

Post-Graduate Certificate in Digital Media Management

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Welcome to the course

We are delighted to welcome you to this Birkbeck course for the academic year 2010-11

The programme has been running for nearly ten years and is regularly updated to keep pace with the rapid changes in the application of media in both business and personal life. As the course has developed, so has the impact of digital media and particularly the Internet. Many new company ideas and start-ups are now driven through the Internet and this is reflected in the projects developed by our students.

On the course you will be required to produce a series of assignments that develop your skills in Digital Media Management using the tools you will learn on the course and learning directly from the experience and skills of the practitioners who take the sessions. Your project may be personally motivated or may run alongside a work project.

Key to postgraduate level study is the ability to reflect on your progress and to adapt to changing circumstances. Projects themselves change over the year and part of your final assignment is to reflect on your progression and the lessons learned. Your outputs should be realistic and consistent plans and proposals communicated clearly and effectively to your chosen audience. However, you should also be able to justify your approach in the context of other options available to you. If changes have taken place you will be able to analyse these changes in your project, the risks involved and the anticipated impact.

The course is also related to your own personal development and has always been an agent for change. It is a unique opportunity for you to reflect on your progress and to consider how you want to continue in your future career.

Communication and collaboration between students is an important aspect of the Postgraduate Certificate. You will all have different experiences to bring to the course and this is a major source of learning. There are few occasions in a work environment when you can work with individuals from different backgrounds. Make the most of this opportunity and the chance you will have to see things from a different perspective. We ask you to share resources, articles, networking opportunities and links with other students and provide a discussion group to enable this.

Finally, enjoy the course. The team at the Department of Media and Cultural Studies wish you all the best on the course and every success in the future.

Tim Priestman
Course Director
September 2010

Aims and Learning outcomes

General Aims – PG Certificate Digital Media Management

Aims Students will submit proposals and plans with professional levels of presentation with a logical progression of ideas demonstrating a practical application of recommended theories and models as appropriate to their projects.

They will make decisions informed by personal interests, skills and experience and demonstrate independent research that adds value and credibility to their work.

Students will demonstrate consistent levels of critical analysis and reflection across the course and informed application of professional views and experience.

Specific Module Aims and Outcomes

DMM1 Multimedia in Education, Training and Communication

Aims The module considers the history and background to multimedia in the context of education, training and communication as well as new approaches to the use of media and technology.

Participants will evaluate digital media projects and apply the criteria to their own projects. For the assignment students select a topic for development, describe its relevance to work or personal interests and decide on the means of delivery and evaluation.

Outcomes Students develop an initial proposal for their project/concept that is clearly and unambiguously explained with some initial research activities. The proposal should be persuasive and based on personal and/or work interests. There should be measurable performance targets, initial milestones and resource allocations.

DMM2 Managing Development

Aims This module explains the skills and processes required to ensure that projects are completed successfully. Students will develop a series of guidelines related to their project. This will be combined with practical examples from the real world through case studies and current examples of good practice.

They will look at the key project management issues in the development and implementation of projects using standard project management tools and techniques that are applicable in all project environments. For the assignment they will formulate a Project Plan that includes key elements such as resources, assets, timescales and costing.

Outcomes Students present a document that incorporates and develops concepts from Module 1. The document will give a clear explanation of a realistic and achievable project. It will demonstrate measurable performance targets and objectives and include a work plan that identifies key tasks and milestones with ownership of those tasks and their relation to costs. The student will develop a detailed and realistic budget and make a statement of the risks involved. The proposal will put forward outline strategies for marketing and will research competitors and similar models and projects.

DMM3 Marketing, Publishing and Legal Implications

Aims This module looks at the wider issues of multimedia development. It discusses marketing in terms of standard analysis and presentation tools that can be used in project development.

It includes publication and distribution of product and the internal marketing of projects within organizations. It covers how to optimize your site, pay-per-click and online marketing plans and the issues and opportunities for different types of business. The course will cover social networking and how this relates to business.

The module also covers the legal implications raised by the development process including copyright, security and intellectual property. For the assignment, students will develop a marketing plan for their project.

Outcomes Students present a document that incorporates and develops concepts from Module 2. They will develop a marketing plan for their project with clear and appropriate objectives and identification of marketing channels appropriate to the audience with associated resources for delivery.

There will be evidence of research into legal and copyright issues

DMM4 Multimedia Project

Aims Students will look critically at the development of their project, evaluate their work, through a personal statement, and develop a risk analysis for assessment.

Students will be required to present their projects to the assessors and other students on the course.

Outcomes Students will produce a summary of their progress on the course with a systematic analysis of the changes in their project over the four modules. This will relate to their original objectives and benchmark statement at the start of the course. They should refer to their personal development and make suggestions for further iterations of the course

Students analyse the risks associated with their using tools and techniques used on the course (SWOT, PEST) and produce a credible strategy for addressing these risks.

The presentation (assessed) should be aimed at a specific audience (as defined by the students) and will summarise the aspirations of the project and future progression.

Learning Outcomes

Subject Specific

- Awareness of the language of digital media and its main areas of application across different areas of society and business
- Knowledge of the historical development of areas of Digital Media design, development and application relating to Web design and other digital formats
- Understanding of the different approaches to digital development and their viability and sustainability in an appropriate context
- Knowledge of the place of images in digital media and their importance in communicating to specific audiences

- Knowledge of the categorisation of information in different contexts and for different audiences
- Knowledge of international standards relating to digital media development

Intellectual

- Ability to critically evaluate Web sites and recommend and justify changes
- Ability to formulate research questions, evaluate responses and apply to projects
- Ability to understand and critique theoretical arguments.
- Ability to select and critically evaluate a project suitable for development
- Ability to assess a wide variety of data, evaluate, prioritise and discard inappropriate information in the context of their projects
- Critically evaluate arguments and evidence
- Ability to evaluate own work, and the work of others, critically
- Ability to understand the relevance of legal and IPR issues to their project
- Ability to plan and prioritise own learning
- Research skills through questionnaire or other methods appropriately applied in their project
- Use of the internet to research, supply information and network
- Evaluation skills – to critically evaluate their work and the work of others
- Skills in managing sites, project management and delivery to time and specification
- The ability to cost and apply resource to projects appropriately (people, time, assets)
- The ability to develop project plans, including marketing plans, using software tools or paper-based information
- Ability to analyse the effectiveness of their own creative work
- Ability to identify appropriate marketing channels and techniques and apply these effectively
- Through discussion groups and through teamwork ability to work with others, respect their views and transfer best practice
- Ability to write clearly and concisely
- Ability to make informed decisions
- Ability to identify risks, weigh their importance and manage them effectively
- Presentation skills in explaining their project both internally and externally

Practical, Personal and Social

- Interpersonal skills such as the ability to work in a group or as a member of a team and network
- Collaboration and negotiation skills
- Communicate effectively using different media and appropriate interpersonal skills
- Take responsibility for own learning and time management
- Work under pressure and to deadlines
- Understand the relevance of the course for current and future life

Academic and Administrative Teams

Lecturers on the course may include those below and others as required:

Academic Team

Tim Priestman, Course Director:

Tim Priestman joined one of the first interactive media companies in the UK as a designer and has worked in new media companies for 15 years in design, sales and marketing, project management and in consultancy. He is currently managing the development of online educational and training programmes for business clients in the UK and overseas.

Clients have included Philips, Marks & Spencer, HM Customs and Excise and PPP Healthcare. He has lectured on this Postgraduate Certificate and on the Postgraduate Certificate in Web Design and Development at Birkbeck College since 1995.

Signe Hoffos – Digital Media Consultant

Signe Hoffos has been following the development of the digital media market for three decades, as a practitioner, journalist, consultant, speaker and lecturer. She first used a word processor in 1979, worked on one of the UK's first videodiscs in 1982, wrote a book on interactive video in 1984 and another on multimedia CD in 1992, edited a series of multimedia directories in the 1990s, designed her first Web site in 1998, and helped to organise trade events and awards competitions for the new media and smart card sectors. She now works largely in the heritage sector and, after thirty years at the keyboard, has become a selective user of contemporary digital media technology.

Ian Sealy – Head of Technology, The Local Europe AB

Ian Sealy has been developing Web sites since 1995. From 1997 until 2004 he worked for the [Institute for Learning and Research Technology](#), an international centre of excellence based at the University of Bristol. His work as a Senior Technical Researcher within the [Internet Development group](#) involved developing Web sites for a wide variety of clients, both commercial (for example, Ford) and educational (for example, the National Maritime Museum).

From 2004 until 2007 he worked as a Senior Computer Biologist at the [Wellcome Trust Sanger Institute](#) and he is now Head of Technology at The Local Europe AB, a European news organisation.

Kieren Pitts - Senior Technical Researcher, the Institute for Learning and Research Technology.

Kieren Pitts has been developing Web sites since 1995 and has gained commercial experience working as a Web developer within the scientific marketing and PR sector. Kieren is currently employed as a Senior Technical Researcher by the [Institute for Learning and Research Technology](#), University of Bristol. In recent years Kieren's research interests have centred on the development of interactive and educational online games and simulations.

He also has significant freelance experience in commercial and educational sectors.

John Davitt – Writer, Broadcaster and Digital Toolmaker

John Davitt is a writer, broadcaster and a digital toolmaker. He has worked in the education sector for the last twenty-five years as an English teacher, senior manager and regional adviser with the EU Flexible Learning Project. As a journalist he wrote for the UK Guardian, The Times and The Observer, with a regular feature in the Education Guardian.

