
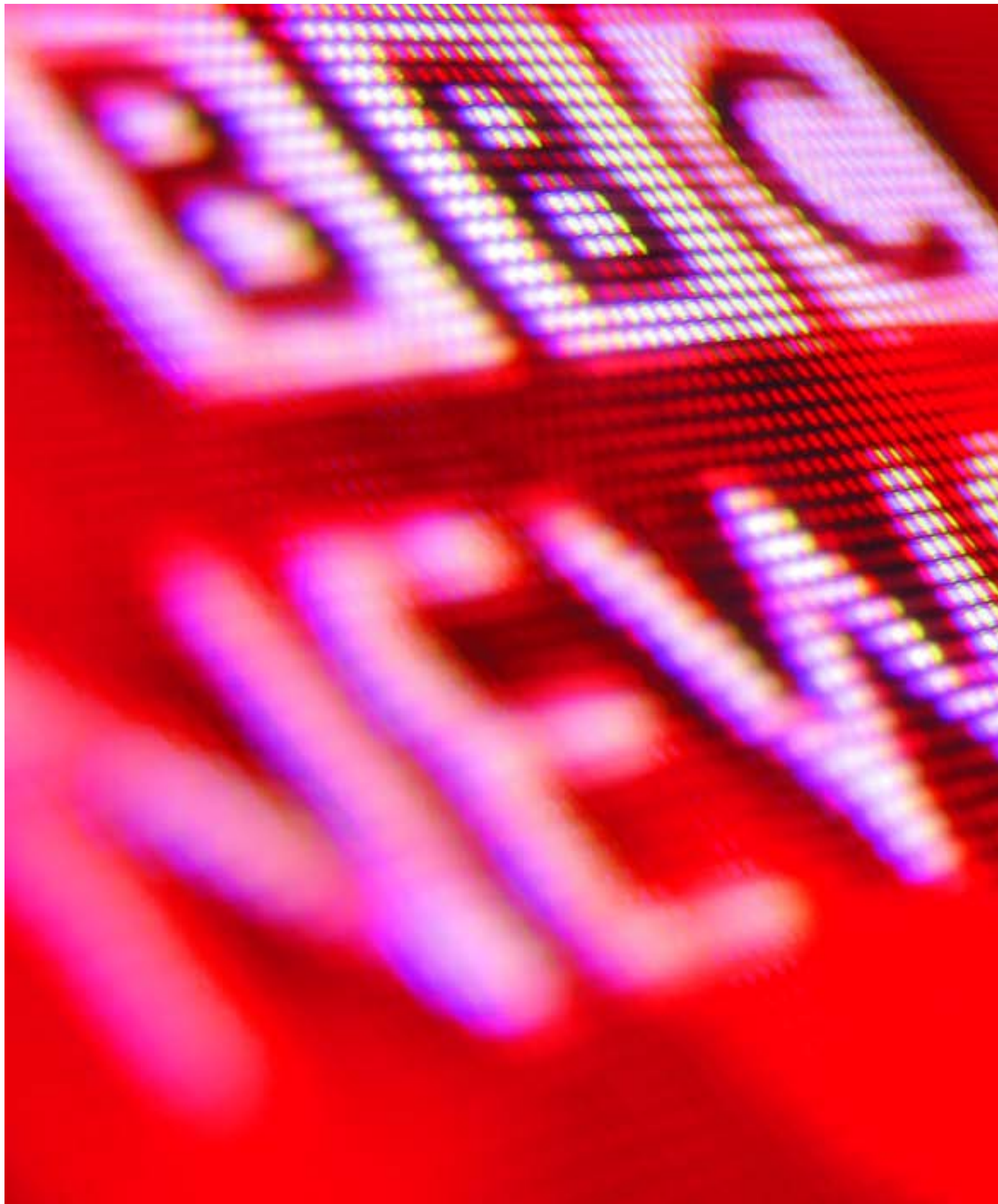


the centre for
excellence in
media practice

cemp



Year
in
Review/
2005 2006



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Our aim is to make a difference to the way media and communications are taught in HE - improving the student learning experience and enhancing learning & teaching practice in the School, in other HEIs, and with industry partners.

Steering Group Chair Introduction/

The Centre for Excellence in Media Practice has just completed its first year of operations and I am delighted to be able to introduce this Annual Review highlighting its considerable achievements and future plans.

As chair of the Centre's Steering Group and Head of the Media School, I have been fortunate to be closely involved with its development in these formative months and it is gratifying to see that the evaluators' reports are so positive and supportive.

In addition to achievements and future plans, the review focuses on issues identified by Centre's team as part of their self assessment exercise. It also contains the reports of the three external evaluators appointed to oversee the work of the Centre with its three constituencies – the Media School and Bournemouth University, other Higher Education institutions and industry partners.

Having the Centre at the heart of the Media School has brought many benefits. These include the Centre's capital expenditure in the School, the opportunities for a range of staff to take part in pedagogic development projects, the development of new degrees, and new learning resources developed by the Centre. One major additional benefit for the School has been the fact that the Centre can act as a "think tank", challenging accepted procedures, asking questions and stimulating change.

Stephen Jukes

Chair of the Steering Group
& Head of the Media School



(_01)



The staff team is now in place, led by Chris Wensley with Jon Wardle as deputy and Laura Hampshaw as the administrator. A technical group, consisting of Annie Hunt and Jenna Law, is responsible for designing our web presence, www.cemp.ac.uk, and also for the content and operation of the School's two websites www.media.bournemouth.ac.uk, the main external site primarily aimed at marketing the School and its activities, and www.media2.bournemouth.ac.uk, the internal School site which acts as a communication channel for staff and students and a portal for the School's learning materials and documents. This group also develops the web tools and the technical aspects of our e-learning materials.

The research group currently comprises Jenny Moon and Kristen Pedersen, with input from David Gauntlett. Lizzie Nixon is a doctoral researcher in this group. We have also appointed two School Learning and Teaching Fellows, Andrew Ireland and Mike Molesworth, who devote about one third of their time to the Centre's projects and research.

As a key part of our dissemination strategy, we appointed 'Curriculum Developers' at some of the leading HEIs which teach media. The Curriculum Developers not only help disseminate the Centre's work, they contribute to its development, identifying new areas of interest whilst contributing expertise to projects and research activities. The Curriculum Developers are paid an annual honorarium and receive project seed money. They work with the Centre on a range of research and other projects as well as discussing matters of common concern. The Curriculum Developers, along with the ADM-HEA subject centre, are the main dissemination channel to other HEIs and additional members will be appointed during the next few months.

The Centre's work is overseen by the Steering Group which is chaired by the Head of School and consists of the following members:

- **Rosemary Pope**
Bournemouth University Pro Vice Chancellor Education;
- **Nigel Paine**
(Head of People Development, BBC);
- **Stephen Heppell**
(Educational Consultant);
- **Kate O'Connor**
(Deputy CEO – Policy & Development at Skillset);
- **David Clews**
(Manager of the Art Design and Media Subject Centre of the Higher Education Academy);
- **Murray Weston**
(Director of the British Universities' Film and Video Council).

The Group meets twice a year. The first meeting was in January and the second is scheduled for October this year. The minutes of the Steering Group meetings are available on the Centre website <http://www.cemp.ac.uk/about/presentations/jan06.html>

We have also appointed three external evaluators to review and evaluate our work with our three constituencies: The Media School and Bournemouth University, the wider community of media teachers in English HEIs, and our industry partners. The evaluators are:

- John Adams**,
Department of Drama: theatre, film, television, University of Bristol
- Jonathan Drori**,
Changing Media Ltd
- Janet Hanson**,
Bournemouth University




The Centre for Excellence has now been operational for just over one year.

The first task was to appoint the staff team and to design and commission the rooms and facilities that the Centre will provide.

(_02)





In terms of rooms and facilities, the capital funding is now committed as was required by HEFCE when the CETLs were established. We have created several rooms within the Media School in space that would otherwise have been general BU teaching accommodation. One room, of course, is the Centre office, but each of the other spaces has a particular function and is used by The Media School and by the wider BU community.

The Screening Room seats 60 and is equipped for high-quality screenings. Facilities for the easy video recording of lectures or presentations will be in place shortly. The room is intended for special and one off events, so it is not available for regular block bookings.

