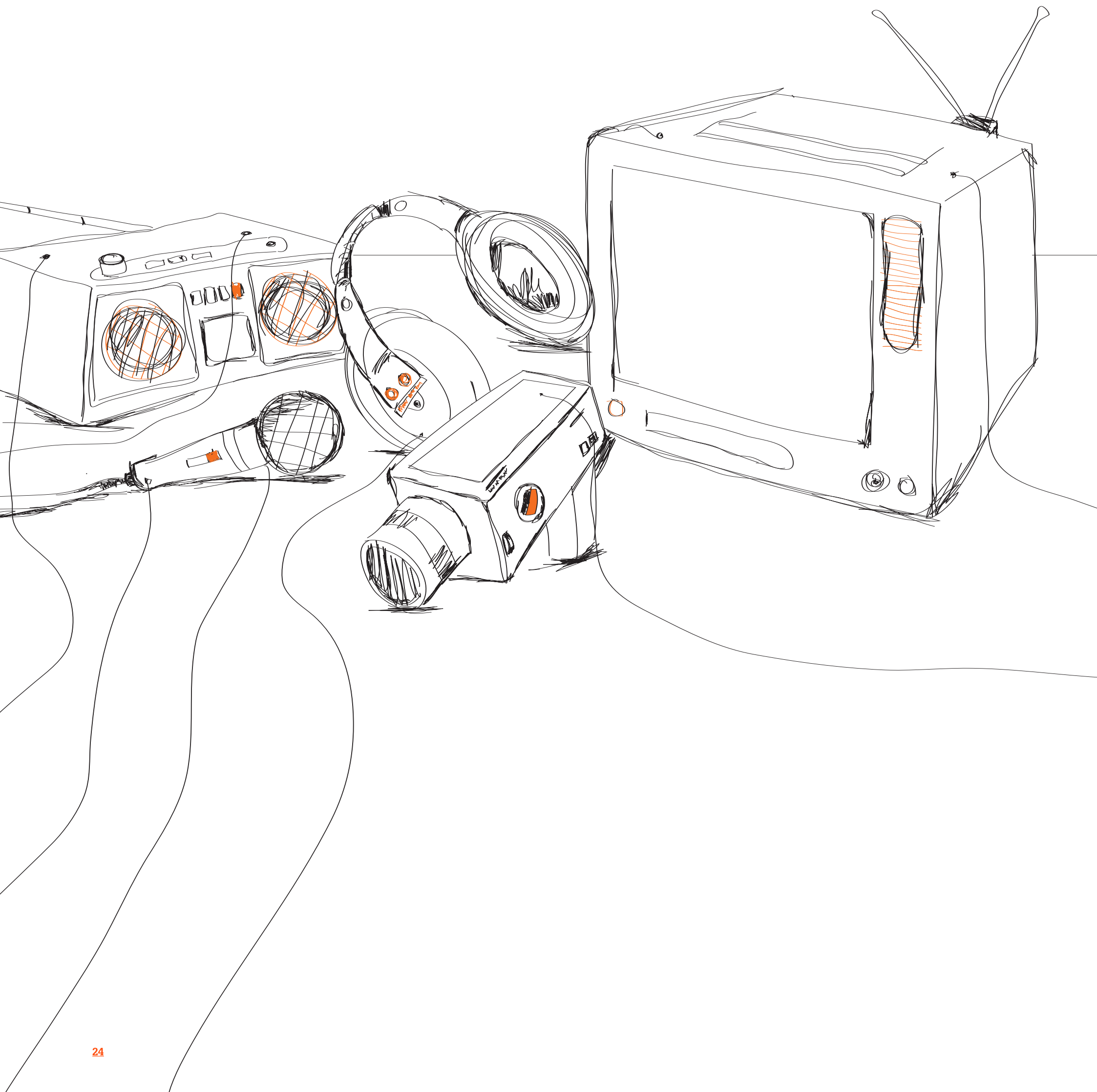
Emma Scattergood:
**What Journalists Really Want
Publicists to Know**

An online learning resource providing PR and journalism students at Bournemouth University and at other HEIs, with an insight into the skills and understandings required by publicists in order to provide truly effective PR material and to meet the evolving demands of the media, both now and in the future. This resource is the result of conducting research with journalists across the media sector.

Richard Scullion:
**The Role of Student Choice in their
Learning in a HE Context**

A research report that aims to better understand student expectations and attitudes towards educational choices presented to them whilst at University; to present the primary ways in which students make choices with specific regard to options and assignments; to offer reflections on the choice making processes that were used and present implications of this for future programme and assignment development. Specifically, this project will investigate pathway and option choices, and assignment related choices (i.e. learning agreements).





Credits

**Compiled by Chris Wensley (Centre Director)
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in Media Practice**

**Design, photography & illustration by:
www.campbellrowley.com**

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