John has worked extensively with teachers in schools in UK, USA, China and Africa and he is committed to levelling the playing field regarding access to new learning opportunities. He is the author of the book “New Tools for Learning” (2006) a practical guide as to how to make the technology fit the learning need, and the WordRoot CD an interactive guides to words and their etymology. He has recently developed The Learning Score a visual tool that lets teachers map out and share learning intentions as a graphical event - rather like a music score. His latest project is the open source Learning Event Generator (<http://legwork.pbwiki.com>) and the Rag - an interactive learning tool for the iPhone where you can literally shake up a learning challenge.

Joanna Buick – Online Consultant

After working in television Joanna trained as a sculptor, focusing on user experience, then into consultancy and strategic leadership at senior management level in COI Communications and Arts Council England. Since 2000 she has worked on freelance contracts, mostly in the area of online communications strategy and web development, including for Channel 4, Paul Hamlyn Foundation and the Churches Conservation Trust.

She is a member of the digital media agency DFuse as creative consultant on audiovisual projects and, in 1996, wrote Cyberspace for Beginners, an early overview of the character and impact of the internet.

She also works as a counsellor and psychotherapist, and uses this knowledge to help create effective, integrated and involved virtual teams.

Jonathan Bull – Technical Consultant

Jonathan has over 20 years experience working in Information and Communication Technologies and is Technical Consultant in Mobile Radio Network Planning and Optimisation for Nokia Siemens Networks www.nsn.com in Huntingdon. In the UK, NSN provides infrastructure equipment and consulting services to all 5 mobile network operators and runs the Orange network for France Telecom.

Jonathan’s career started in 1989 at BBC World Service, Bush House, London in the Projects & Planning and Computer Systems Departments where he installed one of the first Novell Ethernet LANs for news distribution. This was followed in 1993 by several years at Vodafone in Newbury working on the first digital mobile phone system, GSM. In 1997 America beckoned, and Jonathan spent 3 years designing, building and testing mobile phone systems across the States for VoiceStream Wireless, BellSouth, PowerTel, Sprint and for AirTouch in Romania. A gap year travelling the World was followed by a year in The Netherlands for Siemens Networks and then 5½ years as Senior Lead Engineer at T-Mobile UK where he oversaw the rollout of 3G UMTS voice and data services to over 85% of the population, a year earlier than required by Ofcom. Jonathan has a Bachelors Degree in Electronic Systems Engineering, Masters Degrees in Satellite Communications and Business Administration and is a Member of the Institution of Engineering and Technology www.theiet.org.

Jonathan Kettleborough - Managing Director, Corollis Ltd

Jonathan is the Managing Director of Corollis and combines over 20 years experience in all areas of multimedia, e-business, project and business management.

Prior to establishing his business, he managed a number of operations, ranging from internal training departments to organisations delivering to blue chip clients. He has provided expert advice and guidance on business, learning, HR and IT issues across a wide variety of complex organisations including nuclear, retail, financial services, IT, stockbroking, telecommunications and the public sector.

Jonathan is a regular speaker on training and business matters, has papers and articles published regularly, has lectured at three universities and is a national judge for the Institute of IT Training Awards.

Mel Carson – adCenter Community Manager Microsoft – Europe

As part of Microsoft Advertising, Mel builds relationships within the online advertising community to support, educate and evangelise through adCenterCommunity.com, industry forums, and to speak about internet marketing at conferences, trade shows and other events.

Mel began his online advertising career as the Shopping & Travel Editor at LookSmart UK over eight years ago, before progressing to Sales Operations Manager for their Performance Listings product on MSN.co.uk.

Mel took his initial role as Pan-European Search Media Strategist at MSN where he was part of the team that planned and executed the UK roll-out of Microsoft adCenter in August 2006.

Mel has spoken about adCenter, Search and Digital Marketing at conferences in London, Las Vegas, Toronto, Reykjavik, Dublin, Manchester and Tenerife.

Helen Mitchell Managing Director, Ascendancy Internet Marketing

Helen Mitchell has worked in the digital media industry since 1999, initially working client-side for organisations such as Debonair Airways, the NFU and Nestor Healthcare Group plc.

In 2004 she founded Ascendancy Internet Marketing, and has worked with dozens of clients of all shapes and sizes to improve their search engine rankings, grow their traffic and manage their email marketing campaigns.

Helen is a regular public speaker and lecturer on internet marketing related subjects.

Jon Reed – Managing Director, Reed Media

Jon Reed is a social media consultant. He advises publishers, charities, NGOs and small businesses on social media marketing, and produces digital media for them, including websites, blogs, podcasts and video. He also runs workshops and writes on the subject.

He previously worked in book publishing for 10 years, most recently as publishing director for McGraw-Hill. Publishers are now one of his main client groups, including Pearson Education, Wiley, Macmillan and SAGE. His blog, [Publishing Talk](#), is a key destination site for publishers and authors wanting to learn about using social media.

Bill Sermon - Managing Partner, Creative Ventures

Bill is the Founder and Managing Partner of Creative Venture, a company he formed in 2010. It is a new type of consultancy that, in conjunction with Private Equity Investment companies, leverages the joint expertise in Brand, Design, Innovation Strategy and Business Operations to redesign businesses to achieve their fullest potential.

Prior to forming Creative Ventures, Bill worked for Nokia where as the Head of Design he was responsible for the creative and strategic leadership of Nokia's Services and User Interface Design team

His previous role at Nokia was as the VP Design on the board of Nokia Multimedia where he led the design team responsible for the creation of Nokia's ground breaking Nseries products and experiences portfolio.

Before joining Nokia, Bill worked at the design consultants Fitch plc (now part of WPP). He was latterly Director and Senior Consultant for Brand and Product Development for manufacturing clients. He began his career working as a product designer for Philips, having graduated from Kingston Polytechnic in 1982 with a BA Hons in 3D Design. He is a Fellow of the Chartered Society of Designers and a past Director of the Design Business Association.

Bill holds various patents in telecommunications technology developments and is the recipient of a number of design awards. He is especially proud of the Red Dot Design Team of the Year awarded to Nokia Design in 2003.

Peter Otto – Principal User Experience Consultant – Flow Interactive

Peter Otto is Principal User Experience Consultant at [Flow Interactive](#), a London consultancy specialising in user-centred design, user research and usability testing. As a consultant he is working across the disciplines of user research, design strategy, interaction design and information architecture, helping companies such as BT, Shell, Crocus and easyJet designing user-centred systems. In his previous job he worked as a web designer and design manager. Peter is a previous student on this course.

Jimmy Desai – Partner, Blake Laphorn Tarlo Lyons

Jimmy Desai is a partner in a City of London law firm and has been advising upon, formulating and implementing IT outsourcing contracts and strategies, benefits and cost savings for businesses, since the mid 1990s. Throughout his career he has advised major international blue-chip companies, governments, industry bodies, IT customers and IT suppliers on their IT outsourcing transactions. He writes extensively for a wide range of IT publications and lectures at international conferences both in the UK and abroad. He has lectured at the University of London and the University of Stirling and, as well as a law degree, he has a Masters Degree in Electronic Engineering and postgraduate qualifications in Intellectual Property Law and Practice.

Jimmy is a member of TIPLO, ITMA, SCL, EuroITcounsel, Intellect and ITechLaw.

Administrative Team

Paul McGowan – Team Leader

Paul McGowan has been working for Birkbeck for 4 years across different subjects. Contact Paul when you need to submit Mitigating Circumstances, or discuss a programme related issue e.g. deferral. In the Programme Administrator's absence, the Team Leader

can be contacted for urgent issues.

Contact Details:

Tel: 020 3073 8229 Email: p.mcgowan@bbk.ac.uk

Postal Address:

Paul McGowan

Team Leader

Department of Media and Cultural Studies

Birkbeck College

43 Gordon Square

London WC1H 0PD

Sonia Piton – Programme Administrator

Sonia Piton has been working for Birkbeck for over 4 years and recently completed the PG Certificate in Web Design and Development. She should be your first point of contact for all administrative aspects of the course.

Contact Details:

Tel: 020 3073 8232 Email: s.piton@bbk.ac.uk

Postal Address:

Sonia Piton

Programme Administrator

Department of Media and Cultural Studies

Birkbeck College

43 Gordon Square

London WC1H 0PD

If you need to see a member of the Administrative Team in person please ensure you telephone first to make an appointment.

