



MODULE CODE: ECPT6007

ASSESSMENT COMPONENT: A1
Curriculum Development Project

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Curriculum Development Project Proposal

BA Film & TV Production Management: Health & Safety and Planning

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1: Overview and context for the curriculum

This is a proposal for new module curriculum for an introduction to film and TV production health and safety at the University of Wales Trinity Saint David BA Film & TV course based at the Dynevor campus in Swansea. The curriculum would operate as a 10-week module for level 4, first year students at the start of semester 1. The module aims to introduce and develop important skills and knowledge regarding film and TV production health and safety to prevent accident and injury while working in the industry. By having the curriculum take place within the first semester of year one, students then have the foundation of skills and knowledge that they can then build upon and develop over the course of their degree and creative practice.

The curriculum will operate in two blocks with five weeks per block. Block one comprises of lectures supported by demonstrations to ascertain the basics such as legislation and guidance, with block two operating as practical development to put the theory into practice. Each week within block one will have one, 2-hour lesson due to the nature of the lessons being lectures, a lot of information can be covered sufficiently. To support this will be one, 2-hour tech demonstration to provide context to items covered in lectures and to start preparing students for their own demonstrations as part of their final assessments. Block two however moves into a practical approach in the campuses TV studio. The lessons will increase to 3-hours as to allow sufficient access time to the equipment and facilities for each student. The lessons will comprise of walkthroughs, simulations and rehearsals. Within Week 7 of block two will be a professional development day in which students will visit a working TV studio and experience first-hand how the industry operates. This experience will provide valuable insights regarding their preparation for their own assessment demonstrations. The University of Wales Trinity Saint David has strong industry connections with various production studios. Past trips have been organised during off-peak times to cause little inconvenience and therefore reduce costs massively.

There are two components as part of the summative assessment, a portfolio and practical demonstration. The portfolio will be a documentation of the students planning process in preparation for the demonstration, with relevant supporting material. The demonstration will be an onset production simulation where students will need to run

a short production where they will be observed and assessed on their health and safety management.

Overall, filmmaking is not only a creative pursuit, but also a working industry with various hazards that require a level of skill and knowledge to identify and resolve. This proposed curriculum aims to fill a current gap in the teaching of this discipline to create better prepared aspiring filmmakers.

2: Rationale for the curriculum

Relevancy to the industry

The statistics for the number of accidents and injuries highlight the need for better prepared professionals. The Health and Safety Executive (HSE) (2025) break down the reported number of accidents and injuries by industry. Between 2024 and 2025 there were 4,220 reported accidents and injuries in the arts and entertainment industry which includes the film and TV industry (HSE, 2025). Furthermore, the BBC require employees to undertake its own mandatory health and safety training before stepping onto a production (BBC, 2026). The proposed curriculum will provide potential students with skills and knowledge that will ensure they are better prepared for entering the workforce of their chosen career path within the industry.

Transferable skills that go beyond creative disciplines

The creative industry such as the film and TV industry is extremely competitive and starting out can be difficult. With this module, students can learn and develop important skills that are practical and transferable beyond the creative specific aspects of the film and TV industry. With this in mind, students can learn real-world skills that may enhance employability prospects by broadening the jobs that students are skilled for such as management and planning roles.

Does not exist across multiple university film courses

After conducting research into multiple universities and their film courses such as University of South Wales (2026), University of Bristol (2026), Bournemouth University (2026), and including University of Wales Trinity Saint David (2026), the university this curriculum is proposed for, none offer anything like what this proposal seeks to create. As an anecdotal justification for the relevance of this proposed curriculum, while teaching on placement at a filming location, a student while adjusting a tripod with a camera incorrectly attached, caused the camera to fall onto their head, resulting in a concussion. Common sense and hindsight are both things that cannot be taught. Therefore, the proposed curriculum aims to set a professional standard that should minimise uncertainty by providing a framework to follow that allows better decision making to prevent accident or injury while on a production.

The reality of industry entry level roles

According to ITV (2020) the most typical and accessible way people often start a career in the film and TV industry is with an entry level role, with the most common being a production runner. A runner is essentially a production assistant who will work across multiple departments and will be expected to complete various tasks from helping to set up lighting rigs to taking tea and coffee orders (ITV, 2020). The role requires the person to be adaptable to fast changing circumstances, meaning that the role can become dangerous if a person is not prepared enough. University film courses are ultimately not addressing this reality and therefore doing students a disservice by not preparing them with the skills and knowledge that will allow them to at least start the role. The more prepared a person is within an entry level role, the better they can perform and therefore, has the potential to progress.

Overall, based on observations, experiences and research into institutions, filmmaking courses are predominately focused on the creative aspects of the industry. The courses' purpose is to develop the student's artistic practice. This is why students sign up to these courses as this is their goal and courses are aligning to what students want. This does however leave a major gap in the teaching by ignoring a fundamental part of the industry, particularly on the production side. A working film set can be and has proven to be a dangerous work environment, and universities are currently not sufficiently preparing students for this reality. This curriculum proposal wants to correct this by creating a module that creates industry aware and capable students ready to start their desired careers.

3: Curriculum aims and learning outcomes

The purpose of this curriculum is to provide students with practical skills and knowledge within an important aspect of the film and TV industry. Giving students wider career prospects. Upon successful completion of the curriculum, students can continue to develop these core skills throughout their degree. This means that at the conclusion of the complete course the students will graduate better equipped and industry ready with a stronger skillset and knowledge that extends further than the creative aspects of the industry.

To achieve this, with the successful conclusion of this module students should be able to:

1. Identify common health and safety issues on a working film and TV production/ set.
2. Outline effective strategies and plans to run a professional production.
3. Demonstrate how to follow basic health and safety guidance and protocols to minimise risk on film and TV productions/ sets.

These aims are designed with the assessment strategies in place to ensure that the curriculum content is aligned to what students should gain upon successful completion of the module.

Aim one aligns with the formative assessments such as the case study workshop wherein students will observe video examples of poor practice, identifying areas for improvement.

Aim two aligns with component one of the summative assessment which is a portfolio of production planning paperwork to include risk assessments.

Aim three aligns with component two of the summative assessment which is a practical demonstration of a simulated film production.

These aims have been designed with level 4 in mind to ensure students obtain an introduction to this subject matter that is maintained at a suitable level.

4: Professional standards/ Benchmarking statements

As stated in the overview, this curriculum proposal has been designed with the University of Wales Trinity Saint David institute specifically in mind. This institute as stated in its *Academic Quality Handbook 2025-26*, chapter 4, section 4.1.2; requires all programmes of study to be designed to comply with the Quality Assurance Agency (QAA) *Quality Code for Higher Education* published by QAA (UWTSD, Academic Quality Handbook, 2025, p. 30). *This document is available in the appendices.*

To ensure that this proposed curriculum adheres to this strict requirement, it will be mandatory for the proposed curriculum to adhere to the three key areas that detail the 12 principles for education design as set out by the QAA *UK Quality Code for Higher Education* (2024). The code details the three key areas as “Strategic approach”, “Evaluating quality standards”, and “Implementing the approach to quality enhancement and standards” (QAA, UK Quality Code for Higher Education, 2024, pp. 4-15). To provide context as to how the proposed curriculum will achieve this, one principle benchmark statement will be selected from each of the three key areas with further context to the principles application to the proposed curriculum. *This document is available in the appendices.*

1. Strategic approach, Principle 3 – “Resourcing delivery of a high-quality learning experience” (QAA, UK Quality Code for Higher Education, 2024, p. 6).

The proposed curriculum will achieve this by ensuring students have access to the fantastic equipment and facilities available to them, as well as knowledgeable and enthusiastic tutors to facilitate their development.

2. Evaluating quality and standards, Principle 5 – “Monitoring, evaluating and enhancing provision” (QAA, UK Quality Code for Higher Education, 2024, p. 8).

As this is a new curriculum, it is important that feedback is sought for and applied to future iterations of the curriculum to ensure that it is achieving what it has been designed to, and to make necessary improvements where needed.

3. Implementing the approach to quality enhancement and standards, Principle 7 – “Designing, developing, approving and modifying programmes” (QAA, UK Quality Code for Higher Education, 2024, p. 10).

This will be achieved by ensuring that equipment is kept up-to-date, facilities are well maintained and lesson content is accurate to ensure correct teaching is taking place to enhance student development as professional filmmakers.

Furthermore, the QAA offer subject specific guidance for benchmarking statements to maintain consistent education quality through each academic discipline. To maintain the proposed curriculum's relevance to film and TV studies, the QAA's subject benchmark statement "Communication, Media, Film and Cultural Studies" (2024) will serve as a secondary guidance to maintaining the academic quality of this proposed curriculum in relation to film and TV studies (QAA, Subject Benchmark Statement, 2024). *This document is available in the appendices.*

Based on the QAA subject benchmark statement (2024):

As per chapter 4, section 4.4, at a threshold level of subject knowledge, understanding and skills, students with this proposed curriculum should be able to:

- "Research and present an extended piece of research or practical equivalent."
- "Demonstrate an ability to reflect on new knowledge and understanding, and on their own learning experiences and performance."

(QAA, Subject Benchmark Statement, 2024, pp. 19-20).

As per chapter 4, section 5.5 at a threshold level of generic skills, students with this proposed curriculum should be able to:

- "Explain sometimes complex matters and ideas."
- "Make useful contributions to group discussions and collaborative projects, showing an ability to listen, and, where necessary, leadership skills."
- "Manage their learning and work with minimal supervision, responding to specific briefs and deadlines."

(QAA, Subject Benchmark Statement, 2024, pp. 20-21).

As per chapter 4, section 4.7 at a typical level of subject knowledge, understanding and skills, students should be able to:

- “Be able to locate, retrieve, critically evaluate and synthesise a range of data, sources and conceptual frameworks appropriate to research, production and professional practice in the chosen areas.”
- “Be able to creatively and critically synthesise new knowledge and understanding and reflect on their own learning experiences and performance.”

(QAA, Subject Benchmark Statement, 2024, pp. 21-22).

As per chapter 4, section 4.8 at a typical level of generic skills, students should be able to:

- “Demonstrate a creative ability to solve problems, applying a range of methods to do so, and the ability to make decisions in complex and unpredictable circumstances.”
- “Consistently participate in group discussions and collaborative work, and make useful contributions to collaborative projects, showing an ability to listen, and where necessary, leadership skills.”
- “Consistently demonstrate flexibility, initiative and personal responsibility/resilience.”

(QAA, Subject Benchmark Statement, 2024, pp. 22-23).

As per chapter 4, section 4.9 at an excellent level of subject knowledge, understanding and skills, students should be able to:

- “...locate, retrieve, critically evaluate and synthesise a range of data, sources and conceptual frameworks appropriate to research, production and professional practice in the chosen area.”

(QAA, Subject Benchmark Statement, 2024, pp. 23-24).

As per chapter 4, section 4.10 at an excellent level of generic skills, students should be able to:

- “... lead and participate in group discussions and make clear, authoritative and valuable contributions to collaborative projects, showing an exceptional ability to listen to the views of others.”
- “Consistently manage their learning and work independently in response to specific briefs and deadlines.”

- “Demonstrate exceptional initiative and personal responsibility and ability to work autonomously.”

(QAA, Subject Benchmark Statement, 2024, pp. 24-25).

Both the professional standards framework for teaching in higher education (2023) and the professional standards for further education and work-based learning leaders in Wales (2023), have been considered and will be implemented to ensure that high quality teaching and learning is upheld throughout this proposed curriculum.

The professional standards framework for teaching and supporting learning in higher education (2023) has been used in the overall design for the proposed curriculum. Using the three key areas of professional values, core knowledge and areas of activity, will be a fundamental framework for achieving both the benchmark statements, and learning aims, and outcomes when considering the proposed curriculum as a total learning experience (AdvanceHE, 2023). *This document is available in the appendices.*

The professional standards for further education and work-based learning leaders in Wales (2023) provides effective guidance for both preparing and delivering lessons when teaching in the classroom and studio during this curriculum. This is useful for considering how to break down the large, overall goals and aspirations of the module and identifying strategies to achieve them in practice. These professional standards (Educators Wales, 2023), are especially helpful in providing guidance on how to place the module goals and break them down into smaller targets that are actionable and achievable within a lesson. This is an important point of consideration for both preparing and delivering lessons that create value for the learners and align with what they need to learn in relation to the module learning aims and outcomes.

5: A timetable for the curriculum

Block one:

Week	Time and location	Topic
1 – Monday	10am-12pm – Dynevour, lecture room.	- Module introduction and overview – lecture. - Entry level behaviour. - Health and Safety in the workplace – lecture.
1 – Tuesday	10am-12am – Dynevour, TV Studio.	Tech demonstration: How to correctly set-up and dismantle various size cameras and tripods.
2 – Monday	Monday: 10am-12pm – Dynevour, lecture room.	Film and TV specific health and safety – lecture.
2 – Tuesday	10am-12am – Dynevour, TV Studio.	Tech demonstration: How to correctly set-up and dismantle various lighting rigs and set ups.
3 – Monday	Monday: 10am-12pm – Dynevour, lecture room.	Health and Safety law, legislation and policy – lecture.
3 – Tuesday	10am-12am – Dynevour, TV Studio.	Tech demonstration: How to check equipment is safe for use.
4 – Monday	Monday: 10am-12pm – Dynevour, lecture room.	Production planning: paperwork and risk assessments – lecture with activities. The activities here will involve students

		completing paperwork templates for practice.
4 – Tuesday	10am-12am – Dynevour, TV Studio.	Tech demonstration: What and how to use various outdoor filming accessories to protect equipment in different weather conditions.
5 – Monday	Monday: 10am-12pm – Dynevour, lecture room.	- Case Studies: discuss and analyse video examples of poor practice to identify areas for improvement – formative assessment. - After the case studies students will then start working on their portfolios and start planning for their demonstrations.
5 – Tuesday	10am-12am – Dynevour, TV Studio.	Tech demonstration: Health and Safety accessories and equipment and how to use them, e.g., types of securing tapes and how to use them to secure loose wires, section off parts of the set etc.

Block two:

Week	Day, Time and Location	Topic
6 – Monday	10am-12pm, 1-hour lunch, 1pm-2pm – Dynevour, TV Studio.	Simulated production – equipment handling workshop: Groups and roles for the assessment demonstration will be assigned and students will complete block 2 within their groups where needed. Building on the tech demonstration in week 1,

		students will get access to equipment to practice setting-up and dismantling, and how to section parts of the set off correctly to keep areas safe and clear for use. A simple checklist worksheet will be used to introduce independent learning.
7 – Monday	10am-12pm, 1-hour lunch, 1pm-2pm – Dynevor, outdoor seating area.	Simulated production – management workshop: In their assigned groups, students will take part in various production roles and specialisms, learning production standards, protocols and callouts to run a professional production.
7 – Tuesday (Professional development day)	10am- 4pm (lunch included within time) – Roath Lock TV Studio, Cardiff.	This trip will give students an insight to the reality of production health and safety. Students will have a tour of the studio space, an overview to how health and safety is managed and then a series and role-playing scenarios using industry grade equipment and sets.

8 – Monday: Location change	10am-12pm, 1-hour lunch, 1pm-2pm – Dyneavour campus outside facilities.	Simulated production – outdoor filming workshop: In their assigned groups, students will be taken to the outside campus facilities and practice a simulated outdoor production. Students will be shown how prepare for various weather conditions and how to manage a working production with the added pressures of keeping not only the cast and crew safe but also members of the public.
9 – Monday	10am-12pm, 1-hour lunch, 1pm-2pm – Dyneavour, TV Studio.	Simulated production – Demonstration planning and tutorials – workshop: In their assigned groups, students will have access to the TV studio or computer room to work on their portfolio and demonstration. Throughout the day group tutorials will be held to ascertain progress.
10 – Monday	10am-12pm, 1-hour lunch, 1pm-2pm – Dyneavour, TV Studio.	Drop-in session: Groups can book a timeslot to rehearse for their demonstration unobserved

		as to avoid tutors giving feedback ahead of the final demonstration on the coming Friday.
10 – Wednesday: Component one deadline.		
10 – Friday: Component two deadline.	• 10am-5pm – Dyneavour, TV Studio. Timings: • 10am-11am: Group 1. • 11am-12pm: Group 2. • 1pm-2pm: Group 3. • 2pm-3pm: Group 4. • 3pm-4pm: Group 5. 1-hour for potential overlap.	• Starting from 10am, each group will complete their demonstration at their assigned times. Each group will have 1-hour to complete their demonstrations, after which they will be finished for the day and will have completed the module.

6: Assessment strategies

The proposed curriculum will aim to utilise the three types of assessment; entry level behaviour to assess starting knowledge, formative assessment to assess ongoing learning and summative assessment to assess total learning.

Entry level behaviour

To ascertain the students starting knowledge will be a simple question and answer session in lesson one in block one, taking place as a class discussion. Students will be presented with general questions which gradually become more specific. To help gather a more in-depth measure of the students starting points, support materials and demonstrations could be utilised. For example, asking the students what the protocol is for ensuring a cinematographer does not trip or fall while walking backwards during a moving shot. If a student says they know and are comfortable to do so, invite them to demonstrate, if not, demonstrate for them with a different volunteer. This will serve as a great opportunity for students to be part of measuring their own starting knowledge.

Formative

With the information gathered through the entry level behaviour informal assessment, the proposed curriculum will utilise formative assessment strategies to continually measure the students' progress. The proposed curriculum will be taught in two blocks, with each block having a different focus and therefore will each require a different approach to the formative assessments that will be used.

The focus of block one is theoretical by exploring general and specific health and safety guidance, with law and paperwork incorporated. Much of block one will take place in a standard classroom, minimising the capacity to incorporate demonstrations or practical work into the lesson. With this in mind, case studies and video examples of poor practice can be shown to students for them to critique and improve upon the examples in a class discussions setting. The level of engagement is how students will be formatively assessed. These indicators will provide valuable insights to the level of learning being achieved.

The focus then shifts in block two with a practical, experiential learning becoming the learning and teaching strategy. Students will be out of the classroom and moved into

the University's TV studio located in the Dynevor campus. Here students will be expected to apply the theoretical learning into practice. The formative assessment will take place through observations, providing feedback and encouraging peer feedback during the practical workshops. Students will be given a scenario and will need to perform the correct steps as part of the health and safety guidance. For example, having the students set up a large TV camera correctly to film a scene with tutors and peers observing if equipment is secure, wires taped down, areas section off correctly, and if correct call outs and verbal instructions are being used. This process will encourage students to reflect on their progress to apply feedback for development and measure their how well they are putting theory into practice.

Summative

The final summative assessment which will take place in the last week of block two will be two components. Component one is a portfolio of work and component two is a practical demonstration. The purpose for this decision is to encompass the learning from both blocks one and two at the modules conclusion.

Component one, the portfolio, will serve as the assessment for evaluating the learning from block one. Block one introduces and develops the skills and knowledge around health and safety, teaching how to plan a production with health and safety in mind. This extends to industry standard paperwork such as risk assessments, and production call sheets which includes the closest hospital's information. The portfolio will be the students paperwork and planning materials that they have created in preparation for their demonstration for component two. The portfolio is expected to include:

- Risk assessment.
- Call sheets.
- A 500-word reflection of their role leading up to the demonstration.
- A 500-word summary of the groups production plan. Any relevant legislation and support material can be used here.

Component two, the demonstration, will serve as the evaluation of the learning from block two. Block two introduces simulated experiences in controlled environments such as the University's TV studio, and on location environments such as filming

outside. The maximum intake for this course is 22 students; which means to complete the demonstrations within the day, the groups need to comprise of 4 student per group, which makes 5 groups in total. This requires 5-hours.

Each group will have 1-hour to complete a 1-minute shot in the studio, and a 1-minute shot outdoors on the campus grounds. The specifications of the shot will be provided to the students. Upon successful completion of the assessment, students should have filmed 2-minutes of footage. The assessment will operate as follows:

- Each group will set-up and film 1-minute of footage in the TV Studio.
- They will need to disassemble the equipment and pack it correctly for transporting it to the second outdoor location.
- Each group will need to set-up and film 1-minute of footage outdoors.
- When all footage is complete, each group will need to pack away all equipment and transport it back to the TV studio.

