UNDERGRADUATE PROGRAMME SPECIFICATION

Programme Title:	**VFX: Visual Effects and Concept Design**
Awarding Body:	**Staffordshire University**
Teaching Institution:	**Staffordshire University**
Final Awards:	**BA, BA (Hons)**
Intermediate Awards:	**Cert HE, Dip HE**
Mode of Study:	**Full Time**
UCAS Codes:	**W200**
QAA Subject Benchmarks:	**Art & Design**
JACS Code:	**W200**
Professional/Statutory Body:	
Date of Production:	**June 2005**
Date of Revision:	**May 2012**

If you require this document in a larger text or a different medium please contact us.

EDUCATIONAL AIMS OF THE VFX PROGRAMME

VFX: Visual Effects and Concept Design award is predominantly about ideas and concept generation for the film and games industries (characters, vehicles, products, clothing, sets and environments). The course aims to provide an intellectually challenging and stimulating educational experience, which will:

• **Provide you** with the knowledge and skills to support the study and development of conceptual artwork, digital assets for both film or games industries and visual effects (VFX) work as a creative and dynamic activity.

• **Assist you** in developing a personal design methodology and enable you to speculate on new, innovative approaches to your subject, whilst appreciating the comparatively short histories, yet highly innovative and evolutionary film and games industries and their associated technologies and market drivers.

• **Enable you** to appreciate, explore, interrogate and challenge the existing forms of the subject through independent and collaborative enquiry.

• **Develop the** organizational qualities, communication skills necessary for the effective exchange of ideas, information and teamwork; with particular emphasis on understanding production 'pipelines' associated with both industries.

• **Assist you** in placing visual effects (VFX), film and game medias in an historical, social, cultural and theoretical context.

• **Equip you** with the necessary transferable skills to assist you in determining professional or postgraduate future and skillsets that may be employed beyond the film and games industries.

What is distinctive about this programme?'

VFX targets both the film and games industries; our main software applications mimic this, with most being utilised in both film and games industries.

VFX embraces both 2D and 3D mediums - allowing artistic, 3D modelling and compositing expertise to be developed.

Supported by unique resource – Currently, VFX is lucky to be supported by a Spheron HDR system, one of but a few in the whole of UK, and the ONLY one to be used academically and commercially.

Supported by high end resources – VFX enjoys the highest specification equipment within the Faculty, complemented by hardware such as Wacom CINTIQ's (21" and 24")

Supported by industry professionals- which have included DOUBLE BAFTA winning games artist / computer modeller, B Jones, Jonny Duddle (SCEE / Aardman Animation), Graham Watts (BBC) and John Lashley (Rag Doll)

Pro-active staff team – Both VFX and Animation staff team are pro-active in terms of networking with industry, culminating in good links with Double Negative, Cinesite, Spheron VR AG, MackieVision, RTT and Crytek to name but a few.

In touch with industry developments / pipelines – VFX L5 and L6 students currently utilising Crytek's Cry Engine 3 game engine (as used to develop 'Crysis 2) and now being promoted to the film industry as a pre-vis tool.

VFX applicants and graduates fall into three distinct categories:

1. 2D Concept Artists – skilled at developing paper based and digitally refined concept art media – from straight concept art, digital art, CG textures through to digital matte paintings
2. 3D VFX Artists – skilled at developing 3D, computer generated solutions in either Maya or Cry Engine 3 – be they vehicles, characters, props or complete environments
3. VFX artists – skilled at compositing / post-production techniques, integrating 2D images, 3D models and video footage into a seamless, digital clip.

Level Four is a blend of technically based modules and practical studio modules. The curriculum focuses on both 2D and 3D skillsets, and the importance of how both inform the other, and promote the efficient development and communication of ideas.

By Level Five, we expect you to attend FMX, Europe's largest and most prestigious film, games and VFX conference and start skewing your work output with a view to compiling a portfolio of work you can discuss with potential employers. In 2010, VFX and Animation awards from Staffordshire University were the ONLY UK awards to exhibit a stand at this event. Internship programmes run by external companies such as Cinesite will also be promoted. Projects covered by Level Five will encompass both individual and team based activities, with a broad range of themes and physical scale being tackled.

