

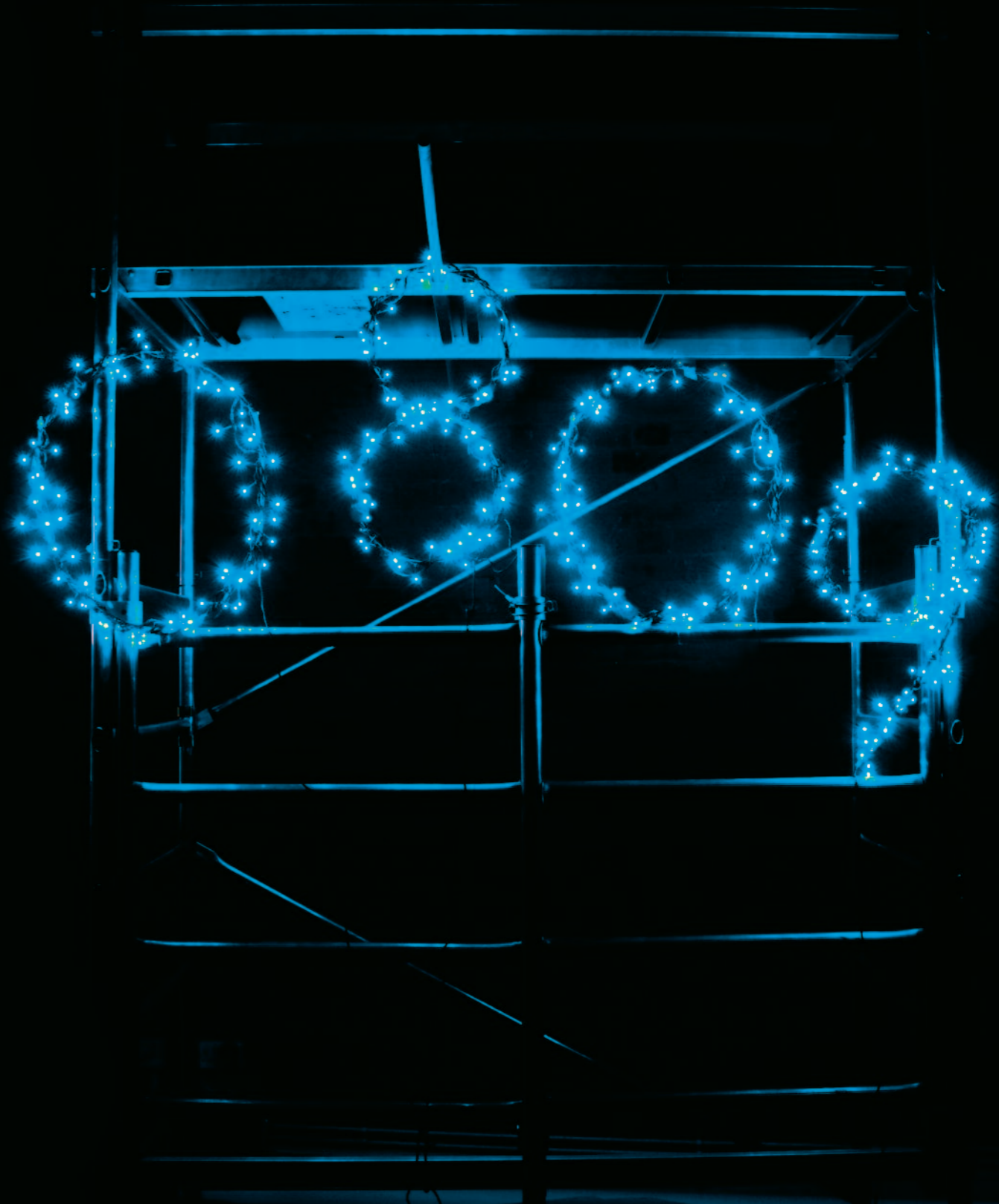
**The Centre for Excellence  
in Media Practice**

The Media School  
Bournemouth University  
Fern Barrow Poole Dorset  
BH12 5BB, UK

**Tel:** +44 (0)1202 965646  
**Fax:** +44 (0)1202 965530  
**Email:** [info@cemp.ac.uk](mailto:info@cemp.ac.uk)  
[www.cemp.ac.uk](http://www.cemp.ac.uk)

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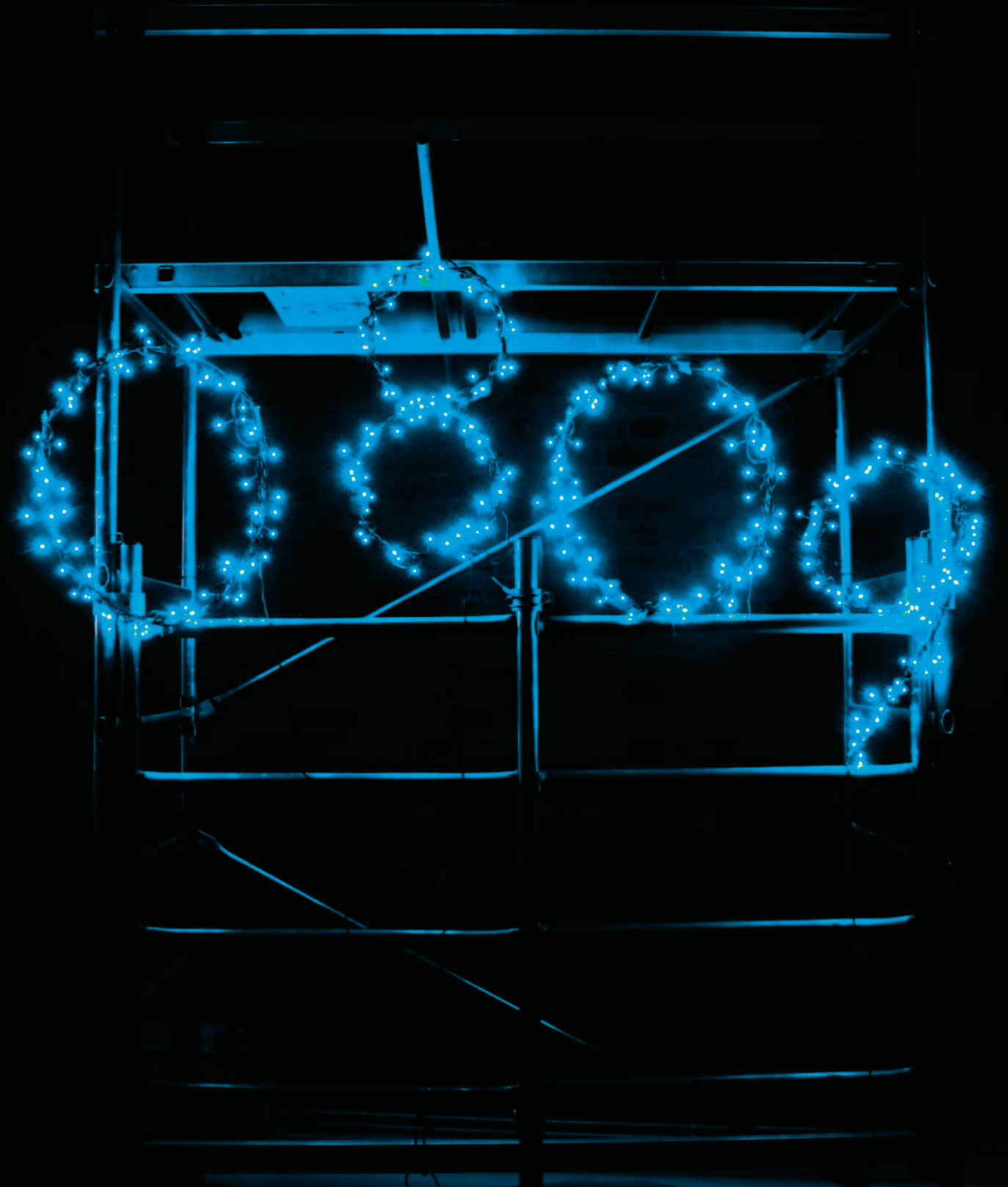
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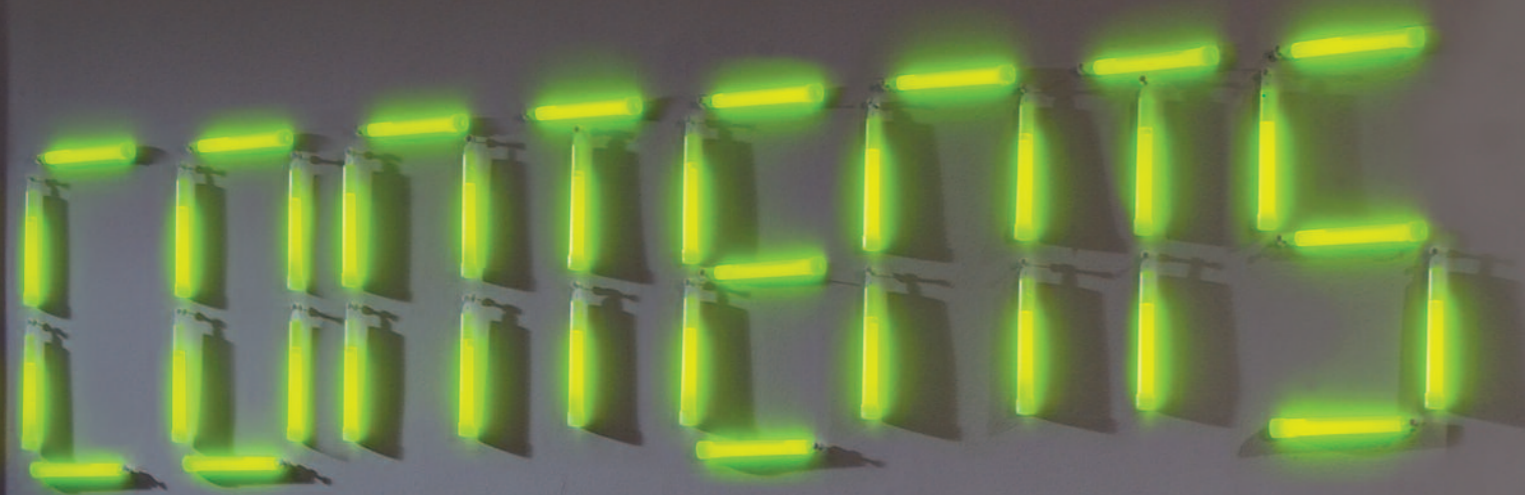
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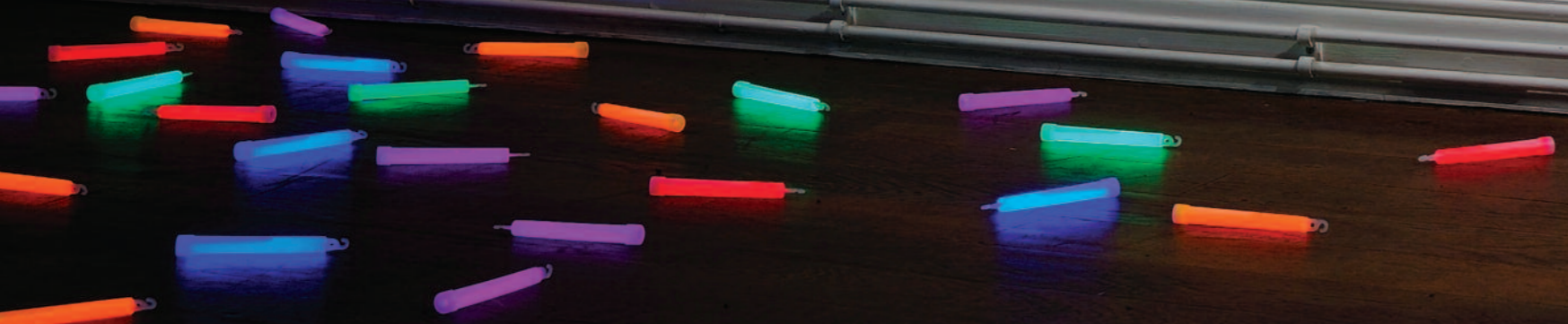
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- 01 Introduction by Steering Group Chair 3
- 02 Annual Review 5
- 03 Response to External Evaluator Reports 2007/2008 11
- 04 Self Evaluation 13
- 05 Key Priorities 15
- 06 External Evaluator Reports 17



