UNIVERSITY OF
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WESTMINSTER

PROGRAMME SPECIFICATION

Course record information

Name and level of final award:	MA Digital and Interactive Storytelling LAB The MA is a Master's degree that is Bologna FQ-EHEA second cycle degree or diploma compatible.
Name and level of intermediate awards:	Postgraduate Diploma
Awarding body/institution:	University of Westminster
Teaching Institution:	University of Westminster
Status of awarding body/institution:	Recognised Body
Location of delivery:	Westminster School of Media, Art and Design
Language of delivery and assessment:	English
Mode, length of study and normal starting month:	One year full time, September start.
QAA subject benchmarking group(s):	There are no subject benchmark statements for Master's degree in interactive Media
Professional statutory or regulatory body:	N/A
Date of course validation/review:	July 2017
Date of programme specification approval:	July 2017
Valid for cohorts:	From 2017/18
Course Leader:	Dr Massimiliano Fusari & Dr Sandra Gaudenzi
Course URL:	westminster.ac.uk/courses/postgraduate
Westminster Course Code:	PMCVM01F (FT)
JACS code:	P430
UKPASS code:	060033

Admissions requirements
There are standard minimum entry requirements for all postgraduate courses. Students are advised to check the standard requirements for the most up-to-date information.

For most courses a decision will be made on the basis of your application form alone. However, for some courses the selection process may include an interview to demonstrate your strengths in addition to any formal entry requirements.

More information can be found here: westminster.ac.uk/courses/postgraduate/how-to-apply

Recognition of Prior Learning
Applicants with prior certificated or experiential learning at the same level of the qualification for which they wish to apply are advised to visit the following page for further information: westminster.ac.uk/recognition-of-prior-certified-learning-rpcl

Aims of the course
This exciting and innovative new course the Digital and Interactive Storytelling LAB has been designed to reflect emerging storytelling modes across a spectrum of platforms, giving graduates and attendants on the course a wide range of storytelling skills to become experts in the market.

The course innovates in broadly three categories.
- It's designed to provide cohorts with emerging, as well as traditional storytelling skills within a digital and interactive environment.
- The fusion of three broad areas in contemporary and advanced storytelling. These are Image-based storytelling, cinema journalism that embraces factual and journalistic storytelling using techniques and cues found in cinema, and interactive factual which embraces innovatory forms of online factual stories and documentaries. These areas merge to produce seamless knowledge and skills towards project production.
- The third area is the innovatory lab-ethos approach towards learning, sharing knowledge and completing projects. Here, emphasis is placed on a start-up/ agency approach to work to experiment and create a portfolio of impressive work. The course will appeal to:

  - Multimedia journalists in 2017 wanting to work with the widest array of media skills (from Medium to photography, from video to Snapchat or FB Live) on the widest array of platforms;
  - Interactive digital makers;
  - Educators analysing and producing digital and interactive contents;
  - Technologists moving into the storytelling business;
  - Consultants supporting NGOs, business and institutions.
  - Online journalist
  - Digital documentary maker
  - Digital photojournalist
  - Social campaigner
  - NGO's digital communicator
  - Social media content provider

- Game producer/auteur

- Interactive graphic novel producer/auteur

- Rich media education producer/auteur

- Museum installations producer/auteur

- Rich media website developer

- Apps developer

- Creative technologist with storytelling skills

- Digital marketer

- Creative technologist / producer / project manager for the creative industries

The course aims to provide skills and knowledge in the following areas:

- Develop a critical understanding of the landscape of digital and interactive storytelling in modes of story forms and the spectrum of software, both in the UK and internationally; its origins, how it's developing and where might it head?

- Enable you to think creatively, research and produce work that is technically and conceptually grounded in the practices of the field. Theories behind digital storytelling did not emerge in a vacuum but a highly interconnected matrix of media from analogue, and purpose-built digital elements.

- Provide you with a deep understanding of the production phases that are necessary to develop a digital production and interactive narrative, agile methodologies and user centred design. There are several approaches, usually codified in professions with their own labelling and nomenclature. So for instance design orientated work likes to use ideation, where as digital video productions will refer to the concept or simply the idea.