By Level Six (your final year) you will decide which direction to take, hopefully using contact with industry professionals at such events as FMX to help 'shape' your final year of 'negotiated study' – staff will assist where possible. Team working will be compulsory within a Semester Six module, providing the opportunity to work with other 'design' peers on a common objective – usually a very short 'film' / sequence. One of 2012's projects, LEGO 'Inception' enjoyed 1,000,000 internet hits in ONE week!

The Staffordshire Graduate

Graduates from the BA (Hons) VFX: Visual Effects + Concept Design will ideally demonstrate a set of qualities that the University passionately believes are necessary for success in the 21st century. It is the aim of this award to produce reflective and critical learners with a global perspective; understanding the **'global' market forces** and employment opportunities afforded by the visual effects (vfx), film and games industries.

The VFX award embeds a wide range of qualities essential to achieve success within these industries, with equal opportunities in allied industries such as advertising and product visualisation. Through the experience, scholarship, research, passion and professional networks of the academic staff, knowledge and critical thinking underpins and provides students with **discipline expertise –** acknowledging, addressing and solving key issues typical of these industries.

A balance of academic and professional input, mixing creative academic briefs with acknowledged industry workflows, practitioner input and industry standard training

media puts a **professional perspective** on the execution and delivery of projects, building towards a professional portfolio and range of competencies.

This balanced approach underpins all of our teaching, complemented by specifically targeted industry conferences and recruitment events, such as FMX in Germany and visits from key industry speakers, specialist technical input and placement talks. Exposure to such, we believe will also promote **entrepreneurial** thinking through this experience and knowledge, as some graduates have established their own businesses, helping to contribute to the local economy. Your awareness and engagement of the design industry is developed throughout the three years of study collaboratively and independently, allowing you to develop a **professional network** of contacts over that time period.

The **communication** and articulation of **innovative, creative** ideas is core to successful concept design and visual effects work. Once enrolled you will develop these skills both visually and verbally to effectively communicate ideas and concepts to diverse audiences - skills such as these build personal and professional confidence and encourage **independence of thought**. Professional artists rarely (if ever) work in isolation, so working in **teams** and **collaborative** projects are a strong feature of the VFX award; presenting ideas whether individually or within a team requires a wide range of skills; which you will practice regularly across the three years, allowing your confidence to build. Team working also helps you understand distinctive roles with a professional production pipeline, in some cases highlighting a more interesting career opportunity within that process.

Problem solving lies at the heart of most film and game productions and to this end students develop the ability to carry out **enquiry based learning** and **critical analysis** in order to deliver highly creative, informed and unique solutions leading to the **creation of opportunities.** Given the most inspired ideas within film and games are based upon extensive research and understanding, students are encouraged to be discerning in their choice of materials, with a good understanding of how to source and present credible materials.

Individuals employed within the film and games industries need to command a wide range of skills, personal attributes and knowledge that these awards recognise, embed and teach through a range of projects, activities and workshops. VFX students will be well practiced in looking for credible research and information sources, leading to informed ideas and **innovative thinking**. The ability to spot opportunities for new ideas and a broader overview of global issues such as demographics, climate change, resource depletion etc will help inform project ideas, particularly those which are futures based or aspire to take advantage of new or anticipated technologies.

Through well researched and effective visual articulation of ideas, students increase their **employability** within their chosen field. These are skills and attributes that are transferable throughout the industry and therefore students are able to respond to and should be confident in working on a **global** platform that these disciplines offer.

In order to gain first-hand knowledge of recruitment requirements and opportunities, students are asked to engage with the FMX conference in Germany, from Level Five onwards. Being the **first UK degree** programmes* to physically exhibit at FMX, Germany, one of Europe's largest film and game conferences is a clear example of how proactive and investigative we are as a team and as 'learners.' This is an independently managed trip, with students organising and arranging their own flights and accommodation – further demonstration of their independence and maturity to

3

recruitment panels (which made our students stand out, very positively, from those on organised 'study visits' – a comment from one of the largest 'post-production' houses in London, May 2012).