As chairman of the Steering Group, I am delighted to be able to introduce the fourth annual review of CEMP's activities and highlight another year of outstanding achievement.

Global recession and technological revolution are turning the creative media industry upside down, challenging the tried and tested business models and demanding ever more flexible skills from the workforce. That in turn is creating a challenge for Higher Education as it seeks to nurture graduates who have the intellectual vision and professional skills to shape the future of an industry in flux.

Over the past 12 months, the CEMP team has seized this challenge with open arms, delivering innovative thinking, creative solutions and leadership. CEMP has launched a ground-breaking framework of credit-bearing short courses geared specifically to media professionals, rolled out a suite of innovative software products for Higher Education and the creative industries and brought together top academics to foster pedagogic research in media education. Plans to launch a Media Education Research Journal will provide a high profile forum to develop new ideas and fill a policy gap in Higher Education and industry alike.

CEMP is now an increasingly confident and mature organisation capable of standing on its own two feet as it moves into the last year of operations supported by HEFCE funding. Far from fading away quietly or being swallowed up ignominiously by another part of the University, CEMP has established a sound academic and financial footing which will allow it to maintain its own very clear identity and flourish.

The team is now busy putting the final touches to a strategy for the next five years of growth. I wish them every success and very much look forward to working with them.

**Stephen Jukes**  
Chair of the Steering Group & Dean of the Media School

# 01 Introduction by Steering Group Chair



# 02 Annual Review

**The Centre now has only one year left in its five-year HEFCE funding period. The initial bid to become a Centre for Excellence in Teaching and Learning was written almost six years ago and, as detailed in last year's Year in Review, CEMP has achieved all its significant objectives (see Appendix A). Therefore the focus is now on embedding the work completed to date and building a platform for future sustainability and impact.**

Clearly, moving from a situation where the Centre receives guaranteed funding of £500,000 a year to a position where no funding is guaranteed has been a significant challenge and the team must now generate equivalent revenues to ensure sustainability. Consequently, the task of maintaining CEMP's reputation as the leading centre for research and innovation in media education in the UK has never been more pressing as it is only from this position of strength that our work will be sustained.

To this end CEMP is actively pursuing three supportive activities. The first is the Media Education Summit; CEMP organised and delivered another very successful Summit this year in Liverpool, an event supported by the Art, Design Media Higher Education Academy (ADM-HEA) and the Sector Skills Council for Creative Media (Skillset). The Summit is quickly establishing itself as the pre-eminent conference for pedagogic research in media education attracting over 150 delegates from 65 different HEIs. Plans are already in place to run the event again next year. Secondly, with partners in other HEIs, a new peer reviewed publication entitled The Media Education Research Journal has been put in place; it is hoped that this will act as a conduit to raise the profile of the excellent pedagogic work in our discipline area. Finally, CEMP is building what is now one of the largest teams of doctoral researchers working on projects exploring media education in the UK. This team will continue to grow in size in the coming year.

Although future funding arrangements are challenging, they are also an opportunity for the CEMP team to 'step up' and meet the demands of the future. The CEMP team has proved it is more than capable of being academically led, entrepreneurial and innovative, evidenced by an income of over £275k last year and by the work detailed below.

Having outlined the current funding situation and underpinning activities, the Annual Review goes on to detail the primary work of the Centre: media education and how media can be used to support learning. The Centre's work in these two strands is best understood in terms of three areas of activity:

- researching new pedagogic approaches;
- developing agile and tailored CPD programmes;
- producing tools, structures and mechanisms.



As detailed below, significant progress has been made in each of these areas of activity.

### New Pedagogic Approaches

In the last 12 months, CEMP has continued to develop new research projects and to initiate new pedagogies in media education. The addition of Stephen Heppell as Professor of New Media Environments has given the Centre a focus on research that has a measurable impact on sector thinking. Further PhD students have been added to what is now a significant doctoral portfolio, so that CEMP's research is now supported at a number of different levels. This year its research has focused on the following areas:

#### Story

This area seeks to offer significant insights into the ways in which media can be used as educative tools. For several years, Dr Jenny Moon (CEMP's Associate Professor) has been working towards a book on story and its role in teaching and learning. Dr James Pope from the Media School is currently researching the impact interactive storytelling can have on the school curriculum. This growing area within the Centre is now supported by doctoral student, Neelam Parmar, whose research seeks to determine the potential new media narratives have on learning, particularly for school children.

### Applied Learning

The Centre's Mark Readman continues to contribute to the area of creative learning as he seeks to reveal the tensions and contradictions around creativity and considers the implications for media pedagogy. Mark's doctoral research is now in its final stage and Mark is beginning to publish in some areas of his research. New doctoral student, Andy Tedd, has a background in training at the BBC and is using this knowledge as a case study to determine how social networking tools can be aggregated and used by broadcast organisations in the commissioning and production of creative work. In the same way, the Centre's Dr Richard Berger is currently researching how theories of adaptation can be repurposed and refitted as new learning techniques.

### Entitlement

Professor Stephen Heppell is leading research seeking to provide new models for specific types of learners. His work continues to add to the ways in which exhibition can be used as a final year output for all undergraduate learners, whatever their discipline. Stephen's current research seeks to explore new models of entitlement for disengaged learners, such as school age mothers who have been excluded from education. It is envisaged that these new models will later be developed for other groups of people temporarily or permanently disengaged from learning.

### Impact

This year the Centre's research has been disseminated in a book, several book chapters and a series of journal articles, in addition to national and international conferences presentations and panels in Ireland and the USA.

CEMP has funded the Media School's Trevor Hearing and Stephanie Farmer in their work to examine the practicalities of incubating production companies in university departments. This project will have wide implications for creative and media programmes.

The addition of a bi-annual peer-reviewed publication (The Media Education Research Journal) further entrenches CEMP's position at the heart of media education research.

The Centre also seeks wider dissemination for its research beyond the academy. This year Centre Director Jon Wardle, along with Dr Tzu-Bin Lin and Dr Richard Berger, have written reports for the Department for Media, Culture and Sport on employer engagement and further HEFCE's commitment to this area in HEIs. Jon has also worked with Professor Martin Kretschmer from the Business School on a ESRC funded project investigating the Exploitation and Protection of Television Formats, a project which the ESRC identified as being a case study of good practice and which resulted in a learning resource for students.

Furthering the Centre's synergy between learning, research and industry, the recently appointed Visiting Professor, Anthony Lilley OBE (CEO Magic Lantern Productions), is co-funding a PhD project in partnership with BU. The successful doctoral candidate, Ashley Woodfall, is about to begin studying the implications of cross-platform commissioning and practice for children's learning.

### Agile and Tailored CPD Programmes

Six years ago in CEMP's second stage bid to HEFCE, the case was made that Media Education needed to become more flexible and that media departments needed to increase their partnership work with other professional institutions in order to provide a wider diversity of opportunities for learners to engage with higher education and lifelong learning. At the time, very little attention was being paid to this area by BU or the wider higher education sector but six years on it is increasingly becoming a priority for BU, the Sector Skills Council and the Government. Therefore, the activities detailed below are increasingly making an impact not only on the learners that embark upon them but also on practice elsewhere across BU and the wider HE sector.

### Credit Bearing Short Courses

The Centre's research with media professionals has shown that very few students wish to enrol on lengthy programmes of study but would prefer to enrol on short courses that may ultimately lead to an award at Masters level. During 2008-09, working with 25 staff from across the Media School, CEMP validated thirty 20 credit short courses in a range of academic areas including media management, marketing communications, media production, computer animation and journalism. These short courses for media professionals were recently launched, attracting senior staff from local government, marketing communications agencies, broadcasters and independent production companies. Further information about the short courses can be found at [www.bournemouth.ac.uk/mixtape](http://www.bournemouth.ac.uk/mixtape)

CEMP's leadership in this area has seen a member of the Centre seconded to work for the Sector Skills Council to help support the development of a similar framework for the national media academy network.

### Professional Partnerships

The Centre is at the forefront of developments within BU to develop mutually beneficial partnerships with professional partners, providing robust employer-based training which can be accredited at masters level. Over the last 12 months the team has worked to develop provision with the European Television and Media Management Academy (ETMA), Adobe and the BBC. The ETMA partnership is now in operation and it is envisaged the BBC and Adobe partnerships will be launched in the coming year.

These partnerships will see the boundaries between BU and its professional partners become more porous, and students will get the best of both worlds as they study courses delivered by both cutting edge professional practitioners and active academic researchers. It is envisaged that these partnerships will grow and that activity of this type will increasingly become the mainstay of the Media School's CPD activity.