Each group will be observed and marked on three key areas:

- Health and safety:

Following correct health and safety protocols and procedures for production management which includes but not limited to correct equipment handling.

- Planning and preparedness:

Did the group complete the 2-minute footage requirements? If not, is this evidence of poor planning.

- Transport:

Equipment needs to be correctly packed and transported following good health and safety practice. Students will need to also be mindful of their own safety within the transport and will be assessed on using correct callous and communications.

These are all areas that will be covered throughout the module in lectures, demonstrations and workshops to ensure they are relevant within the assessment.

With these three assessment strategies in place, the proposed curriculum has a strong foundation for ascertaining starting abilities, measuring progress and evaluating achieved learning. This should enhance the module's appeal to students by providing

meaningful and purposeful goals and milestones that could genuinely develop the students in a way that increases their career opportunities by teaching important industry specific and life skills and knowledge.

7: Recommended reading for potential students

1. BBC. (2026) *Production Safety Guide (PSG)*. Available at: <https://www.bbc.co.uk/safety/guides/production/> (Accessed: 3 May 2026).
2. Ferrett, E. (2020) *Health and Safety at Work: NEBOSH*. 4th edn. Routledge.
3. *Health and Safety at Work etc. Act 1974*. Available at: <https://www.legislation.gov.uk/ukpga/1974/37/contents> (Accessed: 3 May 2026).
4. Honthamer, L, E. (2010) *The Complete Film Production Handbook*. Focal Press: Elsevier.
5. Rossol, M. (2001) *The Health and Safety Guide for Film, TV and Theatre*. Allworth Press: USA.

8: Invisible curriculum

Within this proposed curriculum are opportunities to develop valuable non-subject specific skills and knowledge as a positive consequence for completing the module. These opportunities will be both foundational and therefore transferable, while others will be subject specific to enhance career prospects.

Communication:

Communication is important for every profession and film is no exception. Film and TV productions requires constant communication in various forms from creative discussions, debates, pitches, and fast paced, stressful environments. This subject discipline will naturally develop this key skill through the learning and development process, especially when it comes to communicating important health and safety information. Students can take this skill to any profession beyond the immediate subject matter as being able to communicate clearly and effectively is a vital skill.

Leadership:

Some people fall into leadership roles comfortably while others find leading a team challenging. Through this proposed curriculum, students will learn what leadership is and importantly, what leadership is not. Students will be encouraged to take ownership to lead teams through the various groups tasks of simulated productions, developing an important life skill that can open doors to wider career prospects and progression.

Collaboration:

Filmmaking is an inherently collaborative discipline that requires people from multiple backgrounds to come together to create a single piece of work. Whether you are a writer, editor, cinematographer or costume designer, you will need to learn to how collaborate with different people across departments to achieve a common goal. This will be especially prevalent during this proposed curriculum as the subject matter of health and safety will most likely be new to the students, meaning that during discussions and group work, students will need to support each other to learn and develop. Every career path will require you to work with new people and being able to navigate this in a professional and constructive manner is an extremely important skill to have.

Other considered transferable skills include but are not limited to research, planning and organising. Students through this proposed curriculum may need to fill in gaps in their skill or knowledge which may require independent research. Students will also be required to demonstrate planning skills to prepare for their practical demonstration as well as organising a professional and coherent portfolio of supporting documentation. These skills ensure that learners can operate independently and prepare themselves effectively for challenges in the professional world.

Word count (excluding direct quotes) – 4,385.

9: Reference list

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2. BBC (2026) *Production Health and Safety Guide (PSG)*. Available at: [Production Safety Guide \(PSG\)](#) (Accessed: 29 April 2026).
3. Bournemouth University (2026) *BA (Hons) Film*. Available at: <https://www.bournemouth.ac.uk/study/courses/ba-hons-film-3> (Accessed: 15 April 2026).
4. Educators Wales (2023) *Professional standards for further education and work-based learning leaders in Wales*. Available at: <https://educators.wales/leaders-professional-standards> (Accessed: 1 May 2026).
5. HSE (2025) *Industries*. Available at: <https://www.hse.gov.uk/statistics/industry/index.htm> (Accessed: 27 April 2026).
6. ITV (2020) *Typical Entry Level Routes into TV Production*. Available at: [Typical entry level routes into TV production - ITV Careers](#) (Accessed: 29 April 2026).
7. QAA (2024) *Subject Benchmark Statement: Communication, Media, Film and Cultural Studies*. Available at: https://www.qaa.ac.uk/docs/qaa/sbs/sbs-communication-media-film-and-cultural-studies-24.pdf?sfvrsn=c401b481_4 (Accessed: 30 April 2026).
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9. University of Bristol (2026) *BA Film and Television (4M5N)*. Available at: <https://www.bristol.ac.uk/study/undergraduate/2027/film-television/ba-film-and-television/> (Accessed: 15 April 2026).
10. University of South Wales (2026) *BA (Hons) Film*. Available at: <https://www.southwales.ac.uk/courses/ba-hons-film/> (Accessed: 15 April 2026).

11. University of Wales Trinity Saint David (2026) *Film & TV (Full-time) (BA-Hons)*. Available at: <https://www.uwtsd.ac.uk/programme-courses/undergraduate/film-media-and-animation/film-tv-full-time-full-time-swansea> (Accessed: 15 April 2026).
12. UWTSD (2025) *Academic Quality Handbook 2025-26*. Available at: <https://www.uwtsd.ac.uk/academic-quality-handbook> (Accessed: 30 April 2026).

Appendices

1: Lesson plan 1



Lesson Plan 1

Topic: Tech demonstration – camera and accessories, and working areas (H&S)		Class: Level 4	
Date: Week 1 – Tuesday	Length of lesson: 2-hours (10am-12pm)		Number of students: 22
Resources required: - Small camera - Medium camera - Large camera - TV camera - Selection of tripods - Health and safety gear: tape, signs, cones. - Laptop and correct adapters. - Shared document software (to create the production checklist worksheet)			
Aim of Lesson The purpose of this lesson is to demonstrate to the students correct equipment handling and setup and dismantle procedures of various pieces of equipment. This lesson will be directly linked to the practical workshop lesson in week 6 so based on the demonstration to reinforce this connection, students are required to create a production checklist worksheet that they will all use during the week 6 lesson. This will be a single worksheet created and agreed upon by the whole cohort. This is to facilitate collaboration and consistency. Within this lesson, practical approaches to health and safety will be introduced such as marking areas for working and organising trip hazards.			

Learning Outcomes – The Learners Should Be Able To:

- Explain how to correctly setup and disassemble at least one equipment setup.
- Create a simple checklist that is professional, cohesive and is health and safety aware.
- Explain and justify decisions with health and safety guidance.

Previous student knowledge required for the session:

As this is an introductory demonstration lesson, there is no previous student knowledge required. However, any relevant skills, knowledge or experience a student has is welcomed.

Anticipated difficulties (if applicable):

- Technical difficulties may occur with the equipment. This can be minimized or avoided with equipment checks prior to the lessons start.
- Behaviour issues regarding the shared document with students misbehaving on it. Should this occur then close the document and move to a format of you typing on behalf of the students with it still being projected for the cohort to see.

Professional Standards (where are these being met within the session)

- Demonstrate commitment to learners, their learning, safety and well-being by ensuring the equipment being used is fit for purpose and by create a safe space to facilitate learning where students feel confident and comfortable to ask questions and contribute answers.
- Value and promote diversity, equality of opportunity and inclusion by making reasonable adjustments to ensure all students can fully participate such as changing the room if it is not suitable.
- Demonstrate leadership, integrity, courtesy and respect towards others by role modelling expected behaviour.
- Maintain and update knowledge of policies and strategies relevant to my sector by guaranteeing that the content I will be teaching is correct and up to date with current practices.
- Build positive and collaborative relationships by facilitating a collaborative task of creating the production worksheet.

Lesson Detail:

Stage	Focus	Strategy	Time
Introduction	Introduce the purpose of the tech demonstrations in block 1. Assessment strategy: Check for entry level behaviour The lesson's structure and aims	The purpose of the tech demonstrations is to build the students foundational knowledge in block 1 that will then be developed into practical skills in block 2. Ask students what they already know prior to starting to ascertain the level of technical language to use. The more knowledgeable the cohort is, the more technical language can be used without context. If the cohort is of mixed ability, incorporate technical language but with context to support the less knowledgeable students. Explain the lessons aims and the structure of the lesson is: - 40-minute demonstration. - 20-minute task based on the demonstration in preparation for block 2, creating a production checklist worksheet.	20-minutes for introduction

Development	The equipment brief Production management: health and safety awareness Demonstration: the equipment Demonstration: setup and disassemble	Brief the students on the equipment that will be used for the lesson and the focus of the demonstration. The equipment is various camera and tripod setups and how to correctly setup and disassemble. With each demonstration, include how it would be management from a production health and safety perspective such as how to create working areas and how to organise trip hazards. The structure of this demonstration is as follows: - Explain what each piece of equipment is - How to check if it is fit for purpose and what to do if it is not. - Equipment compatibility with accessories and other piece of equipment Check for any questions. After all the basics have been covered and students are aware of the equipment, move onto how to	1-hour for development (40-minutes for the demos, 20-minutes for the worksheet task)
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		assemble and disassemble the equipment: - How to set the working area based on the equipment size and how to organise trip hazards such as wires - Attaching cameras to tripods (various pairings). - How to check they are secure. - How to adjust settings such as height, angle etc. - How to disassemble. Follow this structure to cover all the equipment. Be aware that there will be some pieces of equipment that will require more time due to how technically advanced they are. Check for any questions.	
	Break (10-minutes)	Take the break at the 40-minute mark after the demonstrations and then when the students return, they will have 20-minutes for the worksheet task.	10-minute break
	The worksheet task	When the demonstration is completed, move onto the collaborative task of creative the production checklist worksheet. The students are to collaborate on creating a checklist of tasks to	

Plenary/ Conclusion	Assessment strategy: explain and justify the worksheet Recap the lesson	complete based on what they have observed in the demonstration. This worksheet will then be used in the practical workshop lesson in block 2, week 6, so the items on the checklist will be task they will be expected to complete during the workshop, so it needs to be achievable. Facilitate the ideas and refine them when needed. When the worksheet is complete, display it to the class. Have the students explain and justify their decisions. The justifications need to clearly link to what they have observed during the demonstration. Adjust where needed, ensuring to provide feedback/feedforward. Recap the lessons and confirm if the aims have been achieved before concluding the lesson.	30-minutes for conclusion
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Assessment Strategies: when and how are they included within the lesson?

- Entry level behaviour Q&A: ask the students about what they already know. This will serve as a guide to how technical the language can be. If the cohort is generally knowledgeable, then increase the technical language, if it is mixed, then incorporate technical language with context to support the

less knowledgeable students while maintain the more knowledgeable student's attention by avoiding the content being too basic for them.

- Explain and justify their work: have the class explain and justify their decisions regarding the create production checklist worksheet. Provide feedback/ feedforward and facilitate more depth if justifications or explanations are not sufficient. This worksheet is to assess how much they have learnt throughout this lesson by applying it to a relevant task.

2: Lesson plan 2



Lesson Plan 2

Topic: Production workshop – handling equipment and working sets		Class: Level 4	
Date: Week 6 – Monday	Length of lesson: 4-hours (10am-2pm)		Number of students: 22
Resources required: - TV Studio access - 4 different size cameras - 4 different style tripods - PPE: gloves, lifting belts, joint supports - Health and safety gear: hi-vis vests, various marking tapes, cones, signs. - Production and health and safety checklist worksheet created in week 1 by the students (22 copies)			
Aim of Lesson The aim of this lesson is to take the demonstration content and learning from week 1 regarding equipment handling and taking it to the next level by evolving the content into a practical workshop. Student groups and roles will be decided in preparing for their demonstration assessment and will be working in these groups for the purposes of this lesson. Students will have the opportunity to set up different production sets and various size camera and tripod combinations with the emphasis on health and safety, with production management in mind. Students will also need to put their production checklist to the test and be aware of its effectiveness and able to make adjustments to it if required.			
Learning Outcomes – The Learners Should Be Able To: - Identify good health and safety practices for a successful production set. - Demonstrate how to correctly set up and disassemble a variety of equipment set ups. - Follow a simple production checklist with health and safety elements.			

Previous student knowledge required for the session:

- Students' awareness of the tech demonstration from week 1 as this lesson is building upon the learning from that session as a practical workshop.
- The production checklist worksheet that the students collaborated on in week 1.
- Any personal experience in this lessons area is welcome.

Anticipated difficulties (if applicable):

- Technical difficulties regarding equipment such as battery life. To prevent or minimise issues I will arrive an hour early to check over the required equipment to test everything and prepare it ahead of the lessons start time.
- Behaviour issues regarding group allocations. There may be issues with students not being happy with who they have been assigned to work with. To prevent or minimise this issue I will ensure a clear rationale is given to the decisions to provide clarity to any confusion or frustration.

Professional Standards (where are these being met within the session).**In my practice and with others, I...**

- Demonstrate commitment to learners, their learning, safety and well-being by ensuring the facilities and equipment being used is fit for purpose and that I step in when needed if students are demonstrating poor practice such as not lifting equipment correctly.
- Value and promote diversity, equality of opportunity and inclusion by demonstrating an awareness to nature of the session being practical and making reasonable adjustments to ensure all students can fully participate.
- Demonstrate leadership, integrity, courtesy and respect towards others by role modelling expected behaviour.
- Maintain and update knowledge of policies and strategies relevant to my sector by guaranteeing that the content I will be teaching is correct and up to date with current practices.
- Build positive and collaborative relationships by designing the lesson for students to work in their assigned groups immediately and start to build a collaborative relationship, which will be important over the course of the module and assessment.

Lesson Detail:

Stage	Focus	Strategy	Time
Introduction	Block 2 introduction	Introduce the students to block 2 and how the module is shifting from class-based learning to practice-based learning through workshops in the studio.	30-minutes for introduction
	Re-cap week 1 tech demonstration	Get the students to recap and feedback to you what they have learnt so far during the module and then recap and feedback specifically the tech dem from week 1. This may require guidance as it will 5 weeks ago.	
	Introduce the lesson	Cover the aims and objectives of the day, the lesson's structure, explain and hand out the worksheet. Structure: - 10-10:30: recap and refresh, groups assigned, equipment debrief, handout and explain checklist worksheet. - 10:30- 12: workshop (the 4 groups will rotate every 30-minutes to different equipment setups to practice setting up, dismantling and production management).	

Development	The worksheet Workshop Lunch	- 12-1: lunch - 1-1:30: workshop continues (last rotation round). - 1:30-1:50: each group will be assigned a setup and will demonstrate to the class how to correctly setup, dismantle and manage the production (worksheet). - 1:50-2: Conclude the lesson with a debrief, recap and remaining questions. Recap the worksheet checklist that the students created in week and hand each student a copy. In different parts of the studio will be different equipment setups. Assign each group to a starting setup. They will have 30-minutes per setup to practice with it before moving onto the next setup to practice and so on. As the students are working, circulate the room to provide feedback and assistance and facilitate progress. This will be the majority of the lesson. By the time of lunch students should have practiced with 3 equipment setups,	2-hours for development 1-hour for lunch
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Plenary/ Conclusion	Workshop continued Assessment: class demonstration and peer feedback Recap to conclude	leaving 1 left for each group to practice with when they return. Follow the same approach as before lunch. When the students have practiced with the final setup, regroup everyone and start the assessment. Assign a setup to each group and then one at a time, allow the students to demonstrate to everyone how to correctly setup and dismantle the equipment following the production checklist worksheet. After each demonstration, encourage the rest of the class to give feedback and feedforward first before providing your own feedback/feedforward. Be sure to tell each group well done for their work. When the demonstrations are complete, recap the day with students and conclude the lesson.	30-minutes to conclude
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Assessment Strategies: when and how are they included within the lesson?

Demonstrations for peer review and feedback/ feedforward: at the lesson's conclusion, each student will be assigned an equipment setup and will then demonstrate how to correctly setup and dismantle the equipment while following the

production checklist worksheet. This will be done for the rest of the cohort. Once the demonstration is complete, students will lead by giving their feedback/feedforward first followed by my feedback/feedforward which should summarise what has already been discussed.

3: Lesson plan 1&2 resource

Production checklist worksheet (week 1 & 6 resource)

As part of the assessment strategy in the tech demonstration lesson in week 1, based on the demonstration, the students needed to collaborate in the class discussion to create a checklist that would be used in the practical workshop in week 6. This is an example of what could be created for use in the practical lesson workshop in week 6. The idea of this resource is that the students will have created it as a cohort for all to use for the workshop, not individual checklists. This is to facilitate collaboration and consistency.

Part 1: Equipment Setup and Disassemble

Setup

- ❑ **Check equipment:** check equipment is fit for purpose before setting up.
- ❑ **Inventory Check:** Confirm all parts (cables, pins, supports) are present and undamaged before starting.
- ❑ **Path Clear:** Ensure the route from storage to the setup area is free of trip hazards.
- ❑ **Correct Connection:** Use the appropriate pins, wedges, or locking mechanisms for each joint.
- ❑ **Cable Management:** Secure any trailing cables to trip hazards.
- ❑ **Function Test:** Do a quick check to ensure the equipment is secure.

Disassemble

- ❑ **Power Down:** If applicable, ensure all power sources are safely disconnected.
- ❑ **Reverse Order:** Remove components in the opposite order they were installed to maintain balance and prevent equipment falling over.
- ❑ **Secure Fasteners:** Place pins, bolts, or small parts back in their designated bags or containers immediately.
- ❑ **Correct Storage:** Return equipment to its exact storage location, ensuring it is store safely.

Part 2: Health and Safety

Zoning & Sectioning

- **Establish Work Zone**: Use cones, tape, or physical barriers to define the active setup area.
- **Safety Signage**: Place signs at the entry points of your zone.
- **Clear Walkways**: Create and maintain clear pathways outside your work zone for others to pass safely.
- **Trip Prevention**: Ensure no tools, bags, or loose parts are left on the floor where people walk.

Personal & Team Safety

- **PPE Check**: Wear the required safety gear (e.g., gloves, sturdy footwear, lifting belt, hi-vis vest, joint supports) before handling heavy items (if required)
- **Lifting Technique**: Use correct manual handling techniques.
- **Two-Person Lift**: Call for a partner if any piece of equipment is too heavy or awkward for one person.
- **Communication**: Warn others before moving or adjusting equipment
- **Incident Ready**: Know where the nearest First Aid kit and emergency exit are located. (tutors responsibility).

Notes:

4: Academic Quality Handbook 2025-26 (Chapter 4)

Due to the whole document being 169 pages, I have only used the documents title page, and the relevant chapter.



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Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Academic Quality Handbook

September 2025

Chapter 4

Programme Design, Approval, Validation, Monitoring and Review

4. PROGRAMME DESIGN, APPROVAL, VALIDATION, MONITORING AND REVIEW

4.1. Principles

- 4.1.1 The University is committed to providing high quality learning experiences for its students, and so the quality of its programmes is of fundamental importance. Its processes for programme design approval, validation, monitoring and review exist to ensure that programmes are of an appropriate academic standard, properly resourced, and that they continue in good standing over time. During 2024-2027, the University is undertaking a holistic review of its curriculum, hereafter Curriculum Review. This process will affect the programme design, approval and validation processes. Any remaining references in this chapter to existing practices relating to the validation, revalidation and major or minor modification of University provision will be replaced by details of the new Curriculum Review processes during the course of the year, where relevant. Existing practices will continue to operate as defined in this chapter for Partner provision, with the exception of identified programmes.
- 4.1.2 It is a requirement that all programmes of study:
- are designed to comply with the requirements of the *UK Quality Code for Higher Education* published by QAA and other relevant external requirements and guidance;
 - lead to awards that are comparable with awards granted and conferred throughout higher education in the United Kingdom with respect to standards, objectives, duration and level of entry and adhere to national qualification frameworks;
 - be formally approved and validated prior to the commencement of their delivery;
 - be subject to continual monitoring;
 - normally be subject to a formal revalidation in the fifth year of delivery or sooner (see 4.6.1).
- 4.1.3 In addition, the Academic Framework document has a number of high-level principles that underpin approval, validation, and monitoring processes.
- 4.1.4 Senate is responsible for the approval, validation and review of programmes leading to awards of the University and for ensuring that the University offers a portfolio reflective of its mission and strategic objectives. The Senate has delegated the approval processes to the Curriculum Planning Group and the validation and review processes to Academic Standards Committee.
- 4.1.5 The University provides training and support for staff involved with the validation and monitoring of programmes.
- 4.1.6 This chapter sets out:
- the regulations governing the processes of programme design, approval, validation, and monitoring for taught programmes of study;
 - the regulations governing the processes of programme design, approval, validation, and monitoring for research degree programmes, including for research degree programmes with a taught element (MRes and Professional Doctorates);
 - the principles that are expected to be adhered to by Institutes and partnership institutions.
- 4.1.7 The University's arrangements for managing collaborative partnership institutions are described in Chapter 9 of the AQH. The current chapter, which summarises the principles adopted for Programme Validation, monitoring and review in relation to programmes of study offered through collaborative partnerships, should be read in conjunction with Chapter 9. Where appropriate, the University may modify processes if this is considered necessary to address particular aspects of the provision concerned. Details in respect of research degrees offered through partnership institutions are described in Chapter 9.