Using the skills and **technology infrastructure** available to them within this Faculty, VFX students are offered every opportunity to sustain personal success and creativity for the duration of their studies and in the future. Exposure to **cutting edge technology** such as the Spheron SpheroCam system provides our graduates with access to and an understanding of workflows that make them unique in the UK. Our computer labs are the highest specified resources within the Faculty, if not the University.

The field of 'visual effects' (VFX) although not new, has always been **technologically driven**. Consequently, both staff and students need to be continually aware of technological advances that may drive new productions, coupled with good awareness of changes in the marketplace / consumer trends (re film and games).

* In May 2010, both BA (Hons) VFX and BA (Hons) Animation exhibited at this event – the first UK degree programmes to do so.
* In 2012, FMX attracted 3,300 visitors per day, from 50 countries, over 4 days.
* May 2012, we were still one of only 3 UK institutions to exhibit at FMX.

PROGRAMME OUTCOMES

What will this programme teach me to do?

At the end of your studies you should be able to:

Knowledge & Understanding Demonstrate an understanding of your discipline in its broadest sense including coherent and detailed knowledge of contemporary practices and historical, theoretical, cultural, global, socio-economic, technological and professional contexts.
Learning Work creatively, flexibly and independently; to select and organise material of an appropriate practical, critical and theoretical nature. Investigate and demonstrate awareness of developments in current and emerging media and technologies in the associated entertainment industries.
Enquiry Carry out primary and secondary research for projects, essays, presentations and reports, involving substantial self-managed enquiry and the analysis of results as both guidance and inspiration.
Analysis Analyse communication forms closely, interpret and show critical understanding; employing both convergent and divergent thinking in all aspects of subject exploration and related disciplines
Problem Solving Identify and anticipate problems, to explore alternative possibilities and to apply the most appropriate solution in a given project; to generate ideas, concepts, proposals, solutions or arguments either collaboratively or independently in response to set or self initiated briefs
Communication Articulate ideas effectively in inter-personal settings through visual means, formal writing and project reports and to a variety of specialist and non-specialist audiences. To select and employ communication and information technologies.
Application Apply knowledge, research and creative exploration and to employ convergent and divergent thinking in the processes of observation, visualisation and making; and to produce work that is informed by an understanding of audiences, contexts and boundaries
Reflection Evaluate your own work and personal development, with reference to professional practices and the academic debates and conventions that surround them; and the ability to exercise autonomy, initiative and self-direction in preparation for professional life
Visual Analysis Demonstrate proficiency in observation, investigation and visualisation of existing and proposed, new ideas / designs.
Working With Others Apply interpersonal and social skills when working in a group or team, to listen, contribute, support, negotiate and lead effectively when interacting with others. Multi-disciplinary teams are pivotal to commercial success; students therefore need to practice such where possible.

These learning outcomes have been informed by the QAA Art and Design Subject Bench Marking Statement 2008.

PROGRAMME STRUCTURE, MODULES AND CREDITS

Award Structure: VFX: VISUAL EFFECTS AND CONCEPT DESIGN
Route: Single (Hons)

<table>
<tr>
<td rowspan="2">L E V E L 4</td>
<td>Teaching Block 1</td>
<td colspan="2">CORE
AM50437-4
Digital Presentation 1

(30)</td>
<td colspan="2">CORE
AM50445-4
Digital Pipeline 1

(30)</td>
</tr>
<tr>
<td>Teaching Block 2</td>
<td colspan="2">CORE
AM50449-4
Introduction to VFX: Visual Effects and Concept Design

(30)</td>
<td>CORE
AM50446-4
Digital Compositing for Film

(15)</td>
<td>CORE
AM75024-4
Cinema: Film Analysis

(15)</td>
</tr>
</table>

(To progress to Level 5 at least 90 credits at Level 4 must be passed)

<table>
<tr>
<td rowspan="2">L E V E L 5</td>
<td>Teaching Block 1</td>
<td>CORE
AM50447-5
Future Lifestyles

(30)</td>
<td>CORE
AM50361-5
Digital Presentation 2

(30)</td>
</tr>
<tr>
<td>Teaching Block 2</td>
<td>CORE
AM50450-5
Digital Pipeline 2