### Part-time, Distance-Learning Undergraduate Programme

To date, the majority of CEMP's work to develop agile, tailored programmes has been at masters level. However, during 2008-09 the team has discussed launching an undergraduate programme to be delivered in a similar manner to MA Creative Media Practice and MA Creative Media Education, the focus of which would be cross platform, and therefore linked to one of the Centre's new research areas and involving significant employer input. BU currently has very little part-time provision at undergraduate level and this programme would seek to provide opportunities for a different type of student to study at BU. It would also provide research opportunities as CEMP continues to examine the nature of employer engagement in work-based learning, the challenges of wholly online delivery and the issues learners face when returning to study whilst working full-time having been away from formal learning for a significant period.

### Tools, Structures and Mechanisms

Since CEMP's inception in 2005, building tools, structures and mechanisms to enhance pedagogic practice has formed a key part of its work. Initially this work was entirely designed to improve the student experience and, although this is still the primary focus, the team is also aware that this is an area from which enterprise income can be generated. 2008-09 saw a significant change in the Centre's work as it went 'public' with three of its key tools by commercialising them for use in contexts other than BU:

### Box of Broadcasts (BoB)

During 2008-09 the Centre entered into an agreement with the British Universities' Film and Video Council (BUFVC) to launch BoB as a national subscription service. In addition to over 2500 active users at BU, 12 months on there are now 14 subscribing institutions (including University of London, Royal Holloway, University of Portsmouth and University of Brighton) paying an annual license fee of £5,000. At the recent annual JISC Conference in Edinburgh its Chairman, Professor Sir Timothy O'Shea, described BoB as the iPlayer of higher education. Working with the BUFVC, CEMP continues to develop the BoB service, adding additional functionality and actively seeking to increase the number of subscribing institutions. The Centre continues to support academic staff as they seek to embed BoB's use within the day-to-day practice of teaching and learning.

Further information about Box of Broadcasts can be found at <http://www.cemp.ac.uk/tools/boxofbroadcasts.php>

The Centre is at the forefront of developments within BU to develop mutually beneficial partnerships with professional partners to provide robust employer-based training which can be accredited at masters level.

**CASPAR**

Although CASPAR's inception predates CEMP, the CETL funding has allowed the Centre to take what was a good idea and make it a fully functional tool which is now widely used in BU and within 6 institutions nationally, including the University of Keele and the University of Dundee.

During 2008-09 CASPAR's functionality has been enhanced to give the user much greater control over the tool; users are now able to edit any aspect of their project up until the point of the first assessment, there is the option to make self assessment optional and to generate a percentage via criteria not solely calculated by the percentage, making the data even more accurate. The browsing of assessment points has also been improved to make the tool easier to use and new projects can be created using groups of students from previous projects (automatically placing the students in the correct order and groups), saving both time and effort.

The intention in the coming year is to increase the number of institutions subscribed to CASPAR and, based on the feedback from current users, to further improve the functionality to make the process of self and peer assessment as simple and effective as possible.

Further information about CASPAR can be found at <http://www.cemp.ac.uk/tools/caspar.php>

**Parashoot**

Parashoot is the latest of CEMP's online tools and the one that could, potentially and arguably, make the most impact. Risk assessment within media departments and the professional production sector could best be described as 'patchy', and Parashoot not only makes the process of risk assessment easier and quicker, but it also improves the quality of risk assessment. During 2008-09, Parashoot has been rolled out across the Media School and has been commercialised enabling its use in other institutions; as of September 2009 Parashoot has 7 paying subscribers, one of which is the national broadcaster and producer, ITV. The Head of Health and Safety and Risk Management at ITV described Parashoot in the following terms:

*"Parashoot provides an innovative solution to risk assessment that really suits the production business. It provides sensible and appropriate advice and guidance accessed throughout the risk assessment process and helps productions manage the paperwork and documents involved in risk assessment. It provides a directory of useful safety information and an online tool to complete required forms and ensure appropriate authorisation."*

Further information about Parashoot can be found at <http://www.cemp.ac.uk/tools/parashoot.php>

Across the three tools - Parashoot, CASPAR and Box of Broadcasts - CEMP has over 20 subscribing institutions generating revenues of over £35k to date. In the coming year the intention is to increase the subscriber base for these tools to 50 institutions in total.

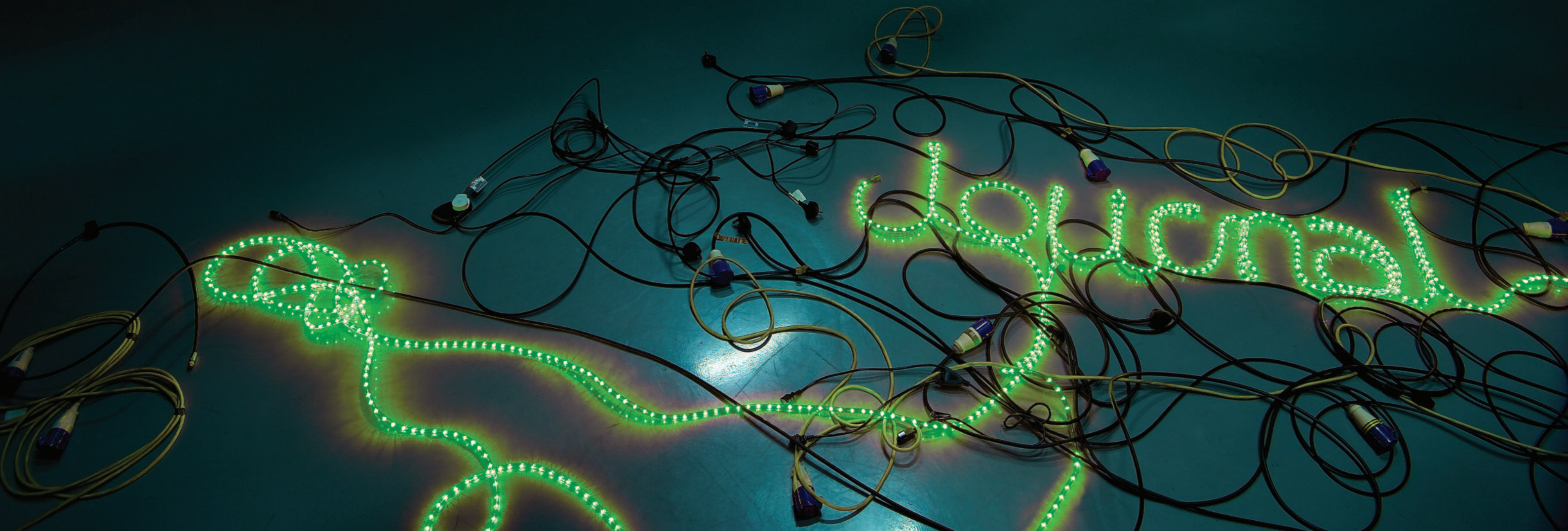
**Other tools**

CEMP is also developing new tools. Examples include Genarrator, an interactive story telling builder tool being developed with Jim Pope, and Short Hand Games being developed with Karen Ballam to support journalism students in their learning of shorthand. CEMP continues to develop the Green Room, Biblipeedia and Encyclomedia, each of which is in various stages of development.

Further Information about Genarrator and Shorthand Games can be found at <http://www.cemp.ac.uk/activities/pedagogicinnovationfund.php>

**Conclusion**

Hopefully the work detailed above shows a step change in the work of the Centre. Increasingly it is going 'public' with its work: publishing books, journal articles and leading workshops internationally; developing courses and programmes which model change for the rest of the University and the wider HE sector; and finally commercialising tools for use in others institutions. CEMP's national conference, The Media Education Summit, and its bi-annual publication, the Media Education Research Journal, demonstrates CEMP's commitment to excellence, not only in the projects developed by the Centre team, but also in shining a light on excellence in other areas of media education.



# 03 Response to External Evaluator Reports 2007/2008



**In their 2007-08 reports, CEMP's external evaluators raised the following issues and made the following comments:**

#### **Pedagogic Innovation Fund**

It is clear from the evaluator reports, and by the increasing numbers of bids received by the Pedagogic Innovation Fund committee that the fund is a very important aspect of CEMP's work. It is unclear at present how the Centre will continue to support this work beyond the HEFCE funding, although conversations with the Media School executive are ongoing. To date the fund has supported over 50 of the 130 academic staff in the Media School to undertake learning and teaching project, some of which are detailed at <http://www.cemp.ac.uk/activities/pedagogicinnovationfund.php>

Projects funded by the Project Innovation Fund during 2008-09 are listed in Appendix B.

#### **Embedding research and innovation and measuring impact**

In order to increase engagement across the Media School and BU with CEMP activities, the Centre has produced a number of videos about its work. On average over 100 people have viewed each video but unfortunately it is not possible to identify the specific staff who have engaged. The Centre continues to run lunchtime seminars and Show & Tell events to further engage staff in its work. The team is aware of the need to continually measure impact and, to that end, is currently undertaking in-depth interviews with staff and students on their use of Box of Broadcasts and writing a case study on our work developing distance education for working professionals to be featured in a DCMS report.

#### **Focus on the student experience not on innovation**

The CEMP team have reflected on comments by the evaluators suggesting that the language of innovation may alienate some people from engaging with the Centre's work. Within BU it seems appropriate to focus on innovation as many committees, projects etc are focussed on improving the student experience more generally. Innovation also ties with the focus on 'risk taking' mandated by HEFCE on applying for funding.

#### **Curriculum Developers**

Over the last four years' the Curriculum Developers have played a key role in helping to shape the work of the Centre through identifying areas of development whilst also sharing their own examples of excellent practice. However, it has been difficult to sustain the collective work of 13 individuals from different institutions over such a long period of time. This can partly be explained by the fact that, when the Curriculum Developers' network was formed, Skillset's Media Academy Network had not yet been established, and now two thirds of the Curriculum Developers are members of this new grouping.

The comments of the evaluators also prompted CEMP to think that it may be time for a more inclusive grouping. It is hoped that the Media Education Summit will create a forum for wider discussions of this type to take place. Though Easter 2010 will see the closing of this Curriculum Developers' network, the hope is to continue to work with the most active Developers by making them Visiting Fellows of the Centre.

#### **Published Proceedings of Media Education Summit**

The Centre has responded to this suggestion by inviting the presenters at The Media Education Summit 2009 to submit papers to the Media Education Research Journal. Although, the deadline for proposals is not until November 2009, half a dozen of the conference presenters have already submitted papers for peer review.