The Design Studio seats 25 and is set up for creative sessions, such as planning, brainstorming, and designing. It has an interactive whiteboard and all the walls have a write-on "whiteboard" finish. The furniture is modular to allow for flexible arrangement into groups.

The Writing Room is already in use by the Scriptwriters for all their seminars, technical production sessions and as a writing studio. All of the computers have Final Draft software.

The Centre is also making a substantial contribution to the building of the new TV Studio and has made significant investment in the School's equipment base including new staff PCs; Interactive Handsets designed to improve engagement in face-to-face teaching; and a variety of domestic devices, including Digital TVs, Personal Video Recorders, multi-player video game consoles, all of which help illustrate how conventional broadcasting and distribution is changing.

In the following pages, there are reports on the Centre's activities with its three main constituencies: The Media School and Bournemouth University; the wider community of HE media; and with selected industry partners.

All Centre projects are researched and evaluated. Centre staff and staff from across the School are also engaged in a number of research projects – including assessing creativity, theory and practice, reflective writing, critical thinking, and PDP. Accordingly, we have focused our research into the following themes:

- Assessment
- Being a Learner
- Creativity & Constructionism
- New Technologies
- Professional Development
- Work-based Learning

The Centre is also funding PhDs in areas of media pedagogic practice as it further develops the culture of enquiry within the School about what we teach and how we teach it. As part of this, there has been a series of workshops and seminars for all School staff.

The Centre has also recently been advised that it has been selected to participate in the Carnegie Foundation CASTL Institutional Leadership Programme.

This prestigious award will enable us to collaborate internationally with a wide range of innovative leading institutions in learning and teaching development.

▪ **Weymouth House**

As well as the additional rooms and equipment provided, the Centre has commissioned and installed the photographs around the building, including in the studios, to develop a more creative and vibrant atmosphere. Plasma screens have been installed in each lift lobby – playing student work or news – and email and information points for visitors and students will be installed. For more information see: http://www.media.bournemouth.ac.uk/about/news/feb6/news_weymouthhouse.html

▪ **Sabbaticals & Secondments Projects**

Many staff have applied for funding from the Sabbaticals, Secondments & Special Projects fund, set up by the Centre to provide financial support for staff to update professional skills, attend courses and conferences, or produce learning materials. During 2005/06 25 staff received funding for projects as varied as supporting student collaboration with an African university through to building online tools. A full list is provided in Appendix 2

▪ **Course Portfolio**

The Centre, led by Chris Wensley as the School's Head of Learning and Teaching, contributed to the development of the strategy for renewing and refreshing the School's portfolio of courses. Academic groups are currently discussing the implementation of the strategy - which involves developing new part time and distance postgraduate courses to suit the needs of busy media professionals and a common structure for undergraduate degrees enabling the development of joint honours degrees and more efficient delivery.

Within The Media School





(_02)

▪ **MA Creative Media Practice**

The Centre, led by Jon Wardle, has developed and validated this innovative new post graduate course which is the School's first totally on-line degree, and its second experience of supporting distance learning students. The MA is aimed at professionals working in the creative industries and enables them to negotiate a programme which draws upon their professional experiences, and equips them for identifying future threats and opportunities in their industry. The course has received a significant number of enquiries, ranging from BBC producers, journalists working on national daily newspapers, interactive marketing specialists to a Hollywood sound designer, and has recruited to its target of 12 experienced media professionals.

For more information see:

<http://www.creativedesk.me.uk/>

▪ **Pedagogic Workshops**

The Centre has provided a series of staff development workshops for The Media School staff on a range of learning and teaching issues, including Blogs, Wikis, Constructionism, Critical Thinking, the Role of Story in HE, and Reflective Writing.

The Centre also arranged a staff development visit to BBC Innovation for discussion and demonstration of new tools being developed which will transform an audience's consumption of media. The session was designed to help staff plan future curriculum developments.

▪ **Practitioners in Residence**

The Centre funded the appointment of Liisa Rohumaa, the deputy editor of the *financialtimes.com* to work with staff and students in the area of online journalism, to develop new online learning materials, and to help the School rethink its teaching of on line journalism. Each Practitioner in Residence will leave a 'legacy' in order to ensure future cohorts of students benefit from their expertise. Liisa has developed a glossary of emerging online journalism terms, phrases and practices and a guide too setting up a blog for journalism students. Further appointments in Interactive Media and Marketing will be advertised for next year. For more information see: http://www.media.bournemouth.ac.uk/about/news/jan6/news_liisarohumaa.html

▪ Peer Assisted Learning Scheme

The Centre has funded a Peer Assisted Learning scheme (PAL). PAL is designed to support the learning of first year students in all the School's undergraduate degrees. These seminars help students new to HE to adjust quickly to university life, and improve their study skills, and also provides valuable mentoring experience for the second year students who lead the seminars. The PAL team, under the leadership of Sue Court, has produced new materials for use in the training of future mentors. The scheme is also currently being trialled at the School's partner colleges. For more information see:

<http://www.cemp.ac.uk/resources/projects/pal.html>

▪ Interactive Narrative Project

Centre staff and students from The Media School worked with a school on Portland on an interactive narrative project. The project involved a team of final year BA Interactive Media Production students working with 24 Year 9 pupils at Royal Manor Arts College, to write, design and produce four interactive stories. The stories were created using interactive templates created by our undergraduates. All production work was carried out in Portland; filming, sound recording, photography, editing and multimedia content development was completed in five days. The project not only benefited the school students who would not normally consider HE, but enabled Media School students to develop their mentoring skills. The final interactive stories were presented to the school and to Schools Minister Jim Knight, MP on the final day of the project, May 26th. Apple sponsored the project by providing four iBooks for the production week. During the presentation, Apple representative, David Kilding, donated an iBook to the school to enable similar work to be continued beyond the project.

▪ Box of Broadcasts (BoB)

BoB has recently been installed and is currently being piloted by 15 staff and 10 students. The system enables the recording and digitisation of any 'Freeview' programme by the click of a mouse so that programmes or compilations can be played back from a computer in a lecture theatre. When the system has been tested and evaluated, it is likely to be rolled out across the university, since it obviates the need for laborious timer programming and the delivery of tapes and DVDs. For more information see: <http://www.cemp.ac.uk/resources/projects/bob.html>

▪ E-learning tools

The Centre has developed new electronic resources to support teaching – including blogs, wikis, timelines of media and journalism history, UK media culture, theory trading cards & dialogue box. All of these are reusable learning objects. Some are already in use in other HEIs as well as Bournemouth, and the Centre is working with other disciplines to develop similar interactive timelines. For more information see: <http://www.cemp.ac.uk/resources/tools.html>

▪ Doctoral Research

Currently the Centre is supporting two PhD students.

Lizzie Nixon is researching the personal development aspect of undergraduate media education, with a focus on the role of self-reflection. The research builds upon existing educational research of the personal epistemologies of students, their conceptions of learning and their assumptions about the purpose of higher education within their lives. The aim of the research is to identify ways in which we might shift the undergraduate experience from solely the transmission of, increasingly outdated, disciplinary knowledge towards a greater self-awareness and learning that transforms being. Kristen Pedersen's study documents the effects of the 9/11 terrorist attacks on one of the most powerful aspects of American popular culture: television.

It will add to the existing work on the cultural dimension of media consumption, as well as provide a connection between fictional and non-fictional television studies in relation to the impact of major socio-cultural events. This study will be one of the first to use frame analysis on popular culture artefacts, thereby extending the method into uncharted territory. The resulting data will highlight how socio-cultural events impact on the television industry and produce a model for bringing this knowledge into current television production courses.



Within BU

▪ Funding for Mentoring room

The Centre, along with Learn Higher (another CETL partly based at BU) provided the funding to enable the University to create and equip a training and social space for student mentors. This room is currently being constructed and will enable the university to build upon its reputation for excellence in student support systems.

▪ Partner Colleges

Chris Wensley provided training for partner college staff at Kingston Maurward on writing learning outcomes, and Chris Wensley and Jon Wardle provided staff development sessions for staff from Weymouth College and Bournemouth and Poole College. Jenny Moon has visited Yeovil College to participate in a staff development event.