(30)</td>
<td>CORE
AM50448-5
Set Design

(30)</td>
</tr>
</table>

(To progress to Level 6 at least 210 credits of must be passed including a minimum of 90 credits at Level 5)

<table>
<tr>
<td rowspan="2">L E V E L 6</td>
<td>Teaching Block 1</td>
<td>CORE
AM50320-6
Negotiated Programme of Study Part A

(30)</td>
<td>CORE
AM50122-6
Advanced 3D Modelling and Animation

(15)</td>
<td>CORE
AM50003-6
Design Project Report

(15)</td>
</tr>
<tr>
<td>Teaching Block 2</td>
<td>CORE
AM50364-6
Negotiated Programme of Study Part B

(30)</td>
<td colspan="2">CORE
AM50460-6
Team Production Project

(30)</td>
</tr>
</table>

HOW WILL I BE TAUGHT AND ASSESSED?

Teaching and Learning

Teaching, Learning and Assessment Strategies
The broad emphasis of the **teaching and learning strategy** is on exploring creativity and practice through research, theory and studio projects. A variety of methods are used to **assess** your learning and progression, as outlined below, but they are all designed to reinforce the strategy of integrating the intellectual and experiential processes of learning in a creative environment.

Interdisciplinary 'working'
You will be introduced to inter-disciplinary working – with some modules being common with, the Animation, Animation award. Themes and issues dealt with at this introductory level are also common across the programme. You will approach assessed projects from your specialist subject and will begin to experience negotiation and project management through cross-team practice.

You will experience practical work in each level, typically in the form of practice-based resolutions to assessment briefs where creative applications emerge as a result of research and proposals within several Core Modules

Teaching Methods
A wide range of teaching methods is employed across the programme emerging from the teaching team's experience in Professional Studies within Animation, Product Design, commercial practice and via specialist input from part-time staff with strong commercial experience in both film / media and the computer games industry; guided and informed by the following overarching principles:

Structured accumulation of knowledge, understanding, critical awareness and creative thinking.

Integration of theory and practice. Wherever possible the connection is made directly between understanding the theoretical basis of each aspect of a communication problem and its application and communication in practice. This assimilation of intellectual and skills-based learning supports a problem solving, applied and collaborative approach to study.

Progression towards independent learning and the ability to self-manage project work. Teaching at Level 4 is organised on the principle of diagnosing
i) your ambitions for the course and
ii) your strengths and weaknesses.
Through the introduction of PDP you are introduced to an ethos that promotes reflexive learning, building upwards from this initial diagnosis. This careful introduction to what is likely to be an unfamiliar approach to learning for most necessitates relatively high staff/student contact time in Level 4 compared to 5 and 6. Modules in Level 5 foster more independent project orientated modes of study, but with substantial staff support. This prepares you for the final year in which the expectation is that you will negotiate appropriate final projects and manage your study time yet more independently – with continued support and supervision.

Building your confidence in your powers of communication. This is an extension of the reflexive approach to learning identified in the preceding paragraph. Through each level you are exposed, a step at a time, to increasingly complex challenges to

your ability to communicate your ideas, whether through a presentation of research findings to your peers, public debate or written academic argument or, when dealing with a practical brief, communicating creative concepts and ideas to a client or peer group. You will then complete the cycle of learning by reviewing and evaluating what you have produced, incorporating responses from your peers and tutors, and synthesising that feedback before progressing to the next stage.

The **Core Modules** and some of the **Studio-based Option Modules** will often be based on a brief set by the award or module leader or an external agency or company. With heavy reliance upon external, part time staff to deliver key skills, these staff often bring a great deal of 'industry knowledge / work practice' with them. This is significantly better than utilising recently graduated students to deliver 'skills based modules.' Commonly there will be a starting point - a brief, a project introduction, or specified area of investigation - set against the intended outcomes detailed in the module descriptor and activities that promote relevant learning and facilitate assessment of those outcomes - with a common end point, usually in the form of an individual or group presentation of work for assessment. In this kind of learning model the focus is on the creative and research process which you follow to satisfy the requirements of the module.