- 4.1.8 Regulations and principles relating to the approval of programmes outside the national credit framework are outlined in Chapter 11 of the AQH. Chapter 11 also contains regulations for the approval of joint awards.
- 4.1.9 The regulations and principles described in this chapter take into account the QAA Advice and Guidance Documents in relation to 'Monitoring and Evaluation' and 'Course Design and Development'.
- 4.1.10 All processes relating to programme design, approval, validation, and monitoring are evaluated and, where appropriate, amended as part of the regular review of the Academic Quality Handbook in order to ensure that such processes are continually enhanced.
- 4.1.11 All approval/(re)validation/modification/suspension/withdrawal of programmes and/or modules associated with Professional, Statutory and Regulatory Bodies (PSRBs) must follow the procedures in this chapter together with those set out in the University's PSRB Management Protocol¹. The Protocol also sets out procedures and responsibilities in relation to other aspects of working with PSRBs including managing the relationship with the PSRB and PSRB inspections/reviews.

4.2. Programme Approval (Taught and Research Degrees)

4.2.1 The University makes a distinction between:

- **Programme Approval**, which is a business decision overseen by the Curriculum Planning Group (CPG);
- **Programme Validation**, which is an academic activity overseen by the Academic Standards Committee (ASC) on behalf of Senate.

4.2.2 No programme may be advertised until it has successfully completed Programme Approval (Stage 1). No programme may be submitted for Programme Validation (Stage 2) until it has successfully completed Programme Approval (Stage 1). No programme may be delivered until it has completed Programme Validation (Stage 2). (See Appendix PV7 for validation timelines.)

4.2.3 Any proposal for a new programme or for a major change to an existing programme requires approval first at Institute/other designated University department and then University level. Proposals from collaborative partnership institutions must be submitted via the Collaborative Partnerships Office. During the University's Curriculum Review process, all new proposals relating to University provision must be first considered as part of Curriculum Review before referral to the CPG for approval.

4.2.4 The purpose of the approval process is to check:

- that the proposal is consistent with University and Institute Strategic Plans and fits in with the strategic approach to the portfolio framework;
- that resources are available to meet the likely financial demands of the programme(s);
- that there are appropriately qualified and skilled staff to deliver the programme(s) for the duration of the proposed programme;
- that facilities, learning resources, any specialist resources, and student support services are in place / will be in place to deliver a high quality academic experience;
- that there is a clear and distinct market for the programme;
- that the programme fits appropriately within the national qualification framework;
- that the programme will be designed taking into account the needs and feedback of employers and industry as well as the requirements from any external stakeholders (such as PSRBs or Apprenticeship Standards), and embeds as appropriate employability within the programme;

¹ PSRB Management Protocol to be available by the Spring Term 2026

- that there is no conflict with other areas of the University's activities and that there has been dialogue and collaboration with other areas in the University or partners as appropriate (e.g. for interdisciplinary developments).
- 4.2.5 Where a proposed programme involves collaboration between two or more Institutes, an Institute must take responsibility for overseeing the process of programme development and approval (and will, subsequently, 'own' the programme for the purposes of validation, monitoring and revalidation). Where a partner is involved, the Collaborative Partnerships Office manages these processes in liaison with the appropriate Institute of the University.
- 4.2.6 The expectation is that a programme, once approved by the University, will be validated within 1 year. In the event that validation is not sought or achieved during this period, further approval is required. In addition, where, following development, the programme to be forwarded for validation is significantly different from that for which approval has been given (for example, the proposed title of the programme has changed), further approval will be required.
- 4.2.7 In summary, programme approval consists of a number of processes comprising (see Appendix PV10):
- presentation of an concept proposal for a new programme for consideration by the CPG (see Concept Stage Appendices);
 - Internal scrutiny, compliance checking and recommendation of concept proposals;
 - consideration by CPG and recommendation of: Approve; Reject; Refer to Due Diligence Group; Revise and resubmit
 - once concept proposal is agreed in principle by the CPG, preparation of approval stage documentation including a project development plan (see Approval Stage Appendices);
 - Internal scrutiny, compliance checking and recommendation of approval stage documentation;
 - consideration by Institute of approval stage documentation and recommendation of: Approve; Reject; Revise and resubmit; (This step is suspended during the Curriculum Review)
 - consideration by CPG and recommendation of: Approve; Reject; Refer to Due Diligence Group and resubmit; Revise and resubmit.
- 4.2.8 Following approval for validation, programmes should be added to the relevant Institute's (or Collaborative Partnerships Office) validation schedule (Appendix PV17) and proceed to Programme Validation (Stage 2). Programmes are not normally advertised until the validation process has been finalised. However, in exceptional circumstances, and in agreement with the Academic Office and Marketing, programmes may now be advertised as 'subject to validation'.
- 4.2.9 Approval is also required for non credit-bearing short courses. This consists of a number of processes comprising:
- preparation of approval stage documentation (see PV2f for non credit-bearing provision);
 - Internal scrutiny, compliance checking and recommendation of approval stage documentation;
 - consideration by Institute of approval stage documentation and recommendation of: Approve; Reject; Revise and resubmit; (this step is suspended during the Curriculum Review)
 - consideration by CPG and recommendation of: Approve; Reject; Refer to Due Diligence Group and resubmit; Revise and resubmit.

4.3. Programme Validation (Taught and Research Awards)

- 4.3.1 The University expects that Programme Validation takes two distinct stages: a structured programme design and development stage led by the Learning and Teaching Unit followed by formal programme validation centrally overseen by the Quality Team. While the validation

paperwork will differ between different types of awards (e.g. micro-credentials, non-credit bearing provision, research awards), the overall process will remain the same.

- 4.3.2 During the programme design stage, programme teams will consult and liaise, as appropriate, with the following internal and external stakeholders as part of the design stage:
- Learning and Teaching Team
 - employers, PSRB, apprenticeship or other industry organisations;
 - students;
 - representatives from Professional Services as appropriate (e.g. Registry, Digital Services, Student Services, Academic Office, Collaborative Partnerships Office);
 - other stakeholders (e.g. other Institutes, partner institutions, NGOs).
- 4.3.3 In addition, it is expected that, where possible, a variety of student feedback data (survey data, module questionnaire data) as well as student achievement data for students on similar programmes / within the overarching subject area is systematically taken into account when designing a programme.
- 4.3.4 It is expected that programme teams will consult and liaise, as appropriate, with the following internal and external stakeholders as part of the validation stage:
- External adviser;
 - Internal readers.
- 4.3.5 Programme Validation consists of a number of processes comprising:
- completion of the Programme Design and Development Stage;
 - preparation of initial draft documentation (see Appendices for Validation Stage);
 - external scrutiny and comment on initial draft documentation (see Appendices for Validation Stage); where appropriate this may be replaced by a formal validation meeting;
 - scrutiny and sign-off of externally approved draft documentation;
 - preparation of final draft documentation;
 - sign-off at appropriate level that the final draft documentation has been completed appropriately, taking account of external and internal input and that all required documentation is available to support the Institute-approved submission which is considered and approved by ASC.
- 4.3.6 Programme Validation of micro-credentials or non credit-bearing short courses may consist of different documentation than courses that lead to an award, but the process would be the same as above.
- 4.3.7 The Definitive Programme Document is comprised of the documentation that outlines the programme design, structure, learning aims and outcomes, and modules (see Appendices for Validation Stage). Where the proposed programme is to be delivered in both Welsh and English, the Definitive Programme Document must be submitted for validation in both languages if there are any differences. If the programmes are the same in both languages, the document may be translated into the other language once the validation of the programme has been approved.
- 4.3.8 Where the proposed programme is to be delivered in a language other than English or Welsh, the draft Programme Document and the final, definitive version of the Programme Document (DPD) must be produced in English or Welsh.
- 4.3.9 Delivery of the programme cannot commence until the validation process has been completed. Following final approval, the Academic Office will inform other departments of the University as appropriate.

4.4. Partner Institutions

- 4.4.1 The Collaborative Partnerships Office will be responsible for leading on all validation processes in liaison with the appropriate Institute of the University. There is an expectation that there will be a formal validation meeting associated with delivering a programme in the partner institution.
- 4.4.2 Further information about the validation of provision at partner institutions, including the approval of new delivery centres for existing partners and University programmes, is provided in Chapter 9.

4.5. Professional, Statutory and Regulatory Bodies (PSRBs) and Apprenticeship Standards

- 4.5.1 With the approval of the Chair of the ASC (or nominee), the validation processes described above may be modified to reflect the requirements of relevant PSRBs, Pearson or Apprenticeship Standard or Framework. Such modification may include (but is not limited to) the inclusion of additional information within the draft Programme Document; the production of additional documentation to accompany the draft Programme Document; the organisation of a formal meeting to consider specific risks relating to delivery of the proposed programme; and the presence of a PSRB / Apprenticeship Body representative at the relevant meeting of ASC. See also the PSRB Management Protocol.
- 4.5.2 For Apprenticeships, the Programme Team must work with the Apprenticeship Unit in ascertaining the precise requirements of the appropriate apprenticeship standards.
- 4.5.3 Where the proposed programme has been wholly designed by the PSRB and the PSRB is the awarding body, the Programme Team is responsible for ascertaining the precise requirements of the relevant PSRB and advising the Academic Office accordingly. (See also Chapter 10 of the AQH and the PSRB Management Protocol for further information.)

4.6. Revalidation

- 4.6.1 Every programme is subject to formal revalidation at least once every six years. The expectation is that revalidation should normally be completed one full year before the commencement of the revalidated programme (e.g. a programme which commenced delivery in 2022/23, would be due for revalidation by 2026/27 for delivery in 2028/29). Within this overall timeframe, the Institute may propose that a programme is revalidated earlier (including where changes proposed through the monitoring process would result in material changes to the programme). This schedule may be modified as part of Curriculum Review.
- 4.6.2 The revalidation schedules for programmes will be incorporated into the Institute/Collaborative Partnership validation schedule presented to the Academic Standards Committee (see Appendix PV17). During Curriculum Review, this will only apply to partner programmes. Where a programme requires revalidation as a result of the monitoring process, the validation schedule will be amended and re-presented to ASC.
- 4.6.3 Formal revalidation will be conducted following the same procedures as for Programme Validation as set out in Section 4.3 above.
- 4.6.4 In the event that a Programme Team wishes to change the title of an existing programme as part of the revalidation process, the Team should submit a proposal for a Major Modification before commencing work on the draft programme documentation.

4.7. Collaborative Partner Institutions

- 4.7.1 The formal revalidation processes described above apply in their entirety to proposals for collaborative programmes. In following the procedures for Programme Validation as set out in

Section 4.3-4.4 for revalidations of collaborative programmes, the normal expectation for a formal meeting as set out in paragraph 4.5.1 will not apply, although a formal meeting may be required where specific risks have been identified.

4.8. Modifications to existing programmes

4.8.1 Programme Teams may be permitted to modify aspects of their approved programmes and may be permitted to make changes to content to ensure that the programmes remain up-to-date. ASC, on behalf of Senate, has oversight of all such modifications in order to ensure that academic quality and standards are maintained, and to enable the Academic Office to maintain accurate, definitive records of all programmes. During the Curriculum Review, the expectation is that programmes do not undergo major modifications outside their Curriculum Review cycle. It is expected that minor modifications will be kept to a minimum.

4.8.2 The following principles apply in all cases:

- changes will be applied retrospectively only in exceptional circumstances;
- the implications of module changes for any other Programme of Study that utilises the module(s) (if any) must be taken into account before the changes can be approved;
- where the programme is or will be delivered by more than one Institute or by one or more collaborative partner institutions in addition to the University, all parties are consulted about the proposed modifications and have the opportunity to contribute to discussions.

Major Modifications requiring Curriculum Planning Group and Academic Standards Committee approval

4.8.3 In addition to proposals for new programmes of study, the CPG approval is required for the following:

- a change to the title of the programme or award, or the introduction of a new award within a programme;*
- a change to the mode of delivery (full-time/part-time/online/language etc.);
- a change to the location of delivery (different campus, off-site or outreach);
- the introduction of a new named pathway within an approved award;*
- introduction of new material or new modules which result in a material change;*
- a change that carries additional requirements in respect of resources, including any additions or changes to intake dates.

* External Examiner approval must also be sought for these modifications.

4.8.4 The Major Modification process will be as outlined below. During the Curriculum Review, these will need to be considered as part of Curriculum Review rather than separately:

- the proposal must first be considered and approved by the relevant Institute/other designated University department and then submitted centrally, using the relevant form (Appendix PV1a);
- following central approval by CPG, the Academic Office will issue the Institute with a response from CPG together with a process document outlining the revisions required to the DPD;
- Institutes will normally be required to submit the revised DPD to the Academic Office within one month of receipt of the above process, together with any supplementary documentation requested, such as evidence of consultation with students;
- the Academic Office will consider the documentation on behalf of ASC, and will either approve the proposal as presented, or request further revisions;
- where relevant, the Institute is responsible for notifying the relevant PSRB of modifications approved subsequently by ASC (see also the PSRB Management Protocol);
- Academic Office is responsible for oversight of PSRB notification;
- the Academic Office will provide regular reports to ASC on Major Modification activity.

- 4.8.5 The timing of when the Major Modifications are requested will affect when the changes can be implemented.

Minor Modifications (approved by Institutes / other designated University department)

- 4.8.6 The following non-material changes may be approved by the relevant Institute Board and reported to ASC using Appendix PV9:
- minor changes to programme specification;
 - changes to the learning outcomes, the assessment methodology, or the indicative content of existing modules (changes to learning outcomes and assessment methodology require consultation with the External Examiner);
 - a change to the title of an approved module;
 - the addition of an approved module to a named pathway;
 - the introduction of new material or new modules which do not result in a material change (see 4.9.9) to the programme (where a material change would occur, then the procedures for Major Modifications (4.9.4) or revalidation set out in Section 4.7 should be followed);
 - minor structural changes;
 - offering an approved module within the programme in a different language.
- 4.8.7 Where relevant, Institutes are responsible for liaising with the relevant PSRB in regard to the changes. The Academic Office is responsible for oversight of PSRB notification. (See also the PSRB Management Protocol.)

Material changes (approved by Academic Standards Committee)

- 4.8.8 Material changes must be approved by ASC through a revalidation process or Major Modification process, as applicable.
- 4.8.9 The introduction of new material or modules would result in a material change if:
- the types of assessment tool used are significantly changed (for example, introducing assessment by examination, where previously examinations had not been used at all);
 - the number of optional modules offered is significantly reduced and the number of compulsory modules is significantly increased;
 - changes to the programme specification (including learning outcomes) for an existing programme;
 - the programme loses professional body accreditation.

4.9. Modifications to Programmes of Study at Collaborative Partner Institutions

- 4.9.1 The modification processes described above apply in their entirety to collaborative partnership programmes.

4.10. Suspension or Withdrawal of Programmes of Study

- 4.10.1 Senate is responsible for confirming the measures to be taken to notify and protect the interests of students registered for, or accepted for admission to, the programme. Senate oversees that appropriate actions are taken to assure academic standards and quality and the equivalence of the student experience, and to manage any reputational or financial risks that might arise as a result of the decision. Senate will receive an annual report on programmes withdrawn and suspended.
- 4.10.2 The proposal to suspend or withdraw a programme must first go through the Institute's/the Collaborative Partnerships Office's deliberative structures setting out the reasons and indicating any arrangements necessary to protect the status and choice of existing and potential students. Where the programme is offered in collaboration with a partner institution, the proposal must include information about how the collaborative partner institution has been

consulted. During Curriculum Review, this process will be managed as part of the Curriculum Review.

- 4.10.3 The CPG is required to approve the suspension or withdrawal of the programme(s). The decisions of CPG should be reported to the Registry and to the next meeting of the Academic Standards Committee (ASC) with an annual report being submitted to Senate.
- 4.10.4 Where the suspended or withdrawn programme is replaced by a programme with a new title, the validation or Major Modification process will be used as appropriate. Similarly, requests to suspend or withdraw individual intake dates need to follow the validation or Major Modification process as appropriate.
- 4.10.5 Where a programme has been suspended, this is normally for no more than one academic year. At the end of the suspension period, the Institute will be asked whether the programme will be offered again or whether one further suspension period is required. Normally, a programme is withdrawn if it has been suspended for two consecutive academic years.
- 4.10.6 Where an approval to withdraw or suspend a programme is approved, Institutes are required to communicate the changes to Registry, Marketing, students and applicants as appropriate including students and applicants based at partner institutions.

4.11. Academic Monitoring

- 4.11.1 The University considers programme monitoring to be a continuous process - an integral part of teaching, learning and assessment activities, through which student and external feedback is gathered and reflected upon, issues are addressed, the learning experience is enhanced and good practice is promoted.
- 4.11.2 The purpose of monitoring is to reflect upon the effectiveness of the University's academic portfolio and to ensure that:
- programmes are well designed and of a high quality;
 - effective assessment mechanisms are in place;
 - appropriate systems are in place to ensure that all students are provided with the support they need to achieve successful academic and professional outcomes;
 - quality and standards are maintained.
- 4.11.3 As part of the monitoring process information from a range of sources is considered. These include:
- key student journey data (regarding enrolment, progression, attainment, outcomes);
 - module mark data;
 - student feedback data (module and programme evaluations, survey results);
 - minutes from Student Staff Committees;
 - External Examiner comments.

In relation to data, trends will be considered as well as performance relating to relevant benchmarks.

- 4.11.4 The monitoring process takes place within and across the University's structures. As part of the process, Institutes are expected to work collaboratively with Professional Services to address issues and support good practice.
- 4.11.5 Where delivery of a programme has been formally withdrawn by the University, it is expected that the programme will be included in the monitoring until such a time as any remaining students have completed their studies.

Monitoring at programme cluster level

4.11.6 At programme cluster level, the monitoring process must include:

- External Examiner response (PV11c);
- Module Review forms (QE1a).

4.11.7 Programmes teams are expected to engage with the development and implementation of Academic Discipline action plans and good practice reports (e.g. around good practice, module outcomes, programme outcomes, cohort outcomes).

Monitoring at Academic Discipline level

4.11.8 At Academic Discipline level, the performance of all programmes within the discipline is monitored. The exact process of consultation within Academic Disciplines is determined by each Institute but must include consultation with Programme Managers. As part of this stage of the process, an Action Plan and a Good Practice Record are produced.

4.11.9 The Action Plan should aim to address identified issues on the basis of reflection on qualitative and quantitative data, University, Institute and/or Academic Discipline priorities or strategic aims and propose how success will be measured. The actions should identify a timeline for completion as well as their priority. The Action Plan must derive from (at minimum):

- Reflection of key data associated with the student journey (enrolment, withdrawal and progression, attainment and outcomes);
- Reflection on any significant differences in progression, attainment and outcomes between the different programme clusters, programmes delivered on a number of locations, differences between groups (including protected characteristics);
- Reflection on engagement with students, including student feedback and responses to such feedback;
- Reflection on issues raised by External Examiners, employers, and/or PSRBs;
- Reflection on University/Institute/Academic Discipline priorities;
- Reflection on University strategies.