Course Dates

PG Certificate in Digital Media Management – 2010-11

Module	Day	Date	Place	Who
Multimedia in Education, Training and Communication 1	Sat	23.10.10	Room 354, Malet Street	Tim Priestman/Signe Hoffos
Multimedia in Education, Training and Communication 2	Sat	06.11.10	Room 354, Malet Street	Kieren Pitts/Ian Sealy
Multimedia in Education, Training and Communication 3	Sat	20.11.10	Room 354, Malet Street	Jonathan Kettleborough
Multimedia in Education, Training and Communication 4	Sat	04.12.10	Room 354, Malet Street	Tim Priestman/Signe Hoffos
Managing Development 1	Sat	08.01.11	Room 218, 43 Gordon Square	Tim Priestman/Joanna Buick
Managing Development 2	Sat	22.01.11	Room 218, 43 Gordon Square	William Sermon/John Davitt
Managing Development 3	Sat	05.02.11	Room 218, 43 Gordon Square	Peter Otto
Managing Development 4	Sat	19.02.11	Room 218, 43 Gordon Square	Tim Priestman/ Jonathan Bull
Marketing, Publishing and Legal Implications 1	Sat	05.03.11	Room 218, 43 Gordon Square	Tim Priestman/Helen Mitchell
Marketing, Publishing and Legal Implications 2	Sat	19.03.11	Room 218, 43 Gordon Square	Mel Carson
Marketing, Publishing and Legal Implications 3	Sat	30.04.11	Room 218, 43 Gordon Square	John Reed
Marketing, Publishing and Legal Implications 4	Sat	14.05.11	Room 218, 43 Gordon Square	Jimmy Desai
Multimedia Project 1	Sat	28.05.11	Room B06, 43 Gordon Square	Tim Priestman
Multimedia Project 2	Sat	11.06.11	Room B06, 43 Gordon Square	Malene Stanley/Signe Hoffos
Multimedia Project 3	Sat	25.06.11	Room B06, 43 Gordon Square	Jonathan Kettleborough
Multimedia Project 4	Sat	09.07.11	Room B06, 43 Gordon Square	Tim Priestman/Signe Hoffos

Pattern of study

The Postgraduate Certificate in Digital Media Management comprises 4 modules (DMM1 - DMM4) with 4 sessions in each module. Sessions take place on 16 Saturdays (9.30am - 4.30pm). Each module has an accompanying assignment. The assignments build on the knowledge that students gain throughout the course.

You will develop the skills needed to develop a professional plan for a personal, business or work related Digital Media Project and assess the risks related to the project.

Your project will develop personal, business and project management skills and give you the opportunity to develop your current career or assess the potential for a change of direction and the resources required to achieve this – based on systematic research, analysis and planning.

At the end of the course you will formally present your plan as part of the final assessment.

Projects have included all of the following or a combination of activities:

- Innovative work related projects that involve a new personal or business direction – your project can run along side and support these work initiatives over the period of the course.
- A personal project such as linking family across the world or archiving personal historical data.
- Planning a business, educational or charity project related directly to digital media.
- Developing a new product or service that will make extensive use of internet technologies
- Plan to start a business that will use the internet as a key driver to market, distribute or inform your market
- Social networking projects aimed at specific sectors.

You will also review your own approach critically in the light of your progress over the course. You will be required to present your ideas clearly and effectively to your chosen audience.

The Postgraduate Certificate in Digital Media Management offers lecturers from different backgrounds including Web development, private and public sector organisations involved in interactive media and consultancy. Lecturer details are included in this document.

Teaching

Teaching is delivered through workshops. Students will have access to a course web site for learning notes and assignments and for facilitated discussion.

Course Preparation

We suggest you consider a project concept and what you would like to achieve with this project. Some initial research into and analysis of similar projects and potential competitors would be valuable.

You will need to decide on the topic for your project by the end of DMM1.

Course Schedule

Please note that the lecturers and content of the course may change.

DMM1 - Multimedia in Education, Training and Communication

DMM11	Course Introduction and Project planning	23.10.10
	Lecturer – Tim Priestman	
09.30 –	Introduction to the course – Communications, Course structure and	

- 12.30 outcomes.
Features of the Creative industries in Context
Management of Media Companies
Team Exercise
Assignments and sample projects
Student Benchmark statement
The Story So Far – John Logie Baird to the IT bubble.
Lecturer – Signe Hoffos
- 13.30 – The story so far
16.30 Market Research – How to find and read it. What it suggests about the market now and in the future
Making Contacts in IT – associations, events and Web sites and networks
Assignment requirements

DMM12 A Technical Introduction to The Internet 06.11.10

Lecturers – Ian Sealy/Kieran Pitts

- 09.30 – The session covers the following areas:
12.30
- Basic HTML requirements – hands-on
 - Creating accessible Web sites
- 13.30 –
- Technical aspects of hosting a Web site- hosting, domain names and registration
- 16.30
- Search Engines – how they work, what they cover and how to use them properly

DMM13 Project Management – practical perspectives overview 20.11.10

Lecturer - Jonathan Kettleborough

- 09.30 – Project management is often seen as a science when actually it's an art. During this session we will cover:
16.30
- The practical perspective and why planning tools won't always work for you
- We'll explore why e-projects differ from many other types of project, what those differences are and how you can manage them
- Things never go according to plan with projects! We'll look at the steps you can take to ensure your projects run according to plan
- Balancing Project resources – and how to keep your projects on track without breaking the bank
- Working with clients and understanding their needs and drivers
- Case studies will include:
- Designing and delivering training to 1000 people in 140 location within two weeks start to finish

Delivering the first ever e-project to a government agency on time and on budget

Managing the largest ever programme of work for a major UK listed company

DMM14	Project Presentations by students	04.12.10
	Lecturer – Tim Priestman	
09.30 – 12.30	Project Presentations from students Objectives and criteria for success Previous projects - review	
	Project work	
	Lecturer – Signe Hoffos	
13.30 - 16.30	Student projects and requirements Structuring information and presentation Research aspects of project development	

DMM2 – Managing Projects

DMM21	Project Management Principles, tools and techniques	08.01.11
	Lecturer – Tim Priestman	
09.30 – 12.30	Principles of project management Use of Project Management tools Planning a project Planning of student projects Costing projects Project Communications Lecturer – Joanna Buick	
13.30 - 16.30	Content management strategy – Who is responsible for the content of your website? Who makes sure the content is accessible and accurate? Theories of Communication Modes of Communication – How to communicate in Digital Media Projects Communication Management in the project context	
DMM22	Mobile Communications	22.01.11
	Lecturer – William Sermon	
09.30 – 12.30	Current state of the mobile market Future developments and applications Issues of designing for mobile How teams work in Nokia Application to projects New tools for Education Lecturer – John Davitt	
12.30 – 16.30	Current state of Mobile education and potential - Newtools and future of Education – access to learning and benefits of mobile learning Handheld – a consultancy company EU Flexible learning project – What are they trying to achieve – Strategy and relation to all levels of education – How to get funding.	
DMM23	Project Management	05.02.11
	Lecturer – Peter Otto – Flow Interactive	
09.30 – 16.30	Project management Creating the user experience Research and Evaluation	

Building value for the client

DMM24	Project Management	19.02.11
	Lecturer - Tim Priestman	
09.30 – 12.30	Project management Estimating Managing resources Controlling a Project Managing Scope Managing Change Managing Quality Managing technical and hardware issues Lecturer - Jonathan Bull	
13.30 - 16.30	Strategies Software system design and implementation Visual design and implementation Maintenance and continuity Creating a risk assessment questionnaire	

DMM3 – Marketing, Publishing and Legal Implications

DMM31	Developing a Marketing Plan	05.03.11
	Lecturer - Tim Priestman	
09.30 – 12.30	Developing the Marketing Plan – Structure and Tools Web Optimisation and small business start-up Lecturer – Helen Mitchell	
13.30 - 16.30	The session will cover the following areas: How search engines rank pages – how do they determine who comes top? How to optimise web sites for search engines' organic listings Pay per click marketing – basic principles, how to make it drive business to a website Fitting it all together - writing an online marketing plan Choosing search engine marketing providers – what to look for, pitfalls to look out for Case Study of a small business start-up in the internet marketing sector	

DMM32	Developments in Online marketing Lecturer – Mel Carson - Microsoft	19.03.11
09.30 – 16.30	New developments in on-line marketing Futures and trends	
DMM33	Social Networking and Electronic Publishing Lecturer – Jon Reed	30.04.11
09.30 – 12.30	An overview of digital publishing Social media marketing theory and strategy	
13.30 - 16.30	Using blogs, podcasts, video, social networking and virtual worlds as marketing tools Applying social media marketing to your digital media projects	
DMM34	Legal Implication of digital media Lecturer Jimmy Desai	14.05.11
09.30 – 12.30	Intellectual Property – What is it? What can you do with it? How can you protect your intellectual property? What if you are accused of infringing someone else's Intellectual property? Confidentiality – Why it is important and how can you protect your confidential information? Contracts – Framing employment, assignment and licensing agreements – Key things to look out for Major legal pitfalls to avoid in web related contracts (including contracts with freelancers, consultants and sub-contractors) Case Studies to give practical guidance on how to deal with the legal issues relating to the internet	
13.30 - 16.30	E-law and Internet Law - Law relating to websites and doing business on the web Website terms and conditions Data protection and Data Law – Gathering, processing and using data in relation to doing business on the web Law surrounding Data Loss and Data Theft	
DMM4 - Digital Media Project		
DMM41	Final Project Introduction Lecturer – Tim Priestman	28.05.11
09.30 –	Requirements for the final project	

16.30	Project Work – student presentations Risk Management Consultancy	
DMM42	Online business start-up Lecturer – Malene Stanley	11.06.11
09.30 – 12.30	Good practice in on-line trading Getting started and the future of internet trading Case study Lecturer – Signe Hoffos	
13.30 - 16.30	E-commerce How it works and good practice	
DMM43	Starting a business – business models Lecturer – Jonathan Kettleborough	25.06.11
09.30 – 12.30	Establishing a Business Business Plan and Models	
13.30 - 16.30	Funding and the City Bringing a Product to Market Evaluation of Success	
DMM44	Student Presentations and Evaluation Lecturers – Tim Priestman/Signe Hoffos	09.07.11
09.30 – 12.30	Final project presentations for assessment	
13.30 - 16.30	Evaluation of student progression on the course Benchmark comparison Case study conclusion	

Assessment

100 per cent coursework.