▪ BU Staff Development Events

Jenny Moon has given several workshops for BU staff in areas such as plagiarism, reflective writing and learning journals. Chris Wensley and Jon Wardle presented a paper at the BU Staff Development day, Releasing Potential. David Gauntlett led a workshop as part of the university's CAP seminar series on his work with Lego Serious Play. David has also delivered a number of workshops with different groups (e.g. the unemployed, architects and students) using this innovative experiential learning technique.

▪ BU Schools

Members of the Centre's team have spoken to the Executives and L&T committees in other Schools about the work of the Centre and how its projects and research findings can benefit other Schools. Chris Wensley and Jon Wardle have also worked with the PG Computing staff team in the School of Design, Engineering and Computing to help them develop new models for part time postgraduate courses.

▪ MA Academic Practice

Chris Wensley has led a virtual discussion in a 'hot seat' on developing pedagogic plans in Schools, and Jon Wardle has led a session on flexible approaches to unit delivery. Next year, the Centre will be delivering the MAAP unit 'Flexible Learning'.



Within the Wider HE Community

▪ Staff development workshops

Centre staff have provided staff development workshops at a wide range of HE institutions including: Hull University, Thames Valley University, Kingston University, Exeter University, Leeds Met University, UWE, University of Central Lancashire, Bath Spa University, Southampton Solent University, Middlesex University, University of Gloucestershire, De Montfort University, and Huddersfield University.

▪ Conferences

Centre staff have presented papers at the following conferences: Diverse (USA), SSOTL (London), Napier (Edinburgh), Intersections (HEA Academy Art Design and Media Subject Centre conference, London). Chris Wensley is a member of the Conference Committee for the International Society for the Scholarship of Teaching & Learning.

▪ Art Design & Media Subject Centre of the HE Academy

As well as presenting at its Intersections conference, the Centre has worked closely with the Subject Centre, for example, providing a film crew to document the conference, collaborating on the accreditation review (see below), and participating in the Centre's Reference Group. The Centre is also a contributor to the ADM-HEA E-Spaces project which seeks to explore the specific challenges faced by Art, Design and Media institutions in developing e-learning, both full and blended.

▪ Curriculum Developers

One of the principal means for the dissemination of the Centre's work is the network of curriculum developers. Details of the HEIs involved are available at the attached link. Additional curriculum developers are to be appointed later this year. The group has had three meetings, an initial meeting in London to set up the network and to establish its procedures, a second two-day meeting at Bournemouth on the theme of Flexible Learning, and another London meeting in September with the theme of Professionalism, particularly the employability of media students.

A list of the projects undertaken by the Curriculum Developers is provided in the appendix. For more information see:

<http://www.cemp.ac.uk/about/developers.html>

▪ Web Portals

A team under the leadership of Mike Molesworth has developed a range of subject-based web portals. These enable debate and discussion between students at different levels of study in any university, alongside industry professionals, alumni and researchers. The portals use blogging, wiki and e-learning tools and provide a gateway to debate and resources. Currently, the Interactive Media portal is operational, and the Television and Consumer Cultures portals are in development. For more information see: <http://www.cemp.ac.uk/resources/communities/>

▪ Accreditation & Work Experience Reviews

Both accreditation and work experience are important issues for media HEIs, and the Centre's involvement in national initiatives, jointly with its industry partners, is helping to identify good practice for the benefit of both HE and industry.

▪ Work with other partners

The Centre is collaborating with the Centre for Work Based Learning for Education Professionals at the University of London Institute of Education in a research project looking at e-learner narratives with an embedded approach to evaluation and pedagogical development. The Centre is also working with Ultralab at Anglia Ruskin University on an e-learning bid focussed on developing e-portfolio software for rich data capture to enable and enhance the assessment of patchwork bricolage.

The Centre will be writing to all the major media departments in HEIs in England, outlining the learning materials created which are open to all to use, inviting collaborations and partnerships in research and other projects, and offering to provide Centre-led workshops on a variety of pedagogic themes.

The Centre is outward facing, collaborative and innovative. It seeks to build relationships and develop joint projects with a wide range of external bodies and individuals.

(_02)

With Industry Partners

(_02)

▪ **Accreditation Review for Skillset**

The Centre has evaluated Skillset's accreditation schemes for media HE courses. This project was undertaken jointly with the HE Academy. The report, which will be published shortly, involved research, analysis and evaluation of the experiences of those institutions which have been involved with Skillset's accreditation schemes, as well as the views of other stakeholders such as the evaluators, and the industry advisory panels.

▪ **Apple Accredited Training Centre**

The Centre is bidding for The Media School to become an Apple Accredited Training Centre. This will enable the School to recognise its students' achievements in media craft skills, to award those who demonstrate excellence an industry-accredited award, and to offer short courses to our alumni and other freelancers. This is the first initiative as the Centre develops a range of accreditations available to students to supplement their degree awards.



▪ **Training Portal**

The Centre is working with BBC Training and Skillset to develop a Training Portal which will bring together in one place on the web the best media e-training materials. These will be available to UK media students, and freelancers, and, as well as work produced for example by the BBC, the Centre for Excellence and Skillset, the portal will invite submissions from other providers which will be peer reviewed.

▪ **Creative Archive Retreat**

In June 2006 the BBC Creative Archive team spent two days in Bournemouth for their annual team away day. Centre for Excellence staff and 4 undergraduates from the Interactive Media Production programme supported the Creative Archive team in a series of practical activities creating models of how people might make use of the archive. The new resources (Screening room, Design Studio) created by the Centre offer industry an ideal space to reflect upon practice in an academic setting.

▪ **Wessex Media Group (WMG)**

The Centre has supported the work of the WMG (which brings together media professionals in the region) by providing speakers, and participating in the group's events.

▪ **Staff Development for Media Professionals**

As described above, the Centre has been developing new masters programmes which combine work based learning and on line delivery to help to produce the creative leaders of the future.

▪ **Grierson Documentary Awards**

Chris Wensley was a jury member for the Grierson documentary awards.

(03)

Evaluation/

(i) Self-Assessment

With the Centre now operational for just over a year, the CEMP team has reviewed the Centre's performance to date, and has identified successes as well as areas needing further attention.

One area that has not gone as well as planned is the organisation and leadership of our research work. The abrupt departure of the CEMP Director of Research in midyear set us back somewhat, and consequently the development of pedagogic research projects in the School as well as collaborative work with external partners lacked direction and leadership. The Centre will, however, be appointing a CEMP Reader during the next academic year, and the intention is that s/he will be a dynamic and effective leader of our research activities, developing research outputs, conference papers, and guest journal editing. Our aim is to encourage all members of staff to be 'reflective practitioners', concerned to improve their performance as teachers and to learn from good practice elsewhere, but also who we want to identify and work with a small group of colleagues who undertake genuine pedagogic research, suitable for inclusion in the next RAE or equivalent.

We are also aware that as we work with colleagues to identify where change is needed – which may be in the portfolio, the delivery, assessment methods, or the student market – we need also to manage change, to recognise the threat it can pose for some, and to work with senior staff in the School to implement changes in a planned and coherent way. We are aware that, as an agent of change, CEMP can be perceived as a threat itself by some staff. We will aim to counteract this by discussion and presentations and by encouraging all colleagues to take the opportunity to refresh their practice by applying for support from us.

We are concerned that the CEMP team is small, particularly taking into account the number of constituencies with whom we work, and we hope to address this in the coming year. At the moment, there might be a threat to continuity if one or two of the team left. We also want to try to extend our funding streams so that we are not reliant only on the HEFCE funds, thus ensuring the continuation of the work when the CETL money finishes. Over the next couple of years, we intend to broaden our reach, working with national bodies concerned with education and training, and securing new funding. We are, however, limited at present by the size of the CEMP office which barely accommodates the existing team, and can be a busy environment for those engaged in research and other scholarly work. We will be discussing possible solutions to this situation with the Head of School.

With the Centre now operational for just over a year, the **CEMP** team has reviewed the Centre's performance to date, and has identified successes as well as areas needing further attention.

We recognise that during our first year we have had only limited impact upon BU. – which was probably inevitable as we established the team and facilities, and worked with Media School colleagues. However, it is our intention to work with other schools in BU to raise the status of 'education' as key area of the university's work, and to ensure that the generic principles and practice from our research and other projects is made available to all.