4.11.10 The Good Practice Record produced at this level should:

- Identify good practice within the Academic Discipline;
- Reflect good practice identified by External Examiners;
- Identify the proposed next steps in relation to this good practice.

4.11.11 A minimum of three meetings organised by the Academic Office on behalf of ASC per year to confirm, support and discuss the action plan and good practice record. Relevant Professional Services may be invited to meetings as appropriate.

4.11.12 Where there are programmes delivered by UWTSD with the same title and modules delivered in multiple Academic Disciplines and there is not a cross-Discipline board in place, the Academic Directors and relevant Programme Managers will have at least one formal meeting per year and actions are identified as appropriate in their respective action plans.

4.11.13 The University expects that the following principles are being adhered to:

- Actions and good practice are discussed, as appropriate, with academic staff within the Academic Discipline;
- Actions and good practice are discussed, as appropriate, with student representatives;
- Actions and good practice are considered as appropriate within Institute management structures;
- Outcomes are communicated as appropriate to staff, students and external stakeholders (e.g. a PSRB).

Monitoring at Institute level

4.11.14 Institutes are responsible for monitoring the performance of their Academic Disciplines. Each Institute determines its exact internal monitoring process, but the process must include consultation with Academic Directors. As part of the monitoring process Institutes are expected to:

- Support Academic Disciplines to align their priorities to Institute and University strategic priorities;
- Monitor the implementation of Academic Discipline plans throughout the year;
- Support the sharing of identified good practice across the Institute and University;
- Engage, collaboratively, with relevant Professional Services in relation to any issues identified;
- Identify risks related to the academic performance of the Institute and its programmes. This is monitored through the Institute's risk register. This may include risks identified by External Examiners.

The considerations arising from the monitoring process will be utilised in the development and review of the Institute's academic portfolio.

Academic Standards Committee Oversight

4.11.15 ASC is responsible, on behalf of Senate, for ensuring that the monitoring process is conducted in accordance with the University's requirements and is fit for purpose. In addition to the Institute processes, there are a number of central annual overview reports that are produced by Professional Services to maintain oversight at an overarching University level. To this end, the ASC will hold an annual meeting at which the following are considered:

- Academic Discipline action plans and good practice records;
- Partner Overview reports;
- Pearson institutional report;
- the Apprenticeship Self-Assessment Report;
- an External Examiner overview report;
- a Research Degrees overview report;
- a Degree Outcomes Statement;
- a student cases overview report;
- a validation overview report;
- University overview report of Partner Overview reports.

4.11.16 The ASC annual meeting will also:

- review the process and consider any enhancements;
- discuss any matters or good practice requiring consideration at institutional level;
- identify (if necessary) additional monitoring requirements for a particular programme, area or discipline.

4.11.17 For the purposes of this section of the relevant meeting, ASC's membership must include at least one person external to the University.

4.11.18 The oversight of the monitoring process by ASC ensures that:

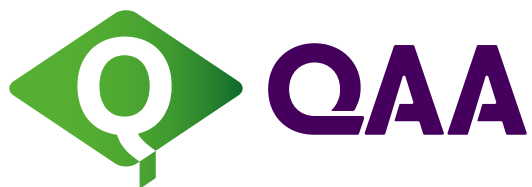
- the University assures itself that for any issues identified there are appropriate action plans in place to address any issues;
- there is consistency of standards, and achievements across the different programmes and cohorts;
- good practice can be shared across the University;
- issues can be identified that are most appropriately addressed at an institutional level;
- the effectiveness of monitoring and review systems is assessed;

- feedback is gathered systematically from key stakeholders about monitoring processes so that these, as well as programme design and validation processes, continue to be enhanced.

Monitoring at Collaborative Partner Institutions

- 4.11.19 Collaborative partner institutions are required to adhere to the following principles for programme monitoring and review. (See also Appendix PV12a.)
- Reports are discussed as appropriate with student representatives (e.g. within Student Staff Committees) and students are informed about the outcomes of actions and processes;
 - Reports are discussed as appropriate with academic staff;
 - Reports are considered as appropriate within partner management structures;
 - Progress against action plans is monitored;
 - Partners are required to ensure that review outcomes are communicated as appropriate to staff, students and external stakeholders (e.g. a PSRB – see also the PSRB Management Protocol).
- 4.11.20 The monitoring process within collaborative partnership institutions comprises of:
- a report at Partnership level, in accordance with the template provided in Appendix PV12a reflecting appropriately on the programmes offered collaboratively;
 - the formal monitoring of progress made against any action plans by ASC during the academic year;
 - additional monitoring activities e.g. reporting to PSRBs, reflection on Apprenticeship Standards or Frameworks, and reflecting on National Student Survey feedback.
- 4.11.21 Collaborative partnership institutions will receive feedback on their APR submissions. In addition, programme monitoring and review will be discussed at the annual partner conference to share good practice between partners and continue to enhance practice.

5: QAA UK Quality Code for Higher Education



This document is published
in both English and Welsh

UK Quality Code for Higher Education

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Introduction

The UK Quality Code for Higher Education

The UK Quality Code for Higher Education (Quality Code) articulates the principles of UK higher education for securing academic standards and assuring and enhancing quality. This is the fourth version of the Quality Code since it was first developed in the late 1990s.

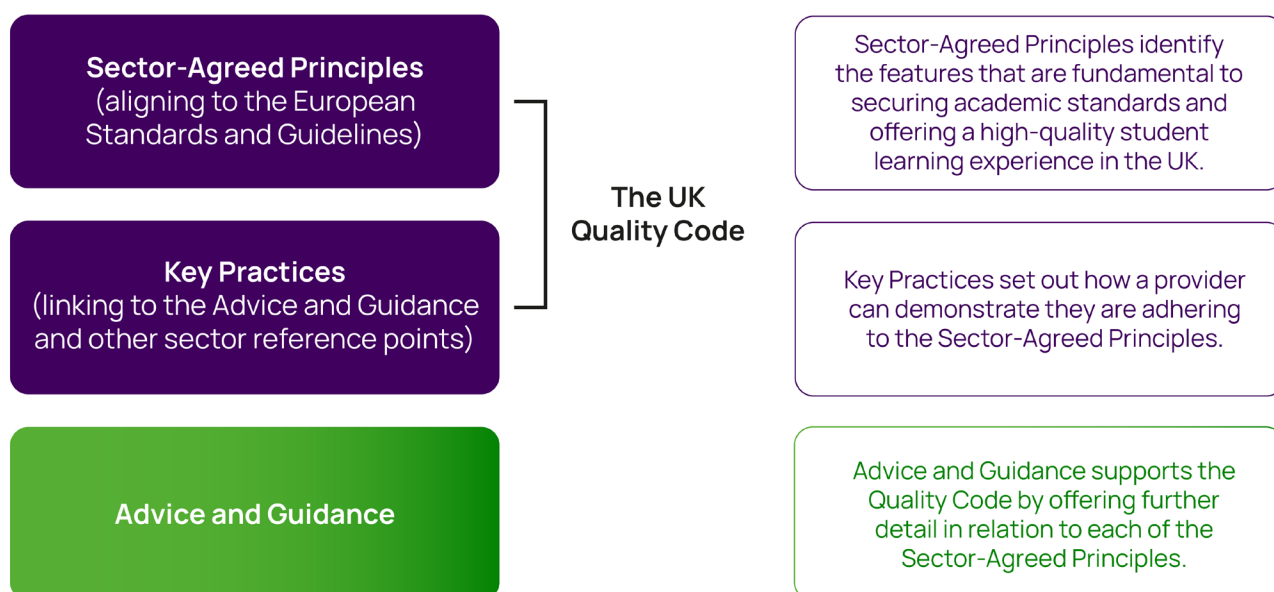
The Quality Code was originally developed by and for the UK higher education sector. This edition is intended to have application beyond higher education in recognition that many parts of the UK are seeking to develop tertiary approaches to education. Consequently, it should also be of interest and offer practical help to a wide range of post-secondary education providers.

The Quality Code is a sector-led reference point which can be used in a range of flexible ways. It enables providers to evaluate their policies and practices with reference to Sector-Agreed Principles and it aligns with key international reference points including the [Standards and Guidelines for Quality Assurance in the European Higher Education Area](#) (ESG).

Built on a shared understanding across the UK, the Quality Code enables providers to see what is expected of them and what they can expect of each other, irrespective of the specific regulatory framework in which they operate. It informs the public, protects students' interests and champions the UK's world-leading reputation for high-quality education provision.

Structure

The Quality Code comprises two elements - Sector-Agreed Principles and Key Practices. It is supported by a suite of Advice and Guidance.



Regulatory information

The Quality Code is UK-wide and reflects the typical approaches to delivering higher level education across the UK, while respecting different regulatory requirements. It is a key reference point in the quality approaches for Scotland, Wales and Northern Ireland. In England, providers need to comply with the [Office for Students' Regulatory Framework and Conditions of Registration](#). Engaging with the Quality Code is voluntary for providers based in England, except for those providers reviewed against the Quality Code using the Educational Oversight Review (EOR) method.

Recognising the different regulatory approaches across the UK and the ways in which the Quality Code is used across different educational frameworks, providers will need to satisfy themselves that their statutory and regulatory requirements are adhered to. The Quality Code does not list all these obligations. Further information is available for providers from their national funders and regulators.

All providers across the UK can use the Quality Code to satisfy themselves, external stakeholders and international partners that their quality processes support enhancement above the baseline. Because the Quality Code aligns to the ESG, it offers providers an internationally recognised framework through which they can demonstrate their delivery of a high-quality student experience, enabling students to succeed in their studies and progress their personal and professional goals.

How the Quality Code is used

The UK Quality Code can be applied across the full range of levels, modes and locations of study and qualifications, including foundation and research degrees, modular provision and micro-credentials. The overarching Sector-Agreed Principles and Key Practices offer a framework on which to design, develop, implement and enhance the quality of provision regardless of regulatory approach, precise educational setting or level or mode of study.

More specifically the Quality Code can be used for:

Designing, developing, implementing and maintaining providers' quality and standards frameworks

The Quality Code can be used to design and shape providers' own quality and standards frameworks. These frameworks articulate providers' internal expectations for high-quality provision, which are tailored to their individual contexts. It can act as a basis for training and for benchmarking practice and management reporting on quality and standards. In addition, it can be used as a component part of programme/module approval and review, for working with partners both in the UK and overseas, and to inform continuous improvement.

Reviewing policy and practice

The Quality Code is a tool for effective evaluation and review of policy and practice. It also acts as a guide for external review, capturing Sector-Agreed Principles that providers and external reviewers can use to evaluate their practices.



Enhancing the student learning experience

Providers can use the Quality Code to systematically improve the quality of provision and the ways in which students' learning is supported. Enhancing the student experience involves providers taking deliberate steps which may be part of continuous improvement or more significant changes in policy and practice.

The different elements of the Quality Code can be used as a framework to measure the effectiveness of quality assurance and to identify areas for enhancement. For example, providers may choose to map their practice to the overarching Sector-Agreed Principles to establish a benchmark for their approach to quality and standards, then consider the Key Practices as a means to evaluate if they are meeting the Principles, before finally looking to the Advice and Guidance to enhance their practice and offer specialist practitioners more in-depth information.

Assuring and promoting equality, diversity and inclusion, and environmental sustainability

By applying the Sector-Agreed Principles and Key Practices, providers can reflect on the extent to which their approach to quality and standards supports the creation of inclusive, environmentally sustainable and equitable experiences for students and staff.

The Principles state that providers will have a strategy for equality, diversity and inclusion, and environmental sustainability that is embedded in their organisational culture. Providers are also expected to systematically monitor the arrangements they have in place to ensure they are operating effectively. This will support all students to fulfil their potential and ensure that no individual or group is disadvantaged by teaching practices or curricula. Engaging students as partners will support the wider aims of inclusivity and enable providers to develop equitable approaches to quality assurance and enhancement.

Through the application of the Sector-Agreed Principles and Key Practices, providers are encouraged to reflect on how their approach to quality and standards supports environmental sustainability. Delivery of Education for Sustainable Development supports providers to address the UN Sustainable Development Goals, which call on all providers 'to ensure all learners to acquire the knowledge and skills needed to promote sustainable development' ([Target 4.7: Sustainable development and global citizenship](#)). In addition, Education for Sustainable Development raises awareness among students and staff, helping them to develop a skillset that is future-focused and globally applicable.



Sector-Agreed Principles

The Sector-Agreed Principles identify the fundamental nature of quality and standards in UK higher education. There are 12 Principles and each has a set of Key Practices which providers can follow to demonstrate how they are adhering to that Principle.

Strategic approach

Principle 1 - Taking a strategic approach to managing quality and standards

Providers demonstrate they have a strategic approach to securing academic standards and assuring and enhancing quality that is embedded across the organisation.



Key Practices

- a. Academic standards and the quality of the student learning experience are the responsibility of the provider. Degree-awarding bodies are aware that they have ultimate responsibility for the qualifications offered in their name.
- b. The strategic approach is employed wherever and however provision is delivered and is embedded in the culture and practices of providers.
- c. The strategic approach aligns with providers' policies and practices on equity, equality, diversity and inclusion, and environmental sustainability for students and staff.
- d. The strategic approach to securing academic standards, quality assurance and enhancement is published, communicated clearly and accessible to staff, students and external stakeholders. It is supported by a comprehensive and transparent governance framework.
- e. The strategic approach is monitored and evaluated on a regular basis.
- f. External expertise is a key element of the strategic approach to managing quality and standards.

Principle 2 - Engaging students as partners

Providers take deliberate steps to engage students as active partners in assuring and enhancing the quality of the student learning experience. Engagement happens individually and collectively to influence all levels of study and decision making. Enhancements identified through student engagement activities are implemented, where appropriate, and communicated to staff and students.



Key Practices

- a. Student engagement through partnership working is strategically led, student-centred and embedded in the culture of providers.
- b. Student engagement and representation activities are clearly defined, communicated, resourced and supported. Transparent arrangements are in place for the collective student voice to be heard and responded to.
- c. Providers demonstrate effective engagement with students, ensuring any representative groups or panels reflect the diversity of the student body. Students understand that their voice has been listened to and are aware of how their views have impacted the assurance and enhancement of the student experience.
- d. Student engagement opportunities and processes are inclusive of students' characteristics and responsive to the diversity of each provider's student population. They involve student representative bodies, where applicable.
- e. Providers and student representative bodies, where such bodies are in place, recognise and celebrate the contribution of students to the enhancement of teaching and learning and the wider student experience.
- f. Students are enabled and encouraged to actively engage in the governance and enhancement of the wider student experience beyond the formal curriculum.

Principle 3 - Resourcing delivery of a high-quality learning experience



Providers plan, secure and maintain resources relating to learning, technology, facilities and staffing to enable the delivery and enhancement of an accessible, innovative and high-quality learning experience for students that aligns with the provider's strategy and the composition of the student body.

Key Practices

- a. Strategic and operational plans, along with resources, align with the student journey and are designed and implemented to support a positive student experience and enable student achievement.
- b. Providers ensure they have dedicated, accessible and inclusive resources to support and enhance the delivery of their programmes (and smaller units of study) along with the well-being of students and staff. These include staffing, digital and physical resources.
- c. Resources are reviewed and updated in alignment with strategic developments and changes in provision, as well as staff and student recruitment. This also ensures relevance to the workplace and the wider academic discipline.
- d. Resources are allocated to ensure that staff receive ongoing professional development to support and enhance the delivery of a high-quality and innovative student learning and research experience.
- e. Processes and activities to support the management of academic standards and quality enhancement are appropriately resourced to meet strategic, operational and regulatory objectives and requirements.
- f. The creation, development and maintenance of accessible and inclusive learning environments (physical and virtual) offer all students the opportunity to be engaged in their learning experience and facilitate a sense of belonging. Providers ensure they consider environmental sustainability in designing and maintaining these learning resources and facilities.
- g. Providers, in collaboration with staff and students, monitor and evaluate on a systematic basis the effectiveness and impact of learning environments and the resources required for the delivery and enhancement of the learning experience.

Evaluating quality and standards

Principle 4 - Using data to inform and evaluate quality

Providers collect, analyse and utilise qualitative and quantitative data at provider, departmental, programme and module levels. These analyses inform decision-making with the aim of enhancing practices and processes relating to teaching, learning and the wider student experience.



Key Practices

- a. A consistent, coherent and evidence-informed strategic approach to the collection, storage and management of data is employed across the provider. The provider makes explicit the type and level of data utilised (such as departmental, programme, module level) and the policies and processes that underpin its use in the maintenance of academic standards and the assurance and enhancement of quality.
- b. Staff and students are aware of the types of data gathered and how it is stored and used in the management of quality and standards.
- c. When designing and operating monitoring and evaluation arrangements, staff and students adhere to ethical and data protection requirements relating to gathering and submitting data for national data sets, regulatory purposes, and internal monitoring and evaluation.
- d. Staff who are required to collect, manipulate and analyse data for reporting, quality assurance and enhancement purposes receive training that enables them to undertake these activities effectively, ethically and securely. Policies cover any third-party use of data, including applications utilising Generative Artificial Intelligence.
- e. Providers in partnership arrangements (including the student representative body, where applicable) ensure data sharing agreements and reporting requirements are clearly stated, understood and reviewed periodically.
- f. Data is collected and analysed in ways that enable providers to understand and respond to the needs of their student populations, promoting equality, diversity and inclusion, and environmental sustainability.

Principle 5 - Monitoring, evaluating and enhancing provision

Providers regularly monitor and review their provision to secure academic standards and enhance quality. Deliberate steps are taken to engage and involve students, staff and external expertise in monitoring and evaluation activity. The outcomes and impact of these activities are considered at provider level to drive reflection and enhancement across the provider.



Key Practices

- a. Providers agree strategic principles for monitoring and evaluation to ensure processes are applied systematically, operated consistently and appropriate to their operational context.
- b. The methods for monitoring and evaluation activity are documented to clarify their aims, objectives, intended actions and targets. They are explicit about how they will be conducted, the nature of evidence (data) to be considered and the form of reporting, along with key indicators of success.
- c. Staff and students are engaged in monitoring and evaluation activities and receive appropriate training and support to undertake them.
- d. The actions and outcomes from monitoring and evaluation activities are communicated in an accessible manner to staff, students, the governing body and, where required, external stakeholders.
- e. Improvements and enhancements that have been implemented as a result of monitoring and evaluation are, in turn, monitored and evaluated to ensure their impact is positive and remains fit for purpose.
- f. Monitoring and evaluation activity facilitates providers' insights and promotion of equality, diversity and inclusion, and education for sustainable development.
- g. Programmes and modules are monitored and reviewed regularly by internal and external peers, employers and students, in line with the provider's strategic approach to quality and standards. Outcomes from processes required from funding, accrediting, professional and approval bodies feed into monitoring and review.

Principle 6 - Engaging in external review and accreditation

Providers engage with external reviews to give assurance about the effectiveness of their approach to managing quality and standards. External reviews offer insights about the comparability of providers' approaches and generate outcomes that providers can use to enhance their policies and practices. Reviews may be commissioned by providers, form part of a national quality framework or linked to professional recognition and actively include staff, students and peers. They can be undertaken by representative organisations, agencies or professional, statutory and regulatory bodies (PSRBs) with recognised sector expertise according to the provision being reviewed.



Key Practices

- a. External review, whether optional or required by national quality frameworks or accrediting bodies, is built into the provider's strategic approach and aligns to internal quality and standards monitoring and evaluation activity.
- b. Providers use outcomes from external review and accreditation as a catalyst for ongoing improvement and strategic enhancement of the student learning experience.
- c. Providers acknowledge and support the expertise and resource required to participate in external review and accreditation.
- d. Providers who engage in external review understand the UK national regulatory and legislative contexts in which they operate and the different approaches, forms and focus they may take. Providers may engage colleagues with international expertise, in addition to those familiar with UK requirements.
- e. Providers understand the requirements and process for external reviews that may be required by regulators in partner delivery locations.