- Provide you with the necessary skills to work in an inter-disciplinary team understand the importance of each role and develop the right language to relate to the members of your team. This is not uncommon to many fields. In digital and interactive storytelling, our aim is that you become aware of the language and knowledge that occurs during the workflow cycle.

- Provide you with the necessary skills to work alone. Some of you may wish to set up companies, or become freelancers, hence understanding both technical and craft skills is accompanied by entrepreneurial knowledge.

- Enable you, through team critiques and group presentations, to develop your communication skills in order to clearly present your ideas and pitch in public. A prerequisite to winning bids and pitches is to learn how to communicate with different audiences. For instance why is Al Gore's Climate Change talk on TED a model for the delivery of complex material?

- Enable you to solve problems with self-direction and originality, and to act independently in planning and implementing interactive narratives. This approach to problem solving is equally predicated on understanding how exemplars find solutions.

- Provide a safe space for you to experiment with new ideas and working methods in order to test your assumptions and acquire a hands-on and iterative process of creation. At the heart of experimentation is the notion that based on the principles of an acknowledged approach, what emerges as a working model may not necessarily meet the demands of clients or industry on its first attempt and requires refining.

- Enable a critical and reflexive relationship between your own professional practice and the learning gained from this course. The acquisition of new knowledge should assist you in thinking beyond the scope of your knowledge when you first arrived on the course.

- Guide you through the creation of a digital and interactive projects of your choice, The rewards to your self-confidence and employment opportunities here are immense, as the experience you undertake has transferable skills for related fields, from working for NGOs or creating content for commercial companies.

Employment and further study opportunities
Today's organisations need graduates with both good degrees and skills relevant to the workplace, i.e. employability skills. The University of Westminster is committed to developing employable graduates by ensuring that:

- Career development skills are embedded in all courses

- Opportunities for part-time work, placements and work-related learning activities are widely available to students

- Staff continue to widen and strengthen the University's links with employers in all sectors, involving them in curriculum design and encouraging their participation in other aspects of the University's career education and guidance provision

- Staff are provided with up-to-date data on labour market trends and employers' requirements, which will inform the service delivered to students.

Learning outcomes
Learning outcomes are statements on what successful students have achieved as the result of learning. These threshold statements of achievement and are linked to the knowledge, understanding and skills that a student will have gained on successfully completing a course.

Learning outcomes are adapted to match a module's aims and emerge from a student successfully pursuing the aims of a module. However, under circumstances, it is possible you may have attained the module's aims, but not its learning outcome. For instance the acquisition of a piece of knowledge would be an aim, but that knowledge may be tied to a learning outcome that requires the need for group activity and turning up to classes. We ask therefore that students are vigilant and observant in their endeavours to fully reap the outcomes from their learning cycles.

Knowledge and understanding

Pg Dip (120 credits): Skills and knowledge acquired up to the end of the second semester involve a range of personal and professional qualities, such as: independent project management. Team-based productions, interpersonal skills of critiquing, identifying workflows and the ability to change direction and scale an idea. Students acquire knowledge and skills for producing stories on a range of different platforms to the highest professional level.

MA (180 credits): Students from varying academic degrees or practical working backgrounds obtain an MA on successfully completing the three terms. The course delivers on a spectrum of contemporary knowledge within innovative areas of image-based productions, video within the practice of video and cinema journalism and interactive factual productions exemplified through exciting productions such as the New York Time's Snowfall. The delineation of complex ideas, project management, finding creative solutions to producing exemplary work, negotiating both procedures towards complex productions and self, or team-directed work through the course are key assets that students will learn.

Knowledge and understanding
The course runs five mandatory modules towards attaining an MA. These modules run from semester 1 to 2 across three terms. A map of the course layout can be found further on in this document.