**In last year's Year in Review the Centre team set itself the following targets:**

- to launch a range of credit-bearing short courses designed to serve the needs of working professionals;
- to increase the number of doctoral candidates through funded bursaries and the launch of a new doctoral track;
- to increase income through externally funded research and enterprise projects and through the exploitation of project IP;
- to organise and deliver another Media Education Summit;
- to work towards the launch of a new journal concerned with media education.

In each case the Centre has achieved the target outlined and, in many cases, has exceeded expectations. The CEMP team are committed to making an impact on teaching and learning practices within the University and in the wider HE sector through innovative practice and an increased focus on research outputs. The team believe work to date has been strong and that there is a solid platform for future impact. However, the CEMP team also realise there is more to do and a key mechanism to increasing the Centre's impact on the sector is through growing the team. As a result, in 2009-10 the Centre will appoint two new lecturers and two new PhD students. Although this may sound modest, at a time when most HEFCE funded CETLS are reducing in size and, in some cases closing completely, we are bucking the trend quite significantly.

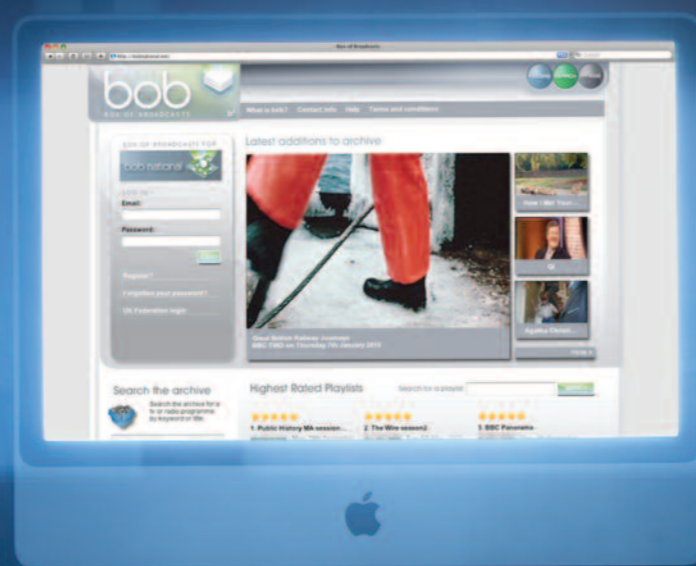
These four appointments will increase CEMP's overall size by one third and will require the team to step up its income generation work even further in order to cover the additional staffing costs. However, given the Centre's work and progress to date, the targets set for 2009-10 and beyond are believed to be achievable. In addition to the HEFCE grant, last year CEMP generated just over £275k in income and is forecast to generate £460k in the coming year.

The Centre's greatest challenge and disappointment to date is in attracting research funding. Last year the team submitted four applications of various sizes and financial worth for funding but unfortunately only the smallest of the four bids secured funding. However, the team is committed to continuing to attract research funding and a number of projects are already being prepared for submission during the coming year.

# 04 Self Evaluation

The Centre also continues to face the challenge of further engagement with staff in the Media School, across the University and beyond, particularly those who rarely attend CEMP events. Although we strive to be open and inclusive in all of our work, we are aware that we need to continue to place increased emphasis on developing others' understanding of the various CEMP projects, and thus generate further engagement in those projects.

Finally, the CEMP team believe, with one year of HEFCE funding remaining, the Centre is in a very healthy position to grow and develop its work beyond the security of CETL funding. We continue to be confident that the Centre is in good shape to face the challenges ahead, and that it will flourish in its new environment beyond 2010. As the range of publications and commercial outputs produced by the CEMP team and our courses continues to grow, as does our reputation.



# 05 Key Priorities

To continue to increase the number of doctoral candidates in the Centre through funded bursaries.

To increase income through external research funding.

To investigate undergraduate distance learning provision for launch in 2011.

To double the number of paid subscriptions to CEMP tools.

To increase the size of the CEMP team to ensure it can maximise its impact.



# 06 External Evaluator Reports

## Janet Hanson

Head of Education Enhancement, Student & Academic Services, Bournemouth University

As CEMP enters its final year of HEFCE funding, the aim of this internal evaluation report is to review two aspects; the extent to which engagement with the Centre is taking place within the Media School and across the University and the influence this may have on proposals regarding the sustainability of CEMP beyond the end of public funding.

Therefore this fourth internal evaluation focused on obtaining the views of senior managers in the Media School and the University who have had the opportunity to observe CEMP's impact more widely, particularly in the ways in which it has influenced the staff they line-manage. Interviews were undertaken, either face to face or through email correspondence, with three Media School Associate Deans, two Deans and the University's Head of Enterprise. I would like to thank them for their time and contributions to this report. The interviews sought responses to questions about the extent to which CEMP's activities were perceived to have made an impact and, in the light of these comments, explored views on the desirability of sustaining these activities beyond the HEFCE funding. The questions were grouped according to the Year In Review's structure around three areas: engagement with pedagogic research and innovative approaches to media education; curriculum models and structures for work-based CPD education and employer engagement; and the use of CEMP's tools such as BoB, CASPAR and Parashoot.

### **Impact of pedagogic research and innovative approaches**

CEMP has continued to recruit research-active staff and PhD students this year and maintained an impressive number of research outputs. The impact of this research activity and proximity of such a lively research environment is most clearly recognised by the Associate Deans (ADs) who have encouraged their academic staff to engage through a variety of ways. Since CEMP began, staff have been seconded into the Centre to undertake research and innovation activity and in one case, having begun a research career in CEMP, the individual has made a career move into an academic post with the School.

The Pedagogic Innovation Fund which enables staff to bid for project funds has supported a wide range of innovative projects, and it was suggested by ADs that even those who were not successful in gaining funding had the experience of writing bids and getting feedback in preparation for further enterprise activity. Those who have had projects funded in the past are now producing outputs that include journal and conference papers as well as curriculum materials. ADs recognised that the two Media Education Summit conferences had provided useful outlets for publication, and the launch of the research journal would provide additional publishing opportunities.

According to the Dean of the School, the significant external profile developed by members of the CEMP team, its conferences and the academic journal all contributed very strongly to the overall research profile of the Media School and supported its domestic student recruitment.

Given the Centre's emphasis on research and innovation in media education practice, it is not surprising that the strongest engagement with CEMP's innovative education outputs was reported to be taking place in the Media School in the design and delivery of the revised undergraduate media production programmes, where aspects of student learning such as academic assertiveness, exhibition and developing the sense of the student journey through the curriculum were incorporated, in addition to innovative delivery such as block teaching of professional subjects.

On reflecting on enhancements to the student experience brought about by CEMP, one AD reported that PAL had been one of the most useful of its innovations, where the experience of being a PAL Leader had added to the maturity and confidence of Level I students and Level C Student Reps were confirming the value of their PAL sessions in helping them settle in to university life and tackling their first assignment.

The refurbishment of the learning spaces within the School was acknowledged to be one of the lasting benefits of the CETL funding and outside the School it was recognised that CEMP had been influential in the re-design of University spaces to encourage social and collaborative learning.

### **Relevance of curriculum models and structures for work-based CPD education and employer engagement**

Across the Media School there was acknowledgement of the contribution that the CPD curriculum model developed by CEMP had made in supporting employer engagement and in enabling academic staff to engage in enterprise activity. It had also promoted cross-school teaching.

This CPD curriculum model appeared to be the most widely understood of CEMP's innovations outside the School. The model, described by one respondent as 'groundbreaking', was reported to have prompted new ways of conceptualising the development of short courses within a credit framework. In the past, the University had not been able to respond fast enough to the needs of employers, it had been too conservative and its processes too inflexible. CEMP's engagement in this agenda had encouraged the development of a culture of acceptable risk-taking that is essential to enhancing employer engagement. Even something as simple as redesigning the application form for these short courses had made a significant difference.

The principles underpinning the framework are widely applicable and have informed the development of CPD frameworks in other Schools. They have also been adopted by other media programmes in the HE sector.

### **Use of tools**

While tools such as BoB, CASPAR and Parashoot were widely understood and used in the Media School, they appeared to be less well understood by senior staff outside the School who were not aware of the extent to which their own staff were using them. However, once their underpinning education principles were explained, it was recognised they might have value, particularly CASPAR. It was also acknowledged that CEMP's experience of developing IP and the commercialisation of pedagogic innovations should be valuable.

### **Sustainability**

Support for sustaining CEMP and its activities was expressed across the School, together with considerable speculation about the funding models that might be appropriate once the HEFCE funding ends.

When asked their views on the key elements to retain, the ADs offered support for continuation of CEMP's oversight of the CPD framework. Those who had contributed to the delivery of short courses reported that the arrangements ran very smoothly. The Pedagogic Innovation Fund was welcomed for the staff development opportunities it provided, since academic group staff development budgets were reported to be severely limited without access to CEMP funds. As noted earlier, ongoing support for PAL was also of concern.

It was acknowledged that CEMP's activities generated revenue which not only had the potential to cover its own costs, but also that its high external public profile within the media industry had already brought benefits to the School in the form of prestigious partnerships, for example with the BBC, Adobe and ETMA, that would support income generation in the longer term.

However, the funding model for securing the sustainability of CEMP was of considerable interest to respondents. Would it be self-funding in the sense that it covered its costs, or would it also be required to make a contribution to the overhead? It was felt that this might depend on its place in the School as either an academic group or as a research centre.

**CEMP has contributed significantly to the profile of BU's Media School across the HE sector, within industry and as a player in developing policies related to government agendas.**

### **Conclusions**

CEMP has contributed significantly to the profile of BU's Media School across the HE sector, within industry and as a player in developing policies related to government agendas. The opportunities provided by CEMP for gaining support and development appear to have been well used within the Media School and there is support for retaining it as a presence within the School. As the Dean of the School suggested, in order to maintain and enhance this profile, it probably needs to retain a separate identity rather than be absorbed into the School, unlike many other CETLs that are likely to close and disappear once the funding finishes. This degree of separation has enabled CEMP to innovate and to challenge accepted theory and practice of education delivery, a capacity that would be important to retain.

In addition to CEMP and the School negotiating an appropriate future strategy in the coming year, there are also some points the University may wish to consider with reference to sustaining CEMP, perhaps through the Education Enhancement Committee:

- review the possibility of incorporating support for the Media School's PAL activity within the central processes currently supported by Student and Academic Services;
- review methods for promoting and publicising CEMP's innovations in pedagogic research and delivery and assist in their generalisation to other academic areas;
- note that it was reported that Media School academic staff benefited from close physical proximity to the innovators and consider the broader implication of this for pedagogic knowledge transfer across the University.