Implementing the approach to quality enhancement and standards

Principle 7 - Designing, developing, approving and modifying programmes

Providers design, develop, approve and modify programmes and modules to ensure the quality of provision and the academic standards of awards are consistent with the relevant Qualifications Framework. Providers ensure their provision and level of qualifications are comparable to those offered across the UK and, where applicable, [The Framework of Qualifications for The European Higher Education Area](#).



Key Practices

- a. All programmes and modules meet academic standards that are consistent with relevant national qualifications and credit frameworks. Where applicable, provision also meets professional body and accreditation requirements, and apprenticeship standards.
- b. A definitive set of documents are produced from the design, development, approval and modification processes, which are held securely and act as the primary source of information about each programme. Similar but proportionate arrangements are in place for modules and smaller units of study.
- c. The award to be received and how outcomes of study are recorded and certificated are made clear to all students and staff involved in the teaching, learning and evaluation of the programme and module.
- d. Policies and processes that support the design, development, approval and modification of programmes and modules are published on each provider's website and are easily accessible to key stakeholders.
- e. External engagement and evaluation form a component part of the design, development, approval and modification process.
- f. The design, development, approval and modification processes align with providers' policies and practices on equity, equality, diversity and inclusion, and environmental sustainability.
- g. Students are involved meaningfully in the design, development, approval and modification of programmes and modules.

Principle 8 - Operating partnerships with other organisations

Providers and their partners agree proportionate arrangements for effective governance to secure the academic standards and enhance the quality of programmes and modules that are delivered in partnership with others. Organisations involved in partnership arrangements agree and communicate the mutual and specific responsibilities in relation to delivering, monitoring, evaluating, assuring and enhancing the learning experience.



Key Practices

- a. Where academic provision is delivered through partnership, all partners agree, understand, communicate and take responsibility for the maintenance of academic standards and enhancement of quality.
- b. Providers are aware that working in partnership with other organisations will involve different levels of risk. Due diligence processes are completed in accordance with each provider's approach to minimising risk, maintaining academic standards and enhancing quality.
- c. Written agreements between partners are signed prior to the start of a programme or module and cover the lifecycle of the partnership, including details about closing a partnership.
- d. Providers and their partners ensure compliance with the regulatory and legislative requirements of the countries in which they work and maintain an awareness of the cultural context in which they operate. Providers ensure students have information about the responsibilities of each partner and where to go for support throughout their studies.
- e. Providers maintain accurate, up-to-date records of partnership arrangements that are subject to a formal agreement.
- f. Partnerships are subject to ongoing scrutiny that includes periodic monitoring, evaluation and review to assure quality and facilitate enhancement.

Principle 9 - Recruiting, selecting and admitting students

Providers operate recruitment, selection and admissions processes that are transparent, fair and inclusive. Providers maintain and publish accurate, relevant and accessible information about their provision, enabling students to make informed choices about their studies and future aspirations.



Key Practices

- a. Policies and procedures for application, recruitment, selection and admission to programmes are reliable, fair, transparent and accessible, including processes for the recognition of prior learning. Similar and proportionate arrangements are in place for modules and other units of study.
- b. Providers offer information that supports prospective students, and their advisors for recruitment and widening access purposes, in making informed decisions. Providers meet their legal and regulatory obligations in relation to the information presented about themselves and their provision or any changes they make to programmes and modules.
- c. Staff, student representatives and external partners engaged in the delivery of recruitment, selection, admissions and widening access processes are appropriately trained and resourced.
- d. All teams involved in the application, selection and admissions processes ensure information about the applicant journey is consistent and clear. Specific elements of the selection process are clearly defined and any programme or module changes that can impact decision making are communicated swiftly and consistently to enable all parties to exercise informed choice.

Principle 10 - Supporting students to achieve their potential

Providers facilitate a framework of support for students that enables them to have a high-quality learning experience and achieve their potential as they progress in their studies. The support structure scaffolds the academic, personal and professional learning journey, enabling students to recognise and articulate their progress and achievements.



Key Practices

- a. Accessible, relevant, accurate and timely information is offered to students and the staff supporting them throughout the learning journey about the provider, programme of study, wider opportunities for development and availability of support services.
- b. All students are supported at key transition points throughout their journey, with their specific needs and requirements met and their pathways into learning recognised.
- c. Students and staff are aware of the ongoing academic, professional and pastoral services and activities available, and students are encouraged to access these opportunities and support throughout their learning journey.
- d. Staff are appropriately qualified, trained and supported to deliver high-quality learning and support for all students, particularly those with specific needs and requirements.
- e. Students and staff recognise that activities offered outside the formal curriculum are beneficial for promoting students' sense of belonging, as well as providing opportunities to broaden their skills and achievements, complementing their formal studies.

Principle 11 - Teaching, learning and assessment

Providers facilitate a collaborative and inclusive approach that enables students to have a high-quality learning experience and to progress through their studies. All students are supported to develop and demonstrate academic and professional skills and competencies. Assessment employs a variety of methods, embodying the values of academic integrity, producing outcomes that are comparable across the UK and recognised globally.



Key Practices

- a. Learning and assessment at all levels is informed by research and/or scholarship. Teaching, learning and assessment align to ensure students can demonstrate their achievements, reflect on and reinforce their prior learning, skills and knowledge, and fulfil their potential.
- b. Students are given clear information about the intended modular and/or programme learning outcomes and the purpose of assessment and are enabled to use feedback/ feedforward to support further learning.
- c. Staff involved in facilitating learning and supervising research are appropriately qualified and supported to enhance their teaching and supervisory practice. Research degrees are delivered in supportive environments that are conducive to learning and research.
- d. Students are enabled and encouraged to take responsibility for their own learning and to take an active role in shaping and enhancing the learning process. Providers offer ongoing advice and guidance about academic integrity to ensure that students and staff understand what is expected of them.
- e. As students move through their learning journey, they are given the opportunity and support to transition effectively between academic levels, further study and employment. Providers enable students to recognise the progression they have made and steps they need to take to achieve their potential.
- f. Providers design assessments that test appropriate learning outcomes and are fair, reliable, accessible, authentic and inclusive. Where applicable, and sustainable, students are offered different options for undertaking assessments to promote accessibility and inclusion.
- g. Providers establish coherent approaches to technologies that impact teaching, learning and assessment (such as Generative Artificial Intelligence). These approaches are clearly communicated to staff and students, include how they are utilised and define misuse of such technologies.
- h. Providers offer advice and guidance about academic integrity to ensure that students and staff understand what is expected of them throughout the learning journey. The advice is kept current.

Principle 12 - Operating concerns, complaints and appeals processes

Providers operate processes for complaints and appeals that are robust, fair, transparent and accessible, and clearly articulated to staff and students. Policies and processes for concerns, complaints and appeals are regularly reviewed and the outcomes are used to support the enhancement of provision and the student experience.



Key Practices

- a. Policies and processes for concerns, complaints and appeals are accessible, robust and inclusive, and enable early resolution wherever possible and include information relating to recruitment, selection and admission.
- b. Concerns, complaints and appeals policies and procedures, including information about them, are clear and transparent to students, those advising them and those implementing the processes. Formal and informal stages of the processes are clearly articulated.
- c. Providers meet (where applicable) the national and international requirements of external bodies with responsibility for hearing or overseeing concerns and complaints.
- d. Actions resulting from concerns, complaints and appeals are proportionate and enable cases to be resolved as early as possible.
- e. Processes for concerns, complaints and appeals are monitored and reviewed to ensure they promote enhancement throughout the provider and operate as intended, to the benefit of students and staff.
- f. Outcomes from concerns, complaints and appeals are used to develop and enhance teaching and learning and the wider student experience.

Glossary of key terms

The terms below are defined in the context of using the Quality Code. Further information regarding the definitions will be made available in the Advice and Guidance that supports the Quality Code.

Please note these terms may be defined differently in other contexts (within and beyond higher education) and by different stakeholders (such as regulators, students and individual providers).

Academic experience

The students' experience of studying and their experience of any other resources, support, facilities and opportunities that the provider makes available to support their learning.

Academic Integrity

A commitment to the fundamental values of honesty, trust, fairness, respect and responsibility. The opposite of academic integrity is unethical practices such as plagiarism, collusion, contract cheating or academic misconduct.

Enhancement

The deliberate and systematic improvement in the quality of provision and the ways in which students' learning is supported, involving the active engagement of students and staff. Enhancement has different interpretations across the UK with some UK nations having an 'enhancement-led' regulatory framework.

Equality

Each individual or group of people is given the same resources or opportunities, but QAA considers that equality should include the concept of 'equity,' which recognises that each person has different needs and therefore resources and opportunities should be allocated to reach an equal outcome.

High quality

Quality assurance and enhancement practices and processes that are robust and implemented consistently with a view to assuring and enhancing the student experience. It leads to credible and recognised outcomes for students.

Module

A self-contained, formally structured unit of study with a coherent and explicit set of learning outcomes and assessment criteria. Some institutions use the word 'course' to refer to individual modules. Can be referred to as 'units of study' in further education providers.

Partnership

All formal arrangements (in the UK or overseas) where a provider works with others to design and/or deliver courses and/or to award qualifications. The processes providers will need to follow to assure high quality will vary considerably depending on the type of partnership and the risks involved. Types of partnership include:

- validation/approval
- subcontracting/franchising
- work-based learning
- collaboration with employers (including to deliver apprenticeships)
- transnational education (TNE)
- international partnerships and collaborations
- hybrid approaches combining more than one of the above.

Programme (of study)

An approved course of study that provides a coherent learning experience and normally leads to a qualification. UK higher education programmes must be approved and validated by UK degree-awarding bodies.

Quality

Refers to how well providers support students to consistently achieve positive outcomes in learning, personal development and career advancement, while meeting the reasonable expectations of those students, employers, government and society in general.

Standards/ academic standards

These are the standards that degree-awarding bodies set and maintain for the award of academic credit or qualifications. Degree-awarding bodies are responsible for defining their own academic standards by setting the pass marks and determining the grading/marking schemes and any criteria for classification of qualifications that differentiate between levels of student achievement above and below the threshold academic standards. These individual standards align to national qualifications and credit frameworks and/or [The Framework of Qualifications for the European Higher Education Area](#).

Strategic approach

A clearly articulated approach to managing quality and standards as part of a provider's education strategy, with comprehensive and effective governance and decision-making structures reaching up to governing bodies and including operational levels. Governance, and governance frameworks, refers in this context to processes and systems that define and govern institutional decision making.

Students

All learners/students irrespective of background or any protected characteristics, studying at any level and by any mode (including, but not limited to, undergraduate and postgraduate; full-time and part-time; distance, work-based and on-campus learners; higher education apprentices).

Students as partners

Working with students as a 'partner' or in 'partnership' is used to define and indicate joint working between students (or the student representative body, students' union, association, or guild if they have one) and staff at the provider. The level of each partner's engagement will vary depending on the context and nature of the student experience. Student partnerships reflect a mature relationship based on mutual respect between students and staff.

Student voice

The individual or collective perspective opinion, feedback or contribution of students. It can relate to any aspect of the academic or wider student experience and should be sought across a provider covering the breadth of provision and included in decision-making committees. The use of student voice is integral to the quality enhancement of provision.

Tertiary education

All post-secondary education encompassing further and higher education including academic, vocational and professional qualifications. How the term is interpreted varies between the UK nations:

- In Scotland it refers to college, university and work-based learning.
- In Wales it refers to all provision from post-16 education (including sixth form) upwards.
- In England and Northern Ireland it is a generic term which can cover further and higher education, but not sixth-form provision.

When working with overseas partners, providers should also check the definition as understood by their partner as the meaning of 'tertiary' may vary in different countries.

Wider student experience/ co-curricular experience

The student experience beyond that of formal academic learning, for example experience gained through representation, participation in sports and societies, careers or volunteering.



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6: QAA Subject Benchmark Statement: Communication, Media, Film and Cultural Studies



Subject Benchmark Statement

Communication, Media,
Film and Cultural Studies

April 2024



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About this Statement

This document is a QAA Subject Benchmark Statement for Communication, Media, Film and Cultural Studies that defines what can be expected of a graduate in the subject, in terms of what they might know, do and understand at the end of their studies. Subject Benchmark Statements are an established part of the quality assurance arrangements in UK higher education, but not a regulatory requirement. They are sector-owned reference points, developed and written by academics and practitioners on behalf of their subject. Subject Benchmark Statements also describe the nature and characteristics of awards in a particular subject or area. Subject Benchmark Statements are published in QAA's capacity as an expert quality body on behalf of the higher education sector. A summary of the Statement is also available on the QAA website.

Key changes from the previous Subject Benchmark Statement include:

- a revised structure for the Statement, which includes the introduction of cross-cutting themes of:
 - equality, diversity and inclusion
 - accessibility and the needs of disabled students
 - education for sustainable development
 - employability, entrepreneurship and enterprise education
- a comprehensive review updating the context and purposes, including course design and content, in order to inform and underpin the revised benchmark standards.

How can I use this document?

Subject Benchmark Statements are not intended to prescribe any particular approaches to teaching, learning or assessment. Rather, they provide a framework, agreed by the subject community, that forms the basis on which those responsible for curriculum design, approval and update can reflect upon a course and its component modules. This allows for flexibility and innovation in course design while providing a broadly accepted external reference point for that discipline.

They may also be used as a reference point by external examiners in considering whether the design of a course and the threshold standards of achievement are comparable with those of other higher education providers. They also support professional, statutory and regulatory bodies (PSRBs) with the academic standards expected of students.

You may want to read this document if you are:

- involved in the design, delivery and review of courses in Communication, Media, Film and Cultural Studies
- a prospective student thinking about undertaking a course in Communication, Media, Film and Cultural Studies
- an employer, to find out about the knowledge and skills generally expected of Communication, Media, Film and Cultural Studies graduates.

Relationship to legislation

The responsibility for academic standards lies with the higher education provider which awards the degree. Higher education providers are responsible for meeting the requirements of legislation and any other regulatory requirements placed upon them by their relevant

funding and regulatory bodies. This Statement does not interpret legislation, nor does it incorporate statutory or regulatory requirements.

The status of the Statement will differ depending on the educational jurisdictions of the UK. In England, Subject Benchmark Statements are not sector-recognised standards as set out under the Office for Students' [regulatory framework](#). However, they are specified as a key reference point, as appropriate, for academic standards in Wales under the [Quality Assessment Framework for Wales](#) and in Scotland as part of the [Quality Enhancement Framework](#). Subject Benchmark Statements are part of the current quality requirements in Northern Ireland. Because the Statement describes outcomes and attributes expected at the threshold standard of achievement in a UK-wide context, many higher education providers will use them as an enhancement tool for course design and approval, and for subsequent monitoring and review, in addition to helping demonstrate the security of academic standards.

Additional sector reference points

Higher education providers are likely to consider other reference points in addition to this Statement in designing, delivering and reviewing courses. These may include requirements set out by PSRBs and industry or employer expectations. QAA has also published [Advice and Guidance](#) to support the [Quality Code for Higher Education](#), which will be helpful when using this Statement - for example, in [course design](#), [learning and teaching](#), [external expertise](#) and [monitoring and evaluation](#).

Explanations of unfamiliar terms used in this Subject Benchmark Statement can be found in [QAA's Glossary](#). Sources of information about other requirements and examples of guidance and good practice are signposted within the Statement where appropriate.

1 Context and purposes of a Communication, Media, Film and Cultural Studies degree

Context

1.1 As fields of study, Communication, Media, Film and Cultural Studies are distinguished by their focus on cultural and communicative activities as central forces in shaping economic, political, psychological and social life. Graduates in Communication, Media, Film and Cultural Studies demonstrate knowledge, creativity and reflection on how we create, communicate and interpret meaning.

1.2 These courses have their intellectual roots in various disciplines within areas of the arts, humanities and social sciences. They have also drawn on the concepts, competencies and knowledge developed within the major areas of creative and professional practice in the cultural, film and communications industries, and on insights from design and creative practices, business, marketing, computing and emerging technologies.

1.3 Within these fields, degree courses are necessarily characterised by a diversity of emphases, including theoretical frameworks, research specialisms, practice and applicability, and professional contexts. Often combining the search for rigorous knowledge and understanding with the development of students' creative and reflexive capacities in innovative ways, they offer courses relevant to students' futures both in work and as citizens. Titles may include, for example: advertising; broadcasting; communication studies; cultural studies; subject histories; digital, film, television, media or screen studies; interactive media; journalism; film, television and media production; animation; games studies; publishing; political communication and lobbying; publishing; content creation; cultural management; and public relations. However, this Subject Benchmark Statement is not intended to be prescriptive in this regard and only provides a framework for courses in these fields, within which individual departments, or subject teams, can recognise themselves and their students, and within which they can continue to develop.

1.4 The increase of degree offerings in these subject areas reflects the expansion of the creative and cultural industries, their economic contributions, and the need for these industries to have new and diverse talent. Graduates from degrees covered by this Statement also make significant contributions outside the creative and cultural industries, and the eclectic relevance and transferability of skills within its fields are part of its core characteristic. As such, it also informs and supports a plurality of diverse industries and creative practices. New degrees in the subjects covered by this Statement may engage with developments and entanglements in and with, for example, cultural sensibilities, emerging technologies and changing forms of practice, and the characteristics set out below should be viewed in this agile context. Such continued development and diversity of practice is central to these fields and to the development of their students' potential.

1.5 The focus of this Statement is on the single honours degree course. It is recognised, however, that Communication, Media, Film and Cultural Studies may also be found in combined and joint honours degree courses. Just as single honours courses in these fields combine, in different ways, components from other Statements, we anticipate that combined and joint honours courses draw from them as appropriate.

1.6 This Subject Benchmark Statement provides both a description of the nature of Communication, Media, Film and Cultural Studies and offers guidance on the standards expected of graduates in terms of their knowledge, understanding, skills and abilities upon completion of a degree in this field. It primarily addresses bachelor single or joint honours courses in the field (FHEQ Levels 4-6 and FQHEIS Levels 7-10), though some sections may

also be relevant to development of foundation year provision and apprenticeships. It is intended to be a broad framework within which providers can develop courses that respond to the needs of students, and which acknowledges the diversity of approaches to Communication, Media, Film and Cultural Studies.

1.7 Postgraduate taught degrees (FHEQ Level 7 and FQHEIS Level 11) are underpinned by the same core attributes as the undergraduate degree level study, but require students to demonstrate advanced and nuanced knowledge and skills in terms of their subject specialism, their critical and creative skills, development of practice, or a combination thereof. Achievement of the appropriate outcomes at this level lies in the consolidation of existing knowledge and/or the generation of new knowledge through a diverse range of outputs or creative artifacts.

Purposes and characteristics of a Communication, Media, Film and Cultural Studies degree

1.8 Communication, Media, Film and Cultural Studies are disciplines closely allied to other social sciences, humanities, arts, and computer science and informatics. They often offer rich opportunities for interdisciplinary work. The specific focus and broad range of individual degree courses determines not only the knowledge bases on which they draw, but also the balance of skills and approaches developed within them. Increasingly, this includes access to development of creative practice, including skills based around new and emerging technologies, and the application of these to production and research in these disciplines.

1.9 Depending on the nature of the course, graduates will demonstrate some of the following skills:

- to contextualise their learning historically, politically, globally, socially, economically, culturally, environmentally, and technologically
- to comprehend how different social groups intersect, and how these groups and individuals variably make use of, and engage with, forms of media and communication
- to make critical judgements in the understanding, production and evaluation of relevant forms, contexts and scenarios and demonstrate the real-world professional application of knowledge and skills developed through the degree
- to consider and evaluate their own work in a reflexive manner, with reference to the academic and/or professional codes of practices, conventions, issues and debates.