The range of teaching **methods** fall into the following categories

Contact/Scheduled Learning Activities

The following learning activities are considered as appropriate contact methods with students, whether delivered face-to-face or virtually:

- Lecture
- Seminar
- Tutorial
- Project supervision
- Demonstration
- Practical classes and workshops
- Supervised time in studio/workshop
- Fieldwork
- External visits
- Work based learning
- Formative assessments (Time spent completing formative assessment activities in a supervised environment).

NOTE: Not all of above are necessarily deployed across VFX award.

Lecture - A presentation or talk on a particular topic.

Most of VFX's computer software modules take the form of a lecture, in that staff will present and discuss key concepts in the development of software skills. As of 2012, this delivery will be supported by Digital Tutors access, with the emphasis upon you to complete designated assignments and exercises as defined by the module / staff member. This will provide the basis upon which any discussions can be held.

Tutorial - A meeting involving one-to-one or small group supervision, feedback or detailed discussion on a particular topic or project.

VFX practical studio modules often warrant weekly tutorials, usually as either 1:1 or small groups of students. You will receive specific advice and guidance about your specific project, but also be aware of your peers performances and advice supplied

to them. Tutorials can happen virtually as well as face-to-face.

Project supervision - A meeting with VFX staff to discuss a particular piece of work.
Project supervision usually takes place when there are TEAMS of students engaged on a specific task / assignment and will take place with staff on a weekly basis to plan, discuss, and monitor progress. These meetings often involve the demonstration of progress and discussions over such, technical issues, group dynamics.

Demonstration - A session involving the demonstration of a practical technique or skill.
Occasionally, VFX students will need to be instructed in the safe operation of equipment, or the procedures for operating software or hardware they use less regularly. In this instance, VFX staff or technicians will provide this support. In some cases, if a student has not completed this course, they will be unable to operate that equipment, which may lead to the failure of the associated module.

Practical classes and workshops - A session involving the development and practical application of a particular skill or technique.
Where necessary, practical classes will take place, delivered by either awards staffs, visiting lecturers or technicians. These are dependent upon module delivery requirements (and software / hardware changes made since the original validation of the award). These activities will be declared within the module area of Blackboard VLE.

Supervised time in studio/workshop - Time in which students work independently but under supervision, in a specialist facility such as a studio or workshop.
Generally, outside of designated, timetabled slots, VFX students are not supervised within computer labs / workshops. Staff may be working within the same lab, and where possible may assist students, provided there is time to do so.

Fieldwork - Practical work conducted at an external site.
Occasionally, work is conducted outside, e.g. Spheron HDR and backplate capture or video footage capture. These activities will take place under staff supervision, and only occur via designated module timetabled slots or via planned, negotiated booking with VFX award staff only.

External visits - A visit to a location outside of the usual learning spaces, to experience a particular environment, event, or exhibition relevant to the course of study.
Currently, the principle event that VFX staff direct students to is FMX, Germany. This event is a recruitment and technical forum, to which we direct L5 VFX students too. This is NOT an organised 'field trip' as recruitment panels have expressed their admiration for students organising this event themselves, as it shows commitment and dedication to their pursuit of employment within both the film and games industries.

Placements / Study Abroad
Currently, the VFX programme does not offer any work placements, as it would be unable to guarantee all students appropriate experience.

VFX award staff will direct students towards any opportunities it feels are appropriate, e.g. the Cinesite INSPIRE programme.

Negotiations are being held with European academic partners regarding exchanges.
Other VFX activities / methods employed to assist student learning and development:

- **Technical demonstrations** of technical processes by staff or technician instructors. These defined units of technical instruction are referred to as "modulettes" and will most often be described as "workshops". Jonny Duddle, our main 'digital art' guru recently won the 2012 Waterstone's Children's Book Prize for his 'The Pirates Next Door'. Incidentally, he designed most of Aardman Animation's 'Pirates' characters too in 2012….
- **Educational Study visits** take place in design consultancies, cities, cultural centres, exhibitions and conferences, and introduce students to industry contacts and working practices. The greatest success here is undoubtedly FMX, Stuttgart, Germany (an initiative started by Tony Smith and Huw Thomas). FMX is Europe's largest Film and Games conference, with a dedicated VFX forum / events programme, complemented by recruitment desks from all the major, global film, post-production and games houses. More recently, the eDit Festival in Frankfurt has also been attended by staff, as a way of networking and keeping staff abreast of new developments / technologies
- **Independent Study** is essential in developing and sustaining a professional approach to work and students are expected to use all of the allocated learning time for work/ practice/ research in all modules. Self motivation and time management skills are an important part of the student education and experience and this independent practice forms the basis for on-going student learning
- **Web based** dissemination of material, using such tools as University email system, Blackboard VLE, HIVE and Survey Monkey 'polling' system
- **Video based learning / 'e' resources –** the staff team are proactive in the development of video based teaching materials that help reinforce lab based demonstrations. From 2012, VFX students will have exclusive access to the extensive Digital Tutors teaching aid, to complement internal staff support
- **Blackboard VLE is** extensively used to:
    - disseminate materials
    - book resources
    - keep students informed of new information.
    - Co-ordinate overseas trips
- **QUALTRICS** is being used extensively to manage:
    - Student module evaluation
    - Peer evaluation
    - Co-ordinate PT staff assessment feedback / grades (using standard LO's assessment strategy)
    - Co-ordinate / poll students opinions in relation to student trips, visiting lecturers (e.g. Ed Hooks*, House of Curves*, Joanna Quinn*)
    - By students to obtain peer and industry guidance upon design ideas (as a voting and feedback system)
- **VIMEO** (http://www.vimeo.com/) is now being used to promote both the VFX award and its students, worldwide.
- **With the release of a VFX LEGO** Inception team project onto the site, the VFX Award enjoyed global attention, attracting 1.5 million hits in 7 days, across 150 countries (June 2012)

*Sourced by Tony Smith, former Award Leader, BA (Hons) Animation

Assessment

The Learning Outcomes detailed above form the **structure** around which the assessment of modules is built. The University has designated 8 generic Learning Outcomes for all undergraduate awards and allowed for up to two further to be specified for each award. For the VFX award, as with other awards from the field of Art and Design two award specific outcomes are included: *Visual Analysis* and *Working with Others.* The award team see this as a significant additional marker of highly significant transferable skills that employers inside and outside the Design Industry and other Creative Industries look for when recruiting graduates (this information has been gleaned from discussions with industry practitioners we are linked to as a team).

Assessment of **Level Outcomes** is organised across the award so that each of the 10 **Level Outcomes** can be tested at least once within the **Core** modules at **Levels 4, 5 and 6** Module grades are achieved through **formative and summative assessment strategies**, which uses a variety of modes that are designed to be exploratory and experiential and to reflect the process of accumulating the ranges of knowledge, skills and understanding through the award. The integrated approach to teaching outlined above favours a continuous process of assessment, as opposed to exam based assessment. The main purpose of exams is to test knowledge, understanding and, to some extent analysis, but the award team is confident that these outcomes are tested more effectively overall through the range of coursework and presentation tasks set through the award. Formative and summative assessment of the learning outcomes identified for this award is an effective method, as long as the processes of tutor feedback and student self-evaluation are well supported.

Most modules carry single assessment tasks/activities, based on the submission of coursework, the nature of which is determined by the project/s or assignment/s set within the module, but which may consist of any one or a combination of the following components:

- Sketchbooks or logs, documenting the process of generating, developing and resolving thoughts and ideas and demonstrating the influence of research on practical work
- Studio concept development boards and portfolios
- Research files, documenting the gathering, sorting and presentation of research material
- Creative output professionally presented in the format required by the assignment, project or brief
- An essay or report, written according to given guidelines as to word count and illustrated as required by the assignment
- Professional PowerPoint style presentation, rich in content and media and supported by verbal presentation to peers and / or staff.

Coursework carried out in response to assignments, project briefs or self initiated proposals, and presented in forms appropriate to professional practice, allows you to demonstrate the acquisition of learning outcomes through a variety of strategies, namely.