# Professor John Adams

University of Bristol

For the year under review, the Director set a framework of priorities centred on pedagogic research, the development of flexible MA programmes and units, and the production of a pedagogic support system (tools, structures and mechanisms), each providing the potential for a range of interventions in media education at primary, secondary and tertiary level. The strategic priorities centred on recruitment of doctoral candidates, short courses, the Media Education Summit and journal, partnerships with professional partners. These aims have been located within a framework for income generation.

This directive for the year provides the ground for my assessment. I have read a wide range of documentation in hard copy, consulted the website a number of times, held formal and informal discussions with the CEMP Director and members of the administrative teams across the year with two visits to Bournemouth, and talked with CEMP research staff and associates. I attended the Media Education Summit in Liverpool and have sampled publications and online tools. I have also consulted selected partners engaged with CEMP on academic collaboration.

## 1 Research contexts

I believe that the research aims have developed a clearer sense of direction and strength of purpose and across the year, building significantly on the existing themes within media pedagogy: Story, Work-Based and Experiential Learning, Creativity, Reflecting on Practice. Individual research initiatives benefit from this more systematic approach as CEMP continues to provide a valuable source of direct and indirect support for staff projects and doctoral studentships. The year has seen welcome developments in the research infrastructure, notably the full integration of the Professor of New Media Environments with responsibility for research development and doctoral supervisions, and the recruitment of 3 doctoral students to the research themes funded by CEMP bursaries. The industry-funded involvement in pedagogic research, in collaboration with visiting Professor Anthony Lilley, is a laudable initiative that provides substance to the aspiration for industry research partnerships.

The funding environment remains extremely competitive. Although research bids have not met with the desired success this year, forthcoming bids will undoubtedly be strengthened by the clear presentation of the CEMP research mission and strategy, supported by the new appointments. The planning for a professional doctoral route supported by CEMP (to be introduced in 2010) presents a promising initiative in this context.

Overall, the research dynamic is benefiting from a sharper articulation of strategy and priorities aimed at positioning the organisation as a centre for research into practice pedagogies for primary, secondary and tertiary media education.

## 2 Short Courses and professional partnership MA programmes

I note that the MA Creative Media Practice and MA Creative & Media Education continue to recruit with 12 and 15 students respectively, and receive good student feedback and external examiner comment. Both programmes would seem to fit well within the developing research strategy and to provide the opportunity for links with the research themes through, for example, the selected unit content and the dissertation. Given that the programmes and units effectively provide a teaching and learning laboratory in the CEMP context, further consideration could be given to ways of articulating, evaluating and disseminating insights gained through the experience of this work.

### Short courses

This has evidently been an extremely active year in short course provision, with CEMP designing the propositions and writing framework documentation for the 30 x 20-credit units, working with a large number of staff from other academic groups. This reflects the confidence and strength of CEMP in its developing expertise in the design and delivery of short courses in the field of continuing professional development. Uptake by a wide range of individuals with professional backgrounds illustrates the capability to develop units in and through partnerships with HE institutions and industry that allow working professionals and others to engage with HE in terms of both life-long learning and continuing professional development.

At a parochial level, there is still a need to clarify relations between CEMP and the Media School in terms of both internal perceptions and public presentation. Given the imperative to establish external recognition for all areas of expertise and achievement, CEMP should consider how best to quantify and publicise achievements in the design, marketing and support provision (application, enrolment, etc) with a view to making this expertise more widely available. For example, CEMP participation in the design and delivery of the units receives no mention on the BU 'mixtape' site.

The award of 12 ASNs from HEFCE to help support delivery is notable. I understand that government policy withholding funding for students already possessing an equivalent qualification (ELO) has had no significant impact.

#### Partnerships

The ambition to establish professional partnership programmes and units that provide both academic and industry content, context and delivery is imaginative basis for the delivery of CPD. The Director and his team have evidently worked hard across the year to identify and develop a partnership framework with the European Television and Media Management Academy (ETMA), which launched during 2009, and they appear well on the way to completing partnerships with Adobe and the BBC for recruitment in 2010. The partnership funding for PhD constructively prefigures these planned developments at Master's level.

In many aspects of teaching and research CEMP has prioritised collaborative development and this is a significant strength. The ADM-HEA subject centre, for example, report that the CEMP team 'have contributed to a number of projects in the past twelve months including the submission of case studies for the current projects including Looking Out: Effective Engagements with the Creative and Cultural Industries, (in collaboration with the Department of Culture, Media and Sport) and Stepping Out Programme for Work-Based Learners. CEMP has been a valuable constituent of the Art Design Media Subject Centre network and offered significant contributions to the work carried out by the Centre.'

Partnerships will often provide a challenge given the high level of effort required in terms of development, maintenance and renewal, especially where these depend on individual rather than institutional relations. In this context however, I believe that the Curriculum Developer network, despite its effective demise, was a valuable experiment that provided CEMP with the experience and credibility to connect with emerging networks such as those initiated by Skillset.

#### Apple accreditation

I note that the MA Editing students now all leave with supplementary Apple accreditation as a valuable professional adjunct, and that two courses for external students were run on an income generation basis.

### 3 Tools, Structures and Mechanisms

#### Online resources

I understand that there has been significant positive feedback on the functionality of key programmes, and that this been used in deciding priorities for product development following the commercial launch of the three main tools intended to improve pedagogic practice and the student experience. The agreement with the BUFVC to launch Box of Broadcasts as a national subscription service is a significant achievement, meeting an evident need amongst teachers and researchers. Recognition and uptake of CASPAR continues to validate its value for peer review and I am pleased to note that improved functionality has been incorporated during the year. From personal experience I can confirm that Parashoot has the potential to play a major part in drawing attention to and improving the quality of risk assessment – essential in the organisation of all areas of media practice in education and industry. My query here, as with some other aspects of CEMP activities, is the extent to which the resources are allocated for targeted publicity and marketing of these materials to the academic community.

#### Media Education Summit

The conference attracted significant sponsorship (including the Art, Design Media Higher Education Academy and Skillset) and was well attended with a wide range of delegates. The choice of Liverpool as a venue made an important statement in an number of ways, and clearly located CEMP's aims and presence in a national context. I was able to attend this year and thought that the programme was well organised with a sharp focus on contemporary developments and a good range of themed sessions. I have reviewed the feedback and, although the returns were comparatively low for some sessions, a significant majority of respondees found the main sessions to be 'valuable', with praise in the comment for nearly every aspect of the conference. The conference is a high profile event and provides an important platform for the Centre, with a good number of papers delivered by members of staff at BU; with this in mind, it should not however come to be seen as simply as a BU shop window if it is to meet the aim of recognition as 'the preeminent conference for pedagogic research in media education'.

#### Publication and The Media Education Research Journal

The record of individual outputs demonstrates the wide range of interests of researchers working within the CEMP framework and their full commitment to dissemination through publication and participation in conferences and workshops.

Across the year the journal has been taken to an advanced stage of preparation, with the valuable intention of encouraging 'the exchange of academic research into media education and pedagogy conducted by academics, practitioners and teachers situated in all sectors and contexts for media education'. The explicit aim 'to facilitate the transfer of critical, empirical action and discursive research into the complexity of media education' sits well with the CEMP mission. However, as an unintended consequence, involvement with the journal should not narrow the pipeline that carries the flow of outputs. One possibility would be further developments of means and modes of publication, such as online working papers as a first outcome of each teaching and learning initiative, to increase the dissemination of work that currently lacks visibility – publicising innovative elements of content and delivery in the MA units, for example.

#### Other

I note that Peer Assisted Learning is embedded in the School - a highly desirable development that would benefit as standard practice across the sector. CEMP continues to fund research into the potential of other mechanisms that might promote the education / industry interface, such as the projects by Hearing and Farmer (BU Media School) to explore the potential of incubating production companies in university departments. It would be productive to explore ways of developing such collaborative research projects with other HE institutions.

#### Concluding note

The Centre has largely achieved the targets outlined for 2009-10 with a clear focus on 'making an impact on teaching and learning practices within the University and in the wider HE sector through innovative practice and an increased focus on research outputs'. The academic and administrative members of the CEMP team remain highly motivated and the commitment to increased investment in staff and research studentships in 2010 is a brave declaration of intent in the current financial environment.

CEMP has focused on the significance of pedagogy and curriculum development, actively developing partnerships within and across HE and the media industries. However, whilst recognising the value of creating new constituencies in media education and new partnerships, communications with the HE sector, particularly with and through the subject associations, could be improved to mutual benefit.

With an increased emphasis on communication and dissemination across the year CEMP has consolidated its identity and role in the field of media education at all levels in and through engagement with pedagogic practice. With this clear sense of purpose should it become the centre for excellence in media practice education (CEMPE) as it moves to the next phase of development?

Finally, I would like to thank the Director and his team for their close attention and rapid responses to requests for information and for their efficient support in facilitating visits and access to resources.

The Centre has largely achieved the targets outlined for 2009-10 with a clear focus on 'making an impact on teaching and learning practices within the University and in the wider HE sector

# Jon Drori

## Changing Media Ltd

### Remit

**I have previously conducted reviews for CEMP, the national Centre for Excellence in Media Practice, on its relationship with industry and its status as a Centre for Excellence.**

I am delighted to have been asked to conduct a review again this year 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 the following questions:

Is CEMP still doing a good job and is it doing a better job because it's a CETL (Centre for Excellence in Teaching and Learning)? 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 a questionnaire and a series of email and telephone conversations with representative stakeholders during autumn 2009.

### Key Findings

There are strong overlaps with previous years' reports.

CEMP has continued to perform well, fostering and taking advantage of excellent relationships with key industry partners.

The comments I hear about CEMP continue to be so consistently positive that I would (almost) welcome anyone with something negative to say. CEMP is held in high regard for the quality of its work, for the way that it is managed and for the experiences that it affords its students. Its status as a Centre for Excellence appears to be of enduring value.

The main challenge facing CEMP is that its initial funding from HEFCE will come to an end at the end of July 2010 and in order for CEMP to be sustainable the team needs to replace this income. The team appear to be planning sensibly in this regard.

### Highlights of the past year Academic highlights

Last year saw the successful launch of the second masters programme for media teachers, the MA Creative & Media Education. The quality of work the students are producing and the impact their study is having on classroom practice continue to exceed expectations.

In order to increase income while at the same time deliver worthwhile academic outcomes, the CEMP team has been pursuing three activities:

- The Media Education Summit; this year saw another very successful Summit, this year in Liverpool, supported by the Art, Design Media Higher education Academy (ADM-HEA) and the Sector Skills Council for Creative Media (Skillset).
- A new peer reviewed publication The Media Education Research Journal in partnership with other HEIs.
- CEMP is building what is now one of the largest teams of doctoral researchers working on projects exploring media education in the UK.