In the wider HE environment, we feel that we have made some progress towards breaking down the competitive, market-driven nature of much of HE by involving colleagues from other universities in our work as curriculum developers and by making all our work freely available to all. We want to extend this collaborative work. We also wish to develop further our relationships with the academic societies, such as AMPE and MeCCSA, and the ADM-HEA so that we complement the work each is doing.

We hope to make progress this year identifying those responsible for staff development budgets in various media companies so that we can work with them to develop appropriate courses at Bournemouth to meet their needs.

Financially, the Centre is within budget and in line with the financial milestones described in the initial bid document. A potential problem, however, is that the capital allocated to Centres of Excellence by HEFCE has to be committed during the first year, leaving none for replacement / enhancement of facilities in future years.

In conclusion, we feel we have made a solid start, but that we have work to do in certain areas. In particular, some priorities for the next two years are the following:

- We intend to develop some joint research projects between academics and industry practitioners, in organisations such as such as BBC Innovation, BBC Training, NESTA, Futurelab, Ofcom, and Skillset.
- We also hope to develop a network of 'CEMP Associates', similar to our Curriculum Developers but based in industry, who can collaborate with us on learning matters and research.
- We should like to build stronger relationships with manufacturers and software developers so that we can develop 'validation' schemes for industry skills demonstrated by individual students, similar to our Apple Accredited Training Centre scheme.
- We will also identify institutions and organisations outside our current network and sphere of influence, offering workshops and seminars, in order to make ourselves more widely known.

(ii) External Evaluators' Reports/

John Adams

University of Bristol

Introduction

Following the evaluation meeting of 1st June, the following comments take account of the criteria and objectives set out in the CEMP plan and fleshed out in subsequent documentation. I have looked at two particular outcomes projected in the Stage 2 bid that bear on the wider HE community: the commitment to develop generic principles through innovation in learning and pedagogic research, and commitment to disseminate work to HEIs engaged in media practice education.

Strategy

The decision to place collaborative learning at the heart of the CEMP project was a sound decision, within which the development of the three key themes of the culture (flexible, experiential, and professional) is an imaginative way of organising the initiative: it carries conviction and provides a dynamic framework within which the projects can develop. Related to this, the approaches to concepts of critical analysis and reflectivity are innovative and substantial.

The accomplishments of the first year have been highly creditable, given that this period might justifiably be dedicated simply to field research, creating networks, recruitment, admin systems and so on. Staff have evidently been highly active in generating initiatives, including staff development workshops at a dozen or more HEIs across the UK, conference and other presentations, liaisons with other subject centres, and projects such as the web portals and 'the resource'. A notable feature is the commitment to open access to these initiatives from the outset in order to create widespread availability and robust, open feedback systems. Regional and national networks and collaborations look to be well founded. I have made some initial contacts but the summer is not the best time to elicit responses and I look forward to a more systematic engagement across the coming year.

Projects

There is plenty of evidence that the pedagogic research projects are developing along subject specific lines within a sound framework of contemporary educational practice and indicate that CEMP is very much in touch with current issues and concerns. A good example is the CASPAR peer review project, where the value of peer review

elsewhere has not been widely practised as a means of stimulating a sense of project ownership, commitment and responsibility amongst students as well as, more pragmatically, easing the intense marking load required by practical work without diminishing the quality of the evaluations. In a different way the emphasis on reflectivity [Dr Moon] is an imaginative and potentially effective way forward in shaping improved responses and developing analytical approaches to practice work. 'Fat Amsterdam' provides a valuable model for project documentation, and 'The Resource' as an information portal has enormous potential.

In due course it would be good to see projects rolled out in a context that maximises the opportunities for feedback and modification. It may be that this is already the case, but it would be useful to have confirmation that sufficient resources are going into publicity and communications in order to maximise the value the work being undertaken.

(03)

Dissemination

The concept of creating a network of curriculum developers is an excellent strategy in developing a sense of the main issues for the diverse practice-based sector, and this is undoubtedly an effective way of ensuring a clear view of priority needs and best practice across the sector, building effective networks, and maximising the benefits of the strategic initiatives and pilot projects.

It will be interesting to see what kind of response is received to the open invitation to HEI media departments inviting collaboration and partnership projects, and it would help to have this quantified and incorporated into ongoing reports.

The development of relations with partner institutions is an important strategy but is labour intensive and requires a high degree of regular maintenance. Again, it would be useful to be kept abreast of successes and problems of implementation.

Weakness

At the outset I felt a degree of uncertainty about the extent to which the Centre in fact services the needs of the The Media School, rather than the The Media School providing a base and a context for work that aims to benefit a whole constituency of practice-based

media teachers. In fact I am impressed by the early balance that has been struck between the wide range of work undertaken at The Media School and the Centre's commitment to the wider HE community, but recognise that this needs to be kept under review.

There is some evidence that the strategic requirement to invest in capital within the first year of the plan may have produced some distortions. There is also evidence that the University support services have found it difficult to schedule installation in line with acquisition. The multi-media lecture theatre, for example, is still awaiting completion. These are largely internal matters but, to the extent that they have an impact on CEMP, it would be useful to keep such issues under review at our meetings.

I'd like to see some examples of ways in which current media practice is being 'creatively challenged rather than replicated' with staff at the forefront of media production techniques (Vision, Bid, p.3). This is an area that needs to be developed with an evaluation of practices and cultures in other departments.

Threats

I wonder about the extent to which a new university policy, that indicates a strategic shift to research, might play into university support for the Centre and the teaching / industry related dimensions of its work. This may be as much a question of presentation as substance in terms of the ways in which the CEMP positions itself.

There may also be a slight query over perceptions of CEMP's independence, arising from possible conflicts of interest, as it moves into the arena of consultancy and sponsorship. It would be useful to know more of the policy positions in this respect.

Conclusion

The impression of the work at the end of this year is that the CEMP is well organised, energetic and imaginative in its strategic approach, with the clear potential to become the key body in the co-ordination, development and dissemination of practice-based media work. I would also like to acknowledge the open and responsive approach of the director and staff members to questions and queries.

Remit

I have been asked to evaluate the Centre for Excellence in Media Practice to address two main questions. First, is CEMP doing a good job, and how could it do better? Second, is its status as a Centre for Excellence itself an advantage?

Method

This report is based on a site visit, a questionnaire and a series of face-to-face and telephone conversations with representative industry stakeholders and some students during Summer 2006.

Key Finding

CEMP has got off to a great start. It has built excellent relationships with key industrial partners. 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 in Teaching and Learning (CETL) appears to be a distinct advantage.

Background

1. What has the CETL money paid for?

There are two funding streams – capital and revenue. 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 BoB, 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. 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, etc, details of which are in the draft annual report.

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

According to Chris Wensley, the Director, "The School's capital budget is always tight, and although the new TV Studio would have been built, it would have been to a lower specification. Staff laptops would also have been provided, over a longer timescale, but at the cost of something else. The spaces we have created would not have existed as media rooms but would have been general rooms for BU use. None of the CETL appointments we have made would have taken place, and the CETL projects would not have been developed due to a lack of funding. Those staff already employed by The Media School would have remained in their former roles."

Is CEMP doing a good job and is it doing a better job because it's a CETL?

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

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 The Media School, this may not have been the case, as other funding priorities are likely to have taken precedence, for example research, replacement of equipment or to augment other budgets.

4. What are the main barriers to collaboration with other academic institutions?

CEMP itself sees the main issues as being:

"Breaking down the competitive nature of the relationship and building trust. Ensuring that we work with people who are interested in pedagogy and who are reflective about their practice. Because of the wide range of institutions teaching media, and the number of disciplines involved, ensuring that we are working with a large and representative sample".

5. What are the main barriers to collaboration with business?

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

"Large organisations (e.g. BBC, Apple) cannot be seen to favour one higher education institution. The CEMP brand and our collaborative approach have helped to break this down. Mistrust of the role and value of HE in some media professions (the "Mickey Mouse media studies" image). Identifying the staff in organisations who have a staff development remit. 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. They tend to prefer short courses that can quickly be applied in the work-place. Clearly, CEMP needs to continue to offer and to emphasise such learning opportunities. There is plenty of 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.