Digital and Interactive Storytelling Core
1. Understand the features of photographic, video-based production and in interactive factual storytelling on different platforms.
2. Identify and evaluate the major genres and trends within photography, video and interactive factual field and demonstrate the value of peer and professional critique.
3. Critically show how the balance between the user, the story, technology and interface creates meaning and consider how these might be applied in practice.
4. Critically understanding of methodologies of work while creating a digital project, and be able to identify how digital tools frame narrative.
5. Research and select effective strategies to best engage an audience from market research justify the purpose of a given project.
6. Demonstrate an industry understanding of conceiving, writing and presenting a brief/treatment towards your creative project with the confidence to effectively communicate within a group, or in front of peers, about both the technical and creative aspects of a project.

Ideas and concepts in Digital and Interactive Storytelling
1. Strategically select a project and understand the dynamics of teamwork.
2. Identify, understand and contextualise the "what, where, when, why, who and how" of your story
3. Demonstrate user personas from on-going research your primary and secondary audience.
4. Critically describe components and the process that lead to a professional pitch, the role of critiquing, and a creative treatment enveloping how you express yourself in an assertive, persuasive way targeting scoped groups when presenting in front of your peers.
5. Produce professional prototypes within cinema journalism, the image as storytelling and interactive factual, demonstrating an understanding of its mechanism, theories, workflow, and professional contributions from you and members. This needs to take

account of an understanding of contemporary affairs and arguments shaping current content.
6. Acquire skills towards the research and presentation of knowledge towards creative treatment of a project and report.

Building 1: Creativity, Design and Platforms
1. Demonstrate how experimenting and working with a range of skills and tools leads to best practice in creating professional samples and digitally prototyped ideas.
2. Express yourself in an assertive, clear and persuasive way when presenting in front of your peers using evidence-based facts to also assist in trend extrapolating.
3. Create digital prototypes of your digital photographic, video and interactive project, demonstrating your ability to test theories into practice and to draw conclusions and build actions from your testing results.
4. Demonstrate knowledge Identifying current practices and technical skills, with the ability towards agile production methodologies and fast turnaround methods whilst maintaining professionalism to execute your digital project on a particular platform of your choice within the team.
5. Demonstrate a critical understanding of personal and group work and delineate in approach different processes, theories and methodologies towards your work.

Building 2: The business of digital and interactive storytelling
1. Identify best practices to situate, manage, produce and launch a Digital and Interactive Storytelling project in the current digital market.
2. Demonstrate an understanding of industry knowledge to research the various aspects and specificities of your project.
3. Demonstrate on going sustainable financial strategy covering production and the market for your interactive project and critically assess its strength and weaknesses.
4. Demonstrate professional engagement capabilities contributing to the team on time, as well as documentation/ log of your own contribution. This includes expressing yourself in an assertive, clear and persuasive way when presenting in front of audiences, clients, or VCs.
5. Produce an industry ready treatment which can critically position your project within the current market, present its core concepts and initial interactive sketches, assess its cost, its business model and promotion strategy.

Major Project
1. Produce a substantial and ambitious digital and interactive storytelling project that engages and addresses professional discourse relevant to the current field of digital and interactive storytelling
2. Demonstrate your deep understanding for undertaking a digital and/ or interactive project, encompassing the possibilities of agile productions. For interactivity this will involve user centred design and user experience. In digital this would be a sizeable piece of work agreed with your supervisor. Analysis of your own production or interactive work will require documentation – a production diary, briefs, and contracts. If you're working in a team you individual deliverables is what will be assessed as part of the project.
3. Effectively use and integrate technical and design skills to the realisation of an interactive work to a level that demonstrates your concept and attract industry interest. Ethics, the appropriate vocabulary and media context will be examined.
4. Be able to defend and evaluate the business feasibility of your project to lecturing team and industry figures.

5. Show a clear and efficient structure from your ideas presented both orally and in the written/media rich/interactive form.
6. Assess and critically evaluate your major project your own contribution to such teamwork through the writing of a 3000 words text (or media rich interactive work).

Specific skills

The Digital and Interactive of Storytelling LAB provides both range and depth in its modules towards developing contemporary and innovative storytelling skills and knowledge. The LAB simulates an agency/ start-up approach with cohorts learning deep knowledge and skills within image-based productions, innovative video and interactive factual productions.