Assignments

The Postgraduate Certificate in Digital Media Management is based around the completion of four module assignments:

DMM1 - Multimedia in Education, Training and Communication

Participants will develop a methodology for evaluating digital media projects. The module considers the history and background to multimedia in the context of education, training and communication as well as new approaches to the use of media and technology. For the

assignment students select a topic for development, describe its relevance to work or personal interests and decide on the means of delivery and evaluation.

DMM2 - Managing Development

This module explains the skills and processes required to ensure that projects are completed successfully. Students will develop a series of guidelines related to their project. They will look at the key project management issues. For the assignment they will formulate a Project Plan that includes key elements such as resources, assets, timescales and costing.

DMM3 - Marketing, Publishing and Legal Implications

This module looks at the wider issues of digital media development. It includes publication and distribution of product and the internal marketing of projects within organisations. It also looks at e-commerce and the growing area of Internet marketing and the issues raised. The module also covers the legal implications raised by the development process including copyright, security and intellectual property.

DMM4 - Multimedia Project

Students will look critically at the development of their project and develop a risk analysis for assessment. They will also reflect on their progress on the course over the year and how they applied what they have learned to the practicalities of their projects. Students will be required to present their projects to the assessors and other students on the course.

Module 1 - Multimedia in Education, Training and Communication

You will be assessed on the basis of this assignment. You will select a topic and develop this as a project over the period of the course to include the assignment below and assignments for the other modules on the course.

Assignment (25% of total marks)

- Select a topic to be developed into a multimedia/new media project or title. Describe and explain your reasons for selecting that project and its relation to your work or interests. Items discussed should include:
 - Why you have chosen the title, the aims and objectives of the project and the audience. (300-500 words)
 - Why the project is suitable for the programme as a digital application (300-400 words)
 - What you expect the project to achieve and the criteria for evaluating the project. How will the project be judged a success or failure? (1200-1500 words)
 - The importance and relevance of the project to your work or interests. A self-assessment of your individual role in the process (200-300 words)
 - Explain the means of delivery. (200-300 words)

General Points

Keep to the limit of 2,000 - 3,000 words. Diagrams, tables, spreadsheets and references used to explain your ideas are not included in this limit.

Ensure that your work is clear, precise, easy to understand and clearly structured. Reference your ideas, sources and reading to substantiate your work (Web sites and other media). Critically review your understanding of the brief of the project and the factors influencing the choices you have made.

Contact Tim Priestman if you have any questions regarding your topic or your approach to the Assignment.

Module 2 - Managing Development

You will be assessed on the basis of this assignment. For this assignment you should take a perspective for the planning of your project that relates directly to your circumstances.

For example:

- as a media company or producer proposing the project to a company or other client
- as a manager who is proposing to run the project within the organisation

The markers are looking for realistic estimates of cost and timescales. You may not be in a position to define all the elements precisely.

Assignment (25% of total marks)

- Develop a project plan for the topic you have chosen to develop into a digital media project.
- Produce an outline schematic that identifies the key content of your project and explain. (200-300 words)
- Summarise the key elements that you believe should be included in the project plan. (200-300 words)
- Develop a project plan with timescales that incorporates these key elements. (800-1000 words)
- Critically explain why you have made particular choices in relation to your project. (800-1000 words)
- Outline a cost estimate for defined stages of the project. If doing the work yourself then assume day rates for the work you undertake. (200-300 words)

General Points

Keep to the limit of 2,000 - 3,000 words. Diagrams, tables, spreadsheets and references used to explain your ideas are not included in this limit.

Ensure that your work is clear, precise, easy to understand and clearly structured. Reference your ideas, sources and reading to substantiate your work (Web sites and other media).

Critically review your understanding of the brief of the project and the factors influencing the choices you have made.

Contact Tim Priestman if you have any questions regarding your topic or your approach to the Assignment.

Module 3 - Marketing, Publishing and Legal Implications

You will be assessed on the basis of this assignment. For this assignment you should take a perspective that relates directly to your circumstances.

For example:

- as a media company or producer proposing the project to a company or other client
- as a manager who is proposing to run the project within the organisation
- as a publisher planning to distribute product

Assignment (25% of total marks)

- Develop a plan that demonstrates how you would achieve your marketing objectives for the product:
- Identify your aims and objectives in marketing/publishing your product and what you intend to achieve. (200-300 words)
- Summarise the key elements that you believe should be included in the marketing plan. (200-300 words)
- Develop a project plan with timescales that incorporates these key elements. (800-1000 words)
- Critically explain why you have made particular choices in relation to your project. (1000-1500 words)

General Points

Keep to the limit of 2,000 - 3,000 words. Diagrams, tables, spreadsheets and references used to explain your ideas are not included in this limit.

Ensure that your work is clear, precise, easy to understand and clearly structured. Reference your ideas, sources and reading to substantiate your work (Web sites and other media).

Critically review your understanding of the brief of the project and the factors influencing the choices you have made.

Contact Tim Priestman if you have any questions regarding your topic or your approach to the Assignment.

Module 4 - Multimedia Project

You will be assessed on the basis of this assignment. The assignment is in three parts.

Assignment (25% of total marks)

Part 1 (20% of marks)

Give a short presentation on your project lasting a maximum of 12 minutes. The presentation will summarise the key points of your project to present a case to your chosen audience. You should identify the audience you are addressing and present information in a way that the audience will understand and that is relevant to their requirements.

A computer with Powerpoint will be available for the presentation and you may use other media and methods to make your points clear.

Part 2 (40% of marks)

Identify and assess the main areas of risk that you anticipate for your project. State briefly how you would expect to manage these risks to ensure that the project is successful. (800-1200 words)

Part 3 (40% of the marks)

Students should produce an individual statement reflecting on the success of the project in satisfying the brief and communicating to the target audience. (400-600 words)

Students should make a statement on the relationship between the theoretical issues covered and the practice of completing the project. (400-600 words)

General Points

Keep to the limits specified in the assignment. Ensure that your work is clear, precise, easy to understand and clearly structured. Reference your ideas, sources and reading to substantiate your work.

Contact Tim Priestman if you have any questions regarding your topic or your approach to the Assignment.

Assessment Criteria:

80-100%	An outstanding answer with a logical sequence of ideas and subject matter presented with a variety of professional techniques. The work demonstrates critical awareness of other work and weighs the evidence critically, citing the evidence from recent sources and backed up by imaginative examples. The work demonstrates comprehensive audience analysis. Responses are entirely focused on the question. Outputs are of a professional standard and demonstrate a sophistication not normally found at this level. There is clear evidence of research and incorporation of this into the student's work with extensive referencing of varied resources. Research informs the work at all stages. There is clear evidence of personal development and engagement at a personal or professional level. Published sources are listed at the end.
70-79%	Students examine and execute the tasks set to a very high standard and there is excellent focus on the question. There are very well-constructed and original arguments backed up by appropriate examples. The presentation of the work is excellent and it demonstrates a grasp of knowledge and skills used imaginatively. There is full understanding of the brief given and unambiguous explanations of choices made. Audience analysis is very good and the work reflects this. Students reflect on their work and demonstrate their ability to compare good practice. Reading and research activity is beyond that presented in the class. There is discussion of personal and/or professional development. Published sources are listed at the end with a range of different resources used.
60-69%	This is a complete response to the tasks given and focus on the question is very good. This is good work and active participation in assessed activities demonstrating a range and grasp of skills and knowledge. Course work is well written and presented with evidence from supporting texts given to support arguments. There is very clear identification of audience and outputs reflect this. There is some reflection and comparison with the work of others in the context of good practice. Ideas are clearly presented. There is reference to other related work and analysis. There is evidence of research and this has been incorporated into the work. There is reflection on the course and consideration of the choices made during the course. There is some reference to personal and/or professional development.
50-59%	The task is examined in a systematic way to an average standard, showing a good understanding of the coursework and using good examples from texts detailed. There is identification of the target audience and some research but it is not used consistently. There is little synthesis of material beyond that presented in the class. There is awareness of relevant theoretical debates but the work may be too descriptive or generalized. There may be some reflection on the processes involved in the development of the assignment but little on how this relates to professional or personal development. Some parts of the analysis are missing or inadequately presented. The presentation of the work is adequate but may not use the full range of tools and techniques available and it is less well organised. The work refers to good resources that are adequately cited.
40-49% FAIL	The task is addressed but some major areas have not been examined systematically and the response to the task is superficial although there may be some understanding of the principles. The audience analysis is weak and it is not addressed clearly through the project. There is very little research or critical analysis and the work may be descriptive. The response relies on limited reading and poor attention to detail. Few resources are used outside the class and there is likely to be

	<p>very little research that is relevant or used effectively to support the project. Sources may be inadequately cited. Irrelevant material, omissions and inaccuracies detract from marks. There is little critical analysis.</p>
<p>35-39% Fail</p>	<p>The response to the task is superficial and contains much material that is not relevant, though it may be valid in a different context. Key concepts are missed although there is some understanding of the requirements. The audience is only nominally addressed. The response relies on limited reading and poor attention to detail. There is very little research and statements are not supported by evidence. Although the presentation may be adequate there is poor organisation of material and evidence with few or no examples. There is little or no critical analysis of performance.</p>
<p>0-34% Fail/No Credit</p>	<p>The work is poorly planned and the answer to the task includes much material that is irrelevant. Relevant material shows some understanding of the task, but is marred by inaccuracies. The work is poorly organised and presented and does not answer the brief. Many parts are incomplete and there is no research or it is poorly applied. There is little or no evidence of analysis, planning or presentation skills. Work ignores the brief given by the lecturer or is copied.</p>

Penalties for Late Submission of Coursework

The College operates a fair and transparent system for considering the late submission of work and mitigating circumstances. In order for all students to be treated fairly, late coursework will be penalised.