6. With which industry partners would CEMP like to have a more intimate relationship?

“We would like to build stronger relationships with manufacturers and software developers so that we can develop ‘validation’ schemes for industry skills demonstrated by individual students, similar to our Apple Accredited Training Centre scheme. Skillset (14-19 agenda); Ofcom (media literacy); individuals in organisations with staff development needs and/or responsibilities (including SMEs); NESTA; Futurelab etc. We want to build on our relationship with BBC Innovations and Training & Development in order to develop more collaborative projects.”

I have every reason to think that CEMP will build excellent relationships with these organisations, though it should be careful to ensure that it has the resources to service existing and planned relationships to its present high standard. Some interviewees suggested that CEMP may need a short period of consolidation before the next round of entrepreneurial activity.

7. What are your biggest headaches (under the 'industry' heading)?

According to CEMP, their biggest industry “headaches” include:

“Finding who to talk to and who to work with to make the most impact. Identifying appropriate candidates and areas for our practitioner-in-residence schemes. How to add value to existing industry relationships. How to connect industry better with Media School activities, e.g. masterclasses and degree shows”.

There have been other headaches too. For example, expensive equipment has lain unused because technicians were not available to install it and CEMP was not allowed to use external personnel.

Some industry players suggested even more ‘show-and-tell’ of students’ work and interesting new techniques. Finding a way of doing this for students in places other than Bournemouth would possibly further consolidate CEMP’s status as a national CETL.

8. What have been the greatest triumphs (under the 'industry' heading)?

CEMP has had some noticeable and important successes: Working with BBC and Skillset to develop the portal to training materials. Influencing the National Council for Work Experience and major broadcasters to develop joint industry / HE guidelines for placements. Conducting a review of the accreditation schemes for Skillset and the ADM-HEA. Working with Apple to become an accredited training centre and securing Apple support for the Access project at Portland.

The BBC cites the recent workshop, organised by CEMP for the BBC Creative Archive as being a particular success. Channel 4 made particular mention of CEMP’s international contacts, for example in South Korea.

9. Do you know of any examples of best practice elsewhere that you aspire to, in whole or in part under the 'industry' heading?

Chris Wensley’s response was typical of the outward-facing attitude at CEMP: “We would like to develop 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.”

Summary

I was particularly 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, I was pleasantly surprised at the good relations with other academic institutions and I know that Chris and his team have devised clever systems to promote such relationships. They have understood the need for distancing themselves somewhat from Bournemouth branding and have a network of representation out in the field. CEMP will benefit as the idea of Centres of Excellence beds down in this and other fields. It could probably help this process along by trumpeting the

Centre of Excellence notion wherever possible. Many of CEMP’s projects would be of potential interest to the trade press and I think that it is in this area, as well as with the specialist sections of the mainstream press, that CEMP could possibly build closer relations, to mutual benefit.

An area of possible expansion is in the provision of a greater number of highly-tailored short courses for the media industry, and also workshops for general managers and marketing and PR professionals in non-media industries.

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 comparative ease that its status enables it to be formally procured.

CEMP is working very well with industry. Final comments should go to some of those in industry who have worked with CEMP.

“Their industry engagement is exemplary. I say Thumbs Up!”

Kate O’Connor, Skillset

“They’ve always been bright and excellent but the CETL status has really upped their confidence”

Paul Gerhardt, BBC

“Great resources, good teaching. Keen to work and get involved, not loaf around”

Mhairi Campbell, BBC

Acknowledgements

I would like to thank Chris Wensley and his team in Bournemouth for their time and their help in answering my many questions. Thanks also to Kate O’Connor of Skillset, David Dawson-Pick of BBC Training & Development, Mhairi Campbell of BBC Jam – The Digital Curriculum, Deborah Bourne (freelance training consultant), Paul Gerhardt, BBC Creative Archive and representatives of Apple UK, Macromedia, Soda Creative, Endemol, Wessex Media Group, Channel 4 and the Department for Culture Media and Sport.

Janet Hanson

Bournemouth University

1. Overview of the methodology

The Centre for Excellence in Teaching and Learning funding from the Higher Education Funding Council for England (HEFCE) represents:

“a major initiative designed both to reward and promote excellence in teaching and learning... It is also intended to form a counter-balance to the RAE in giving institutions an incentive to prioritise teaching and learning” (Gosling and Hannan 2005:1).

I took these two themes arising from the aims of the CETL initiative, rewarding and promoting excellence in teaching and prioritising teaching and learning, as the principal foci of my internal evaluation of CEMP within Bournemouth University.

I used these themes to frame a set of questions to ask respondents. The names of potential respondents who were involved in CEMP activities were provided by the Director of CEMP. I selected seven of these who were staff in the Media School and four who were based in other Schools. I added a further four individuals from across the University who have responsibility for promoting learning and teaching within their Schools, making a total of 15. I circulated an email inviting responses to the questions, which are included as Appendix 1. Eleven responses were received. Respondents were assured that if their responses were quoted they would be anonymised. I have also incorporated comments from the CEMP Director in response to two general questions posed by one of the other evaluators about major “headaches” and “triumphs”. The analysis in the next two sections is organised under themes drawn from the responses. The final section includes a summary and recommendations.

2. Views from within the Media School

2.1 Involvement with CEMP activities

Media School respondents were involved in CEMP activities in several different ways and with varying levels of commitment, which is not unusual for an initiative in its early days. One was fully involved as a member of the School's Learning and Teaching committee which made decision regarding the allocation of CEMP money for projects. Others, having been successful with their bids to the Committee, were leading projects to develop learning resources and undertake activities with students. One had only attended a few seminars so far but would be leading a project in the following year. Another individual who had initially been among the more sceptical, commented that CEMP had undertaken:

“some good 'customer relations' so to speak with the staff..., some of whom were sceptical at first (as is normal when people face something new :) but have begun to see the value of it and are getting more engaged as they see the possibilities”.

2.2 Enhancements to the learning experience of Media School students

As with the first question, the response varied according to how involved individuals were with the CEMP activities. Those who were leading projects were very satisfied with what their students were experiencing while those on the fringes saw the impact to date as “patchy”.

2.3 Rewarding Media School staff

The aim of rewarding staff for excellence in learning and teaching was a major aim of the CETL initiative but has been one of the more contested aspects, so I felt it was important to ask these respondents, who were not directly associated with CEMP through appointments or Fellowships, for their views on this. Respondents interpreted the term reward in different ways; some had received a small fee for resources created or for a buy out of their time, another suggested that the rewards had been more intrinsic:

“For me, it was a very rewarding experience in terms of professional development, creative work, and my ongoing research into interactive media”

2.4 Raising the profile of pedagogic research within The Media School

Respondents suggested that the work of CEMP in this aspect had brought together all those involved, or interested in becoming involved, in pedagogic research, but they recognised that this was not an easy task to undertake, and that it would be “easy to avoid if you had no interest in it.”

2.5 Pedagogic principles underpinning the work of CEMP

This question was designed to identify if there was a perception that CEMP is promoting a recognisable pedagogical approach, and if so, what it was. Respondents were less clear about this aspect, although broadly speaking it was to:

“make the experience better and more meaningful for the student, rather than replacing good teaching practice with inferior e-learning materials”

2.6 Wider application of this pedagogy to other disciplines

Despite being unclear about the underlying pedagogical approaches, respondents thought that it would be quite possible to transfer the approaches to other disciplines, based on the

outcomes of the projects that they had observed in action, such as Timelines, The Dialogue Box and online tutorials.

3. Views from across the University

3.1 Nature of involvement with CEMP activities

CEMP has given presentations to the Executives of other Schools, and in some cases this is the only contact that the respondents have had with CEMP, and as their responses to subsequent questions demonstrate, they had limited experience to draw on.

3.2 Opportunities for other BU Schools to engage in CEMP activities

Two respondents felt that the presentations to Execs had been sufficiently informative and that it was the School’s responsibility to engage further. Others reported that they were not sure what opportunities for engagement were available. There was a perception from some individuals that they should have been more proactive in engaging, but they questioned why it was so difficult, as one respondent asked: “I should have made more effort myself. However, why is it an effort is the question”

3.3 Barriers to collaboration between other Schools and CEMP

Those who were positive about the engagement felt there were no barriers; others felt that the barriers were the result of a perception that CEMP was a Media School initiative, involving an exclusive group rather than a University initiative. There was also:

“Scepticism amongst staff in general about 'new' teaching and learning ideas without 'working' demonstrations.”