Specific skills are:

*   Acquisition of professional skills to strategically select a project, thoroughly research a case study both from the technical and theoretical point of view and understand the dynamics of teamwork.
*   Clarity of expression in developing yourself in an assertive, clear and persuasive way when presenting in front of your peers using evidence-based facts to also assist in trend extrapolating.
*   Demonstrate knowledge, Identifying current practices and technical skills, with the ability towards agile production methodologies and fast turnaround methods, whilst maintaining a professionalism to execute your digital project on a particular platform of your choice, working solo or in a team.
*   Your ability to reflect and deconstruct knowledge and apply them to the case studies and place your own contributions within the work of the team or on the individual project, to evaluate the project itself and to contextualize it within current ideas and practices.
*   Your ability to go beyond description and express a personal questioning or a line of thought.
*   Produce professional prototypes within interactive factual narratives, cinema journalism (a 21st model form of video and mobile journalism), and the image as storytelling. In these you will demonstrate an understanding of its mechanism, theories, workflow, and professional contributions from you and members. This needs to take account of an understanding of contemporary affairs and arguments shaping current content.
*   Produce an industry ready treatment which can critically position your project within the current market, present its core concepts and initial interactive sketches, assess its cost, its business model and promotion strategy.
*   Opportunity to produce a significant Digital and Interactive Storytelling project, or its proof of concept to a professional standard. Final project students will present their work to a panel of professionals to evaluate their work providing you with industry-approved methods for evaluating work.

Key transferable skills

A range of specific skills learned on the programme are also inherently transferable to a spectrum of diverse disciplines, and will be applicable in enhancing the graduates' position within industry. They are:

1. Transferring how theory works itself into industry practices and innovation
2. Ability to be critical of digital productions and to deconstruct the technical and methodological layers needed to create meaning in digital artefacts.

3. The art of iteration: the critique-refine approach which tests you sample and builds on prototypes, make changes and leads to further product testing.
4. Demonstrate how experimenting and working with a range of skills and tools leads to best practice in creating professional samples and digitally prototyped ideas.
5. Develop a critical understanding of production workflow and design industry practices such as, project feasibility and phasing, platform and interface design, user experience and technical mapping.
6. Identify best practices in creative entrepreneurial transactions and develop interpersonal skills and team-negotiating skills..
7. Be able to defend and evaluate the business feasibility of your project to lecturing team and industry figures.
8. The importance of contracts, risk assessments, release forms, in this case we'll use a learning contract for the major project, whether you have chosen a solo project or a team one that requires a team contract. Your role and responsibilities will be clear to yourself, your team and your tutor – driven by you.

Learning, teaching and assessment methods

Learning & Teaching
Learning on the course emerges from engaging with the modules and the progress of projects in the work-flow cycle undertaken by student. The LAB sessions and will have a very hands-on feel and as such students will learn experientially, by doing, experimenting and sharing. The following are used on the course.

Lectures: knowledge sharing by staff in the dissemination of information to assist students in building concepts, ideas and challenge theories. Lectures will invariably reference knowledge from readings and the lecturer's own specialisms.

Seminars: these comprise small sized groups for students to explore concepts and discuss ideas. Seminars are designed to support student's learning through discussions and an open and safe zone of critiquing ideas.

Peer assessing: you will take turns in presenting ideas for cohorts to participate in active and respectful critiquing. This is meant to encourage you to be fair with your classmates, exercise your critical and analytical skills and provide you with the appropriate lexicon to give constructive feed-back (an essential skill in work practice).

Practical workshops: These are learn-by-doing sessions, where students are encouraged to experiment in practical hands-on demonstrations in varying cluster sizes of students. The workshop mirrors an agency approach to creativity, reinforcing the need to experiment and test ideas in finding innovative solutions. Presentation of results and peer-feedback will be utilised with the aim at exposing you to a variety of best industry practices

Independent research: these sessions provide the student the length and breadth to demonstrate their skills are researching, and formulating cogent and cohesive approach to bringing an idea to fruition. Research is contiguous with all forms of creativity. The development of independent research skills enhances interpersonal skills and builds confidence.

Contracts: learning contracts, diary-production forms and risk assessments – these are necessary towards understanding industry best practice and entrepreneurial skills towards developing and safeguarding intellectual property.