No individual member of staff can grant extensions without penalty beyond the published final submission deadline, so please do not ask them to do so.

Any work that is submitted for formal assessment after the Final submission deadline for coursework portfolios (published below) will be subject to a Penalty mark, unless mitigating circumstances are accepted by the Mitigation Sub-committee of the Board of Examiners. A subsequent deadline follows this penalty period, after which work will not be marked and will be returned to the student. Please refer to the timetable below for these dates.

Late work is given two marks: a penalty mark (maximum 50%) and the 'real' mark that would have been awarded if the work had not been late. Both marks are given to the student on the cover sheet. Late work should be submitted to the Programme Administrator.

If you submit late work and wish mitigating circumstances to be taken into consideration:

- You should complete the standard Mitigating Circumstances form (available from the Programme Administrator or www.bbk.ac.uk/ce/forstudents) and submit it, with documentary evidence as appropriate, to the Team Leader.
- The case will then be considered by the Mitigation Sub-committee of the Board of Examiners. This is in confidence and you may request that only the Chair of the panel has sight of your form.
- If no case is made, or the mitigating circumstances are not accepted, then the penalty mark will stand. If a case is made and accepted then the examination board may allow the "real" mark to stand.
- A student who fails to attend or submit one or all elements of assessment for reasons judged to be valid by the Mitigating Sub-committee of the Board of Examiners may be allowed to be assessed as if for the first time. This shall be known as a 'deferral'. Any request for deferral should be made on the Mitigating Circumstances form.

In-Course Submission Deadlines

Students must adhere to the in-course submission deadlines which are published in the individual syllabi for each module.

Deadlines for submission of coursework

DMM1 Deadline	Date:	Action
Final submission deadline for coursework	No later than Tuesday 4 January 2011	All work (marked and unmarked) to be handed in centrally, and receipted.
Submission of late coursework, with or without mitigating circumstances	Up to Tuesday 11 January 2011	Late work will be clearly marked as such and dispatched to tutor for marking. Late work submitted without mitigating circumstances will receive a maximum mark of 50%
Date after which work will not be marked	Tuesday 11 th January 2011	Work submitted after this date will not be marked; this will usually result in a fail being recorded for the module.

DMM2 Deadline	Date:	Action
Final submission deadline for coursework	No later than Tuesday 8 March 2011	All work (marked and unmarked) to be handed in centrally, and receipted.
Submission of late coursework, with or without mitigating circumstances	Up to Tuesday 15 March 2011	Late work will be clearly marked as such and dispatched to tutor for marking. Late work submitted without mitigating circumstances will receive a maximum mark of 50%
Date after which work will not be marked	Tuesday 15 March 2011	Work submitted after this date will not be marked; this will usually result in a fail being recorded for the module.
DMM3 Deadline	Date:	Action
Final submission deadline for coursework	No later than Tuesday 7 June 2011	All work (marked and unmarked) to be handed in centrally, and receipted.
Submission of late coursework, with or without mitigating circumstances	Up to Tuesday 14 June 2011	Late work will be clearly marked as such and dispatched to tutor for marking. Late work submitted without mitigating circumstances will receive a maximum mark of 50%
Date after which work will not be marked	Tuesday 14 June 2011	Work submitted after this date will not be marked; this will usually result in a fail being recorded for the module.
DMM4 Deadline	Date:	Action
Final submission deadline for coursework	No later than Tuesday 2 August 2011	All work (marked and unmarked) to be handed in centrally, and receipted. All portfolios checked for completeness at this stage. Overall coversheet added.
Submission of late coursework, with or without mitigating circumstances	Up to Tuesday 9 August 2011	Late work will be clearly marked as such and dispatched to tutor for marking. Late work submitted without mitigating circumstances will receive a maximum mark of 50%
Date after which work will not be marked	Tuesday 9 August 2011	Work submitted after this date will not be marked; this will usually result in a fail being recorded for the module.

Mitigating Circumstances

All students submitting work after the original final submission date are allowed to provide written evidence (medical or otherwise) of mitigating circumstances.

Claims should be made on the Mitigating Circumstances form (<http://www.bbk.ac.uk/mybirkbeck/services/administration/certificate-exams/mitigating-circumstances>) to the Team Leader and accompanied by supporting documentation. Any supporting documents should be

- a) on the official headed paper of the issuing body
- b) include the dates of the period in which the circumstances applied.
- c) the original document (photocopies of documentary evidence will not normally be accepted. If you need an original document for another purpose, you should arrange to bring in the original so that a copy can be made by the Programme Administrator or other member of the subject team, who must then indicate on the copy that they have seen the original.)
- d) submitted at the earliest opportunity and in advance of the Mitigating Sub-Committee.

Discussing your claim with a member of staff does not constitute a submission of a claim of mitigating circumstances.

Mitigating Circumstances are defined as unforeseen, unpreventable circumstances that significantly disrupt your performance in assessment. This should not be confused with long term issues such as medical conditions, for which the College can make adjustments before assessment.

Not all 'circumstances' warrant the same consideration. Some are clearly beyond the reasonable control of students and some are not. The examples given below are not exhaustive but will serve as a guide to what Boards of Examiners will regard as acceptable 'mitigating circumstances' when making academic judgements:

Examples of circumstances beyond the reasonable control of the student:

- bereavement
- serious accident or illness
- serious infectious disease
- burglary and theft (to be accompanied by a crime report)
- childbirth.

Examples of situations which may be considered beyond the reasonable control of the student:

- medical operation (if approved prior to the point of assessment or an emergency)
- hospital tests (if approved prior to the point of assessment)
- being taken ill during an examination
- unanticipated and unavoidable professional obligations
- private or public transport failure leading to delays of more than 1 hour (corroborative evidence is required to verify such a delay)
- bankruptcy.

▪ **Examples of circumstances that would NOT ordinarily be considered mitigating**

- circumstances:** accidents to friend or relatives (unless within 3 days prior to deadline or examination or where student is sole carer)
- family illness (except in an emergency or where the student is the sole carer)
 - examination nerves
 - feeling generally anxious, depressed or stressed (unless medically certificated and notified in advance i.e. at least 2 weeks)
 - clash with paid employment
 - minor accidents or injuries
 - pregnancy
 - cold, cough, upper respiratory tract infection, throat infection, unspecified viral infection
 - childcare problems that could have been anticipated
 - domestic problems (unless supported by independent evidence)
 - mistaking the deadline, or time management problems (including alarm not going off)
 - private or public transport failure leading to delays of less than 1 hour
 - general financial problems
 - legal problems (unless required to attend Court on the day of an examination or assessment)
 - holidays or booked travel arrangements
 - house moves
 - notes lost, burned or stolen (unless supported by a fire or police report)
 - intermittent or last minute computing equipment problems (discs, machines, printers, viruses)
 - handing-in problems
 - inclement weather (unless exceptional/severe conditions)
 - ignorance of the Regulations or examination/assessment arrangement.

Further guidance on what may constitute acceptable mitigating circumstances is available as an appendix to the policy and available from <http://www.bbk.ac.uk/reg/regs>; you should note that this is not an exhaustive list, and that each case will be treated on its merits by the relevant Mitigation Sub-Committee.

The request for mitigating circumstances to be taken into consideration will then be taken at the Mitigation Sub-Committee of the Exam Board, and will be treated as confidential. If no documentation is received prior to the meeting of the Mitigation Sub-Committee the 'real' mark will not be considered and the penalty mark will stand. If the evidence of mitigation is considered to be sufficient then the 'real' mark will go forward to the Exam Board.

Outcomes

If you submitted work late and your mitigating circumstances are accepted, then the higher mark (the 'real' mark) will be considered by the exam board.

If you feel that your mark was lower than it might have been because of mitigating circumstances, you should be aware that individual marks will almost never be changed in the light of mitigating circumstances. Assessment is designed to test your achievement rather than your potential; it is not normally possible to gauge what you would have achieved had mitigating circumstances not arisen. Where mitigating circumstances are accepted, and it is judged by an examination board that these circumstances were sufficiently severe to have affected your performance in assessment the usual response will be to offer you another opportunity for assessment without penalty, at the next available opportunity.

Assessment Offences and Plagiarism - What is an Assessment Offence?

An assessment offence is academic dishonesty; that is, the act of taking somebody else's work and presenting it as your own or helping others to present work as their own (whether in an assignment or examination). If you knowingly assist another student to plagiarise (for example, by willingly giving them your own work to copy from), you are committing an assessment offence.

The College treats all assessment offences seriously. It makes strenuous efforts to detect plagiarism, including using web-based software that can provide clear evidence. If you are in any doubt as to what constitutes acceptable conduct you should consult your lecturer or another member of academic staff.

The College has a wide range of sanctions that it may apply in cases of plagiarism, including the termination of a student's registration in the most serious cases.