Research, critical analysis, production and professional practice

1.10 Graduates will typically demonstrate the ability to:

- engage critically with major thinkers and debates within the field, putting them to productive use
- understand forms of communication, media, film and culture as they have emerged historically and appreciate the processes through which they have come into being, with reference to social, cultural, environmental and technological change
- carry out sustained, independent and critical enquiry and research
- formulate appropriate research questions or enquiries that inform practice
- identify, employ and evaluate research methods suitable for the context and defined research problematics

- locate, retrieve, evaluate and draw upon a range of data, sources and conceptual frameworks appropriate to research, production and professional practice in the chosen area
- draw on the strengths and understand the limits of relevant quantitative and/or qualitative methods, and be able to apply this knowledge critically in their own work
- show analytical ability and the capacity to consider and solve problems, which might be theoretical, practical or professional in nature
- demonstrate sensitivity to the subjectivities and intersections of different cultural positions, including their own, understanding that research and production are not neutral processes
- exhibit imaginative insight and creativity as appropriate to the context
- show awareness and/or consideration of sustainable practices
- locate, understand, critique and comply with ethical codes produced by relevant subject and industry associations, and research standards.

Citizenship

1.11 Recognising that they will work across varied contexts, for example hyper-local, local, national, international and intersections of diverse identities, graduates may demonstrate the ability to:

- apply their critical understanding to ethically and culturally responsible use of communication, media, film and cultural forms, practices and technologies in both professional and everyday contexts
- use communication, media, film and cultural expression in ways informed by cultural and media literacies (including digital and information literacy)
- critically appraise socio-cultural and political debates relevant to communication, media, film and culture
- develop and foster confidence to engage as responsible and informed citizens
- understand media and cultural policies and the ways in which they are developed and implemented
- consider the ways in which diverse communities and organisations can contribute to the development of media and cultural policies and practices
- analyse the role of community and participatory media and communication forms in contributing to cultural and political debates and the contesting of power
- consider global sustainability practices and debates in relation to communication and cultural forms
- demonstrate an openness to diverse discussions and debates in which their own informed opinion and lived experiences may be challenged by others.

Transferable skills

1.12 Graduates may demonstrate the ability to:

- work in flexible, creative and independent ways, with an awareness of relevant ethical considerations, self-direction and reflexivity
- communicate effectively in interpersonal settings, expressing sensitivity to cultural differences, and an openness to knowledge, ideas and approaches unfamiliar to them
- collate, organise and deploy ideas and information in order to formulate arguments cogently, and express them effectively in written, verbal and/or non-verbal communication, visual or other forms
- retrieve and generate information, and evaluate sources, in carrying out independent research
- organise and manage supervised, self-directed projects
- work productively in a group or team, showing abilities at different times to listen, contribute and also to lead effectively
- deliver work to a given length, format, brief and deadline, properly referencing sources and ideas and making use, as appropriate, of a problem-solving approach
- apply entrepreneurial skills, if and where appropriate, in dealing with audiences, users, clients, consumers, markets and/or sources
- develop an information literacy to identify and evaluate appropriate sources and evidence considering cultural contexts and sensitivities
- engage critically with a variety of media practices and competences
- understand that communication technologies, practices and products are not 'neutral' but are developed and accessed in relation to their social, cultural, economic, historical, environmental and geographical contexts
- explore career opportunities in order to prepare for potential employment destinations.

Equality, diversity and inclusion

1.13 This Subject Benchmark Statement comprises a wide range of subject fields that in their own ways reflect the richness of our society, from cultural, social, economic and political perspectives. As such, these distinct subject areas inform and cultivate equality, equity, diversity and inclusion (EDI) within the academy and the myriad of professional environments that employ graduates.

1.14 Research and education in Communication, Media, Film and Cultural Studies have a longstanding history of challenging and critiquing inherited hierarchies of power, organisation and representation that have spawned concern, and criticism, among both practitioners and audiences, with many calls for change. This places considerable responsibility on everyone teaching in the field to be the agents of change needed to ensure greater fairness and parity of experience and representation for everyone. As such, this Subject Benchmark Statement seeks to position the academy as a place which recognises the challenge and is committed to addressing the issues and advancing knowledge or evidence bases.

1.15 This Subject Benchmark Statement seeks to instil within its subject's culture and practices a mode of behaviour that rightfully embeds inclusivity as a norm, and in doing so prompts, encourages and supports its industries, and society more widely, to follow in its footsteps. Furthermore, the guidance offered in relation to EDI should be viewed as a living

document that requires regular monitoring and evaluation to determine its ongoing relevance and significance.

1.16 Our students, and staff, are drawn from diverse backgrounds and deserve to learn, and work in inclusive environments which support people regardless of age, gender, race, disability, neurodiversity, sexual orientation, religion and belief, or socio-economic background. Commitment to EDI as both a policy and practice should be embedded into all courses and practices in Communication, Media, Film and Cultural Studies.

1.17 EDI is not optional and comes with ethical obligations, permeating all aspects of course design and delivery. Establishing policies, practices and systems that must strive for fairness and equity for all, champions the importance of EDI and ensures that these values are reliably, consistently and transparently supported in integrated ways which underline its intersectional nature.

1.18 Students, and staff, should be actively recruited from across society, with active recruitment policies that seek to identify and support underrepresented people in recruitment campaigns and application processes. Selection and interview processes should embody good practice in all its aspects.

Accessibility

1.19 Accessibility involves ensuring that every part of the educational experience is designed to optimise access for everyone. It is understood that accessibility is not a single point of reference and can have emotional, functional and technical aspects that courses should consider holistically to ensure inclusivity and equality. Being inclusive is about giving equal access and opportunities to everyone wherever possible and to establishing practices and structures that allow equal access and chance of success regardless of education, cultural or social backgrounds, neurodiversity, or disability status. Communication, Media, Film and Cultural Studies courses should ensure that accessibility is a core part of all aspects of course design, delivery and assessment, and that inclusivity is a guiding principle in the field of study at all levels.

1.20 Reasonable adjustments should be provided to ensure equality of access and a drive toward the eradication of attainment gaps based on accessibility in all its formats. Communication, Media, Film and Cultural Studies programmes should approach accessibility requests with respect and understanding.

1.21 Learning resources should also be accessible to all and presented in a timely way using appropriate methods of delivery dependent on student needs. Learning support should be individualised to the needs of students and managed in a supportive environment. Utilising a pedagogy of care that focuses on trust, inclusion, respect and support is crucial to ensuring that everyone feels included, valued and able to contribute and participate.

Sustainability

1.22 Sustainable development has become central to the strategy and practice of many higher education institutions, reflecting the increasing wider social awareness and recognition of sustainability agendas. Sustainability is not only about climate change and other environmental questions, but an intellectual framework and ethical principle that informs contemporary social practice. It encompasses a broader range of goals and aspirations to improve social justice, poverty, health and education at local and global levels, often drawing on external reference points such as the [United Nations' Sustainable Development Goals \(SDGs\)](#).

1.23 Sustainability agendas offer new lenses through which to view the relationships between social, cultural, economic and environmental challenges. Higher education is pivotal in enabling the knowledge and skills that are needed to address such challenges. Course design processes should use these lenses in considering content, assessment, employability, delivery practices and facilities, and the role of higher education in changing rather than reproducing or perpetuating unsustainable social practices. This Subject Benchmark Statement should be further considered in the context of the [Guidance on Education for Sustainable Development](#) (ESD) published by QAA and Advance HE.

1.24 Communication, Media, Film and Cultural Studies have all long engaged with questions of diversity, inclusion and power relations that are essential to enhancing social justice and sustainable development; indeed, many of these questions are foundational in these subject areas. Degree courses in these areas enable learners to develop high-level abilities to both empathise and argue, to collaborate, create and debate. [UNESCO has published resources for educators](#) developing learning objectives around sustainable development. These outline eight core competencies that higher education should enable learners to develop in order to progress sustainability objectives:

- systems thinking
- anticipatory thinking
- normative competency
- strategic thinking
- collaborative competency
- critical thinking
- self-awareness
- integrated problem-solving competency.

1.25 These competencies can be understood as [ways of thinking, ways of practicing, and ways of being](#). Degree programmes in Communication, Media, Film and Cultural Studies all develop these core competencies in distinctive ways, an established strength of these subject areas.

1.26 ESD adopts a holistic approach to interrelated questions of climate change, social justice and global inequality across the curriculum. This may include critically analysing global discourses of sustainable development, recognising the value of local and indigenous knowledge, and the importance and relevance of alternative models. Communication, Media, Film and Cultural Studies subjects are also concerned with media representation of sustainable development, holding governments and organisations to account, and raising awareness and informing debates. Degrees in this field may also be concerned with how creative and media industries affect or contribute to the climate crisis, for example through practices, consumptions, facilities or infrastructure.

1.27 ESD offers vital opportunities to challenge established approaches and assumptions not only within higher education in these subject areas, but also within the industries and sectors employing their graduates. For example, assessment, placement and employability strategies can look beyond aiming to prepare learners for industries and can also work to influence those industries to better engage with sustainability goals. ESD to this end offers an opportunity to reflect on and challenge established approaches to Communication, Media, Film and Cultural Studies. As such, it should be integrated throughout degree courses and not be simply confined to specialist modules.

1.28 The [SDGs](#) can help to frame Communication, Media, Film and Cultural Studies curricula in ways that reflects the rich and diverse context of ESD. This critical thinking should also extend to a reflexive and agile approach in considering other external references

for sustainable development to also serve as a force for advancing action on sustainability through global and interdisciplinary perspectives.

1.29 Students should also be encouraged to reflect on sustainability in and of their practice and embed elements such as self-assessment of activities. There are a number of external frameworks and resources that can be incorporated into curriculum design, which may also offer external recognition, such as that provided by the [BAFTA albert Education Partnership](#) for production and screen skills.

1.30 By drawing on this Subject Benchmark Statement in conjunction with relevant external standards, degree courses in Communication, Media, Film and Cultural Studies can seek to establish sustainable learning practices and spaces as part of initial course validation or periodic review of existing courses. Placing ESD at the core of curriculum design also offers an opportunity to reflect on the impact and sustainability of our practice as educators. When considering the facilities and resourcing of courses in this area, it is important to include their environmental and ecological impact and to systematically adopt more sustainable technologies, practices and methods where possible. This pursuit might range from use of energy efficient lighting in studio spaces, to including energy efficiency or environmental impact of cameras and recording equipment in procurement considerations or implementing procedures for minimising the impact of waste or consumables in any part of student work. Resources from [The Alliance for Sustainability Leadership in Education \(EAUC\)](#) provide general higher education frameworks and guidelines that can support such initiatives, though relevant industry or external standards can also be incorporated as effective ways of assessing or benchmarking sustainability.

Employability, enterprise and entrepreneurship education

1.31 [Enterprise and entrepreneurship education](#) supports behaviours, attributes and capabilities that are likely to have a significant impact on the individual student in terms of successful careers. Enterprise and entrepreneurship education is particularly pertinent in Communication, Media, Film and Cultural Studies, since many students in these subjects will go on to work within constantly changing cultural, ecological and technological contexts, in roles and with technologies that do not yet exist.

1.32 Enterprise and entrepreneurship education within these subjects is taking place against a backdrop of huge success for the creative and cultural industries in the UK. The degree subjects covered by this Statement are essential pipelines in talent development for the creative economy which is demonstrating not only fiscal gains, but also reputational success on an international scale. According to the Department for Culture, Media and Sport, they accounted for 2.3 million jobs in 2021, and represent an increase of 41% in gross value added between 2011 and 2019; 2.5x that achieved by the wider UK economy.

1.33 By incorporating enterprise and entrepreneurial education, institutions can equip students of Communication, Media, Film and Cultural Studies with the entrepreneurial and enterprise skills necessary to thrive in creative careers, enabling them to navigate dynamic and changing landscapes, seize entrepreneurial opportunities and make a positive impact in their chosen fields. Such graduates are well placed to add social, cultural, environmental and economic value to society through their careers, and beyond employment, to lead meaningful, rewarding and self-determined creative lives.

2 Distinctive features of a Communication, Media, Film and Cultural Studies degree

Characteristics

2.1 Communication, Media, Film and Cultural Studies are distinguished by their focus on cultural and communicative activities as central forces in shaping economic, political, psychological and social life. Within these fields, degree courses are characterised by a diversity of emphases. Courses cover a broad range across the general areas of content relating to culture and/or communication, media and film, while others focus on a particular practice or subject specialisms. Courses may focus on the social, the contemporary, the aesthetic, the historical, the technological or the practical production aspects of these forms, or a combination of them.

2.2 Characteristics of these degrees are often based around, and engage students in, what the European Charter for Media Literacy called the 3c's: 'cultural access', 'critical understanding' and 'creative activity'.

2.3 Some courses pay particular attention to the practical and technological aspects of communication, media and cultural practices; others focus on their economic or business applications, their relationship to the environment, their industrial and management structures and methods, their audiences and social uses, and/or their symbolic, aesthetic or affective possibilities. Some may focus primarily on key theories and philosophical, political, psychological or sociological approaches to communication, media, film and culture.

2.4 Some degree courses give greater significance to historical dimensions, while others emphasise contemporary and emerging developments.

2.5 Some include the study of the most fundamental modes of human communication (spoken and written language, visual and aural communication, face-to-face and interpersonal communication, and group dynamics), while others may focus on specific media, technologies, cultural systems, contexts and/or everyday practices.

2.6 Some focus primarily on professional practices and their associated creative and commercial management, including the legal and other aspects of intellectual property rights, and intellectual and/or technical skills, while others either do not offer any direct experience of media/cultural production, or offer experience of practice primarily as a mechanism for critical reflection. Others still may encourage students to question, challenge and resist existing professional and theoretical approaches to adopt more radical and activist perspectives on the value of media, film and communication.

2.7 Some may emphasise the artistic qualities of media, film and cultural forms, through practice or analysis, or both.

Nature and scope

2.8 Degree courses in Communication, Media, Film and Cultural Studies are linked by a shared recognition of several propositions, though they may vary in the emphasis given to these concerns. These propositions are:

- people's lives are shaped in part by a great variety of aesthetic, communicative, cultural and environmental systems and practices

- the cultural, media, film and communication industries are significant areas of employment, and professional practice within these industries requires systematic, critical and reflexive education
- communicative, cultural, film and media industries play key roles in generating symbolic resources through which people individually and collectively understand their past, present and future
- communicative and cultural institutions and processes are central to the organisation of everyday social, economic and political life, offering a range of aesthetic pleasures and social engagements, and providing central resources for the formation and expression of individual and collective identities
- communication, media, film and culture play pivotal roles in economic and political organisation at local, regional, national, international and global levels. Their public forms are often organised by large-scale institutions whose structures, operations, regulations and performances merit sustained analysis
- opportunities to participate actively in the central sites of public culture and communication are differentially distributed in ways that are linked to prevailing structures of economic and symbolic power, and central axes of social division such as ethnicity, gender, age, religion, disability, nationality, location, sexuality and social class
- beyond large-scale institutions, many other groups, communities and individual producers contribute to the communicative life of any society, often in ways which challenge or oppose prevailing culture
- there is a vital need for informed debate on the political, legal and ethical aspects of communication and culture that takes into account the above points, and which considers the importance of access and inclusion in public communicative life for a democratic society
- communication, media, film and culture play a role in constructing and enabling us to perform and (re)present our sense of identity (or identities), both as individuals and as socially connected beings
- understanding these fields requires drawing on the theories and research methodologies developed within the arts and humanities; applied arts; and social, computer and other science disciplines
- understanding these fields requires drawing on the concepts, competencies and knowledge developed within the major areas of creative and professional practice in communication, media, film and cultural industries.

2.9 Individual degree courses use the above sets of propositions in different ways and in varying combinations. Strongly interdisciplinary courses may deploy different approaches. Professional and/or vocational elements may feature strongly in some courses, while others may use practice work by students mainly to inform critical understanding.

2.10 No degree course gives equal attention to all these elements. Most courses, however, promote a combination of understanding and skills. Many that emphasise critical engagement also require students to produce a substantial piece of self-managed research and/or a creative production or portfolio of work demonstrating their command of specific skills. Similarly, courses that concentrate primarily on media practice or production also require students to develop analytical and research skills together with a critical grasp of their responsibilities as practitioners, and awareness of the dynamics, whether affective, cultural, economic, environmental, ethical, legal, political or social, which shape working environments.

Progression

2.11 Over the course of a degree with honours (FHEQ Level 6; FQHEIS Level 10) students on Communication, Media, Film and Cultural Studies courses will progress from one level of study to the next, in line with the regulations and processes for each institution. However, it is expected that each level would see the attainment of knowledge, expertise and experience that builds towards the final achievement of meeting the threshold-level subject-specific and generic skills listed in this Statement. This will usually include successful completion and the award of credit for the full range of learning and assessment, including any practical components. Upon graduation from an undergraduate degree, it would be expected that a student who had achieved a second-class degree or higher would be capable of, and equipped for, undertaking postgraduate study in Communication, Media, Film and Cultural Studies or a related discipline. Entry requirements to postgraduate courses are, however, determined by individual providers and may require specified levels of achievement at undergraduate level.

2.12 Undergraduates studying Communication, Media, Film and Cultural Studies courses as part of a combined or joint degree with other subjects will achieve core elements of the specific and generic skills outlined in this Subject Benchmark Statement and will add others according to the topics covered in the other subject(s) of their degree. Additionally, they may explore the overlap between different disciplines, creating further opportunities for interdisciplinary study.

2.13 In a standard undergraduate honours degree course in Communication, Media, Film and Cultural Studies, students may exit earlier and be eligible for a Certificate of Higher Education, a Diploma of Higher Education, or other awards depending upon the levels of study completed to a satisfactory standard. At providers in England, Wales and Northern Ireland, the standard duration of a full-time undergraduate course is three years. Scottish bachelor's degrees with honours are typically designed to include four years of study, which relates to the structure of Scottish primary and secondary education. Students following part-time routes accumulate academic credit in proportion to the intensity of their study, and their total study time and credit value would be the equivalent of the three or four-year degree.

Flexibility

2.14 Higher education providers structure the courses they offer to support students' learning and attainment. Depending on the educational mission of the provider, this may include opportunities to engage in learning on or off campus, online, and/or through hybrid learning, distance learning options, arranged in terms, by semester, year-long, block or other formats. These may be offered in full and/or part-time modes of study and credit may be accumulated through the completion of micro-credentials or short accredited learning.

Partnerships

2.15 Courses in Communication, Media, Film and Cultural Studies may be developed in partnership with a wide range of external stakeholders, including industry partners, cultural institutions and relevant professional statutory and regulatory bodies (PSRBs). Many courses actively develop partnerships with relevant industry and professional bodies to support student development of entrepreneurial skills, particularly through practical and intellectual skills development, joint events and collaborative projects, and internships and placements. Partnerships with industry, third sector and other external stakeholders can also enrich curricula and the student experience by encouraging the development of entrepreneurial behaviours, attributes and capabilities such as creativity, innovation and critical thinking.

2.16 Courses may also be enriched by work-based learning opportunities facilitated by a wide range of partners. These may be specific to organisations in the creative industries, or bringing Communication, Media, Film and Cultural Studies expertise to other sectors. Such work-based learning can be in the form of assignments with a live brief or industry mentors, through to short placements or a sandwich year.

2.17 Higher education providers may also offer courses in Communication, Media, Film and Cultural Studies in partnership with other UK or international providers. This may include study exchange opportunities of varying lengths, or opportunities to study part or the whole of their degree at partner institutions.

Monitoring and review

2.18 Degree-awarding bodies, and their collaborative partnerships, routinely collect and analyse information and undertake periodic course review according to their own needs. Considering the student voice will form part of this. They draw on a range of external reference points, including this Statement, to ensure that their provision aligns with sector norms. Monitoring and evaluation are a periodic assessment of a course, conducted internally or by external independent evaluators. Evaluation uses information from both current and historic monitoring to develop an understanding of student achievement or inform future course planning.

2.19 Externality is an essential component of the quality assurance system in the UK. Providers will use external reviewers as part of periodic review to gain an external perspective on any proposed changes and ensure threshold standards are achieved and content is appropriate for the subject.

2.20 The external examiner system currently in use across the UK higher education sector also helps to ensure consistency in the way academic standards are secured by degree-awarding bodies. Typically, external examiners will be asked to comment on the types, principles and purposes of assessments being offered to students. They will consider the types of modules on offer to students, the outcomes of a cohort and how these compare to similar provision offered within other UK higher education providers. External examiners are asked to produce a report each year and make recommendations for changes to modules and assessments (where appropriate). Subject Benchmark Statements, such as this one, can play an important role in supporting external examiners in advising on whether threshold standards are being met in a specific subject area.