Formative assessment is normally carried out in tutorial and critique situations (either one on one, in peer groups or studio working teams) and can be provided to you orally with a written record then kept by either you or the tutor. This can be produced as a result of peer group or self assessment exercises where the reflective process can result in the drawing up of an action plan. In more formally scheduled academic tutorials, these are recorded on an academic tutorial record form,

completed and agreed by both you and the tutor with one copy of the form retained by you.

Summative assessment takes place at the end of a module where written feedback and indicative grade point are provided. The feedback forms directly link the assessment tasks and your performance to the identified learning outcomes and it is intended that this feedback will be provided within two weeks of the assessment wherever possible.

Anonymous assessment is undertaken where appropriate, namely where the assessed output is individually written. Practical, design based projects would be impossible to grade in this manner.

ADDITIONAL INFORMATION

Criteria for Admission to the Programme

Typical offer: 240 UCAS points. A Levels: CCC. BTEC: MMM Foundation Art and Design. All applicants are individually assessed via portfolio and interview.

The standard admissions criteria for the programme are in line with the University's general requirements: the equivalent of 2 'A' Levels or AVCs, or BTEC National Diploma in a media related subject. For mature students, an Access to HE qualification is also typically accepted. The new Diploma qualification will also be considered as part of the admission process.

Students may be considered for Accreditation of Prior (Experiential) Learning on the basis of credit achieved in prior study; work based training, substantial employment or other experiential learning. This will be considered in accordance with the AP(E)L Handbook. Evaluation is delegated to the Faculty which is required to assess each application according to the specified procedure. Information about the availability of AP(E)L can be found at:

http://www.staffs.ac.uk/images/apel_policy_tcm68-12703.pdf

Entry Requirements IELTS score of 6 or higher is required for study on this award

In addition to the University's general admissions requirements, applicants are invited to attend an interview, where they have the opportunity to show a portfolio of their Art & Design work. If an applicant is unable to attend an interview in person, (as in the case of an overseas student) an electronic portfolio would be accepted. At this point they are advised of alternative options, if appropriate. For instance, a student who has had insufficient previous experience of Art & Design education, or who does not meet the minimum points requirement for a degree programme might be advised to take the four-year option, commencing with a Foundation Year in Art or Design which would qualify them for automatic progression to Level 4 of their chosen course. We particularly welcome applications from mature students and students with non-standard academic qualifications, and the interview allows us to counsel such students as to their best options. Students with a relevant HND or equivalent qualification can gain access to Level 5 or Level 6 of the programme and, again, an interview would identify the best way forward for such students.

Disability Statement

Staffordshire University operates a policy of inclusive teaching and learning to ensure that all students have an equal opportunity to fulfil their educational potential. Details about how to apply to have your needs assessed can be found at: http://www.staffs.ac.uk/study_here/disabled_students/index.jsp

Further information about the award can be found in the relevant Student Handbook and on the University Website. This includes information about optional modules, learning outcomes at levels below honours, student support, and academic regulations.

=================================

ADDENDUM FOR DELIVERY AT A PARTNER INSTITUTION

Name and location of partner	Asia Pacific Institute of Information Technology Technology Park Kuala Lumpur Malaysia
Partnership Context	The awards listed below will be part of a franchise arrangement with Staffordshire University.
Awards to be offered at partner	**BA (Hons) VFX : Visual Effects and Concept Design**
Aims / Learning Outcomes	As detailed in the SU Programme Specification. There will be some local contextualization in relation to examples and projects and also where relevant comparisons will be explored between Western and Asian approaches and issues.
Curricula	As detailed in the SU Programme Specification.
Teaching and Learning	As specified in the SU Programme Specification. Delivery will be by APIIT staff with support from SU and with online access to SO materials as appropriate An agreement has been made with Media Prima, a leading Malaysian broadcasting, advertising and media company for them to support students through projects, internships, graduation employment and to also support learning materials development as well as provide hands on experience and classroom based contributions. Discussions have stated with Astro, the leading regional satellite broadcasting company, to secure similar support from them.
Assessment	As specified in the SU Programme Specification. All summative assessment will be prepared by APIIT staff and verified and moderated by External Examiners
Admissions Criteria	As detailed in the SU Programme Specification having regard to local equivalents as agreed with SU
Specific Regulations	None
Date of completion	June 1st 2012