Examples of plagiarism include (but are not restricted to):

- copying the whole or substantial parts of a paper from a source text (e.g. a web site, journal article, book or encyclopaedia), without proper acknowledgement.
- paraphrasing another's piece of work closely, with minor changes but with the essential meaning, form and/or progression of ideas maintained.
- piecing together sections of the work of others into a new whole.
- procuring a paper from a company or essay bank (including Internet sites).
- submitting another student's work, with or without that student's knowledge.
- submitting a paper written by someone else (e.g. a peer or relative) and passing it off as one's own.
- representing a piece of joint or group work as one's own.

The assessment offences policy describes three stages in the process for dealing with assessment offences – further details can be found here:

<http://www.bbk.ac.uk/reg/regs/assmtoff>

Stage 1: The subject team will resolve first or minor and uncontested offences.

Stage 2: This allows for a formal school investigation, where a student wishes to contest the allegation or penalty, where there is an allegation of a repeat offence or for more serious cases.

Stage 3: This involves a centrally convened panel for third and serious offences, dealt with under the Code of Student Discipline –

http://www.bbk.ac.uk/reg/regs/discipline_pdf

Failure and re-assessment of a module

Boards of Assessors

Full details are in the Regulations for Taught Programmes of Study.

- The Board of Examiners is responsible for confirming marks.

Re-take

- For any module on an undergraduate programme, if your module result is less than 40% any subsequent attempt to pass the module will normally be a “re-take”.
- A re-take requires attendance at the module’s lectures and seminars as well as another attempt at the assessment.

Re-assessment

- If you obtain a module result of between 40% and 49% for any module on a postgraduate programme then the Board of Examiners may offer “re-assessment” as an alternative to a “re-take”.
- Re-assessment is where a student will re-attempt a failed element of a failed module; it does not require attendance at lectures and seminars.
- You will not normally be reassessed in elements that you have already passed.
- You may be required to take an alternative form of assessment for failed elements as part of re-assessment.
- The timing of any re-assessment will normally be at the next normal assessment opportunity.

Attempts and Re-takes

- You will normally be offered three attempts at passing a module (the original attempt plus two further attempts, each of which will either be a re-assessment or a re-take).
- After this, if the module has not been passed it will be classed either as a “compensated fail” or a fail.
- In some cases this will mean that it will not be possible for you to gain the award that you have registered for; in such cases, your registration will normally be terminated.
- You cannot retake a module to gain a higher mark, unless a deferral is granted due to mitigating circumstances.

Moderation and board of examiners

All assessments are subject to the moderation procedures of the College to ensure the equity and accuracy of the marking of student assessments.

Moderation

A sample of work is moderated to ensure the fairness and consistency of marks awarded, before being passed to the appropriate Board of Examiners for final approval. You should be aware that the Board of Examiners has the right to change marks awarded to assessments by lecturers and your results notification may therefore show a different overall mark and grade from that given by your lecturer. Please note, however, that this is carried out within the assessment and grading framework detailed in the programme specifications, following the scheme in terms of weighting and other fixed elements.

As part of the College moderation procedures you may be requested to submit your marked assessments at the end of your module. If you are requested to submit coursework as part of the moderation process, work must be submitted in a flat folder (either an A4 plastic folder or envelope folder). Your lecturer will provide a folder coversheet. Please complete all sections of the coversheet. Any omissions will result in the work being returned to the student immediately for completion. The required coursework is submitted to the Administrative Office.

Alternatively you may be contacted following the last meeting of the module by the Administrative Office and requested to send in a complete folder of your assessments.

Board of Assessors

The Board of Assessors is the body that is responsible for confirming results for a subject are on an annual basis. The board also has a range of other responsibilities as defined in the Regulations for Taught Programmes of Study, including the consideration of applications for mitigating circumstances. The Board of Assessors is appointed annually and consists of minimal membership, made up of (where applicable) internal moderators, external examiners, appropriate Award Coordinators and the Team Leader. The Board of Assessors has the right to change marks awarded by the class lecturer.

Appeal procedure

For information on appeals please consult section 39 of the Common Awards Scheme Regulations for Taught Programmes of Study

<http://www.bbk.ac.uk/reg/regs/cas/assessment/representations>

Notification of results, return of coursework, issuing of certificate

- The Certificate Board of Assessors for modules finishing in the Summer term normally takes place in the third week of October.
- Students normally receive their notification of results for these modules in November.
- Certificates are normally issued in April.

Student Support

Learning support, English language and study skills

If you need help with your English language skills, or simply need to freshen up essay-writing or study skills, Birkbeck offers a range of support courses. These courses are designed to boost your self-confidence, fill in gaps in your knowledge, improve your language skills and help you get the most out of studying in an academic environment.

To benefit fully from your studies, you should be able to read, write and speak English fluently. If you feel that you need to improve your written or oral skills in English, or if English is not your first language, we recommend that you enrol on one of the English language or academic writing modules.

English Language for Academic Purposes

These courses will help you to improve and extend your study skills in English and academic writing in order to participate more effectively in British higher education. The courses are designed for students of at least intermediate level of English and provide a stimulating and challenging learning experience for those looking to gain near-native proficiency in English and an introduction to British culture.

Birkbeck offers intensive pre-sessional courses that take place during August/September (before the academic year begins in October). Courses are also offered throughout the academic year on all aspects of academic English, including grammar, style, note-taking, essay-writing, presentation, pronunciation and British academic conventions.

For further details visit www.cpld.bbk.ac.uk/students/EnglishLanguage. Alternatively, you can order a printed copy of the English Language and Study Skills brochure that contains a full listing of these modules. Call 020 7631 6248 or email English@fLL.bbk.ac.uk. You can also download individual module syllabi from www.cpld.bbk.ac.uk/students/EnglishLanguage under 'supplementary information'.

Help with your study skills

Birkbeck's new Centre for Learning and Professional Development (CLPD) offers advice and information about access to a wide range of activities relating to academic study, personal and professional skills development including:

- Preparing to return to study
- Academic Writing development
- Study Skills Techniques
- Personal Development Planning
- Library Access Skills
- IT skills/development/enhancement
- Pre-course advice on choosing the right course and level
- In-depth assessment of your English language proficiency level
- English language courses
- Maths and Stats support

In addition to our range of courses and workshops, they offer one-to-one sessions where you can get advice and support on any study difficulties you are facing. If you'd like advice on any aspect of your study skills or language needs, please contact them for an appointment.

The Centre also has a range of learning materials and e-learning packages to help you in your studies. For the latest details please see the website: www.cpld.bbk.ac.uk/students.

The Centre is based in the Malet Street building. CLPD can be contacted on 020 7631 6683 or by emailing clpd@bbk.ac.uk.

Disability support

Birkbeck is committed to doing everything it can to support you in your studies. Full details of the support available to you during your studies is available in your MyBirkbeck Student Guide 2010, which will be sent to you from the My Birkbeck Centre upon enrolment.

Support in the College

- Below are examples of support that Birkbeck could provide:
- If you have a mobility difficulty, we will endeavour to ensure that your course is held in an accessible building.
- If you have a hearing impairment, we have a range of portable and fitted induction loops available.
- If you have a visual impairment, we may be able to provide you with handouts in accessible formats.
- There is an extensive range of specialist equipment in Birkbeck's Library and computer laboratories, which you may be able to access.

Further Information

You can get a copy of our Disability Handbook from the Disability Office or by visiting www.bbk.ac.uk/disability. The Disability Office also provides advice and information at College Open Evenings. For further information, or to make an appointment, please contact the Disability Office on 020 7631 6336, fax 020 7631 6303 or email disability@bbk.ac.uk. Alternatively, text them on 07910 821 998.

Assignment writing presentation and style guide

Presentation of Assignments

Always leave a good left-hand margin in all your written work so that the reader has somewhere to put comments. Typed or computer-written text should be double-spaced. It is not necessary to put your assignment in a folder or plastic sleeve: markers prefer to receive assignments that are simply stapled.

Using and Referencing Sources

An essential skill of academic studies is the consistent use of references in all the assignments you submit for assessment. When writing a piece of work as part of a University degree it is vital to clearly signal ideas and words that are not your own (which may be drawn from reading texts and/or watching films, TV) by placing them in "inverted commas". This is called a **quotation**. When the quotation is longer than two sentences, then you should not use inverted commas, but separate this quotation from the main body of the assignment by indenting it from left and right. E.g.

The Online Writing Centre of Yale University explains that:

When you cite a source, you show how your voice enters into an intellectual conversation and you demonstrate your link to the community within which you work. Working with sources can inspire your own ideas and enrich them, and your citation of these sources is the visible trace of that debt.¹

¹ Yale University, 'Why Cite?' at <http://www.yale.edu/bass/writing/sources/why.html> (accessed 10/8/2008)

There are several conventions to cite works in a piece of writing. The most commonly used are the Harvard system (Author, Date Method) and the Numeric or footnote/endnote system. The above quotation was cited by using the Numeric system.

Both systems are explained below. It is vital that you familiarise yourselves with both the Harvard and the Numeric system, because you will encounter both of them in the wide range of sources your tutors will recommend you to read. The Numeric system is standard in the Humanities disciplines (History, English, Art History) and the Harvard system is common in the Social Sciences. The discipline of Journalism and Media Studies draws on sources from both the Humanities and the Social Sciences.

The Harvard system requires that the author, date of publication, and page reference are placed in brackets in-text, e.g. (Wood, 2007: 38). That is why it is also called 'in-text method'. The footnote/endnote system requires you to insert the reference as a footnote or as an endnote.² Footnotes are those references placed at the bottom of the page, whereas endnotes appear at the last page of the assignment. Whichever system you decide to follow, you **must be consistent**.