2.21 Courses with professional outcomes may also require evaluation and accreditation from professional, statutory, and regulatory bodies (PSRBs). These are usually done through a combination of site visits and desk-based reviews, and course accreditation provided for a fixed period of time.

3 Content, structure and delivery

Content

3.1 Individual courses within the fields of Communication, Media, Film and Cultural Studies articulate their own distinctive principles of progression within, and coherence and balance across, the particular curriculum and learning experiences offered to students. Teaching, learning and assessment are designed to reflect the specific aims, emphases and learning outcomes of the course, and students are made aware of these at the outset.

3.2 Students benefit from exploring a wide range of materials and sources, drawn from a range of academic and non-academic contexts.

3.3 Progression through courses leads to an increasing emphasis on student self-direction and self-responsibility in the teaching and learning strategies deployed. Part of this process involves the development of communicative and research competencies among students.

Teaching and learning

3.4 Teaching and learning strategies promote the following learning processes:

- **awareness raising and knowledge acquisition:** the process through which a student is introduced to, and engages with, new areas of knowledge and experience, and broadens and deepens existing knowledge
- **conceptual and critical understanding:** the process whereby a student engages in critical analysis of texts, fields of knowledge, concepts, and cultural and production practices, testing their analysis against familiar or preconceived understanding
- **practice:** the process through which a student acquires practical experience, skills and the opportunity for creative expression and/or thinking in a range of activities, from empirical research to production work to work placements
- **creativity:** utilised in originating and developing innovative ideas, solving problems, design and aesthetics, fostered through personal development and self-awareness
- **literacies:** the process through which students develop confidence in reading the representational, technological and cultural significance of media, film, communication and cultural texts and contexts
- **critical reflection:** the processes through which a student acquires and reflects on new knowledge and understanding, and on their own learning experiences and performance.

3.5 Some courses will be delivered wholly online, others wholly in person. Approaches may include synchronous or asynchronous learning, blended learning, flipped classroom, or any combination of these.

- learning may take place in large and small groups, and individual learning and teaching situations - it may combine tutor-led, student-led and independent learning sessions
- learning will typically make use of a range of technological systems for accessing data, resources, contacts and literature, and for the effective acquisition of creative, critical, research and professional skills.

3.6 The learning context encourages active engagement with cultural and communicative forms and practices, and with examples from the medium/media or cultural practice being studied and, where appropriate, contact with a variety of academic and non-academic speakers or organisations, which may include industry, NGOs, audiences and community groups.

Embedding equality, diversity and inclusion

3.7 Curricula should embed a diverse range of methods, viewpoints, subjects and approaches, aiming to go beyond tokenism. Equality, diversity and inclusion should not be compartmentalised, but embedded across the course with a commitment to ongoing development of good EDI knowledge, understanding and practice as they pertain to the diversity of programmes within Communication, Media, Film and Cultural Studies. This includes diversifying module content, learning resources, theoretical approaches and assessment design.

3.8 Courses will aim to be designed to cater to a diverse range of students from various backgrounds, with a focus on inclusivity and belonging. Students will be encouraged to engage in critical dialogue and challenge established paradigms related to, for example, gender, sexuality, religion, class, race, disability, colonialism and imperialism.

3.9 To critically examine dominant approaches to the discipline(s) and ways in which they can perpetuate exclusion, courses should actively engage and support students in their development as critical and self-reflective learners, encouraging reflection on ways in which they are taught and how they themselves learn and behave.

3.10 Courses will create inclusive learning experiences, ensuring accessibility for all students, regardless of their background, and promote equity. Learning resources should also be accessible to all and presented in a timely way using appropriate methods of delivery dependent on student needs. Learning support should be individualised to the needs of students and managed in a supportive environment. Utilising a pedagogy of care that focuses on trust, inclusion, respect and support is crucial to ensure that everyone feels included, valued and able to contribute and participate.

3.11 Creating safe, inclusive learning environments that encourage healthy, respectful dialogue is crucial in embedding and nurturing a sense of belonging for all. Inherent here is a need for everyone to be reflective of their own behaviours and to feel confident in challenging unacceptable practices, with safeguarding built in that is supportive and cognisant of challenges but open to, and supportive in, finding solutions.

3.12 Courses that comprise Communication, Media, Film and Cultural Studies all seek to grow a better understanding of our complex world in creative and critical ways that strive to be representative of our diverse society. This Subject Benchmark Statement acknowledges these challenges, and while recognising the disruptive nature of change, is itself intended to be a contributory factor and part of the change needed.

Developing entrepreneurship and enterprise skills

3.13 Careers in Communication, Media, Film and Cultural Studies benefit from a mixed skillset that combines an entrepreneurial mindset with creativity at its core, combined with critical thinking and subject-specific technical skills. These elements are likely to be woven together in different ways for different courses and emphases will vary.

3.14 Communication, Media, Film and Cultural Studies courses support students to develop critical perspectives on media and creative industries, institutions, practices, texts and audiences, through primary and secondary research and analysis. Moreover, foundational

skills in Communication, Media, Film and Cultural Studies courses - be that communication skills, interpersonal or teamworking skills, or technical competencies - are transferable in ways that affords graduates agility to work across a range of industries and types of organisations.

3.15 In addition to the subject knowledge described in the benchmark standards section, some courses in Communication, Media, Film and Cultural Studies may also provide students with essential enterprise skills, such as:

- intellectual property laws and practices, especially in relation to copyright, trademark and licensing regulations, enabling students to protect their own creative works and respect the rights of others
- financial and legal literacy, enabling students to navigate the complex business landscape of relevant industries - this may entail knowledge of budgeting, financial management, contract negotiation and legal considerations relevant to media enterprises, as well as an understanding of business structures, liability issues and insurance requirements that are crucial for successful entrepreneurship in both profit and non-profit sectors
- production finance, with particular regard to co-production models, sales and distribution agreements, sponsorship, crowdfunding and other income streams - acquiring skills to secure financing for media projects will allow students to bring their creative visions to life and sustain their entrepreneurial ventures.

3.16 If properly contextualised, the teaching of enterprise and entrepreneurship has the potential to promote equality, equity, diversity and inclusion by providing opportunities for underrepresented voices, fostering diverse narratives and empowering individuals to create their own platforms for expression, challenging traditional power structures and amplifying marginalised perspectives.

3.17 Furthermore, students should be encouraged to explore the ways in which enterprise and entrepreneurial mindsets can align with sustainable development goals by fostering innovative and sustainable approaches to media production and distribution, promoting responsible consumption and production, and addressing social and environmental challenges through projects that contribute to the achievement of international sustainability framework, for example the [United Nations Sustainable Development Goals](#).

Assessment

3.18 Assessment is an integral part of the learning process, and assessment of learning outcomes should address the skills highlighted in paragraphs 1.8-1.12.

3.19 In many courses, particularly those that feature practical work, students are participants in the assessment process through strategies such as group critiques, where students present and discuss their work with peers and tutors. Such pedagogy is also becoming more common in theory-focused degrees through students as co-producers in curriculum and assessment design.

3.20 Assessment strategies follow the specific aims, emphases and learning outcomes of the degree course, and reflect the range and balance of teaching and learning methods used. They are appropriate to the learning processes and intended learning outcomes. Courses seek to ensure that, within the variety of approaches taken, assessment is consistent both in the demands it makes on students and in the standards of judgement it applies. A varied approach to assessments has many opportunities, including, but not limited

to, enhancing student experience and employability, catering for a diverse student body, and mitigating the effect of essay mills and technological assignment production.

3.21 Students should learn to make effective and ethical use of emerging technologies, while maintaining a critical awareness of how these may alter or challenge established professional norms and practices. This may range from (semi-)automated workflows, accessible user interfaces replacing coding or complex operations, through to use of adaptive technologies, machine learning and artificial intelligence. Courses in Communication, Media, Film and Cultural Studies have a history of responding in agile ways to rapidly evolving forms and practices, and graduates in these disciplines are important in how society responds to such advances. Assessment strategies should be responsive to these developments, while ensuring students can still be assessed on the requisite subject knowledge, understanding and skills. This should also be seen in the context of preserving academic integrity in relation to use of artificial intelligence. For further guidance on this, please consult [QAA guidance](#) on generative AI.

3.22 Accordingly, assessment methods may draw from among the following:

- essays of different lengths
- individual or group portfolios of work (whether critical, creative or reflexive, relating to the outcome of professional practice)
- group and individually produced production artefacts, including, but not restricted to, productions in sound, audiovisual and playable media
- other forms of project-based or creative outputs
- reviews and reports, including those from work placements or simulated work environments
- individual and group presentations and/or pitches (live or recorded)
- critical self and peer-evaluation
- logbooks, diaries and autobiographical writing
- research exercises and projects
- tasks aimed at the assessment of specific skills or professional standards (for example production, research and skills of application)
- festivals, exhibitions and events
- social media and digital media design
- role, scenarios or text analyses/evaluations
- authentic assessment, such as developing client-based project work, policy documents, working to briefs or completing employment simulations
- developing and pitching media campaigns, business plans for productions or media ventures, promotions or marketing strategies
- seen and unseen examinations and tests, including verbal and/or non-verbal communication, viva-voce and online examinations.

3.23 Feedback is an essential part of assessment, to help students evaluate their progress and identify how they can improve further. Students should receive constructive feedback throughout their studies, with particular attention paid to building skills of self-reflection and self-criticality. Feedback is provided through various mechanisms, including written and spoken comments, group discussion and technology-aided systems, peer and self-assessment.

3.24 Feedback should be both formative as well as summative. It should focus on supporting students to understand how to improve their work (feedforward), both in terms of the assignment's specifics as well as their wider skill set and knowledge. Formative assessment enables students to see how well they are progressing and gives them feedback to develop further. Effective formative assessment and feedback occurs early,

during and after the assessment process to help the student develop. The summative feedback evaluates how the student is doing, providing the student with a judgement on their abilities in line with the stated learning outcomes.

3.25 Courses are likely to require the production of an extended piece of independent investigation and/or a creative production, portfolio of work, or work-based learning typically undertaken in the final year. This may be discursive, written or production-based, and may be individual or group work. There is usually a significant component of individually assessed work.

4 Benchmark standards

Introduction

4.1 This Subject Benchmark Statement sets out the minimum threshold, as well as typical and excellent, standards that a student will have demonstrated when they are awarded an honours degree in Communication, Media, Film and Cultural Studies, as well as the standards expected at master's level. Demonstrating these standards over time will show that a student has achieved the range of knowledge, understanding and skills expected of graduates in these subjects.

4.2 The vast majority of students will perform significantly better than the minimum threshold standards. Each higher education provider has its own method of determining what appropriate evidence of this achievement will be and should refer to [Annex D in The Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies](#). This Annex sets out common descriptions of the four main degree outcome classifications for bachelor's degrees with honours: 1st, 2.1, 2.2 and 3rd. It can also be used as a reference point for other qualifications at FHEQ Level 7 and FQHEIS Level 11, including postgraduate certifications and postgraduate diplomas.

Threshold level

4.3 Graduates who have achieved the threshold level in a course within the fields of Communication, Media, Film and Cultural Studies are able to demonstrate sufficient grounding overall in the knowledge, understanding, subject-specific and general skills as defined below and as emphasised by their particular course. See section 2 for distinctive features of courses in this field.

Subject knowledge, understanding and skills

4.4 On graduating with an honours degree in Communication, Media, Film and Cultural Studies, students should typically be able to:

- demonstrate a knowledge and understanding of key debates and theoretical perspectives in Communication, Media, Film and Cultural Studies, including those that extend beyond the Western canon
- demonstrate an ability to engage in an analysis of media texts, using theoretical material, concepts and understanding
- understand the representational, technological and cultural significance of communication, media, film and cultural texts and contexts
- consider the ways in which diverse communities and organisations contribute to the development of media and cultural policies and practices
- analyse the role of media forms, including community and participatory media, in contributing to political and cultural debates and the contestation of power
- consider global issues, including sustainability practices and debates in relation to communication and cultural forms
- understand that communication technologies, practices and products are not 'neutral' but are developed and accessed in relation to their social, cultural, economic, historical, environmental and geographical contexts
- appreciate the ways in which questions of cultural value are experienced and understood, including how accounts of the world are created, maintained and

reproduced, and how understandings of the self and the world are formed in relation to cultural texts and practices

- understand how different social groups and organisations interact, engage with and make use of various forms of media to communicate
- identify, evaluate and employ research methods suitable for the context - these may include digital methodologies, close textual analysis, archive research, research-by-practice, (auto)ethnography, critically reflective practice, audience research methods or participatory approaches
- be able to locate, retrieve, evaluate and draw upon a range of data, sources and conceptual frameworks appropriate to research, production and professional practice in the chosen area
- draw on the strengths and understand the limits of relevant quantitative and/or qualitative methods, and be able to apply this knowledge in their own work
- research and present an extended piece of research or practical equivalent
- demonstrate an understanding of and/or ability to engage in cultural and production practices, applying their theoretical understanding to production processes depending on the specific focus of their course
- demonstrate creative expression through practice depending on the specific focus of their course
- demonstrate an ability to reflect on new knowledge and understanding, and on their own learning experiences and performance
- understand the development of media, communication and/or film studies as a subject and understand its implications for the discipline today and its cultural context
- understand the need for an inclusive discipline and accord respect to diverse others within and beyond the subject
- demonstrate an openness to diverse discussions and debates in which their own opinions may be challenged by others
- apply their understanding to ethically and culturally responsible use of communication, media, film and cultural forms and technologies in both professional and everyday contexts.

Generic skills

4.5 On graduating with an honours degree in Communication, Media, Film and Cultural Studies, students should typically be able to:

- demonstrate the ability to select, evaluate and comment on reading, research and primary sources using appropriate referencing formats
- show the ability to devise, sustain and critique an argument, with some consideration of alternative views
- explain sometimes complex matters and ideas
- demonstrate an ability to solve problems, applying a range of methods and degree of creativity and open mindedness to do so
- present research findings clearly using a range of data visualisation and presentation techniques

- analyse, evaluate and interpret information and ideas using insights from relevant literature in the field
- communicate information, ideas, problems and solutions effectively verbally and/or non-verbally, electronically and in writing, showing sensitivity and openness to different ideas and approaches
- demonstrate competent numeracy and digital literacy skills
- make useful contributions to group discussions and collaborative projects, showing an ability to listen, and, where necessary, leadership skills
- manage their learning and work with minimal supervision, responding to specific briefs and deadlines
- demonstrate flexibility, initiative and/or personal responsibility/resilience
- demonstrate an ability to reflect on their work
- apply entrepreneurial skills, if and where appropriate, in dealing with audiences, users, clients, consumers, markets and sources.

Typical level

4.6 Graduates who have achieved the typical level in a course within the fields of Communication, Media, Film and Cultural Studies are able to demonstrate systematic subject-specific knowledge, understanding and skills, and competent mastery of general skills as defined below.

Subject knowledge, understanding and skills

4.7 On graduating with an honours degree in Communication, Media, Film and Cultural Studies, students should typically be able to:

- demonstrate a comprehensive knowledge and solid understanding of key debates and theoretical perspectives in Communication, Media, Film and Cultural Studies, including those that extend beyond the Western canon
- demonstrate an ability to engage in the critical analysis of media texts, using theoretical material, concepts and understanding
- understand and interrogate the representational, technological and cultural significance of media, film, communication and cultural texts and contexts
- demonstrate an ability to understand and critique the representational, technological and cultural significance of media, film, communication and cultural texts and contexts
- critically assess the role of media forms, including community and participatory media, in contributing to political and cultural debates and the contestation of power
- consider the complex and intersecting ways in which diverse communities and organisations contribute to the development of media and cultural policies and practices
- critically engage with global issues, including sustainability practices and debates in relation to communication and cultural forms
- understand and apply understandings of communication technologies, practices and products not as 'neutral' but as developed and accessed in relation to their social, cultural, economic, historical, environmental and geographical contexts

- understand and critically assess how different social groups and organisations interact, engage with and make use of various forms of media to communicate
- understand and critically assess diverse experiences and understandings of cultural value, including questions relating to how accounts of the world are created, maintained and reproduced, and how understandings of the self and the world are formed in relation to cultural texts and practices
- identify, critically evaluate and competently employ research methods suitable to a particular research context - these may include digital methodologies, close textual analysis, archive research, quantitative textual analysis and social research methods, research-by-practice, (auto)ethnography, critically reflective practice, audience research methods or participatory approaches
- be able to locate, retrieve, critically evaluate and synthesise a range of data, sources and conceptual frameworks appropriate to research, production and professional practice in the chosen area
- draw on the strengths and evaluate the limits of relevant quantitative and/or qualitative methods, and be able to independently apply this knowledge in their own work
- design, research and present to a high standard an extended piece of research or practical equivalent
- demonstrate and apply theoretical understandings in their critical engagement with cultural and production practices depending on the specific focus of their programme
- demonstrate a high standard of creative expression through practice depending on the specific focus of their programme
- be able to creatively and critically synthesise new knowledge and understanding and reflect on their own learning experiences and performance
- understand and critically reflect on different traditions and trajectories in the development of media, communication and/or film studies as a subject and understand their implications for the discipline today and its cultural context
- understand the need for an inclusive discipline and accord respect to diverse others within and beyond the subject
- demonstrate an ability to actively engage in diverse discussions and debates in which their own opinions may be challenged by others
- apply their understanding to ethically and culturally responsible use of communication, media, film and cultural forms and technologies in both professional and everyday contexts to a high standard.

Generic skills

4.8 On graduating with an honours degree in Communication, Media, Film and Cultural Studies, students should typically be able to:

- demonstrate a strong ability to select, critically evaluate and synthesise reading, research and primary sources using appropriate referencing formats
- show the ability to devise, sustain and critique an argument, including the evaluation of alternative views
- clearly explain complex concepts, theories and debates
- demonstrate a creative ability to solve problems, applying a range of methods to do so, and the ability to make decisions in complex and unpredictable circumstances

- present research findings clearly using a range of data visualisation and presentation techniques
- analyse, critically evaluate, synthesise and interpret information and ideas using insights from relevant literature in the field
- communicate information, ideas, problems and solutions verbally and/or non-verbally, electronically and in writing, with clear expression and style, showing sensitivity and openness to different ideas and approaches
- demonstrate competent numeracy and digital literacy skills
- consistently participate in group discussion and collaborative work, and make useful contributions to collaborative projects, showing an ability to listen, and, where necessary, leadership skills
- systematically manage their learning and work independently in response to specific briefs and deadlines
- consistently demonstrate flexibility, initiative and personal responsibility/resilience
- demonstrate an ability to reflect critically on their work
- apply a high level of entrepreneurial skills, if and where appropriate, in dealing with audiences, users, clients, consumers, markets and sources.