Group discussion: this encourages turn-taking, the dynamics of discussing ideas openly and inviting critical discussions. It fosters cooperation and confidence-building.

Case studies analysis: The emphasis is put in critical analysis both at an individual and collective level. Students will be asked to participate in the creation of a collective space through various platforms e.g. individual blogs, collaborative archiving and a variety of shared platform trials.

Student presentations: this encourages independence, interdependency and the confidence to share work and invite critique towards its development.

Assessment

The course will be assessed by summative and formative assessments throughout. Continuous feedback ensures a progressive learning system. Formative feedback (non-marked constructive feedback, for example after class presentations) will be key, as we want both tutors and peers to contribute to the collective and open ethos of the course. The philosophy here combined with peer reviewing is many fold.

We want students to develop the skill to be critical and critique their work and that of their colleagues in a professional and supportive way. This is an important skill required for industry, where it's not uncommon for senior managers to request a staff member provide an assessment about the pros and cons of a project, individual etc. It's important that students learn to professionally delineate between work and reportage about social dynamics. In the work place, sometimes you'll be required to demonstrate, in feedback, a professional relationship, offering mutual respect and turn taking within a group, at times when socially you may have differences.

Formative feedback also allows for an openness and the ability to experiment and work outside your comfort zone. Indeed this is what's being rewarded, your initiative and creativity in development, knowing sometimes you can come unstuck. The project can stall, and thus it requires an iterative approach to resurrect and re-energise that determination to complete, finding new ways towards problem-solving. Your lecturers will be on hand to guide you to a situation where you become confident at self-assessments that are transparent, respectful and robust. The formative approach is balanced by summative assessments, which typically is an end of module assessment where the marks contribute directly to the module credit system of the MA programme.

For summative assessment, expect the following, depending on the module and the assets the module expects you to hand in. You will find however that the listings of the summative assessment approach will also occur in some form in the formative consultations. A robust engagement with formative assessments will set you up well for summative evaluations. Summative includes the following:

- Practical project work: this examines the quality of your work in line with its treatment and brief to industry standard.
- Practical skills assessment: the undertaking of work designated to the student and its professional execution.
- Peer review presentations and critiques: presentation of work to cohorts and lectures at designated times. The effect here is twofold; firstly to foster knowledge within the group and individuals to foster a "wisdom of crowds", in that as a group you become effective at critiquing work and building their critical judgement. Secondly, in demonstrating to the lecturing team/industry attendants your ability to present and respond to critiques that should strengthen your work in its next iteration, when presented.

- Oral assessment and presentation: oral assessments can take the shape of contributions during front-of-class presentations, and group settings. The quality of a student's delivery, choice of words, time-keeping, demonstration of evidence in building their oral or practical work presentation will be considered.
- Assessment points – covers handing in work at the end of the module, as well as summative continuous feedback. Midway inspection of work and one-on-one sessions with lecturers also provides data towards your assessment.

In in the presentation of written, or documented work to accompany a project, such as a report, critical essay, production diary or contracts, the following are considered:

- Written assignment: the quality and professional use of the written word in fore mostly English to articulate what the assignment requests
- Market research: evidence of market research from quality and rich sources. Please note that the market research may be original and qualitative, but also must be grounded in academically acceptable epistemologies.
- Project treatment: project treatment, and, or the brief is a requisite to commencing and accomplishing practical projects. Its presentation takes into consideration use of images where necessary to clarify points, white space, texts and its professionalism.
- Reflective report: reflective essays, or critical essays demonstrate learning outcomes and will, like written assignments mentioned earlier be bound by the same parameters.
- Online blogs: given the digital emphasis of the course, online blogs and their quality adhering both to content and Jakob Nielsen's rules will be criteria in adjudging such work towards hand-ins
- Contribution to class: your proactive contribution to class will be a source of feedback both summative and formative.

Each module in the course will have its own assessment strategy, which you will find defined in detail in specific modules. At the beginning of each module you will receive a detailed description of the assessment requirements, how they are made to be linked to the module outcomes, the weighting of marks given to each assessment, the dates, times and submission procedures.