Both systems require that you include a **bibliography** at the end of the assignment. A bibliography is an alphabetical list of all the sources you have used listed in alphabetical order according to the surname of the author.

You may find it helpful to look at the system adopted in a book or in an essay dealing with the subject of your assignment. One way to learn your chosen system is by observing the referencing system in the books and academic material that you read.

When you write an assignment, refer to this handbook and to the online resources recommended here. You learn how to reference correctly by trial and error. If you are not sure about how to cite a source, not listed in this handbook, refer to BBK Library's website and/or seek the advice of your tutor. By the end of your first year you should have decided on your preferred system and learnt how to use it.

Accurate referencing is a transferable skill you need for any job in the media and creative industries. If journalists misquote their sources, they might get fired. If filmmakers fail to get copyright permission for use of film footage, they might end up in court or pay huge fines. **Correct referencing is an objective criterion of assessment**, included in the marking scheme, so you should get it right! If references are not properly made, using a quotation can become a case of plagiarism.

What follows below is a brief outline of both systems, mainly adapted from the University of London's Library tutorial. We strongly recommend that you also consult the Library's online tutorial for more detailed explanations and examples:

<http://www.ulrls.lon.ac.uk/tutorial/reference/>

Writing a title

Before considering the different systems of referencing, remember that when writing the titles of books, journals, newspapers, films and television programmes:

- All titles should be *italicised*.
- In English titles of books, journals, newspapers and films are **capitalised**, that means that the first letter of every word is capital, except for 'the', 'and', 'a', 'is', 'are'.

e.g. Book: Ulrich Beck, *What is Globalization?*

Journal: *Film History*

Newspaper: *Daily Mail, The Times*

² Mary Wood, *Contemporary European Cinema* (London: Hodder Arnold, 2007), p.38.

Film: *The Good, the Bad and the Ugly*
Television programme: *Six Feet Under*

Who is the Author?

The person or organisation shown most prominently in the source as responsible for the content in its published form should be given. For sources consulted in the websites of organisations, such as BBC online news, Reuters, Ofcom (Office of Communications) where the name of a specific author is not given, then you just give the name of the organisation as the author. For anonymous works, such as a film review in an old newspaper, use 'Anon.' (=anonymous) instead of a name. For certain kinds of work, e.g. dictionaries or encyclopaedias, or if an item is the co-operative work of many individuals, none of whom have a dominant role, the title may be used instead of an originator or author.

The Numeric System or Footnotes and Endnotes

The Numeric system of referencing is more common in the humanities, especially in History. Some students prefer it because it does not 'break' the flow of the text with in-text numbers and dates. You need to give a full bibliographical description the first time you quote from a work, which is included in a footnote or endnote.

In order to place a footnote/endnote in most word processing programmes, like Word, click on Insert, scroll down to reference and click on footnote. Then you are prompted to choose between footnote (bottom of the page) or endnote (end of the document). You need to repeat this action every time you add a reference. Notes should be numbered continuously in Arabic numerals (1, 2, 3...) rather than Roman numerals (i, ii, iii...) throughout the assignment.

For example:

1 Socolow, Susan Migden, *The Women of Colonial Latin America* (Cambridge: Cambridge University Press, 2000), p. 101.

Socolow, Susan Migden = Author (Surname, Name)

The Women of Colonial Latin America = Title

(Cambridge, = Place of publication

Cambridge University Press, = Publisher

2000) = Year of Publication

p. 101 = the number of the page where the quotation comes from

For later foot/endnotes to this work:

(i) Immediately following: *ibid.*, p. 102

ibid = as above

(ii) If the work has already been cited, you can abbreviate the reference:

Socolow, *The Women of Colonial Latin America*, p. 101

Socolow, = Author

The Women of Colonial Latin America, = Title

p. 101 = Page number

The full bibliographical description is also reported in the bibliography at the end of your assignment.

The same principle applies for citing assignments and articles from edited books, newspapers, magazines and academic journals. The key point to remember is that the titles of essays and articles are placed in inverted commas and only the source (edited book, journal, newspaper) is italicised. The **author** is the one who signs the essay NOT the editor of the book or the journal.

Chapters or articles in an edited book:

Author's surname, her/his first name, 'title of essay', in title of collection, ed. by editor's first name, her/his surname (place of publication: publisher, year), pp. pages:

E.g.

Sharp, Jim, 'History from Below', in *New Perspectives on Historical Writing*, ed. by Peter Burke (Cambridge: Polity Press, 2001), pp. 25-42.

Academic Journal:

Author's surname, her/his first name, 'title of article', title of journal, volume (year), pages:

E.g.

Metz, Christian, 'The Imaginary Signifier' in *Screen*, Vol. 16, No. 2, Summer 1975, p. 75.

Articles in newspapers or magazines:

Author's surname, her/his first name, 'title of article', *title of source*, day month year, pp. pages:

E.g.

Ash, Timothy Garton, 'The Janus Dilemma', *The Guardian Review*, 5 June 2004, pp. 4-6

Internet Source:

Author's surname, her/his first name, 'article title', *name of online source*, (<electronic address> [accessed date of access]:

E.g.

Hedditch, Emma, 'Women and Film' in *BFI Screenonline*,

<<http://www.screenonline.org.uk/film/id/824060/index.html>> [accessed 10/6/2008]

Harvard System / In-text references

The in-text system of referencing is known as 'Harvard style' or the author-date system and is common in the social sciences. In the body of your text, after quoting or paraphrasing a work, you give the author, the year of publication and, separated by a colon, the page number(s), all enclosed in brackets.

Book:

For example, this reference:

Socolow, Susan Migden, *The Women of Colonial Latin America* (Cambridge: Cambridge University Press, 2000), p. 101.

is placed in the body of an assignment following the Harvard system, as follows:

(Socolow, 2000: 101)

(Socolow = Author

2000: = Year of Publication

101) = Page number

Again, the full bibliographical description of the work will be reported in the bibliography at the end of your assignment, following slightly different conventions. The main difference from the numeric system is that the date comes immediately after the name of the author.

Socolow, Susan Migden (2000) *The Women of Colonial Latin America*, Cambridge: Cambridge University Press.

If the author's name occurs naturally in the sentence the year is given in parentheses:

e.g. As Harvey (1992: 21) said, "good practices must be taught" and so we...

If the name does not occur naturally in the sentence, both name and year are given in parentheses:

e.g. A more recent study (Stevens 1998) has shown the way theory and practical work interact.

The same principle applies for citing essays and articles from edited books, newspapers, magazines and academic journals. Always remember that the author is the one who signs the essay NOT the editor of the book or the journal.

Edited Book

in text: (Sharp, 2001: 25-42)

in Bibliography:

Sharp, Jim (2001) 'History from Below', in *New Perspectives on Historical Writing*, ed. by Peter Burke, Cambridge: Polity Press).

Academic Journal

in text: (Metz, 1975: 75)

in Bibliography:

Metz, Christian (1975) 'The Imaginary Signifier' in *Screen*, Vol. 16, No. 2, Summer, p.75.

Newspaper

in text: (Ash, 2004: 4-6)

in Bibliography - Ash, Timothy Garton (2004) 'The Janus Dilemma', *The Guardian Review*, 5 June, pp. 4-6

Internet Source:

in text: (Hedditch)

in Bibliography: - Hedditch, Emma, 'Women and Film' in *BFI Screenonline*, <<http://www.screenonline.org.uk/film/id/824060/index.html>> [accessed 10/6/2008]

PLEASE NOTE: Citing internet sources in-text of the assignment can vary considerably with the Harvard system, because it is not always easy to identify the author, the date of publication and the page. Websites rarely have page numbers. In the above case of this article in *BFI Screenonline* the author is given at the end of the article, but no date is mentioned. So, you put only the name of the author in the in-text parenthesis. You should NEVER cite website addresses in-text that is within the main body of the assignment, but only in the bibliography.

Bibliography

Entries in a bibliography are given by **alphabetical order** according to the author's last name, or by the first word of the organisation or the title if the exact name of the author is not known, omitting 'The' or 'A/An', followed by date, *title*, publication.

Referring to films and television programmes

Films and television programmes are key sources for Film and Media students. Whatever system of referencing you use, it is important to know the basics of referring to films and television programmes in your assignments.

Film

Give the title (in *italics*), name of director, country of production and date of release. For example:

The Searchers (John Ford, USA, 1956)

Television programmes

Give the title (in *italics*), broadcaster and year(s) of first transmission. For example:

Brideshead Revisited (ITV, 1981)

For individual episodes, give title of programme (in *italics*), title of episode (in inverted commas), broadcaster and year of first transmission. For example:

Buffy the Vampire Slayer (1997-2003), 'Normal Again' (UPN, 2002)

Please note that dates, director and country / broadcaster need not be repeated after the first mention.

Further reading and practice

- BBK Library's useful links for citations and referencing tutorials:

<http://www.bbk.ac.uk/lib/about/learn/citing>

<http://www.bbk.ac.uk/lib/subguides/generalref/Citations>

- Yale University's analytical and informative guidelines on how to use a wide range of sources:

<http://www.yale.edu/bass/writing/sources/why.html>

- Harvard style bibliographies and references from Bournemouth University

http://www.bournemouth.ac.uk/library/citing_references/docs/Citing_Refs.pdf

Example of the numeric system of referencing

Source:

Iris Kleinecke, 'Representations of the Victorian age: interior spaces and the detail of domestic life in two adaptations of Galsworthy's *The Forsyte Saga*' in *Screen* 47:2 Summer 2006, pp.139-162.