3.4 Pedagogic principles underpinning the work of CEMP

There was very limited response to this question, but the curriculum model developed for the recent masters' programmes appeared to be the most obvious outcome of the underpinning pedagogy of flexible delivery promoted by CEMP.

3.5 Wider application of this pedagogy to other disciplines

Respondents could see no reason why the pedagogical principles applicable in the masters curriculum model should not be transferable.

3.6 Raising the profile of learning and teaching at BU

While one respondent thought that CEMP had “substantially” raised the profile of learning and teaching at BU, there was a more reserved, but positive, response to this question from others, with a request that more working examples are demonstrated, for example:

“Need to demonstrate things like BoB and electronic handsets in the everyday teaching environment not just in demonstrations. My Luddite characteristics make me say do they pass my 'do they work easily in Christchurch House on a wet Thursday in November' test. That makes me sound very conservative but you know what I mean!”

3.7 Raising the profile of pedagogic research at BU

Again, respondents had little knowledge to draw on, but the presumption was that the profile of pedagogic research should have been enhanced, but that more work needed to be done on this area.

4. Summary and recommendations

Respondents from within The Media School appear to be positive about the impact of CEMP to date. There are signs that early scepticism or resistance to its presence are beginning to be overcome by the hard work and diplomatic engagement of the members of CEMP. This should become easier as more members of The Media School staff become engaged in its projects and research. The CEMP Director (CW) suggested that encouraging staff to undertake pedagogic research and ensuring it is taken seriously by the research community is a challenge, but CEMP seems to be making headway here.

CW also reported that one of his 'headaches' was:

“acting as a catalyst for change within the School, which can cause tensions and anxieties as staff feel the familiar and comfortable under threat. But at the same time, maintaining collegiality and providing support for individual staff development”

The views from Media School staff suggest that this balance is gradually being achieved.

This survey demonstrated that respondents from other Schools are generally positive about the little they have heard about CEMP but would like to know more. One respondent summed up the perceptions of most by saying:

“I believe that CEMP staff have tried hard to disseminate good practice, although it is inevitable that since their area of expertise is within the media sphere this may have limited to some degree the perception of relevance to other subject domains.”

This supports CW’s assertion that one of his ‘headaches’ is:

“Ensuring that School and BU colleagues are aware of opportunities and benefits that CEMP brings and understand that the funding has to be targeted at projects described in the final bid to HEFCE”

The main recommendation for CEMP arising from this evaluation is to find additional ways of engaging with the academic community outside The Media School. The Releasing Potential agenda should provide a vehicle for this to be taken forward and several of the internal ‘triumphs’ of the year, such as the development of radical and innovative new degree, MACMP and the development of Box of Broadcasts (BoB), could prove attractive to other Schools if some concrete examples of their use in other disciplines can be developed.

Reference

GOSLING, D. and HANNAN, A., 2005. Responses to a policy initiative: the case of Centres for Excellence in Teaching and Learning. SRHE Annual Conference, 13-15 December 2005, University of Edinburgh.

Appendix

Questions to Media School staff

1. Could you briefly describe your involvement with CEMP activities to date?
2. To what extent do you think that CEMP has enhanced the learning experience of Media School students so far?
3. To what extent do you think that CEMP has rewarded Media School staff for excellence in learning and teaching so far?
4. To what extent do you think that CEMP has raised the profile of pedagogic research within The Media School?
5. How would you describe the pedagogic principles underpinning the work of CEMP?
6. Are these principles specific to Media Practice, or can they be applied more widely to other discipline areas?

Questions to staff in other Schools

1. Could you briefly describe your involvement with CEMP activities to date?
2. To what extent do you think that CEMP has provided opportunities for other BU Schools to engage in its activities?
3. What do you perceive to be the barriers, if any, to collaboration between your School and CEMP?
4. How would you describe the pedagogic principles underpinning the work of CEMP?
5. Are these principles specific to Media Practice, or can they be applied more widely to other discipline areas?
6. To what extent do you think that CEMP has raised the profile of learning and teaching at BU?
7. To what extent do you think that CEMP has raised the profile of pedagogic research at BU?
8. Please add any other comments you would like to make about CEMP not covered by the above.

The following 25 Centre Sabbatical, Secondments & Special Project proposals were approved by The Media School's Learning and Teaching Committee during 2005/06

Jonathan Auckland

Project Title: The Virtual Studio

To produce an online tutorial relating to the procedures and practices required for multi-camera production and the construction of a multi-user on-line virtual studio.

Given that nearly half of the production work in the industry is multi-camera and that the industry needs more people with multi-camera and studio experience, it is essential that this shortcoming is addressed.

The Media School-funded multi-camera project, The Mistake, proved to be a success with students and has been used with both postgraduate and undergraduate students in the Media School and partner colleges. It has been used within extra-curricular sessions for studio training and is a production loan item. The Virtual Studio would build upon this project.

Steve Bell

Project Title: Online Innovations Library (OIL)

Production of an online interactive library of student work and reports from the Innovations Unit of the BA Computer Visualisation & Animation programme that can be easily updated by students and staff to include new material.

Production of a software template that can be extended to other Computer Animation units to create further learning resources, making the NCCA Archive more effective.

The nature of the Year 3 Innovations

Unit of the BA Computer Visualisation & Animation programme means that students produce a wide range of work, including animations, software plug-ins, research reports, artwork, web-based documents, etc. Over a decade of student work from this unit has been kept and has in the past been made available to students who study on the unit, as a resource that they can build on and learn from. The collection currently exists in a variety of media which, as it has grown, has become potentially more valuable as a resource but has also grown increasingly unwieldy and disorganised.

Paula Callus & Steve Harper

Project Title: Distance Learning Animation Collaboration

An on-line collaboration between BA Computer Animation students and Sub-Saharan African independent animators to produce a 2D animated educational short. The model proposed is currently a pilot model, consisting of two Bournemouth University students, and two African counterparts who will use a specially designed website to allow the students to work long-distance, whilst providing them with on-line tutoring to guide them through the entire production process. The website will act as a meeting point for participants (through the use of Production Blogs, Forums and Web Messaging technology such as Skype, MSN, etc.) as well as a site for learning (through on-line documentation, weekly production goals, and on-line tutoring). All participants will learn the use of a 2D Animation package (MoHo), which is not currently taught on the BA Computer Animation course, as well as the production processes involved in making an animated short from start to finish.

A report will be produced on the benefits and drawbacks of web-based technology for distance learning, and production collaborations.

Gordon Cooper

Project Title: The Television Work of Peter Kosminsky

The development of a web-based television resource outlining the factually-based TV drama work of Peter Kosminsky, a nationally renowned TV writer and director famous for making dramas about social issues. The aim of the production is to provide a comprehensive study of Kosminsky's work, to examine his methods of developing factually-based TV drama, to examine his early influences and the context of modern TV drama, and to set these experiences within the context of current TV drama.

The production will take the form of a master class, providing students with insights into the TV production methods of a key player in TV drama. It will also help students understand some of the influences which have helped shape modern TV drama.

Christine Daymon, John Brissenden & John Oliver

Project Title: ITV Case Study

The research and writing of a contemporary case study incorporating issues and perspectives concerning corporate strategy, organisational behaviour and media marketing, aimed at students on the new MBA (Media) but also used on MA Broadcast & Film Management, and MA Corporate Communication. In providing a 'real-life', contemporary case study of the international and internal issues and challenges faced by one company (and the people within it), the case will act as a tool for students to learn how to devise effective and creative management strategies.

Appendix 1: Media School Staff L&T Projects Funded by the Centre

The case study will be used within The Media School's but also lodged, alongside those from leading international business schools, at the European Case Clearing House for use by other universities in their postgraduate teaching (www.ecch.com).

A conference paper will be prepared and presented at a public service broadcasting conference in Amsterdam in November 2006.

Stephen Deutsch, Andy Cousins, Jane White & Jian Zhang

Project Title: Midi Mocap

Production of a prototype software tool which will support teaching and learning in our music and sound courses, allowing for the direct influence of movement on sonic events. In its initial stage, dance will provide the locus of activity. A sample lexicography of dance movement will be recorded by the mocap, and software will be devised to be used by composers, allowing for a correlation between movement and music/sound.