There is a consistent message from everyone I've spoken to that strong progress is being made in the key areas of

- researching new pedagogic approaches
- developing agile and tailored CPD programmes
- producing tools, structures and mechanisms

(Detail of activities within these categories is within the Annual Review section of this report.)

I have been especially impressed by the agility with which the team has responded to the market need for credit-bearing short courses. CEMP has led the way in developing these Short Courses for Media Professionals. This has involved 25 academics from across the School's four academic groups and is the first time the whole School has collaborated on one framework.

There has also been increased research and communication output, with an increased number of conference papers, seminars books and journal articles.

### Organisational highlights

The main challenge for CEMP is to make the transition from being dependent on HEFCE to sustainable funding of its own. CEMP has made excellent progress, having achieved an income of £275k in the last year. On top of income from running courses and training, CEMP has received £35k of income from further development and sale of its excellent Parashoot, CASPAR and Box of Broadcast services, about which there is further detail in the Annual Review section. These services now have 20 university clients and one commercial client (ITV). Various other tools are in development. This is an unusually successful and entrepreneurial activity – to my knowledge no other academic Schools in the University have licensed tools in this manner. In fact, I'm not aware of any media schools nationally that have successfully entered the market in this way.

Taking into account planned savings, CEMP will need to increase its funding by about 25% in the coming year and I regard it as an operational highlight that sensible financial planning for future is clearly being taken so seriously.

### Is the teaching good?

CEMP's strategy to ensure that students learn well, rather than pursuing innovation for its own sake continues to pay off. Student Representative Feedback, Student Unit Evaluation forms and external examiner reports continue to show that students are very satisfied with the shape of their study, the methods of delivery and the quality of supervision and tuition that they get. The Director points out particularly positive feedback about methods of assessment and the quality of feedback. My own evidence supports this:

*"I have worked at a number of universities and colleges and I can honestly say that my time at Bournemouth has been the most organised and productive time I've ever had at an educational establishment. First and foremost, CEMP was and is very good at connecting people from different disciplines. Within weeks of being hired I had met people working in journalism, radio production, TV production, interactive media, screenwriting, media and digital arts research, performance art, advertising and marketing media... the sheer breadth of skills and experience housed in one building was very inspiring, and the spirit of cooperation and dialogue that CEMP has instilled is to my mind one of its greatest achievements."*  
**Tim Wright**, XPT, Practitioner in Residence

*"My perception of CEMP is that it is delivering content of the highest quality and has a reputation second to none for running degree programmes in media production. Staff at the Centre are all extremely well plugged in to the industry and seem to be very well connected. The facilities at the centre also seem excellent."*  
**Angela Roberts**, Manager Production Training, BBC Academy

### Is the CETL status still an advantage?

The CETL status is still seen by CEMP as a great advantage. The Director comments on the organisation becoming more focused on life after HEFCE funding encouraging them to become more entrepreneurial, trading on the name and the validation from HEFCE.

*"Without CETL status none of the online tools would have been developed and it is unlikely that the Short Courses framework would have come about. Because CEMP is not aligned with any one academic group it has meant that all the academic groups collaborated equally as opposed to one leading."*  
**Jonathan Wardle**, CEMP Director

*"Without CEMP, an interdisciplinary approach to media probably wouldn't be on the agenda for many people who really need to appreciate and understand the implications of cross platform media practice"*  
**Tim Wright**, XPT, Practitioner in Residence

### Collaboration with other academic institutions

The Director cites the main barrier as being increased competition between institutions for research funding, students and connections with prestigious industry partnerships.

The team have been seeking to break down these barriers through events such as the Media Education Summit (organised by CEMP), which was attended by 148 people from over 65 different universities. The Director and his team have wisely continued to focus on building good personal relationships with key people interested in the same issues and in some case co-opting them by making them visiting fellows of CEMP.

*"Personally I enjoy working with CEMP a lot. It's great to work with professionals who share the same vision as we do. Our collaboration with CEMP has been very beneficial, and I have no doubt that it will prove to be even more so in the future. I also appreciate the fact that although there's a huge difference in experience and knowledge between both our institutions we're treated as real partners. Working with CEMP is a win-win situation."*  
**Paul Pauwels**, Director, European Television & Media Management Academy

### Industry relationships

Staff, students and all stakeholders continue to be 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 continue to be strong, with every interviewee enthusiastic about the Centre.

*"I have a very high opinion of CEMP and its work. I am particularly impressed by the Director's commitment and determination to make a success of the Knowledge Transfer Partnership, and his appreciation of our needs as an SME that has to be so careful about how it invests its scant resources and its need for tangible results from its investment."*  
**Dr Ralph Holtom**, Business Director, CiC

The Centre continues to have good relationships with key technical companies such as Apple and Macromedia and with broadcasters such as the BBC. CEMP has previously established in the Media School 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 also been joint research projects between academics and industry practitioners such as Fremantle.

CEMP is a role model for how universities can engage with the creative industries:

*“I’ve been in regular touch with the CEMP faculty during my careers at the BBC and Channel 4, and have always been impressed with the knowledge and understanding of the students and staff. They rightly focus on building close links with key industry figures, making CEMP the most highly regarded university department in the industry. Many of my colleagues and peers have been to CEMP to work with students, give lectures, or study there themselves. I’m a huge fan of the department and support their plans for the future.”*

**Matt Locke**, Commissioning Editor, Channel 4 Education

The barriers to CEMP’s expansion of contacts and involvement with industry reflect some of the issues that all academic institutions face. The Director mentions the challenges of knowing who to contact and having sufficient credibility once such contact is made. Many businesses see universities as an irrelevance. CEMP’s considerable success in this area continues to come from focusing on specific project work, on cultivating industry partners and on making the most of the reputations of well-known figures and organisations, with which CEMP has built a relationship, in order to draw in others.

According to the Director, the main driver of success in this area is knowing the right people and having the time to engage with them properly.

### Competition

The Director continues to feel that most other Higher Education Institutions still seem predominantly focused upon ‘initial’ training, including undergraduate and ‘conversion’ postgraduate courses, and haven’t really embraced the ‘post-experience’ agenda. However, there is now a big push for ‘employer engagement’ within HEFCE and there are an increasing number of initiatives relevant to CEMP’s work, including a Skillset project and the regional Pathfinder projects. CEMP’s strategy is the right one - to continue to be involved in these in order to establish its emerging reputation in this area.

### Problems and Recommendations

I did not uncover evidence of any systemic problems with CEMP or the way that it conducts its business.

The key issues, which the team already fully understand that they need to address, are:

- Replacement of the initial HEFCE funding from other sustainable sources.
- Finding the best and most talented academics to appoint to work in CEMP. Given CEMP’s high standards, the Director understandably finds it difficult to uncover credible academics who publish, teach and have good links with industry.

- One interviewee suggested the need for an even greater number of relationships with new media production companies. While this was not a widely held view, increasing the number and scope of such relationships can only be a good thing, so long as they don’t detract from management focus. Should CEMP decide to pursue this course, I would recommend relationships with some of the larger commercial agencies, particularly those that deal with advertising.

### Discussion

Last year, I expressed concern about the economic downturn and recommended that CEMP should have strategies in place to cope with it. The team sensibly expanded their public-sector activities. However, this coming year will probably see quite marked reductions in public spending. Within the strategic framework they have articulated, the CEMP team will need to remain agile and opportunistic in these difficult economic times.

I have again been especially impressed by the constant search by staff for techniques and industry relationships that would really enhance teaching and learning. 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 is very welcome and appears to be an enduring feature of CEMP, which was remarked upon by most interviewees.

*“CEMP is very outward looking and always keen to bring more and more people from varied backgrounds into its network. It is a hotbed of innovation, always contemplating news of teaching and discussing media. As a result it’s a very stimulating organisation to be involved with. I get a strong sense too that, without CEMP, most of the people who end up benefiting from all the events and programmes I’ve mentioned would not make the time or even have the inclination to roam beyond their own departments and skill sets.”*

**Tim Wright**, XPT, Practitioner in Residence

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, including via the Media Education Summit. 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 responded to the call for expansion of its provision of short courses with a fundamental reform of the School’s ‘executive’ courses which has resulted in a portfolio of credit-bearing short courses led by Media School 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.

Overall, CEMP is working very well with industry.

*“I have found it an absolute joy to work with the CEMP team, all of whom couldn’t have been more helpful in ensuring that we got our project off the ground, and who have all been extremely generous in sharing their time and expertise.”*

**Angela Roberts**, Manager Production Training, BBC Academy

*“The Centre has led us to consider options that would previously have been overlooked and has used its leading edge awareness and involvement to show us new avenues which is of course why we are working with you. I was impressed by the availability and professionalism of other students in the School to help us with a production project, and the excellent results obtained.”*

**Dr Ralph Holtom**, Business Director, CiC

### Acknowledgements

I would like to thank Jonathan Wardle 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, Anthony Lilley of Magic Lantern, Tony Stern of Fremantle, Tim Wright of XPT, Matt Locke of Channel 4, Angela Roberts of BBC, Paul Pauwels of European Television Management Academy, and representatives of Apple UK, Macromedia, Endemol, BBC, ITV, Channel 4 and PACT. Thanks also to the various students I spoke to.

### Author’s Biography

#### Prof. Jonathan Drori CBE FLS

Jon is Director of a strategy consulting group, and also of a company that creates diagnostic tools and interventions for children with autism and dyslexia. Previously he was founder and Director of Culture Online at the DCMS, Managing Director of Scient, Editorial Director for BBC Online and before that the BBC’s Head of Digital Media and Learning Channels. He is Visiting Professor at Bristol University, specialising in the uses of technology for learning, and adviser to Government and large public bodies on new media, audience and business strategies. Jon is a Trustee of the Royal Botanic Gardens, Kew, Culture24, The Woodland Trust and Chair of the Wingate Foundation.

CEMP’s willingness to respond quickly to ideas and suggestions from elsewhere continues to impress

**Original CEMP Objectives**  
**The following objectives were defined six years ago in the bid to HEFCE to be awarded CETL status and have since been achieved:**

**Project Innovation Fund** (*originally referred to as Secondments & Sabbaticals*) - staff in the Media School and partner institutions will be invited to apply for funding to enable completion of a professional commission, a piece of pedagogic research, or another staff development activity.