'For our house is our corner of the world' (Gaston Bachelard)³

The past is encapsulated in interior space and the detail of domestic life –or so it appears when watching the opening of ITV's adaptation of John Galsworthy's *The Forsyte Saga* (Granada/WGBH Boston, 2002). But what past is revealed here? As the opening credits for the first episode of the drama appear, so does the image of a large townhouse. A caption at the bottom of the screen reads 'London, 1874', placing the house in a specific space and time. The opening serves to introduce the various family members of the Forsyte clan, but within the first five minutes of the drama, it also establishes no less than six different locations.

Gaston Bachelard has addressed the way in which our perception of houses, of interior spaces, shapes our memories, our thoughts and dreams. In his chapter on the miniature he claims: 'This nucleizing nucleus is a world in itself. The miniature deploys to the dimensions of a universe. Once more, large is contained in small'.⁴ While Bachelard refers to the experience of seeing a landscape through a glass nucleus, through a bubble in a pane of glass, and the way what is seen is distorted and transformed, making the nucleus an imaginary centre of a world, in some ways this is also true of all miniatures. They focus our attention on the small and the personal, rather than the gigantic, but the reduction of dimensions does not correspond to a reduction of significance.....

³ Gaston Bachelard, *The Poetics of Space* (Boston, MA: Beacon Press, 1994), p. 4.

⁴ *Ibid.*, p. 157.

Example of the Harvard System of referencing

With reference to not more than three films, discuss how anxieties about globalisation and diaspora have been treated in recent Italian cinema

We are bombarded in the contemporary world with images and information from beyond national borders, raising the whole question of the effects of the globalization of the world economy, particularly media globalization. Ulrich Beck has suggested that 'globalization shakes to its foundations the self-image of a homogeneous, self-contained national space...' and that borders are 'markedly less relevant to everyday behaviour' (2000: 14). Appadurai takes this further in his attempts to explain how the traditional distinction between centre and periphery is called into question by, for example, ethnoscapas or 'landscapes of people' (1990: 299). Cross-border movements are among the three main concerns emerging in 1990s cinema identified by Restivo (2002: 164).

Questions of uneven development in the context of the centre/periphery divide; questions of the disintegrating urban centres of the great southern cities of Naples and Palermo; questions of the character of Italy as a nation in a period that has seen increasing numbers of immigrants from North Africa, Asia and postcommunist Europe

This essay will examine the types of plots and representation of characters from southern Italy and the Balkan countries in three recent films order to identify the expression of anxieties about national identity at a time of mass immigration to Italy.

The whole question of national identity and immigration is currently one of hot debate. Moreover, these *extracomunitari*, or persons from outside the EU (usually a euphemism for Arabs and Africans), are narratively tainted by analogy with another, much earlier, population movement, that of southern Italians. The South, and the Balkans, are regarded as the source of corruption, and the site of criminality and petty violence. Roberta Torre's film *Sud Side Stori* (*South Side Story*, 2000) shows the use of southern stereotypes to make sense of a multiethnic society. The film is a satirical musical, using the romance of Nigerian prostitute Romea and street singer Toni to explore attitudes to race, the family...

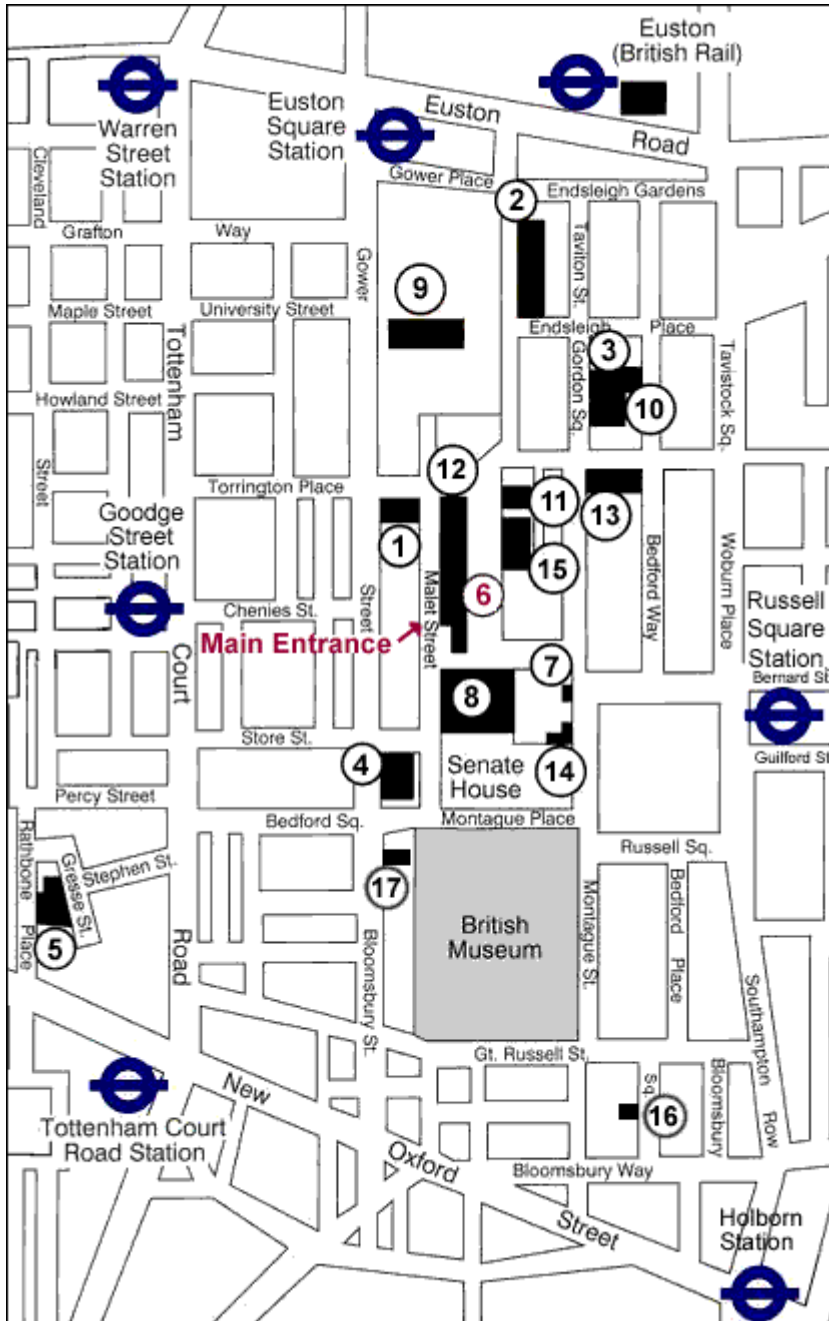
Assignment checklist

This review checklist may be useful for you to see if you have gone through all the necessary processes in the preparation of your assignment:

- Have I answered the particular question or addressed the particular topic that was set?
- Have I divided up the central topic into separate smaller topics and addressed these?
- Have I covered all the main aspects?
- Have I covered these in enough depth?
- Have I shown in what ways the content is relevant to the topic?
- Have I arranged the material logically?
- Have I defined any critical terms I use?
- Does the assignment move smoothly from one section to the next, and from paragraph to paragraph?
- Have I used paragraphing to its best advantage?
- Is the assignment preponderantly made up of analysis rather than description?
- Is each point supported by examples and argument?
- Are the content and all quotations accurate?
- Have I commented on all quotations I include, and elaborated on all the points I make?
- Have I acknowledged all sources and references?
- Have I distinguished clearly between my own ideas and those of others?
- Is the assignment the right length - both according to the word limit set, and for its own purpose?
- Have I written plainly and simply?
- Have I read it aloud, to sort out clumsy and muddled phrasing?
- Have I included an introduction and conclusion, which look forward and backward?
- Have I presented a convincing case which I could justify in a discussion?
- Have I included a bibliography?

Birkbeck buildings and immediate surrounding area:

This map shows college buildings in relation to the surrounding area. Identified on the map are the various buildings housing Birkbeck's Faculties, Schools, Administrative Departments and Research Centres, also marked are other places of interest located nearby.



Key to Buildings

1. **Waterstones Bookshop**
2. **Gordon House and Ingold Laboratories Chemistry**
3. **39-47 Gordon Square**
FCE Slide Library, Book Library, Language, Linguistics and Culture, Self-Access Language Centre, History of Art, Film and Visual Media
4. **10-16 Gower Street**
Law, Philosophy, Politics and Sociology
5. **7-15 Gresse Street**
Economics, Geography Gresse Street Library
6. **Main Building**
Administrative Offices, Biology, Crystallography, History, Psychology, Students' Union, Harkness Hall, Library
7. **26 Russell Square**
8. **Senate House (North Block)**
Computer Science, Mathematics & Statistics, Psychology (part)
9. **South Wing, UCL**
Earth Sciences
10. **32 Tavistock Square**
11. **28b, 32 Torrington Square**
Centre for Speech and Language
12. **University of London Union (ULU)**
13. **59 Gordon Square**
Nursery
14. **30 Russell Square**
English
15. **Clore Management Centre**
Management and Organizational Psychology
16. **14 Bloomsbury Square**
Law (part); History, Classics and Archaeology
17. **7 Bedford Square**
Psychology (part), Registry (part/temporary)