Kathy Durkin

Project Title: Further Cultural Exploration

Further research for 'Academic Expectations of Critique and Argumentation: The Adaptation of Russian Immigrants to Israeli Universities / implications for international students at Bournemouth University'.

Collaboration and networking with Israeli academics during a trip to Israel and presentation of a conference paper at the 13th International Learning Conference in Jamaica.

There has been relatively little research into the cultural adaptation of students from traditionally collectivist societies needing to integrate into a Western style academic culture of critical debate and argumentation. This qualitative study will add new insights and understanding of the academic adaptation process, both for immigrants in Israel and for international students in the U.K. Access to potential interviewees has been arranged through the organisation Kehilat HaCarmel in Haifa, which runs programmes to help Russian immigrants to integrate into Israeli society.

Joe Flintham

Project Title: Biblipedia

The production of Biblipedia, an online tool allowing users to keep synopses and annotated notes on scholarly readings. This allows them to organise their notes, and their bibliographies.

The tool regards the contributions of all users as public, allowing users to share their contributions, read those of others, and to use the tool as a research mechanism.

Biblipedia exploits emerging paradigms such as wikis and folksonomies to create an environment which encourages scholarly reading and writing, and the social sharing of knowledge.

Joe Flintham

Project Title: Technology Learning Networks (TLN)

Technology Learning Networks is a pilot scheme to develop learning resources for specialised technical and practical skills, and deliver those resources using staff and peer support. This scheme would also lead to research outcomes exploring the development of a framework for expanding the scheme.

This will deliver:

- Self-directed study tools
- A solution to identifiable teaching and learning needs
- A framework for future expansion of the scheme
- Research output on the developmental process

Andrew Ireland

Project Title: Collaborative Projects for Graduate Students

Production of short films, either drama or documentary, produced by groups of third year BATV and BASW students after they have completed their final studies.

Students at the completion of Media School programmes often wish to use their developed skills to produce further work that would further enable them to find employment in the media industry. The Media Academic Group is looking at ways of fostering greater collaboration between programmes, and this presents an opportunity to fund 'clusters' of programme makers to produce innovative artefacts that are free from any constraints of assessment. If this pilot is successful, it could be rolled out as an annual event.

Andrew Ireland & Guy Montrose

Project Title: Supporting Student Television Project Work

The production of 2 x 3-4 minute Minor TV projects by members of staff, following kit, time and budget restrictions adhered to by students. A paper will be written on the process of the project, tentatively titled "Increasing the quality of student support through active participation of their learning process".

(04)

Peter Jackson

Project Title: Student Press website (Bournemouth Wire Online)

To establish a website that will run alongside the student newspaper (currently known as StudentPRESS but to be re-titled to encompass both print and online) with the aim of creating a fully integrated multi-media publishing operation featuring text, pictures, graphics, audio and video.

This will enable Student Press, which normally publishes twice a term, to provide a constant news service and offer students vastly increased opportunities to gain exposure for their work as well as stimulating inter-active discussion of contemporary issues throughout the university community.

Peter Jackson

Project Title: Mediascope

To establish the acknowledged source of digitally produced graphic depictions of the hierarchies of world media – constantly updated through links with the professional and trade bodies of publishing and broadcasting.

Even seasoned practitioners find it difficult to grasp the ever-changing complexities of multi-media structures. Teachers and students alike find it almost impossible to comprehend the overall shape of the respective industries we address, the hierarchies within multi-national organisations, and the inter-relationship between apparently disparate segments. There is no lack of data but words and figures alone do not allow for visualising how and where what fits with what – within whatever chain of ownership. Printed directories merely list the ingredients and can be made instantly out-of-date by a sudden rash of takeovers or closures.

Phil MacGregor

Project Title: On-line Interactive Journalism: Extending Student Skills

Visits, over a period of months, to London-based news media including The Guardian, IPCMedia and the BBC, who are currently modernising softwares to extend their interactive procedures and knowledge of users.

It is such areas that, if seen and known, could allow new teaching practices for MA and BA students, and these aims could be formalised in the way student teaching and learning artefacts are run, such as the online paper for MA Multi-Media Journalism.

The project would enhance teaching, learning and curriculum development in Online Multi-Media Journalism.

In addition, it is possible that new contacts will stimulate opportunities for students to publish their work either on, or linked to, other news websites.

Phil Mathews

Project Title: Robert McKee Story Seminar

Attendance at the world renowned 'Robert McKee Story Seminar', referenced in the feature film 'Adaptation'. Robert McKee is considered one of the principal screenwriting theorists today and his theories remain at the forefront of contemporary scriptwriting.

The production of feature film structural maps and charts based on McKee's story structure which could be worked through in lectures or specific seminars. Production of Character Development sheets, Scene & Sequence worksheets and handouts based on McKee's theories which can be distributed through lectures or utilised in seminars, and used as a permanent resource. Development of a lecture specifically dealing with McKee's character theories, explaining and developing the conscious and unconscious desires of cinematic characters.

Mike Molesworth, Janice Denegri-Knot & Stuart Armon

Project Title: Pilot for the Development of Subject Area Portals

The creation of three external, interactive subject based websites or 'Portals' in Interactive Media, Advertising and Consumer Culture, subjects that are of interest across the School and have broader appeal (i.e. students and practitioners at other institutions). It therefore involves student collaborations and collaborations between students and industry. It would also showcase School teaching, research and the quality of student work. If this pilot is successful it could be rolled out with other subjects. The project is based on the way in which staff currently use media2 and have used online media in the past. Currently students from six programmes come together for discussion in one area on media2, which also includes a wide range of learning material. This area could be used by other Media School students, by external practitioners, and by students from other universities, who would benefit from doing so.

Simone O'Callaghan

Project Title: Practice Based Research Methods (Royal College of Art)

Attendance at Practice Based Research Methods Course at Royal College of Art where precedents in practice based research have been established and are integral to the learning and teaching of media, design and art.

The methodology learned on this course can be passed on to students in their final year of production courses. By learning from the examples set at Royal College, this will enable a way in which to establish guidelines and precedents for staff to engage in, and lead higher level students into areas of practice based research.

Mik Parsons**Project Title:** Interactive Media Tutorials Part 1

To extend the range of media2 tutorials to cover aspects of interactive media software. To research the range of tutorial material, both freely and commercially on offer (on and offline). To design a tutorial based approach for producing basic software tutorials and produce ten basic online tutorials with support notes.

The project will involve employment and research collaboration with a BA Interactive Media graduate as the intention is to take an existing online media project (a prize-winning piece of student work) and record the reconstruction of it in such a way to highlight the key learning points with the concept, design, development and construction.

The project will provide a rich learning resource for the School using materials developed by both students and experienced staff.

Mik Parsons**Project Title:** Interactive Media Tutorials Part 2

Building upon the successful work completed on Interactive Media Tutorials Part 1 ('Fat Amsterdam'), the proposal is to identify further interactive media works and students to contribute to the "Learning With..." tutorial site which has now been established on the Centre website. Production of three further online tutorials in Interactive Media.

Mik Parsons**Project Title:** Paper & Presentation on Programme Design for Interactive Media

Presentation of 'Course Design for Interactive Media Production' paper at the 4th International Conference on Communication and Mass Media, May 2006 in Athens, Greece.

The paper is a discussion on curriculum design and also on dissemination of the work done by and for the Centre and confirms The Media School as a major learning hub for media practice education.

Mik Parsons**Project Title:** European Interactive Media Conference Series

Attendance at conferences in Tampere, Finland (November 2005), Milan (February 2006), and Europrix in Vienna (March 2006). A series of workshops established by VocINet (Vocational training and network for European Instructors in interactive media).

"VocINet brings together new media experts, producers of outstanding multimedia projects and instructors who want to learn and enhance their skills together with participants from all over Europe. Specially designed for instructors in the field of new media, the two and half day intensive workshop will feature theoretical lectures as well as group work and practical case analysis sessions, all held by international experts and pioneers of Project Design. The workshop consists of lectures, case study presentations and group work sessions, in which the participants create and develop ideas for curricula and practical training for courses in interactive media".

The Tampere event also coincides with a Media Festival attracting 7000 visitors.

Ian Smith (Salisbury College)**Project Title:** Photo Imaging five day conference

Attendance at the above conference will increase understanding of current technologies in electronic imaging and the teaching methodology employed by educators in supporting the change from traditional to digital photography.