To date the Project Innovation Fund has supported over fifty Media School academic staff to update professional skills, attend courses and conferences, produce learning materials or to undertake an innovation project many of which are detailed at

<http://www.cemp.ac.uk/activities/pedagogicinnovationfund.php>

**Negotiated Online Degrees** - the Centre will develop new flexible provision at masters level to ensure the Media School and University are at the cutting edge of pedagogic practice. The courses will serve as live action research projects.

The Centre has introduced two negotiated, online, work-based degrees; MA Creative Media Practice and MA Creative and Media Practice. These courses recruit working professionals who would have been unable to study at the Media School if this provision had not been developed.

The Centre has also extended this work by introducing a framework of credit-bearing short courses, the first of which launched in autumn 2009.

The Centre has published on this work and is regularly asked to speak at national and international events on its work in this area.

**PAL** - Peer Assisted Learning will be rolled out across the partnership so that each programme benefits.

The PAL scheme operates across all undergraduate programmes within the Media School and also at partner institutions and CEMP has published in a number of journals on its work in this area.

**Access** - the Centre will work with local schools and teachers on a range of projects designed to encourage more 'low participation' groups to apply for HE media programmes.

The Centre has undertaken a number of access projects, notably during 2005/06 Centre staff and a team of final year BA Interactive Media Production students worked with Year 9 pupils at Royal Manor Arts College, Portland to write, design and produce interactive stories, using interactive templates created by our undergraduates. Jon Wardle has represented the Centre on the national 14-19 Creative and Media Diploma Development partnership and Stephen Heppell is currently in the later stages of forming the first 0-21yrs School in Portland which will open in 2011. CEMP is a partner in this project.

**CASPAR** - the Centre will develop, test and embed an online peer assessment process to provide detailed information to students and their tutors about individual progress and contribution to production projects, gathered and disseminated more efficiently.

Having completed a controlled pilot study in 2005/06, a refined version of the software was produced in 2006/07 to be made available to other institutions in 2007/08. As detailed above, during 2008/09 CASPAR was launched as a national subscription service. Centre staff have spoken at a number of national conferences about its work in this area.

**Practitioner in Residence** - the Centre will recruit distinguished media professionals each year to be 'practitioners in residence' in the Media School with a remit to lead masterclasses, provide advice and support to student producers, and to lead practice-based projects.

To date, the Centre has appointed five 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 will also take back into their professional practice new ideas and innovations from their contact with the Centre's researchers. A further two appointments will follow in 2009/10. CEMP's work in this area will be featured in a soon to be published DCMS report on Employer Engagement.

The Practitioners in Residence have also fulfilled the role of the proposed Panel of Experts which was to support and develop student work, and provide current industry expertise. CE Media Masterclasses have also exposed students to the work of professionals at the cutting edge of their discipline and its pedagogy. Speakers have included Jana Bennett, Max Clifford, Anthony Lilley, Andrew Marr, Ed Richards, Mark Thompson and Will Wyatt.

**Industry Code** - the Centre will work with Skillset and other industry partners to develop a code of practice for industry / HE collaboration – including placements, recognition and support for courses, and industry advisory boards.

Having collaborated with the National Council for Work Experience to draw up guidelines for employers and freelancers offering work experience, the Centre went on to work with a Skillset consultant to develop a series of guidelines for employers, universities and students concerned with media student placements.

The Centre was also commissioned by Skillset to carry out an evaluation of their accreditation scheme for media HE courses. This project was undertaken jointly with the HE Academy.

CEMP's work with trade bodies has involved collaboration with Skillset as a key representative of industry opinion. For example, CEMP staff have chaired the national 14-19 Creative & Media Diploma Development Partnership and have advised on continuing professional development pedagogic approaches.

**Web Portal** - the Centre will develop a range of innovative learning resources as part of our vision for enhanced student-managed learning.

Since CEMP's inception in 2005, the development of innovative learning resources to enhance pedagogic practice has formed a key part of the Centre's work. Such resources include Parashoot, Biblipeia, adReview, Online Communities, Dialogue Boxes, Timelines, Theory Trading Cards, and UK Media Culture, details of which can be found at

<http://www.cemp.ac.uk/tools/>

**Box of Broadcasts** (*originally referred to as Online Archive*) - the Centre will purchase a recording system to enable off air recording and digitising of broadcast programmes.

Originally piloted in the Media School during 2005/06, BoB became fully operational in 2006/07 with over 1000 people downloading programmes and 450 people requesting programmes. As detailed above, during 2008/09 BoB was launched as a national subscription service. Currently 14 HEIs subscribe to the service.

**Portable Production Unit** (*originally referred to as Mobile Streaming Unit*) – the Centre will purchase a portable production unit enabling the filming of an event using wireless cameras and equipment for live streaming via the internet, or for recording for archive use.

The Portable Production Unit became available for use by Media School students in 2006/07; one of its uses was the recording of the Media Masterclasses. There over 40 lectures freely available in an online archive, each of which has had hundreds of views.

**Curriculum Developers** - the Centre will appoint a Curriculum Developer in 12 HEI media departments to work with the Centre as projects are developed and tested, and to disseminate and embed them in their own institutions.

The network of Curriculum Developers was established in 2005 and in the last four years has played a key role in helping to shape the work of the Centre through identifying areas of development whilst also sharing their own examples of excellent practice.

**L&T Fellows** - the Centre will recruit internally three members of staff who will be designated Centre Learning & Teaching Fellows.

In 2005/06 the Centre appointed two Learning & Teaching Fellows, Andrew Ireland and Mike Molesworth, who devoted a third of their time to the Centre's projects and research. Although these appointments were considered to have been successful, plans were put in place to appoint a fractional Professor (Stephen Heppell) and a full time Reader (Richard Berger) in order to build upon the research work already underway and to meet increasing levels of expectations.

# Appendix A

## Pedagogic Innovation Fund 2008/09

**James Jordan** - *Development and Pilot Testing of an Educational Nursing Intervention to Support Self Management Practices in Adults with Mild to Moderate Psoriasis*

A two-phase project funded by the Psoriasis Association. Psoriasis is a chronic, relapsing condition characterised by well demarcated, red patches with varying degrees of thickening and surface scale (Camp 1998). It affects up to 2% of the population at any one time (approximately 1.2 m in the UK). It is currently known that many people with psoriasis are expected to self-manage their skin condition (APPGS 2006) and that this may be challenging due to the complexity and messiness of topical treatments (National Psoriasis Foundation 2001, Beresford 2002). However, there is little evidence about how people may be enabled to self-manage their condition (Ersser et al 2007). This study addresses this gap.

**Sue Wallace** - *Innovative Teaching and Learning Strategies to Develop Audio Techniques for Online Publication*

Sue's professional attachment/s to the online arms of leading news organisations such as the BBC, Guardian, Telegraph and Sky, to study their use of audio, the aim of which was to devise teaching and learning strategies to adapt traditional radio skills to the online environment, whilst also developing theoretical understandings of the role of audio in new media. Project deliverables include one or two masterclasses with industry professionals and teaching materials for the online learning environment.

**Trevor Hearing** - *The Station*

To develop and test a model interactive and multi-platform media 'station' designed to underpin the learning experience of media students at Bournemouth University. From its inception, it was envisaged that the 'station' would encourage dialogue within the wider university, develop new forms of teaching and learning, connect with external stakeholders, assist domestic and international recruitment and subsequently be promoted as good practice elsewhere in Higher Education.

**Stephanie Farmer & Trevor Hearing** - *Integrating Professional Media Practice in UG and PG Media Courses*

Professional practice with the Media School's production company RedBalloon has been formally written into the curriculum for MA Producing Film and TV (07/08 cohort). This project involves a) research into the effectiveness of the delivery to this cohort and to compare this institution with three to five other educational institutions offering similar professional production experience to their students; (b) evaluation of the effectiveness of delivery; and (c) investigation into the ways in which course credits could also be applied to the professional practice. If successful, funding will be sought for research into the wider educational community and from alumni regarding the benefits of professional practice and early career success.

**Joe Flintham** - *The Web as Soundscape*

This collaborative project between a Media School academic and a Radio Production postgraduate student seeks to gain an understanding of a blind user's experience of space, real and virtual. It is also aimed at encouraging and developing collaboration between Media School staff and students. The main focus of this project is to explore the ways in which spaces, real and virtual, can be explored by non-visual, auditory means. The project will employ a practice-based research programme, in which interactive audio products are developed and used as vehicles for exploring relevant issues.

**Cliff Van Wyk and Richard Scullion** - *BA Advertising & Marketing – Live in London*

As part of the Campaign Planning and Creative Analysis units, final year BA Advertising & Marketing Communication students will travel to London; the day will cover three guest lectures by leading personalities in the advertising industry, an interactive exercise to take place at the Brand Museum, followed by a 'live briefing' from an ad agency and client, which is the subject for the students' assessed campaign project.

**Jim Pope** - *The use of interactive narrative in the teaching & development of creative writing*

This practice-based and pedagogy-driven project is researching ways of enabling creative writers and designers to enter the world of interactive fiction. The overall aim of the project is to develop a software platform (Genarrator) for students who want to create interactive digital fiction, but who do not have the web-design skills to use professional-level tools such as Flash. Jim is extending his empirical studies of readers' responses to interactive fiction, and expanding his teaching of new-media writing, by designing, developing and testing Genarrator, with technical support from CEMP. Genarrator has been presented to delegates at the 2009 Media Education Summit in Liverpool, and is currently being beta-tested within BU.

**Mik Parsons** - *Industry Day & Industry Weeks 2009*

To repeat and enhance the highly successful one-day Industry Day which was incorporated into the Professional Studies Unit in 2008 and comprised of a series of high-energy seminars, lectures and workshops for students to experience a typical project life cycle. In addition, Industry Weeks will be held whereby highly regarded industry speakers will deliver workshops and Q&A panels.

**Phil Mathews** - *Cross Platform Practice Models*

To develop and chart the process of a written creative idea through several different media outlets. An idea would be developed and expressed as a short story in prose, then adapted through to a screenplay and then adapted further and realised as a graphic novel that would be self published. There are other opportunities to see the idea realised as a radio drama and distributed as online drama podcasts.

The project would show the flexibility of an idea and how it may be shaped and distributed in the contemporary climate. It would also offer a potential model and route for students interested in developing the creativity and understanding potential avenues for expressing ideas. The idea is also to demonstrate the importance of collaboration and how ideas are shaped and formed in consultation and dialogue with other creative individuals from different disciplines. This will directly demonstrate how the collaborative adaptation process can shape ideas.