For an overview of our assessment strategy please refer to the "Learning, teaching and assessment methods" in the Programme Specification section of this Handbook. You will also find there a detailed map of your assessment points throughout the course year. For a more detailed description of each module assessment, you will find this on the course handbook.

As a rule, your assignments must be submitted on time. If they are submitted within 24 hours after the deadline, 10% will be deducted from your mark. If they are submitted any later than that, they will automatically get zero, unless you have applied for mitigating circumstances which have been accepted. Eligible mitigating circumstances include illness or domestic crisis, but not problems such as pressure of work or computer failure.

Assessment of group work and project agreements

This course has an emphasis on individual, but also group work. There are reasons for this. Projects within digital and interactive storytelling are invariably collaborative. Hence learning to work in teams is vital – and we encourage this. We are also aware that freelance, or individual work – a jack of all trades and master of all is a common feature of the industry. Therefore we understand your needs in line with your career choice to undertake solo

projects. The provision for this is built into the course. Either way, mechanisms to mark individual deliverables within a group and individual work as a solo project are in place (please see more from the modules).

Marking regimes will be discussed at the commencement of the module. Hence group work may follow this model whereby each group member receives the same mark for the collective achievement in a production, but will normally also receive a portion of their mark for their contribution to the group (for example for their role as designer, or project manager) and for their engagement in the collective endeavour. For the exact proportion of the marks please refer to each module template.

Individual contribution is normally evidenced through: project documentation produced by each student; discussions between tutor and students in project tutorials and in the assessment criteria; and individual achievement in the role undertaken in the completed project.

The proportion of marks to be awarded to group and individual effort will be restated in the **Project Agreement**, which must also include a statement on the planned roles of each student. You discuss the Project Agreement with your module leader.
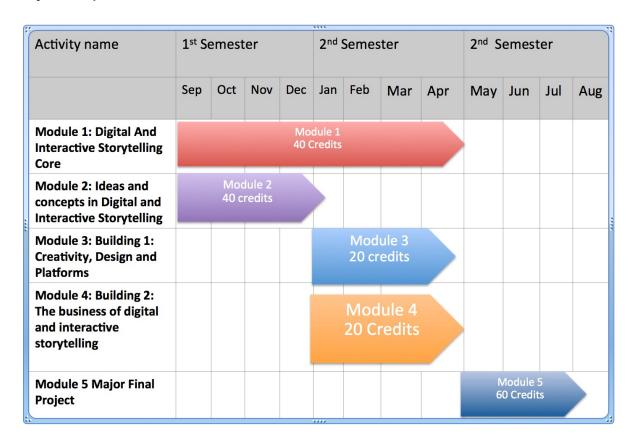
Course structure

This section shows the core and option modules available as part of the course and their credit value. Full-time Postgraduate students study 180 credits per year.

Credit Level 7				
Module code	**Module title**	**Status**	**UK credit**	**ECTS**
7INME001W	Digital And Interactive Storytelling Core	Core	40	20
7INME002W	Ideas and concepts in Digital and Interactive Storytelling	Core	40	20
7INME003W	Building 1: Creativity, Design and Platforms	Core	20	10
7INME004W	Building 2: The business of digital and interactive storytelling	Core	20	10
7INME005W	Major Project	Core	60	30
Award of PG Diploma in Digital and Interactive Storytelling LAB **Award of MA Digital and Interactive Storytelling LAB**				

Layout map of the course

Activity name	1st Semester				2nd Semester				2nd Semester			
	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
Module 1: Digital And Interactive Storytelling Core	Module 1 40 Credits											
Module 2: Ideas and concepts in Digital and Interactive Storytelling	Module 2 40 credits											
Module 3: Building 1: Creativity, Design and Platforms					Module 3 20 credits							
Module 4: Building 2: The business of digital and interactive storytelling					Module 4 20 Credits							
Module 5 Major Final Project									Module 5 60 Credits			

Academic regulations

The current Handbook of Academic Regulations is available at westminster.ac.uk/academic-regulations

How will you be supported in your studies?