Excellent level

Subject knowledge, understanding and skills

4.9 On graduating with an honours degree in Communication, Media, Film and Cultural Studies, students should typically be able to:

- demonstrate exceptional knowledge and understanding of key debates and theoretical perspectives in Communication, Media, Film and Cultural Studies, including those that extend beyond the Western canon
- demonstrate an exceptional ability to engage in the critical analysis of media texts, using theoretical material, concepts and understanding
- demonstrate an exceptional understanding of the representational, technological and cultural significance of media, film, communication and cultural texts and contexts
- critically assess to an exceptional level the role of media forms, including community and participatory media, in contributing to political and cultural debates and the contestation of power
- critically evaluate the complex and intersecting ways in which diverse communities and organisations contribute to the development of media and cultural policies and practices
- critically engage with global issues, including sustainability practices and debates in relation to communication and cultural forms
- understand and consistently apply understandings of communication technologies, practices and products not as 'neutral' but as developed and accessed in relation to their social, cultural, economic, historical, environmental and geographical contexts
- understand and critically assess to an exceptional level how different social groups and organisations interact, engage with, and make use of various forms of media to communicate

- understand and critically evaluate diverse experiences and understandings of cultural value, including questions relating to how accounts of the world are created, maintained and reproduced, and how understandings of the self and the world are formed in relation to cultural texts and practices
- identify, critically evaluate and competently employ research methods suitable to a particular research context - these may include digital methodologies, close textual analysis, archive research, quantitative textual analysis and social research methods, research-by-practice, (auto)ethnography, critically reflective practice, audience research methods or participatory approaches
- be able to locate, retrieve, critically evaluate and synthesise a range of data, sources and conceptual frameworks appropriate to research, production and professional practice in the chosen area
- draw on the strengths and evaluate the limits of relevant quantitative and/or qualitative methods, and be able to independently apply this knowledge in their own work with minimal or no supervision
- design, research and present to an exceptional standard, and in a perceptive manner, an extended piece of research or practical equivalent
- demonstrate and apply theoretical understandings consistently and convincingly in their critical engagement with cultural and production practices depending on the specific focus of their programme
- demonstrate an exceptional standard of creative expression and flair through practice depending on the specific focus of their programme
- be able to creatively and critically synthesise new knowledge and understanding and reflect critically on their own learning experiences and performance
- understand and critically reflect on different traditions and trajectories in the development of media, communication and/or film studies as a subject and understand their implications for the discipline today and its cultural context
- understand the need for an inclusive discipline and accord respect to diverse others within and beyond the subject
- demonstrate an exceptional ability to actively engage in diverse discussions and debates in which their own opinions may be challenged by others
- apply their understanding to ethically and culturally responsible use of communication, media, film and cultural forms and technologies in both professional and everyday contexts to an exceptional standard.

Generic skills

4.10 Graduates who have achieved the excellent level in a course within the fields of Communication, Media, Film and Cultural Studies are able to demonstrate a systematic subject-specific knowledge, understanding and skills, and exceptional mastery of general skills as defined below:

- consistently demonstrate an exceptional ability to select, consider, evaluate, comment on and synthesise a broad range of research, primary sources, views and information and integrate references
- show an exceptional ability to devise, sustain and critique an argument, including the evaluation of alternative views

- explain complex concepts, theories and debates in a sophisticated way and with critical insight
- demonstrate an exceptional creative ability to solve problems, applying a range of methods to do so
- present research findings using a range of data visualisation and presentation techniques
- analyse, critically evaluate, synthesise and interpret information and ideas to a consistently exceptional level using insights from relevant literature in the field
- communicate information, ideas, problems and solutions to an accomplished level verbally and/or non-verbally, electronically and in writing, with clear expression and style showing sensitivity and openness to different ideas and approaches
- demonstrate exceptional numeracy and digital literacy skills
- able to lead and participate in group discussions and make clear, authoritative and valuable contributions to collaborative projects, showing an exceptional ability to listen to the views of others
- consistently manage their learning and work independently in response to specific briefs and deadlines
- demonstrate exceptional initiative and personal responsibility and the ability to work autonomously
- demonstrate an exceptional ability to reflect on their work
- apply an exceptional level of entrepreneurial skills, if and where appropriate, in dealing with audiences, users, clients, consumers, markets and sources.

Master's level

4.11 Master's degrees in Communication, Media, Film and Cultural Studies have been at the centre of the discipline's historical development and continue to be a particularly significant level of study. While the flexibility of course formats and delivery has expanded, master's courses typically compare to undergraduate programmes in terms of their relative intensity, complexity and density of study, in relation to advanced scholarly activity and/or advanced professional practice.

4.12 Students may enter master's courses in Communication, Media, Film and Cultural Studies from an honours degree in the same field as a way to further specialise or develop advanced skills, or from degrees in non-related fields as a conversion to develop a specialism in a Communication, Media, Film or Cultural Studies related subject.

4.13 Master's degrees are awarded to students who demonstrate systematic subject-specific knowledge, understanding and skills, and exceptional mastery of general skills as listed in the undergraduate standards but with the additional expectations that students demonstrate:

- understanding and awareness that is at, or informed by, the forefront of Communication, Media, Film and Cultural Studies academic research and/or professional practice
- originality in the application of knowledge, and practical understanding of how the boundaries of knowledge in the discipline are advanced through research

- understanding and enabling the critical evaluation of current research, research methodologies and advanced scholarship in the discipline
- development of their disciplinary knowledge and understanding, development of new skills to a high level.

5 List of references and further resources

BAFTA albert Education Partnership

<https://wearealbert.org/education-partnership/>

British Academy (2024) Media, Screen, Journalism and Communication Studies Provision in UK Higher Education, available from May 2024 via:

www.thebritishacademy.ac.uk/policy-and-research/british-academy-shape-observatory/

QAA The UK Quality Code for Higher Education

www.qaa.ac.uk/the-quality-code

QAA (2018) Enterprise and Entrepreneurship Education: Guidance for UK Higher Education Providers

www.qaa.ac.uk/the-quality-code/enterprise-and-entrepreneurship-education

QAA (2024) Annex D in [The Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies](#)

QAA and Advance HE (2021) Education for Sustainable Development Guidance

www.qaa.ac.uk/the-quality-code/education-for-sustainable-development

QAA (2018) Enterprise and Entrepreneurship Education: Guidance for UK Higher Education Providers

www.qaa.ac.uk/the-quality-code/enterprise-and-entrepreneurship-education

QAA (2022) Glossary

www.qaa.ac.uk/glossary

QAA, Quality Enhancement Framework (Scotland)

www.qaa.ac.uk/scotland/quality-enhancement-framework

QAA (2021) Quality Enhancement Review (Wales)

www.qaa.ac.uk/reviewing-higher-education/types-of-review/quality-enhancement-review

QAA (2023) *Reconsidering assessment for the ChatGPT era: QAA advice on developing sustainable assessment strategies*

www.qaa.ac.uk/docs/qaa/members/reconsidering-assessment-for-the-chat-gpt-era.pdf

QAA (2018) Quality Code Advice and Guidance

www.qaa.ac.uk/the-quality-code/advice-and-guidance

The Alliance for Sustainability Leadership in Education (EAUC)

www.eauc.org.uk/

United Nations, Sustainable Development Goals

<https://sdgs.un.org/goals>

UNESCO (2017) Education for Sustainable Development Goals: learning objectives

6 Membership of the Advisory Group

Membership of the Advisory Group for the Subject Benchmark Statement for Communication, Media, Film and Cultural Studies 2024

Professor Einar Thorsen (Chair)	Bournemouth University
Professor Jamie Medhurst (Deputy Chair)	Aberystwyth University
Dr Siorcha Ní Fhlainn (Deputy Chair)	Manchester Metropolitan University
Miss Toluwa Atilade	Bournemouth University
Professor Lucy Brown	London South Bank University
Dr Vincent Campbell	University of Leicester
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The fourth edition, published in 2019, was revised by QAA to align the content with the revised UK Quality Code for Higher Education, published in 2018. Proposed revisions were checked and verified by the Chair of the review group of the Subject Benchmark Statement for Communication, Media, Film and Cultural Studies from 2016.

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7: The Professional Standards Framework for Teaching in Higher Education

Professional Standards Framework for teaching and supporting learning in higher education 2023



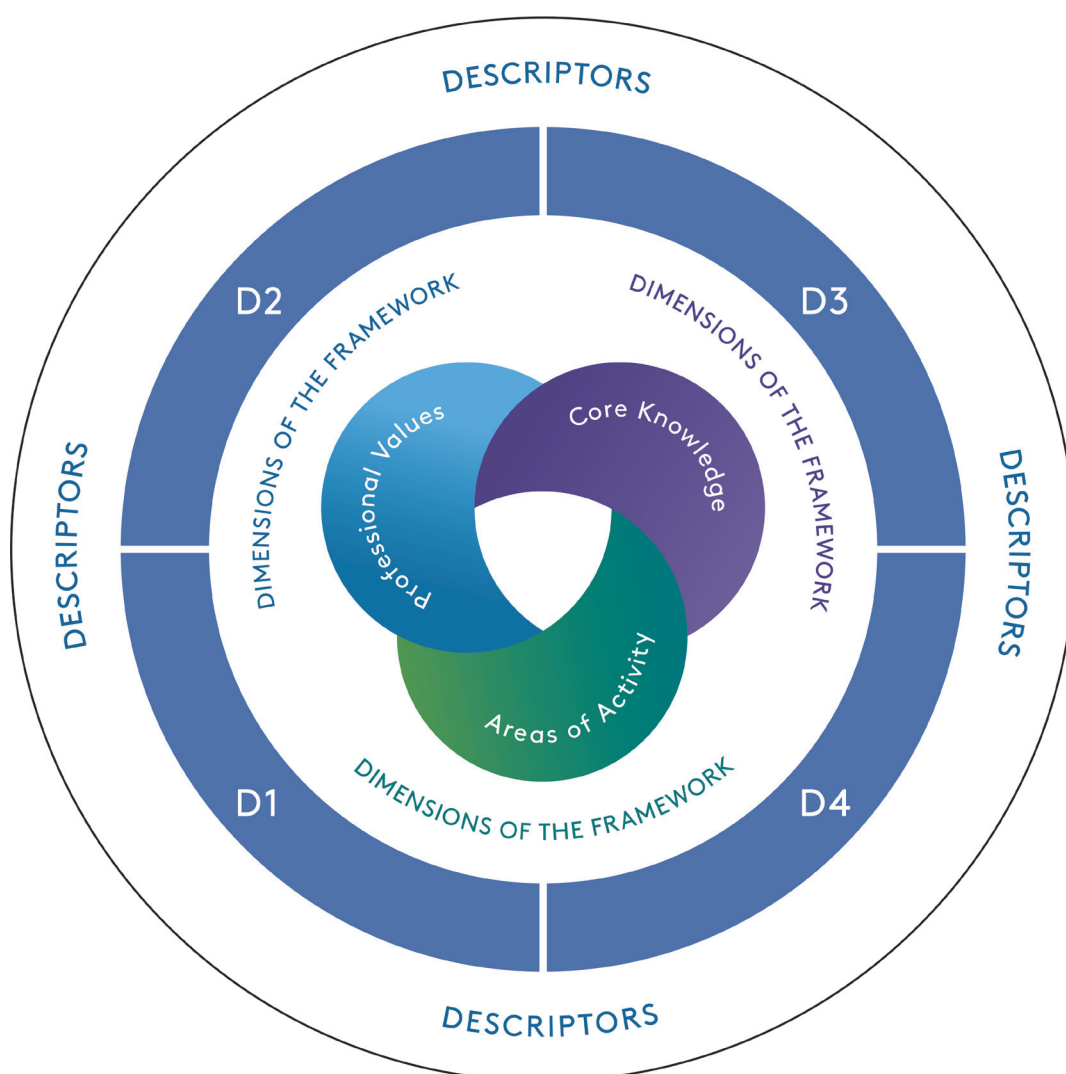
Purpose

The Professional Standards Framework:

- demonstrates to learners and other stakeholders the professionalism that colleagues and institutions bring to teaching and/or supporting learning.
- acknowledges the wide variety of local and global contexts in which higher education operates, and the diverse practices and roles that contribute to high-quality learning.
- identifies three related sets of Dimensions: Professional Values, Core Knowledge and Areas of Activity.
- presents, through four Descriptors, incorporating the Dimensions, a set of criteria statements against which individuals may evidence their practice.
- fosters critically evaluative, reflective and evidence-informed approaches to teaching and/or supporting learning in diverse academic or professional settings.
- enables individuals and institutions to review and enhance practices in teaching and/or supporting learning, providing a focus for initial and continuing professional development.
- provides a structure to support institutions and individuals in advancing higher education practices to meet the evolving needs of learners and society, such as acting in support of the United Nations Sustainable Development Goals.
- provides a structure through which individuals and institutions may gain recognition for approaches that support high-quality learning.



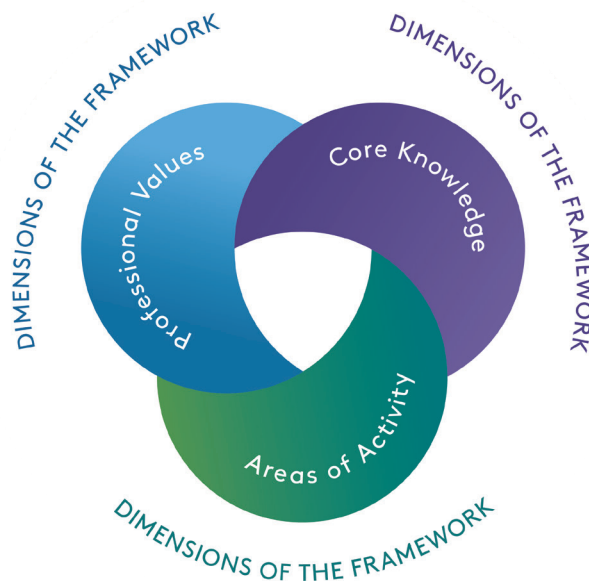
The Professional Standards Framework



Dimensions

What are Dimensions?

- Dimensions are 15 statements which inform and describe practice. They are arranged as three related sets of five **Professional Values**, five forms of **Core Knowledge** and five **Areas of Activity**. Each set of Dimensions has its own stem statement. Essential to professional practice, these identify what professionals do to enable high-quality teaching and/or support of learning in higher education.
- **Professional Values:**
underpin all forms of Core Knowledge and Areas of Activity. They are the foundation of professional practice.
- **Core Knowledge:**
informed by the Professional Values, representing key forms of knowledge required to undertake the Areas of Activity. There are multiple and diverse forms of knowledge which are connected to and shaped by communities and contexts.
- **Areas of Activity:**
bring together the Professional Values and forms of Core Knowledge, showing the essential activities that support delivery of effective practice.



Professional Values

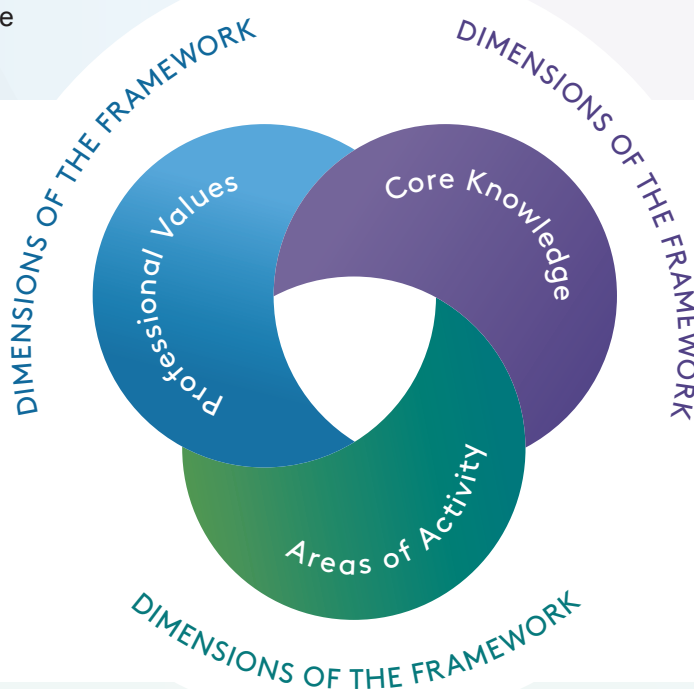
In your context, show how you:

- V1** respect individual learners and diverse groups of learners
- V2** promote engagement in learning and equity of opportunity for all to reach their potential
- V3** use scholarship, or research, or professional learning, or other evidence-informed approaches as a basis for effective practice
- V4** respond to the wider context in which higher education operates, recognising implications for practice
- V5** collaborate with others to enhance practice

Core Knowledge

In your context, apply knowledge of:

- K1** how learners learn, generally and within specific subjects
- K2** approaches to teaching and/or supporting learning, appropriate for subjects and level of study
- K3** critical evaluation as a basis for effective practice
- K4** appropriate use of digital and/or other technologies, and resources for learning
- K5** requirements for quality assurance and enhancement, and their implications for practice



Areas of Activity

In your context, demonstrate that you:

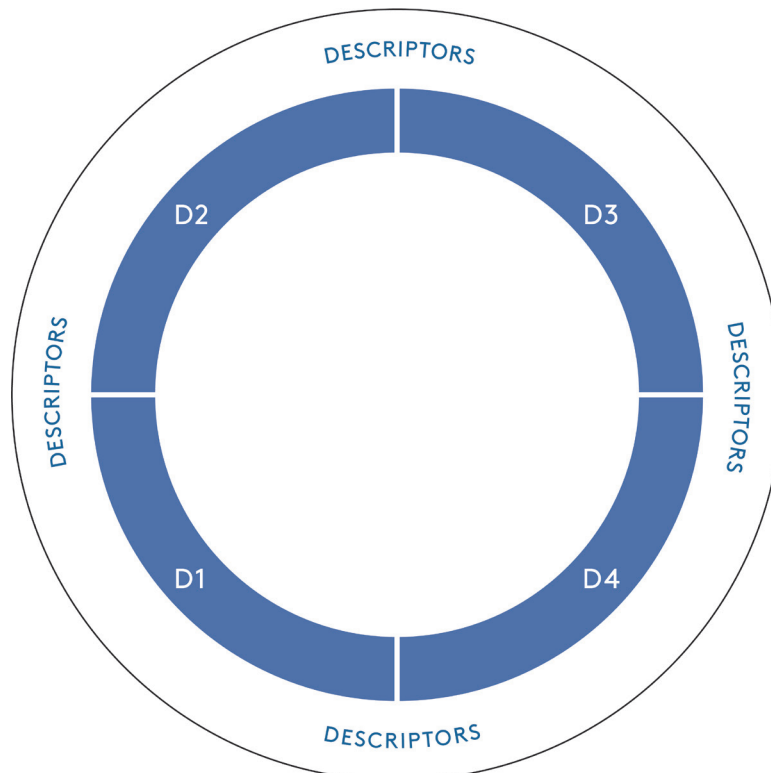
- A1** design and plan learning activities and/or programmes
- A2** teach and/or support learning through appropriate approaches and environments
- A3** assess and give feedback for learning
- A4** support and guide learners
- A5** enhance practice through own continuing professional development



Descriptors

What are Descriptors?

- Four Descriptors, each consist of an introduction and a set of three criteria statements.
- These define the key characteristics of four broad categories of practice. Incorporating the Dimensions, each Descriptor identifies the extent of practice required to meet it and recognises the variety of practice and roles undertaken by professionals who teach and/or support learning.
- **Individuals** use the Descriptors to plan their development and evidence their practice to achieve professional recognition.
- **Institutions** use the Descriptors as a basis for initial and continuing professional development and recognition programmes, to inform career/ progression pathways and support talent development.
- **Professional organisations** use the Descriptors as a basis for activities and recognition frameworks that support the professional development of individuals and institutions.



Descriptor 1

D1 is suitable for individuals whose practice enables them to evidence some Dimensions. Effectiveness of practice in teaching and/or support of learning is demonstrated through evidence of:



**Descriptor 1 aligns with Advance HE
recognition as Associate Fellow.**



Descriptor 2

D2 is suitable for individuals whose practice with learners has breadth and depth, enabling them to evidence all Dimensions. Effectiveness of practice in teaching and/or support of high-quality learning is demonstrated through evidence of:



Descriptor 2 aligns with Advance HE recognition as Fellow.



Descriptor 3

D3 is suitable for individuals whose comprehensive understanding and effective practice provides a basis from which they lead or influence those who teach and/or support high-quality learning. Individuals are able to evidence:



Descriptor 3 aligns with Advance HE recognition as Senior Fellow.



Descriptor 4

D4 is suitable for highly experienced individuals whose practice involves a sustained record of effectiveness in strategic leadership of high-quality learning. Their impact is extensive. Individuals are able to evidence:



Descriptor 4 aligns with Advance HE recognition as Principal Fellow.



Relationship to Advance HE individual professional recognition and institutional accreditation

Advance HE recognises individuals who meet the requirements of one of the Descriptors of the Professional Standards Framework (PSF) through the award of a category of Fellowship. Advance HE institutional accreditation provides a mechanism through which professional development programmes can be confirmed as being aligned to the PSF enabling those who complete them to be recognised as an Associate Fellow, Fellow, Senior Fellow or Principal Fellow. Guidance and support is offered through the work of Advance HE to higher education institutions wishing to be accredited for their application and use of the PSF.

Please see www.advance-he.ac.uk for further details.



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