**Fiona Cownie** - *Exhibition of Scholarly Ideas*

The focus of this project is the idea of exhibition. The project looks at particular at ways in which students can exhibit the outcomes of their scholarly work and will produce exemplars which future students can use to inspire and guide the presentation of their own work in ways which will be engaging to other students.

It is anticipated that the outcomes would have relevance for units across the School, in particular those theory orientated units aiming to generate online outputs for the planned tv/web station. Underpinning this project is the concept of students' responsibility for generating new knowledge and ideas and students' ability to communicate that new knowledge to other students.

**Jill Quest** - *MA Corporate & Marketing Communication Students' Agency Visit*

As part of their Campaign Planning unit, MA Corporate & Marketing Communications students will visit the Media Planning Group in London to be briefed on their assignment. This brief is an essential requirement of the unit and will be brought to life by being delivered within the professional agency environment. Students will be issued a live client brief with a description of a client's current market situation and some marketing objectives.

**Andrew Ireland** - *Broadcast History Through Practice*

A research project which aims to investigate new learning and teaching methods for the study of broadcasting history, and in so doing, to revitalise the 'television studio environment' as an enabler for a blend of theory and practice.

The project is a component of Andrew's practice-based PhD, which explores the relationship between narrative, and the evolution of TV drama 'performance space'. It involves the practical realisation of a contemporary drama script, following the precise methodology and technological-simulation of the 1960s.

**Karen Ballam** - *Shorthand Games*

A series of online games which act to reinforce the learning of shorthand outlines. There are no shorthand games online and the only way to learn these outlines is by writing them out and studying conventional textbooks. This game helps to make this an enjoyable and more competitive experience. Also, more visual learning benefits dyslexic and dyspraxic students with the complexities of learning shorthand.

# Appendix B

## Media School Staff Funded Projects

**In addition to the list below, Centre staff have already had a significant number of book proposals, journal articles, book chapters and conference papers accepted for the 2009-2010 year.**

**Allen, A. & Court, S., 2009.** 'Leader Self Disclosure within PAL: A Case Study'. In: The Australasian Journal of Peer Learning, Vol. 2: Iss. 1, Article 1.

**Berger, R., 2009.** 'Just Because You Can Tweet, It Doesn't Mean You Should: Technological Determinism in Higher Education'. In: Clews, D, ed, Dialogues in Art & Design: Promoting and Sharing Excellence. Brighton: ADM – HEA/GLAD.

**Berger, R., 2009.** 'Learning 2.0: Why adaptation is good for you', The International Society of the Scholarship of Teaching & Learning Annual Conference, University of Indiana, Bloomington.

**Berger, R., 2009.** 'New Processes and Practices: adaptation as pedagogic tool in film studies', Filmsense Conference, Institute of Art, Design and Technology, Dun Laoghaire.

**Berger, R., 2009.** 'The State of the (pedagogical) Art' – invited speaker at roundtable discussion. PCA/ACA Conference, New Orleans.

**Berger, R., 2009.** 'Teaching New Dogs, Old Tricks: Adaptation, Blogging and Pedagogy'. PCA/ACA Conference, New Orleans.

**Heppell, S., 2009.** Keynote, Limerick Regeneration Conference, Shannon, Ireland, 8th January.

**Heppell, S., 2009.** Exchange Session, Learning and Technology World Forum, 13th January.

**Heppell, S., 2009.** Keynote, Hampshire Headteachers Conference, Carey's Manor Hotel, New Forest, 22nd January.

**Heppell, S., 2009.** Keynote, Solihull LA Conference, St Johns Hotel, Solihull, 2nd February.

**Heppell, S., 2009.** Keynote, North Lincolnshire Council Conference, 5 February.

**Heppell, S., 2009.** Chair, BSEC 09, Manchester, 11-12th February.

**Heppell, S., 2009.** Keynote, Kingston Headteachers Conference, 12th March.

**Heppell, S., 2009.** Closing Keynote, NCSL Conference, Stratford, 13th March.

**Heppell, S., 2009.** Opening Keynote, NCSL Conference, Hammersmith, 26th March.

**Heppell, S., 2009.** Keynote. Welsh Higher Education E-Learning Conference, Cardiff, 2nd April.

**Heppell, S., 2009.** Keynote and Workshop. Apple Computer Inc. Leadership Summit, Hong Kong, 24-27th April.

**Heppell, S., 2009.** Keynote, SSAT Conference, Royal Victoria Holiday Inn Hotel, Sheffield, 8th May.

**Heppell, S., 2009.** Keynote, Manchester Headteachers Leadership Forum, 21st May.

**Heppell, S., 2009.** Keynote, Bolton Council - ICT Exhibition & Conference, Mercure Last Drop Village Hotel & Spa, 30th June.

**Heppell, S., 2009.** Keynote, Leeds Conference for RM - The Race for New Learning, 2nd July.

**Heppell, S., 2009.** Keynote and Workshop, Redbridge ICT Conference, Switched on and networked for learning, 3rd July.

**Heppell, S., 2009.** Keynote, Kingswood Partnership e-Learning Conference, Pedagogical transformation and e-learning, 13th July.

**Heppell, S., 2009.** 'Beyond the Great Crash: why learning should never be the same again' Building Learning Communities 2009, Boston, 29-30th July.

**Kimber, S., 2009** 'The Art of Controversy: Design, marketing & Henry: Portrait of a Serial killer', Framing Film conference, Winchester University, September.

**Lin, T., 2009.** 'New Technology, New Pedagogy? A Culture Embedded Approach to the Role of New Media in Higher Education'. In: Clews, D, ed, Dialogues in Art & Design: Promoting and Sharing Excellence. Brighton: ADM – HEA/GLAD.

**Moon, J. & Fowler, J., 2008,** 'There is a story to be told: a framework for the conception of story in higher education and professional development'. In: Nurse Education Today.

**Moon, J., 2008.** Invited workshop on reflective learning IPED Conference, University of Coventry, 8th/9th September.

**Moon, J., 2008.** Workshop to all faculty on reflective learning, Kamamazoo College, Michigan, 15th September.

**Moon, J., 2008.** Workshop on reflective learning at Madonna University, Detroit, Michigan, 16th September.

**Moon, J., 2008.** Invited workshop on reflective learning, Canadian Coaching Association, Calgary.

**Moon, J., 2008.** Workshop on critical thinking, University of Ulster, Belfast, 20-21st November.

**Moon, J., 2009.** Achieving Success through Academic Assertiveness, London: Routledge.

**Moon, J., 2009.** Book(let) for ESCalate for publication on website and sale on 'Making Groups Work: improving group work through the principles of academic assertiveness': [www.ESCalate.ac.uk/5413](http://www.ESCalate.ac.uk/5413) and hard copy

**Moon, J., 2009.** 'The Use of Graduated Scenarios to Facilitate the Learning of Complex and Difficult-to- describe Concepts'. In: Art and Design in Higher Education, 8 (1). pp 57-70.

**Moon, J., 2009.** Invited workshop on critical thinking, University of Hull, Scarborough, 13-14th January.

**Moon, J. & Readman M., 2009.** Invited workshop on rethinking creative assessment, Salford University, 28-29th January.

**Moon, J., 2009.** Invited workshop on critical thinking, Keele University, 10th February.

**Moon, J., 2009.** Invited workshops in association with Bologna initiatives, Budva, Montenegro, 19th-22nd February.

**Moon, J., 2009.** Invited workshop on group work and academic assertiveness, Arts University College Bournemouth, 24th February.

**Moon, J., 2009.** Invited workshop on reflective learning, Arts University College Bournemouth, 2nd March.

**Moon, J., 2009.** Invited workshop on reflective learning, University of Derby, 10-11th March.

**Moon, J., 2009.** Invited workshops on working at Master's level etc, Kopaonik, Serbia, 13-19th March.

**Moon, J., 2009.** 'Academic assertiveness and groups', Becoming Professional (Sceptre), University of Surrey.

**Moon, J., 2009.** Invited workshops for senior and teaching staff (HE level international hotel school), Echole Hoteliere Lausanne, 19-23rd April.

**Moon, J., 2009.** Invited workshop on plagiarism, Christchurch University Coll Canterbury, 24th April.

**Moon, J., 2009.** Invited workshops on the role of story in HE and learning journals, Liverpool John Moores University, 27th April.

**Moon, J., 2009.** Invited presentation on role of story in HE, UWE Business School, 5th May.

**Moon, J., 2009.** Invited workshop on critical thinking, School of Education, University of Ulster, 7th May.

**Moon, J., 2009.** Invited workshop on critical thinking, Peninsula Medical School, 8th May.

**Moon, J., 2009.** Invited workshops on reflection and groups and academic assertiveness, Teeside University, 20th May.

**Moon, J., 2009.** Invited workshop on critical thinking, Hull University, Scarborough, 14th June.

**Moon, J., 2009.** Invited workshop on reflective learning, Bishop Grossmette University College, Lincoln, 16th June.

**Pope, J., 2009.** 'A user-friendly platform for the teaching and creation of interactive narrative'. The Media Education Summit, Liverpool John Moores University, Liverpool.

**Pope, J., 2009.** 'The design and development of Genarrator at Bournemouth University'. In: Art, Design and Communication in Higher Education, Special Edition Issue 8.3.

**Readman, M., 2009.** Invited presentation 'Making Sense of Creativity', National OCR Media Studies Conference, 20th March.

**Wardle, J., 2008.** 'Box of Broadcasts', The International Society of the Scholarship of Teaching & Learning Annual Conference, Edmonton, Alberta, Canada

**Wardle, J., 2009.** Invited presentation on New Media and Media Education, The Challenge of New Media Conference, UWE, 12th December.

**Wardle, J., 2009.** Invited workshop on Media Education and Online Learning, Glamorgan University, 11th February.

**Wardle, J., 2009.** Invited presentation on Convergence and Media Education, National OCR Media Studies Conference, 20th March.

**Wardle, J., 2009.** '14-19 Diploma in Creative and Media and Higher Education'. In: PoV The Media Education Association Journal, ISS 2, Article 2.

**Wardle, J., 2009.** Invited Presentation on the Importance of Embedding the Exploitation of Television Formats into the Curriculum, ESRC Seminar, Fremantle, 16th June.

**Wardle, J., 2009.** Invited presentation on Media Education and CPD, Skillset, 16th June.

**Wardle, J., 2009.** 'The Philosophy of Media Education: Beliefs & Practices', The International Society of the Scholarship of Teaching & Learning Annual Conference, University of Indiana, Bloomington.

# Appendix C

## Presentations, Conference Papers and Publications