Course Management

The Digital and Interactive Storytelling LAB is taught within the **College of Design, Creative and Digital Industries part of the Westminster School of Media and Communication**. The management structure supporting the course is as follows:

Dr Massimiliano Fusari co-leads the MA with Dr Sandra Gaudenzi sharing all day-to-day running and overall management of the course and development of the curriculum.

You can contact Massimiliano on m.fusari@westminster.ac.uk and Sandra on s.gaudenzi@westminster.ac.uk

The Course Leader will be responsible for:

- Admissions
- Approving students' programme of study
- Organising tutorials, supervisory support and pastoral care
- Coordinating final project supervision
- Coordinating marks for assessment boards
- General management of the course.
- Coordinating with module leaders who work to support the course

- Head of School: holds academic responsibility for the course and for other courses run within the School
- Head of College: holds overall responsibility for the course and for other courses run in the College.

Academic Support

Upon arrival, an induction programme will introduce you to the staff responsible for the course, the campus on which you will be studying, the Library and IT facilities, additional support available and to your College Registry Office. You will be provided with the Course Handbook, which provides detailed information about the course. Each course has a course leader or Director of Studies. All students enrolled on a full-time course and part time students registered for more than 60 credits a year have a personal tutor, who provides advice and guidance on academic matters. The University uses a Virtual Learning Environment called Blackboard where students access their course materials, and can communicate and collaborate with staff and other students

Learning Support

The Academic Learning Development Centre supports students in developing the skills required for higher education. As well as online resources in Blackboard, students have the opportunity to attend Study Skills workshops and one to one appointments.

Learning support includes four libraries, each holding a collection of resources related to the subjects taught at that site. Students[1] can search the entire library collection online through the Library Search service to find and reserve printed books, and access electronic resources (databases, e-journals, e-books). Students can choose to study in the libraries, which have areas for silent and group study, desktop computers, laptops for loan, photocopying and printing services. They can also choose from several computer rooms at each campus where desktop computers are available with the general and specialist software that supports the courses taught at their School. Students can also securely connect their own laptops and mobile devices to the University wireless network.

Support Services

The University of Westminster Student Affairs department provide advice and guidance on accommodation, financial and legal matters, personal counselling, health and disability issues, careers, specialist advice for international students and the chaplaincy providing multi-faith guidance. The University of Westminster Students' Union also provides a range of facilities to support students during their time at the University.

How do we ensure the quality of our courses and continuous improvement?

The course was initially approved by a University Validation Panel in 2017. The panel included internal peers from the University, academic(s) from another university and a representative from industry. This helps to ensure the comparability of the course to those offered in other universities and the relevance to employers.

The course is also monitored each year by the Faculty to ensure it is running effectively and that issues which might affect the student experience have been appropriately addressed. Staff will consider evidence about the course, including the outcomes from Course

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[1] Students enrolled at Collaborative partners may have differing access due to licence agreements.

Committees, evidence of student progression and achievement and the reports from external examiners, to evaluate the effectiveness of the course. Each Faculty puts in to place an action plan. This may for example include making changes on the way the module is taught, assessed or even how the course is structured in order to improve the course, in such cases an approval process is in place.

A Course review takes place periodically to ensure that the curriculum is up-to-date and that the skills gained on the course continue to be relevant to employers. Students meet with review panels to provide feedback on their experiences. Student feedback from previous years e.g. from Course Committees is also part of the evidence used to assess how the course has been running.

How do we act on student feedback?
Student feedback is important to the University and student views are taken seriously. Student feedback is gathered in a variety of ways.

- Through Course Committees students have the opportunity to express their voice in the running of their course. Student representatives are elected to Committee to expressly represent the views of their peer. The University and the Students' Union work together to provide a full induction to the role of the student representatives.

- Each Faculty also has its own Faculty Student Forum with student representatives; this enables wider discussions across the Faculty. Student representatives are also represented on key Faculty and university committees.

- All students are invited to complete a questionnaire before the end of each module. The feedback from this will inform the module leader on the effectiveness of the module and highlight areas that could be enhanced.

- The University also has an annual Postgraduate Taught Experience Survey or PTES which helps us compare how we are doing with other institutions, to make changes that will improve what we do in future and to keep doing the things that you value.