Tristan Tull**Project Title:** Celtic Film Festival, Falmouth

Attendance at the Celtic Festival, Falmouth which features interviews and talks from a number of speakers including Ken Loach, Don McCullan (Omagh, Bloody Sunday) and Kieran Hegarty, (BBC Northern Ireland). Access to the closing party and reduced registration rates (30% of total) have been acquired. This will provide unique access for students keen to network plus exposure to other young UK & Eire film-making talent and industry practitioners. Tristan Tull will be making notes to feed into enhancing teaching practice methods, especially MATV.

Joe Tunmer**Project Title:** Brief Encounters Film Festival

To take five students, selected from BATV and MATV, to the Bristol Brief Encounters Film Festival, with Film School Accreditation. Delivery of a Film Council seminar entitled 'From Script to Screen: The Filmmaker's Journey' by Joe Tunmer.

The Film School Delegate pass will entitle the students to attend masterclass seminars in scriptwriting, directing, production design, cinematography, composing and producing, and other one-off special seminars. The students will have access to the short films selected for the festival and have the opportunity to meet, network and discuss with the filmmakers. Registration, travel and accommodation expenses will be covered.

John Vince**Project Title:** NCCA LINUX

Collaboration between the NCCA and IT Services to create their own product tentatively called NCCA LINUX. This would be designed such, that it would incorporate all the drivers and interfaces associated with the equipment and hardware used within the NCCA.

NCCA LINUX could be exploited as a powerful marketing tool to attract students to a School that cares about a student's learning & teaching. It could be downloaded free from the The Media School website making distribution very simple. It could even be distributed as a free CD with specific computer animation magazines.

Appendix 2: Projects undertaken by the Curriculum Developers

**Shuan Kimber,
University of Winchester**

Project Title: Developing Teaching & Learning through Collaboration & Creativity

Project Synopsis

To create a collaborative and developmental model that can be used to enhance the learning and teaching experiences of students and colleagues within the Faculty of Arts at the University of Winchester. The project seeks to gain insights from students and colleagues in order to develop a model that can be used by colleagues to reflect upon their own practice or to work with students and or other colleagues to help them develop their professional practice and transform learning and teaching experiences.

**Seth Giddings,
University of West England**

Project Title: Students' Articulation of Theory and Practice in Media Production

Project Synopsis

To produce a video essay, documenting and analysing, students' understanding and realisation of the relationship between theory and practice.

**Warren Harrison,
University of Teeside**

Project Title: Effective Uses of Reflection to Enhance Practice in Production-based Programmes

Project Synopsis

To examine uses of reflection in production-based programmes, in terms of its value to the learner and teacher, the methods employed to present reflection and those used to introduce and develop reflective ability to learners. Research will be carried out in collaboration with students at University of Teeside and possibly with HEI's in the north-east region.

**Dave Harte,
University of Central England**

Project Title: Learning by Example - Connecting Media Entrepreneurs to Media Students

Project Synopsis

The UCE's Department of Media and Communication has recently developed a specialist entrepreneurship programme with the help of NESTA. The 'Insight Out' course offers graduates an intense five-week training experience that combines all the advice, support and personal development help they would need to set up in business. The 'Learning by Example' project aims to simply connect current undergraduate students studying media and communication directly to the Insight Out trainees through a placement scheme. The aim of the project is for students to gain experience of working with entrepreneurs and to establish whether the use of such placements is a viable way to embed the entrepreneurship experience into the curriculum.

**Dave Hotchkiss,
Plymouth College of Art and Design**

Project Title: 'Soft Employability Skills' in Media Related Education

Project Synopsis

Following on from recent research, the project will focus on addressing feedback from businesses concerning the preparedness of HE Students for Work Placement/Experience, particularly regarding interpersonal 'soft' professional skills demonstrated (communication, proactive attitude) which were regarded as more important than 'industry specific' vocational or production skills and as key elements to successful progression and achieving professional and personal aspirations.

The project aims to support the development of a range of materials, including role play activities, which encourage awareness and appreciation of best practice in effective communication and relationships and emphasise effective customer/client/colleague care in a professional media context.

**Judith Jones,
Liverpool John Moores University**

Project Title: Does Media Work Experience Lead to Graduate Employment?

Project Synopsis

To will consider the value of work experience to graduates of the Media Professional Studies industry-linked degree at LJMU. It is intended to establish how useful the work based learning module was to former students, both in terms of the work they carried out and the assessment that followed. The career path of the graduates will also be tracked to find out if their media work experience at university led directly or indirectly to employment within the media industry.

**Stuart Nolan,
University of Huddersfield**
Project Title: Pedagogical Games

Project Synopsis

The project will look at the use of games as a teaching and learning tool in media teaching. Few HE teaching staff have had experience of the games taught, and used, in teacher training. Most games of this sort are adapted theatre games and are difficult to apply effectively in HE contexts. Can the relatively new practice of digital game design bring useful ideas to these physical games and can the teaching of digital game design be improved through the use of these games?

The project is co-funded by the University of Huddersfield. Central School of Speech and Drama are also collaborating.

Tarik Sabry,
University of Westminster

Project Title: Westminster Papers in Communication and Culture (WPCC)

Project Synopsis

Funding has been used to develop the WPCC, a peer-reviewed journal, published twice a year in hard copy and PDF format. A major goal of the WPCC is to help develop a de-westernised and transcultural sphere that engages both young and established scholars from different parts of the world in a critical debate about the relationship between communication, culture and society in the 21st Century. The focus of the project will be to examine how we teach theory.

Simon Turner,
University of Gloucestershire

Project Title: Web Portal

Project Synopsis

The creation of a web portal that is easy to use and navigate, and features all staff profiles and research activities, that will also be used as a conduit for web conferencing, on-line debates, and useful for cross-fertilisation of ideas and information, collaborative research projects, awareness of activity etc, as well as providing a stimulus for those staff members who are reticent about using on-line resources. The web portal should be available to all Campus staff members regardless of department or position.

Mike Healey,
Cumbria Institute of the Arts
Project Title: Inter-departmental Collaboration Survey/Report

Project Synopsis

Departmental (online) survey examining the range of creative inter-departmental collaborations that take place within our respective institutions, with an aim to identify existing good practice; explore ways in which further opportunities for internal collaborations might occur and identify possible inhibitors for such collaborations and what needs to be done to address such problems. To explore the nature of interdisciplinarity within our subject area, and to determine its value within our curricula.

Project Title: What Theory should we Teach Media Production Students?

Project Synopsis

A published/online debate, in a well known journal, that explores the relevance (or otherwise) of current theory taught within Media Production courses. It will question – in a lively, provocative and entertaining manner – current theoretical orthodoxies and try and arrive at a new theoretical agenda appropriate to the creative needs of young media practitioners.

Christine Turan,
University College Falmouth

Project Title: Talking TV: Creating a Wiktionary of Professional & Critical Terms for TV Production

Project Synopsis

In order to explore TV narratives and develop as reflective practitioners, students need rich critical and professional vocabularies. To address the difficulties in developing students'

communication skills, we will initiate a wiktionary – an open, collaborative online vocabulary - of TV terms, to which students, practitioners and tutors would be able to contribute new entries and definitions, add illustrative video/audio clips, and edit existing entries. In time, it is hoped that the wiktionary will grow into a lexicon of professional and critical terms that reflects current usages in, and about, TV.

Paul Brighton (and Alison Marsh),
University of Wolverhampton

Project Title: Collaboration with the BBC - Pilot of a Digital Local TV News Service

Project Synopsis

The project is centred on a new digital pilot local TV news service being operated in Wolverhampton by BBC television; whereby the BBC has entered into partnership arrangements with local and community organisations, including the University of Wolverhampton, to provide opportunities to create TV journalism.

The aim for the University is to provide the students who will be involved as BBC journalists to use this pilot initiative as a chance to inform and shape the practical elements of learning on Broadcast Journalism modules, and as an opportunity for the University to redefine the nature of workplace learning. We shall attempt to align the work opportunity provided with coursework exercises in a way that is not always possible when learning institutions are not in such a formal partnership.

**Year in Review/
2005_2006**

**The Centre for Excellence
in Media Practice**

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